Recording Technology Program Review

2005-2006

Prepared for
Citrus Community College District

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Citrus College

Recording Technology Program Review Committee Members 2005 - 2006

Faculty:

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Dean of Counseling:	Lucinda Over
Librarian:	John Thompson
Research and Planning:	Linda Welz, *MIS Staff*
Support Staff:	Autumn Leal

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FULL TIME FACULTY:

Stephen O'Hara

ADJUNCT FACULTY:

Arthur Alexander
Joseph Barrera
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Rob Tyck

CERTIFICATES/AWARDS OFFERED:

Certificate of Completion in Recording Technology

DEGREES OFFERED:

Recording Technology offers no degrees.

INDUSTRY BASED STANDARD CERTIFICATES:

Recording Technology awards no Industry based certificates.

ADVISORY COMMITTEE:

John Avila *award–winning songwriter, producer and performer; Citrus Music Artist in Residence*
Michael Bajrami *Recording Technology graduate; independent talent development/producer*
Nico Bolas *award–winning recording engineer/ producer*
Ed Cherney *Grammy© award winning, producer/engineer*
Tim Jaquette *award–winning recording engineer, Citrus audio technology supervisor*
Roger McPhearson *advanced Recording Technology student/studio owner*
Al Schmitt *multi Grammy© award–winning engineer/producer; Recording Academy Governor*

Recording Technology Program: Sequence of Courses

	Units
REC 100: Survey of Entertainment Technology	4
ELEC 100: Introduction to Technology	3
MUS 112: Music Fundamentals	3
REC 105: Fundamentals of Audio Technology	4
REC 115: Recording Studio Workshop I	4
REC 125: MIDI, Computers and Music	3
REC 135: Live Sound Reinforcement	4
REC 145: Critical Listening Skills for Engineers	3
REC 205: Advanced Audio Technology	4
REC 215: Recording Studio Workshop II	4
REC 225: Digital Audio Technology	4
REC 235: Acoustics for Engineers	3
REC 245: Music Business/Audio Careers	3

The Recording Technology Program has adopted the Institutional General Education Competencies of Citrus College. The General Education Competencies (as set forth in the Academic Senate minutes dated August 25th, 2004) are as follows:

Institutional General Education Competencies – Part of Institutional Mission

General education competencies serve as a common set of core curricular components identified and defined by faculty. Student learning outcomes are behaviors based on these competencies.

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

1. Communication (personal expression and information acquisition)
   Examples:
   Reading analytically and critcally — Speaking articulately
   Writing with clarity and fluency — Listening actively

2. Computation
   Examples:
   Technology — Computer proficiency
   Math proficiency — Decision analysis
   Analyzing and using numerical data (synthesis and evaluation)
   Application of mathematical concepts and reasoning

3. Creative, Critical and Analytical Thinking
   Examples:
   Curiosity — Research
   Analysis — Learning strategies
   Synthesis — Problem solving
   Evaluation — Decision making
   Creativity — Aesthetic awareness

4. Community, Critical and Analytical Thinking
   Examples:
   Respect for other beings — Citizenship
   Cultural awareness — Interpersonal skills
   Ethics — Decision making
   Community service — Self esteem
   Integrity — Empathy

5. Technology/Information competency
   Examples:
   Basic computing and word processing

6. Discipline/Subject area specific content material: Course Outlines of Record detail specific outcome objectives for each content area

PROGRAM DESCRIPTION

The one-year certificate program in Recording Technology is a hands-on, career education program which develops students' critical industry skills in audio engineering, live sound reinforcement, and sound for film and television. The curriculum addresses both general education competencies specific to the program as well as provides students with core knowledge and abilities key to successful entry into the highly competitive Entertainment Technology industries.

Three required prerequisite courses – Survey of Entertainment Technology, Music Fundamentals and Introduction to Technology – serve to introduce theory, concept, terminology and technique prior to entry into the program. Acceptance into the Recording Technology program is by interview only.

Student Learning Outcomes

Students completing the one-year certificate program in Recording Technology will acquire knowledge, skills and abilities necessary to compete successfully in Media Production and Entertainment Technology industries by demonstrating awareness, understanding, and skill in the following education competencies:

<u>Communication/Computation:</u>

- Recording Technology students will read analytically and critically by completing technical and research projects requiring analysis of information in reference texts, industry journals and manuals in order to maintain proficiency in a technologically driven field.

- Students will devise written reports on all assignments by submitting documents designed to develop clarity and fluency in written communication, providing skills in collecting, organizing and documenting data vital to success in media fields.

- Interaction with students and faculty from other disciplines, such as music, drama, and visual media - as well as with each other - will develop active listening and articulate speech through completion of collaborative projects in music production, video, and film sound, requiring real-world cooperation necessary for success in a relationship-oriented industry.

- Application of mathematical concepts, decision analysis, and computer proficiency are all demonstrated by written analyses, computer-based and practical assignments in Acoustics, Live Sound Reinforcement, Audio Technology and Studio Workshop courses, providing key computational and analytical skills in day-to-day use across all media production disciplines.

Creative, Critical and Analytical Thinking:

- Students will demonstrate analysis, problem solving and decision making abilities by working to complete basic and complex sound and video project assignments requiring independent judgment, synthesis and evaluation skills required by the media production industry.

- Curiosity, creativity and aesthetic awareness will be developed through completion and evaluation of music-related assignments, many with visual components, providing key abilities at the core of every skill set in media production disciplines.

- Core curriculum in the Recording Technology Program fosters exploration and development of learning strategies and research skills by providing opportunities for independent learning and evaluation of student achievements in and out of the classroom, promoting key skills necessary for keeping pace in a rapidly developing, technology-driven industry.

Community, Critical and Analytical Thinking:

- Workshop courses will require students to develop interpersonal skills, Empathy, and respect for others beings by completing team projects with other program students and evaluating other team's work as well as their own, enhancing key skills expected of professionals in the field.

- Students demonstrate knowledge and appreciation of cultural awareness, community service and citizenship through required involvement with industry associations and volunteerism in professional organizations, to refine networking and relationship skills key to industry success.

- Self esteem and integrity will be developed through successful

completion of complex tasks, entrusting students with high-technology components and systems, and mastery of verifiable technical knowledge and practical skills required of entry-level professionals in the Entertainment Technology industries.

Technology/Information Competency:

- Students will demonstrate advanced computer skills by completing basic and complex production assignments utilizing software-based production and editing systems, which are standards in media production fields.

- A mastery of fundamental word processing and related computer skills will be developed by evaluating project documentation, written research papers, and reports of assignment outcomes, which meet computer literacy criteria common to all media production disciplines.

Recording Technology Program Goals

The Recording Technology program seeks to provide students with a full range of technical and judgmental skills necessary to compete successfully in the audio and sound recording fields. Through its course offerings, the program addresses key skill sets vital to mastery and application of established and vanguard technologies used in recorded music, motion picture, concert sound, television and gaming industries.

Through teaming in a workshop-style environment, students are directed to employ collaborative skills in effectively analyzing, planning, executing, and reporting results of basic and advanced audio projects.

The program is devoted to a symbiotic alliance with the Music and Performing Arts areas in creating assignments requiring interaction and cooperation with students and faculty in these departments. Pre-production planning, interpersonal communication and keen "people" skills are emphasized in keeping with real-world demands of the media and technology fields.

SLO TIMELINE

The Recording Technology Program will develop student learning outcomes for all Recording Technology courses offered at Citrus College according to an on-going review and development schedule. The projected completion date for this process is Fall semester, 2008.

REC 100: Survey of Entertainment Technology	Fall, 2007
ELEC 100: Introduction to Technology	"
MUS 112: Music Fundamentals	"
REC 105: Fundamentals of Audio Technology	Spring 2008
REC 115: Recording Studio WorkshopI	"
REC 125: MIDI, Computers and Music	"
REC 135: Live Sound Reinforcement	"
REC 145: Critical Listening Skills for Engineers	"
REC 205: Advanced Audio Technology	Fall 2008
REC 215: Recording Studio Workshop II	"
REC 225: Digital Audio Technology	"
REC 235: Acoustics for Engineers	"
REC 245: Music Business/Audio Careers	"

Any new classes introduced will have student learning outcomes developed when the class is offered.

The Recording Technology department will work with the Curriculum Development Committee to ensure the course outlines are produced according to standards developed by the committee.

MISSION

COMMENDATIONS:

a) The Recording Technology Program conforms to the mission statement of the District.

b) Current demographic ethnic distribution data indicate students in the program favorably represent the ethnic balance of the district.

c) The program curriculum emphasizes problem solving, teamwork and communication skills while developing critical and analytical thinking through completion of team projects and assignments.

d) Program courses develop evaluative, decision making and computational as well as computer skills by applying technology and software-based solutions to complex problems.

e) Key industry and professional alliances promote cultural awareness, integrity, and community service through student membership in industry associations and volunteer activities in the music, motion picture and television industry communities.

f) A real-world, workshop-style environment fosters interpersonal skills, respect for other beings and self esteem by providing collaborative opportunities among students and faculty from other departments in the completion of complex audio and media project assignments.

g) Through the sponsorship of fields trips, tours of industry facilities, professional guest speakers and subscriptions to industry journals and trade publications, the program promotes analytical reading, active listening and articulate speech.

PREVIOUS RECOMMENDATIONS COMPLETED:

a) The department has recently submitted course outlines to the Curriculum Committee for the purpose of establishing a Live Sound Production certificate program. *(Recommendation 1999-2000)*

b) Video technology is consistently integrated into program curriculum through the application of software-based multi-media systems in the creation of film, video and television soundtrack assignments. *(Recommendation 1999-2000)*

c) Key industry alliances with the Recording Academy, The Grammy Foundation (Grammys® & Latin Grammys®), Audio Engineering Society, the Kenshu music education program in Japan, and a consistent presence at regional high school and community college Career and College Day events have ensured that District diversity is represented in the program. *(Recommendation 1999-2000)*

d) Consistent review and analysis of the program in an on-going effort to enhance its effectiveness while meeting the changing needs and trends in the industry resulted in its re-structuring as a one-year certificate program in 2001, satisfying student and industry needs alike. *(Recommendation 1999-2000)*

e) A consistent dialogue with professional and academic members of the program's Advisory Committee is fostered through exchange of ideas at industry-related events, via e-mail and telephone conferencing and by invitations to professional members as guest speakers at program events. *(Recommendation 1999-2000)*

RECOMMENDATIONS:

In order to properly prepare students to successfully enter the Entertainment Technology career fields, the Recording Technology Program must:

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

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

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

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

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

NEED

COMMENDATIONS:

a) The program collects labor market data compiled by federal agencies as well as annual data summarized in industry journals and publications indicating a strong, growing need for skilled entry-level personnel in the expanding media production and on-line entertainment fields.

b) The program maintains an on-going outreach and placement program with the management of regional production facilities, music studios, film studios, and film/video post-production firms.

These professionals provide timely information on the current demand for entry-level personnel and industry interns.

c) The program Advisory Committee's professional members bring an industry awareness of current hiring practices and criteria, which indicates an on-going need for qualified new-hires.

d) Program faculty are also working professionals in the field and, as such, are instrumental in collecting timely data on employment needs and referring students to employers for interviews.

e) Large enrollments (140 to 200 students) in program pre-requisite courses indicate a growing regional interest in and demand for career preparation programs in Entertainment Technology fields.

PREVIOUS RECOMMENDATIONS COMPLETED:

a) Some limited additional classroom space in the Performing Arts Department has been allocated for Recording Technology classes. *(Recommendation 1999-2000)*

b) A full-time position is currently being flown for a teaching professional proficient in audio technology with a special emphasis on live sound reinforcement. *(Recommendation 1999-2000)*

c) The Media/MIDI Lab was brought up to the 2004 industry standard with installation of up-graded computer hardware and current versions of media production software. *(Recommendation 1999-2000)*

d) A hardware and software upgrade to digital audio workstations in main studios in the Recording

Technology complex was completed in Fall, 2005. *(Recommendation 1999-2000)*

RECOMMENDATIONS:

In order to maintain full enrollment in the program, contribute significantly to FTES and satisfy career preparation needs of our students while providing for personnel needs of Entertainment Technology industries, the Recording Technology Program must:

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

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

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

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

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

f) Recruit and coordinate student "Street Teams" to distribute program information and interact with

potential enrollees at performance venues, schools, studios, and industry-related merchandisers.

QUALITY

COMMENDATIONS:

a) The lecture/lab units of the Recording Technology Program are appropriate to the course offerings.

b) Course Outlines of Record were updated in 2001 as the transition from a two-year to a one-year certificate program was carried out. Current outlines are scheduled for updating according to the SLO Timetable included in this Program Review.

c) Curriculum is continuously updated to reflect changing demands and technological requirements of entertainment technology industries.

d) To the extent possible, the program's audio studios and media lab utilize up-to-date technology for acquiring and analyzing data and instructing in media production and audio recording disciplines.

e) Disciplines selected for the Recording Technology Program curriculum are appropriate.

f) Faculty attend educational conferences, symposia and leadership training on regular bases, as well as participate in industry-related workshops, technology demonstrations, and Audio Engineering Society, National Association of Broadcasters, and National Association of Music Merchandiser convention events.

g) Program courses and studies in related fields promote development of core institutional competencies: analytical thought, computation, written communication, oral communication, and global community consciousness.

h) The program fosters accelerated learning through project-driven workshop courses and addresses critical thinking, problem solving and qualitative analysis with courses in associated fields: Acoustics, Critical Listening, Digital Technology and Music Business.

i) Certified students consistently secure employment in audio and related technology fields.

PREVIOUS RECOMMENDATIONS COMPLETED:

a) All course syllabi were revised to reflect on - going advancements in industry technology and practice at the time of the conversion to a one-year certificate program. *(Recommendation 1999-2000)*

b) Course outlines are currently under review to integrate industry trends, incorporate new instructional strategies and revise student learning outcomes. *(Recommendation 1999-2000)*

RECOMMENDATIONS:

In order to remain at the forefront of leading entertainment technology programs, sustain program growth, and respond to rapidly advancing career technical and professional criteria, the Recording Technology Program must:

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

b) Revise and up-date student learning outcome language to reflect current core as well as discipline-

specific competencies in all Recording Technology Program courses.

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

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

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

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

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

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

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

FEASIBILITY

COMMENDATIONS:

a) The Recording Technology faculty, in addition to being working professionals in sound recording, music production, live sound reinforcement and motion picture industries, are experts in their chosen disciplines, and are innovators in technology – based instructional applications.

b) The Citrus recording studios and Media/MIDI Lab represent a world-class facility and offer contemporary, computer-based digital and traditional technologies, which conform with industry standards in all disciplines.

c) Block program courses are offered in such a manner as to allow a prepared student to complete their certificate within one year.

d) Expert classified staff and student volunteers maintain and service production systems and peripheral hardware to produce minimal downtime and interruption of service in the studios and lab.

e) Evening sessions are offered in the studios and media lab to accommodate student schedules for completion of projects and assignments.

f) As industry professionals, program faculty maintain relationships with other professionals in existing programs, enabling them to refer qualified applicants to the program as a viable source for filling faculty vacancies.

g) The program makes every effort to foster clear and concise communications with counseling and recognizes the challenges inherent in its highly specialized curriculum and the unique knowledge base related to it.

h) Counseling, lacking specialized knowledge or personnel well versed in either the lexicon or qualifications required of the industry, provides what limited support it is capable of giving.

i) The program maintains a specialized library of nearly 60 technical, reference and how-to volumes devoted to media production in all disciplines, and subscribes to numerous industry journals, periodicals and publications, all of which are made available to block program students.

PREVIOUS RECOMMENDATIONS COMPLETED:

a) The Recording Technology's library collection as well as a collection of related volumes in the Citrus College library are regularly supplemented and updated. *(Recommendation 1999-2000)*

b) Internet availability is consistently maintained in the program to enhance student opportunities to research technology, enhance techniques, and remain current with continuous developments in all media production disciplines.*(Recommendation 1999-2000)*

RECOMMENDATIONS:

Of paramount importance to the continued success and future growth of the Recording Technology Program is the sustaining of up-to-date, fully equipped facilities, which remain responsive to a technologically-driven industry and provide students clear advantages in this highly competitive career marketplace. In order to ensure this success, the Recording Technology Program must:

a) Respond swiftly to continuing technological advancements in audio and media production fields by consistently providing up-dated hardware and

software systems which represent current industry standards.

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

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

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

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

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

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

COMPLIANCE

COMMENDATIONS

a) The course requisites of the Recording Technology Program meet with all Federal, State, and District requirements.

b) Recording Technology Program course outlines of record meet State, District, and Federal regulations for content.

c) Advisory Committee meetings are scheduled regularly. Recent meeting minutes are attached.

APPENDIX A

ADVISORY COMMITTEE MEETING MINUTES:

Citrus Recording Technology Advisory Committee

Collected Minutes: September 12-14, 2005

Professional	Faculty/Staff	Student	Community
Al Schmitt	Stephen O'Hara	Mike Bajrami	Patrick Boleck
Bob Ezrin	Tim Jaquette	Melissa Stamatis	
Ed Cherney	Joe Barrera		
Nico Bolas	Mike Caudle		

The following is a collection of minutes compiled over a three day period of tele-conference, e-mail and face-to-face meetings among the members of the Recording Technology Advisory Committee. The meetings were conducted in a general question-and-answer format.

Q: How would you characterize the current state of the recorded music industry?

Bob Ezrin: Bob spoke to the importance of developing connections among individuals in the industry. He pointed out the fact that record labels no longer support artists and producers the way they once did. Now it is particularly important to become independent and entrepreneurial in the industry. The "staff" producer is a thing of the past.

Al Schmitt: Al expressed that the industry increasingly relies on independent artists, producers and labels to create a growing share of the recorded music that people consume. The "major" labels devote less of their resources to producing artist's recordings and rely more heavily on the artists and producers to do it. Every artist or producer of any significance now maintains their own home or, "project " studio, in which to develop new music and even complete independent albums.

Ed Cherney expressed that the artist and producer have become more and more the entrepreneurs in today's industry. The era of the "major label" assuming all the risk and spending all the money on developing new artists has passed. Artists and producer/engineers are expected to deliver completed product to the labels for distribution and promotion.

Nico Bolas agreed that the independent producer, artist and label play an ever increasing role in producing much of today's recorded music. Especially now, with the internet and world wide web available to almost everyone, recording engineers and producers as well as artists themselves have become more savvy to the business side of the industry. Many new artists introduce their music to the public through the internet and their own websites. People coming into the industry need to know about producing and marketing their music as well as creating it.

Mike Bajrami: Mike, a program graduate, noted that his knowledge of the business had helped him to establish himself as an independent producer and developer of emerging
artists. He credits his knowledge of the recording process and technical skills gained in the program with allowing him to get a start in the field.

Q: Where is the technology in the industry headed?

Ed Cherney expressed the challenge of accepting emerging digital technologies which are displacing traditional analog methods. He described a recent experience in which he and several colleagues unanimously chose the older, analog version of a recording as superior to a digital version in a blind test, but

confessed that he had learned to work with the newer technologies, such as ProTools land such, because they were the accepted standard.

Al Schmitt also spoke of his early distaste for the digital recording methods that have taken over most of audio production. He felt that early versions of these systems were simply sonically inferior to analog recording methods. Now, though, with newer generations of the technologies coming onto the market, like ProTools HD (high definition), the digital methods were beginning to rival analog in terms of quality. The ease of editing and convenience afforded by the digital systems were acknowledged by everyone to be unrivaled by analog.

Melissa Stamatis, a current program student, credits her knowledge of the ProTools digital system gained in the program as being instrumental in securing her an entry-level job in the field. The first question asked of any new hire is, "do you know ProTools?" Being internet-savvy has also been a big factor in her early success.

Q: What skills are most important to someone breaking into the industry?

Bob Ezrin spoke passionately of the importance of keen "people skills" as being a key to success in the industry. He related stories of working with artists such as Rod Stewart and others where his ability to create a comfortable and secure environment in the studio was instrumental in his own successful career as a producer. Technical skills are very important, but your ability to work with all kinds of people was vital to the successful producer or recording engineer.

Nico Bolas suggested that you really have to become a ProTools "expert" in today's recording industry. Being able to set-up, operate and maintain the digital systems in the studio have become key skills across all disciplines. The same goes for working in film and video production.

Mike Bajrami credits not only his technical skill and knowledge of digital systems, but his abilities at networking and his business savvy for landing him his first professional position at Post Logic, a leading Hollywood digital post production firm.

Q: How did you get started in the audio industry?

Nearly everyone on the committee shared a similar story of having risen through the ranks in the studios, starting as a lowly "runner" or night shift assistant and progressing to studio assistant, second engineer and gradually taking full responsibility for studio sessions before striking out on their own as "independent" engineers and producers. Many told stories of early experiences as musicians and performers. Everyone expressed the need for persistence and patience in pursuing your career and stressed the need for putting yourself in a position to take advantage of "lucky breaks" when they occur.

Q: What is one of your "pet peeves"?

Al Schmitt was quick to respond by sighting poor documentation of a session as his foremost peeve. He demands that his second engineer and assistants make thorough and detailed notes on every aspect of his sessions. He told of his frustration at coming back to a project after days or weeks of being away and not being able to decipher the session notes or having incomplete documentation. It wastes everyone's time trying to piece together what happened during the session before continuing on with the work.

Nico Bolas expressed his aggravation with people who have a poor attitude in the studio. He stresses the importance of being positive and productive, saying he would trade a technical wizard who is a jerk for a less skilled person who is great to be around and a joy to work with any day.

Bob Ezrin sighted "prima donnas" as his greatest irritation. As a producer of many years experience, he has worked with numerous industry personalities and is familiar with their needs and eccentricities. Despite his understanding, however, he has been known to walk away from a promising project when the "star" goes over the top with their demands.

Ed Cherney finds laziness and lack of initiative to be his greatest source of irritation. In an industry which relies on energetic, highly competent people to make it run, there is no room for the under-motivated.

Q: What industry needs should the Recording Technology Program curriculum address?

The group formed a consensus around four key industry needs the program should serve:

CITRUS COLLEGE
Recording Arts Program Review
2005-2006

Key Performance Indicators

Key Performance Indicator	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Program Access					
Courses offered	18	11	11	11	11
Registrations	465	462	435	414	462
Weekly Student Contact Hours	2,037	1,716	1,228	1,736	1,502
Full-Time Equivalent Students	82.1	79.3	72.6	70.3	78.2
Program Resources					
Credit Reimbursement Rate	2689.33	2794.76	2850.73	2790.53	2922.3
Revenue	182,574	159,860	116,684	161,491	146,261
Full-Time Equivalent Faculty	2.3	3.0	3.0	2.3	2.7
Personnel/Classified	2	2	2	2	2
District Program Budget	396,680	428,221	502,204	422,660	463,619
Program Efficiency					
Productivity = WSCH/FTEF	879	572	407	766	549
Average Class Size	27	42	40	38	42
Fill Rate - based on seat max 45	59%	93%	88%	84%	93%
FTES/FTEF	35.4	26.4	24.1	31.0	28.6
Cost per FTES - Budget/FTES	$4,831	$5,402	$6,921	$6,014	$5,926
Program Success					
Course Retention - D or better	403	367	367	343	388
Percent Retention	87	79	84	83	84
Course Success - C or better	391	356	361	327	364
Percent Success	84	77	83	79	79
Degrees Awarded	n/a	n/a	n/a	n/a	n/a
Certificates Awarded	n/a	52	24	28	31