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EXECUTIVE SUMMARY AND PRIORITY RECOMMENDATIONS

Overall Observations

Shoreline Community College's Music Technology (MT) program is a strong program with talented and dedicated faculty, and an excellent reputation in Seattle's fertile and economically significant music community. This program drew highly favorable opinions amongst current students and alumni, and offers a diverse and well thought out set of degrees and credentials supported by a strong academic program.

In the past the MT program has been criticized for serving a primarily white and male population. While there is work to be done to attract and retain a more diverse student body, upon closer analysis it appears that the program is doing better at recruiting diverse students than the industry is at employing them. This suggests that real change can only occur once the industry embraces more diversity.

MT historically struggles with the proportion of degrees and certificates it awards – relative to its student body – and employment outcomes for its students.

Priority Recommendation 1: Develop Strategies to Improve Employment Outcomes (p. 7-8)

The contract and cash-based work alumni of this program pursue makes it impossible to identify valid, reliable, and quantitative data on alumni employment. Further, staff and faculty relate that a significant portion of students pursue education in this field to achieve personal rather than employment goals. Seattle has a fertile, economically important, and well-known music scene and it is not difficult for this evaluator to understand how this program contributes to Seattle's music industry.

However the student and alumni surveys do speak to ensuring the program is doing all it can to help students monetize their education. Specifically:

- Seven out of 21 respondents to the alumni survey work part-time for a music industry company.
- When asked if the program "helped [them] obtain work in the music industry" six out of twelve respondents rated this "neutral" to "strongly disagree".
- Finally, 11 out of 20 alumni respondents said that 25 percent or less of their annual income came from the music industry. Seven of these 11 said none of their income comes from the music industry.

These results are not surprising and largely track results from previous program reviews. While they are based on a relatively small sample, faculty agreed that the results likely reflect a reliable and valid student experience.

Recommendations:

- Develop and implement a plan to boost student and alumni ability to monetize their education. This plan may include some of the following elements, all of which will require additional resources.
    - Adding experiential components to MUSTC 100 Career Development, such as conducting informational interviews;
    - Creating a required internship and/or taking steps to boost internships amongst students;
    - Incorporating more guest speakers into coursework;
    - Instituting career development workshops; and
    - Adding credits to the career development course

Priority Recommendation 2: Take Steps to Better Meet the Needs of Working Students (p. 17-18, p. 21-22)

Compared to other programs at Shoreline and across the state, this program produces fewer completers relative to headcount. Many current students agree that "…it is difficult to do this program as well as work a job in order to make a living." Some respondents to the alumni survey who left before completing a degree indicated they did so for economic or course scheduling reasons. It is reasonable to assume that better meeting the needs of working students could lead to increased retention.

Recommendations

- Develop sample schedules for working students to help them plan courses at regular days and times throughout their program;
- Explore the possibility of offering a compressed Friday-Sunday program;
- Consider offering courses on weekends and expanding morning/evening offerings; and
- Online courses may help improve this, however some students indicated that their learning styles were not compatible with an online environment. For this reason ensure that MT offers as many different learning modalities in each course, as possible.

Priority Recommendation 3: Consider Adding Sound Design for Gaming, Post-Production, and/or Sound Reinforcement Programs to MT (p. 16-17, p. 25-26)

Generally, the Technical Advisory Committee members agreed that these three fields represent new and growing employment opportunities. Labor market information on these relatively new occupations does not help understand job prospects. Some additional research is required before adding these programs to

better understand competition and employment outcomes. Of particular interest is the employment prospects for a job seeker with an AAAS in Sound Design; limited research on that question conducted for this program review provided mixed results.

Recommendations

- Host one or more employer panels to discuss the relevancy of these occupations and identify additional skills that would need to be taught.
- If proven, add these programs to the MT offerings.

Findings

Program Level Findings

1. The alumni survey indicated that the Digital Audio Engineering program did "not really" help students achieve the program outcome of "identify[ing] current production values, trends, and industry standards affecting production today." Because of the low response to the alumni survey (n=21) confirmation on this point is suggested. (p. 5-7)
2. A regular (and more widely distributed) alumni survey would help improve the program's ability to deliver its program outcomes. (p. 5-7)
3. Adding information about MT certificates could boost marketing and improve student planning. (p. 9)
4. Determine if the language used on the website and in materials does an adequate job of managing student expectations regarding employment opportunities. (p. 9)
5. No information exists regarding electives available to MT students. Providing this information could boost marketing and improve student planning. (p. 9)
6. Employers noted a desire for graduates with better soft skills, including interpersonal skills, pyscho-social skills, and work readiness skills. (p. 17)
7. The program relies on several highly sequenced courses. For example, the Digital Audio Engineering degree there are eight sequences required, totaling 21 separate courses (out of a total 27 courses required for the AAAS). Regular attention is required to ensure student throughput. (p. 21)

Student/Course Level Findings

8. The vast majority of students identified MT's reputation and value as the primary reasons they selected this program. (p. 24-25)
9. Recruiting non-white and/or female faculty would help maintain and expand student diversity. (p. 11-13)
10. There has been a 50 percent increase in "No Pass" awards, as a percent of all Pass/No Pass awards, in the 2012-15 study period. (p. 13-14)
11. Courses that had chronic waitlist issues include: (p. 15-16)
    - Fall: MUSTC100, MUSTC106, MUSTC151, MUSTC221, MUSTC241
    - Winter: MUSTC122

- Spring: MUSTC 102, MUSTC 106, MUSTC 143, MUSTC 151

12. Students in MT hybrid courses perform significantly worse than those in online or face-to-face courses. This was especially apparent in the 2013-14 academic year. (p. 18)
13. Course level outcomes for MUSTC 100 are outdated and need to be revised. A quick scan of course level outcomes for other MT courses should be conducted to identify others that are out of date. (p. 19)
14. The MT program maintains excellent fill rates at over 90 percent each year during the study period. (p. 20)

Faculty Findings

15. The quality of the faculty is the biggest strength of this program. (p. 19)
16. Student-faculty ratios are high for this program relative to others at Shoreline and across the state. (p. 19-20)

Resource and Partner Findings

17. A lack of space – especially lab space – continues to limit the program's ability to grow and was among the highest dissatisfiers for current students. Coincidentally, the ground floor of the MT building continues to be used for campus-wide storage. (p. 21)
18. The Music Technology Advisory Committee includes a few members who may be impeding faculty's ability to collect useful advice. Consider revitalizing the committee. (p. 22)

INTRODUCTION

In an effort to maintain the highest quality post-secondary education and meet regulatory requirement, Shoreline Community College hired Phippen Consulting, LLC in fall of 2015 to conduct a program review of its Music Technology program.

METHODOLOGY

Meetings

- Four two-hour meetings with staff and faculty to discuss all aspects of their program.
- One two-hour meeting with advisory committee plus two additional industry representatives to discuss the program as it relates to industry trends.
- Two additional one-on-one meetings/email conversations with industry representatives
- Online (i.e., email Q&A) and in-person interviews with three additional industry representatives
- One one-hour Division Dean interview

Documents Reviewed

- One survey of current students (n=42)

- One survey of alumni covering (n=21)
- Student demographic data
- Class cancellation and waitlists
- Student completion data
- Student completion ratios for Music Technology, Shoreline, and the state
- Student grade distributions
- Comparative data on student-faculty ratios
- Comparative data on full-time to part-time faculty ratios
- Program and course level fill rates
- Labor market data
- Job openings data from Monster.com
- Industry trade magazines
- 2010 program review
- Course level learning outcomes
- Program level learning outcomes
- College and program website and planning guides
- Music Technology Departmental Dashboard
- Annualized FTES, headcount, and % of enrollment by program and by certificate/degree)

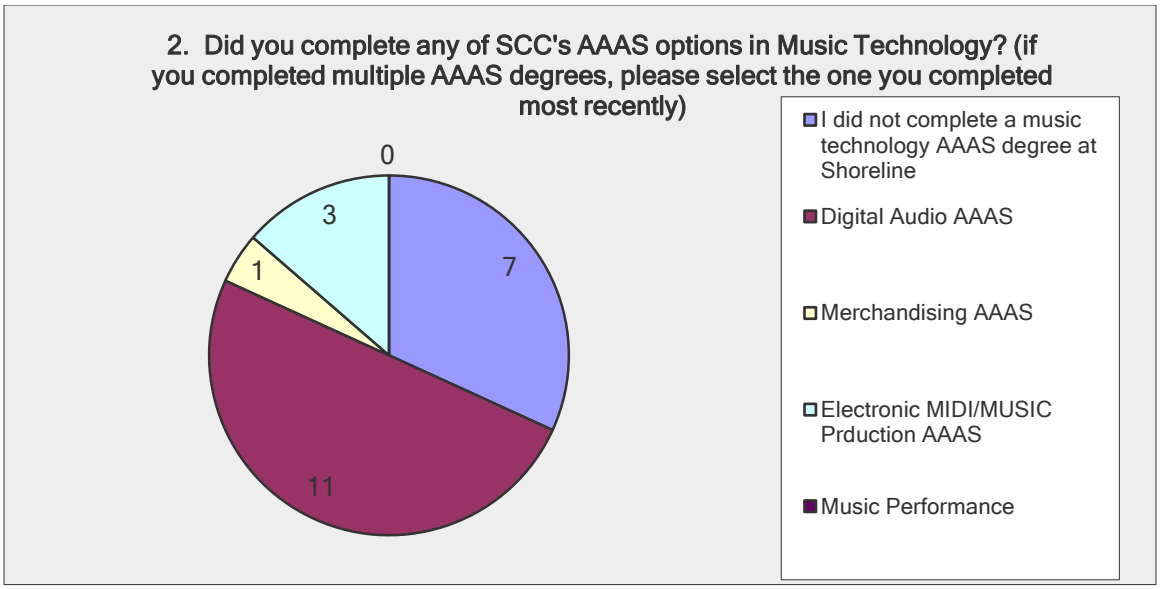
Surveys

The program instituted an alumni and current student survey this year. Because Shoreline does not collect and/or maintain alumni contact information, alumni surveys were distributed to alumni still in contact with faculty, primarily the department chair. Accordingly, response was poor (n=22). Conversely, response to the current student survey was strong (n=41).

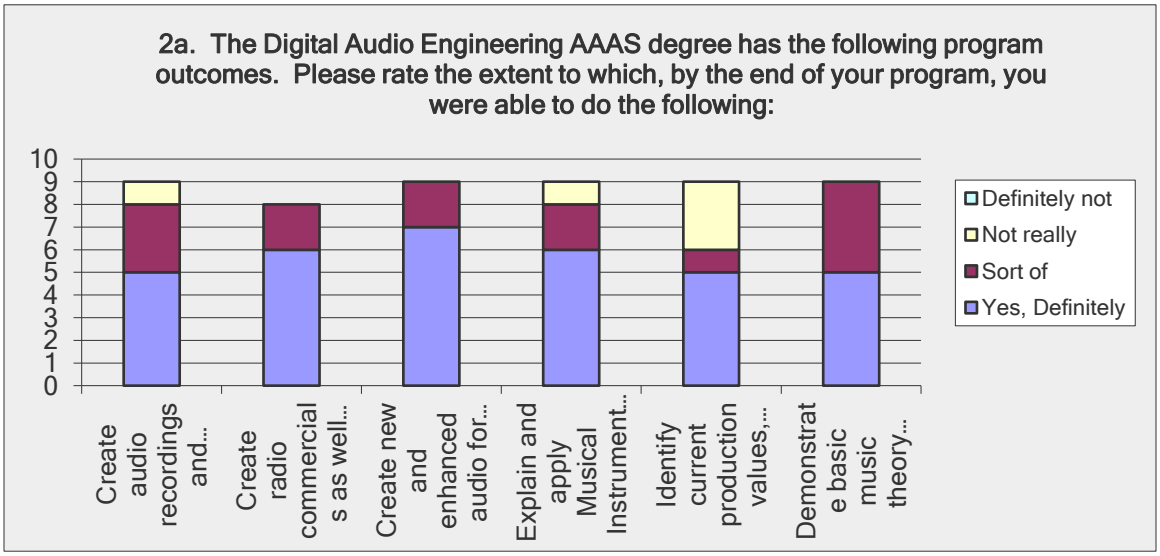
ASSESSING STUDENT LEARNING

Program Outcomes

Program outcomes for each degree and certificate are kept up to date. The alumni survey asked participants to indicate the degree they completed at Shoreline and then evaluate the extent to which they achieved the program outcomes for the degree they earned. The following pie chart shows the breakout of Music Technology (MT) programs pursued by respondents.



Of the respondents, 11 earned a Digital Audio AAAS. The following chart shows that alumni of this program responding to the survey (n=9) rated their achieving the six program outcomes for digital audio AAAS on a scale of 1 (definitely not) to 4 (yes, definitely). All outcomes were rated positively, but three of the nine gave an unfavorable rating to the outcome "identify current production values, trends, and industry standards affecting production today".



Based on this limited response, additional information would help faculty understand their program's ability to help students achieve this outcome to determine if coursework focused on this program outcome needs attention.

To improve the ability to assess program outcomes, this survey should be repeated regularly. Shoreline Community College, not the department, should develop a system for collecting contact information on graduating students.

Meeting Individual Learning Needs

On a scale of 1 (poor) to 5 (excellent), current students (n=40) gave this department a strong 4.18 on its ability to meet individual learning needs.

EMPLOYMENT OUTCOMES

Context

The types of industry related work alumni of this program pursue is largely contract work, sometimes cash-based. For this reason it is impossible to identify valid, reliable, and quantitative data on alumni employment. Further, staff and faculty relate that a significant portion of students pursue education in this field to achieve personal goals rather than employment goals. Seattle has a fertile, economically important, and well-known music scene and after conducting this program review it is not difficult to understand how this program contributes to Seattle's music industry.

Findings

Understanding this context, the student and alumni surveys do speak to ensuring the program is doing all it can to help students monetize their education.

- Seven out of 21 respondents to the alumni survey work part-time for a music industry company. No one works full-time in the industry. In addition, 10 out of 18 respondents indicated they are self-employed in the music industry[1]; seven of these work 10 or fewer hours per week in their self-employed job.
- When asked if the program "helped [them] obtain work in the music industry" six out of twelve respondents rated this "neutral" to "strongly disagree".

[1] Given the sequencing of these questions, it is possible that these responses are overinflated. For example, it's possible that an individual responded affirmatively to the first question "employed" without understanding the distinction provided in the second question "self-employed". Given that 21 answered the "employment" question and 18 answered the "self employed" question, the total number of responses (39) total more than the surveys returned (21). Further, a total of 17 responses indicated they were employed in the industry in some fashion, which seems high.

- Finally, 11 out of 20 alumni respondents said that 25 percent or less of their annual income came from the music industry. Seven of these 11 said none of their income comes from the music industry.

These results are not surprising and largely track results from previous program reviews. They are also based on a relatively small sample. Earlier this author advised that this data not be relied upon because of the small sample. In this case, faculty agreed that the results likely reflect a reliable and valid student experience. For this reason, faculty should develop a plan to boost student and alumna ability to monetize their education.

Based on course-level learning outcomes, the following courses are most directly related to helping students find employment and earn income:

- MUSTC 100 Career Development (2 credits)
- MUSTC 101 Survey of Music Recording/Publishing Business (2 credits)
- MUSTC 102 Rights and Methods in Multi-Media (2 credits)

In reviewing the course level outcomes for MUSTC 100, faculty noted that they had not been updated in a decade or more and need to be revisited. When these outcomes are updated, faculty should consider adding and/or revising outcomes to ensure that some are applied and could lead to more experiential learning, such as conducting informational interviews.

Faculty also discussed the internship course as a mechanism for job placement. Internships are excellent vehicles students can use to land jobs after college. This knowledge may be less prevalent among first generation college students. Currently, MT's internship course is optional. Making it a required part of the degree would lead to improved job placement and could provide other benefits to both the program and its students. However, coordinating internships for 50 or so students each year could not be accomplished without additional resources. Examining the benefits and costs of this strategy would help determine the value in instituting a formal required internship program.

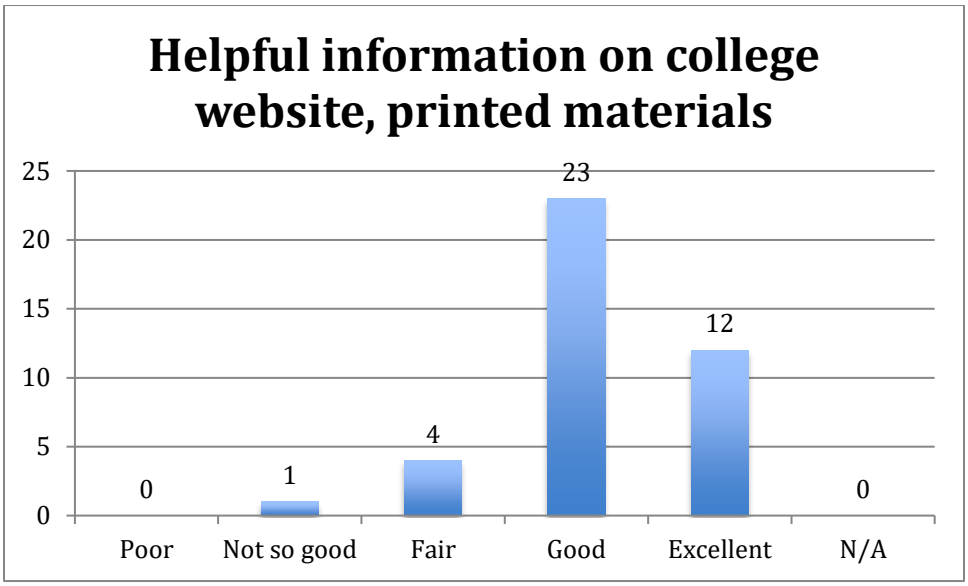
Other options that faculty may consider to boosting job placement in this program include:

- Incorporating more guest speakers into coursework
- Instituting career development workshops
- Adding credits to the career development course

PROGRAM INFORMATION

Information about this program is available on the website and through handouts. These are generally congruent and helpful to students. Nineteen of 38 current

students responded that they first heard about the program from its website.[2] The following chart shows the ratings from 40 current students about the program information with an average of 4.15 on a scale of 1 (poor) to 5 (excellent).



There is no information about available certificates on the website. This should be updated to better market the program and fully present available options.

Managing Expectations

The following is an example of language from the Digital Audio Engineering planning guide:

> Career Opportunities—What can I do with a Degree in Digital Audio Engineering? The rapid development of recent technology continues to create growth in the audio engineering and music recording industry. Graduates are hired as Audio Engineers, Sound Designers, Recording Engineers, Sound Reinforcement Engineer & Mastering Engineers.

Given that only about one-third of alumni are working in the music field and most of those work outside the field to earn additional income, a consideration of the language used to more accurately describe career opportunities for all of these programs may be helpful to prospective students.

Finally, little information is easily available about electives on the Music Technology website as well as the planning guides for Audio Engineering, MIDI, and

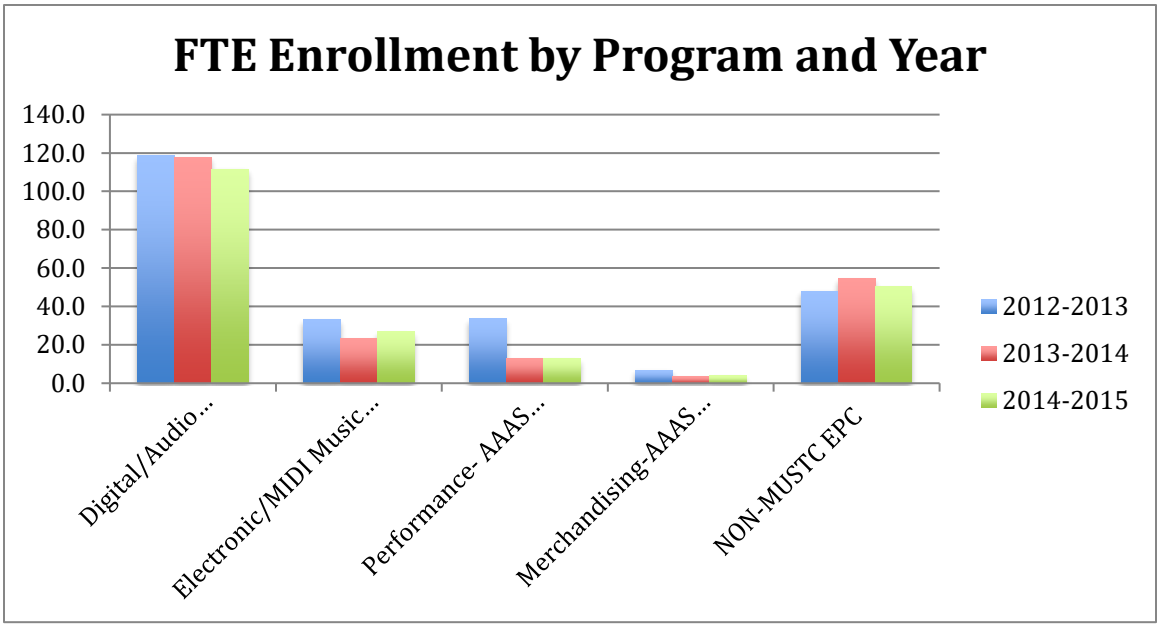
[2] 14 of 38 students heard about it from word of mouth. 5 heard about it from an advisor.

Merchandising. Only the Performance planning guide provides possible electives. Providing elective information could make planning easier for students and could serve to improve marketing the degree options.

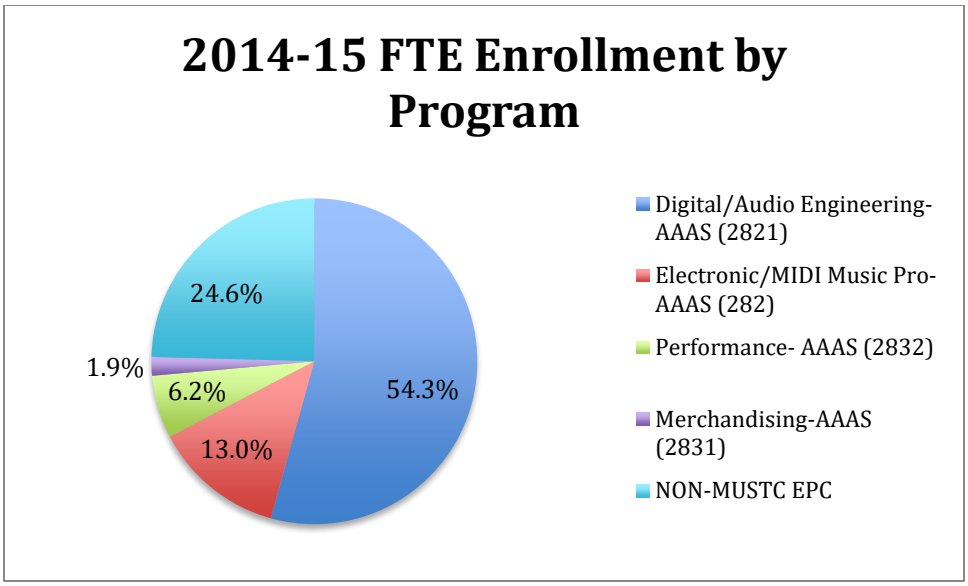
STUDENT DATA TRENDS

Enrollment

FTE enrollment for all of Shoreline's professional-technical programs has decreased by 17 percent since 2012-13. MT is slightly outperforming the school with a decrease of only 14 percent during the same time period. These are expected trends due largely to the improving economy and experienced generally by all community colleges in Washington. The following chart shows enrollment fluctuations by program for the past three years.

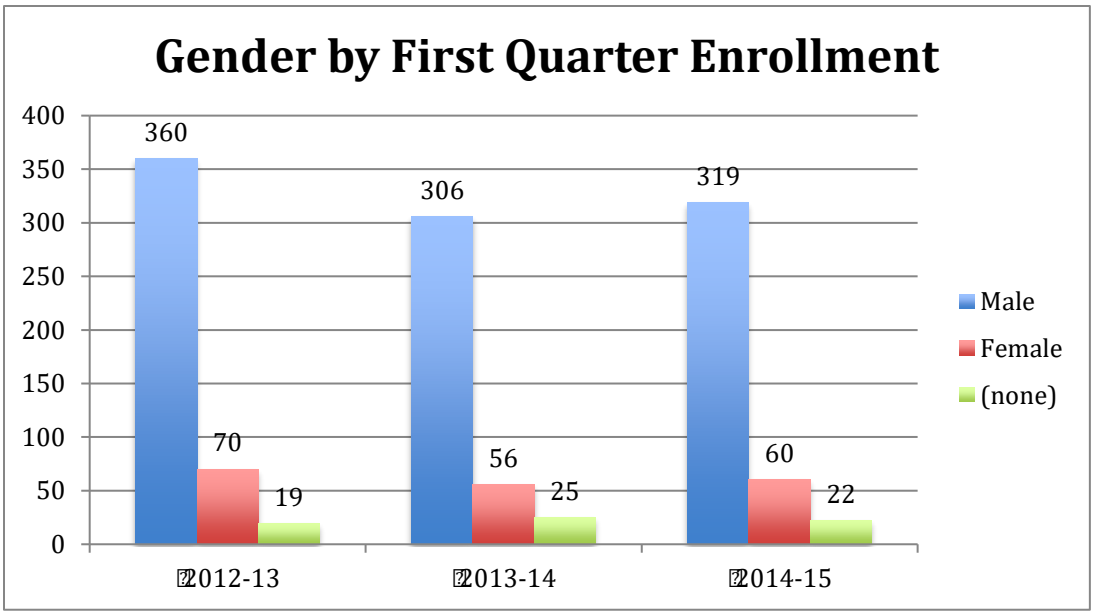


The next pie chart shows the FTE enrollment breakdown by program for the 2014-15 year. These breakdowns are similar to those from the previous three years. Faculty discussed the relevancy of the two small programs – Performance and Merchandising. The program is set up so that students who enter have some flexibility to move around between programs as they learn more about options and their own talent. For this reason, faculty believe that multiple options promotes student success and completions. For example, some students pursuing the Digital/Audio Engineering degree realize they do not have the raw talent necessary to accomplish their goals in this field. Some of these students transfer to the Performance program, which allows them to still accomplish meaningful goals, but in a less intense program.



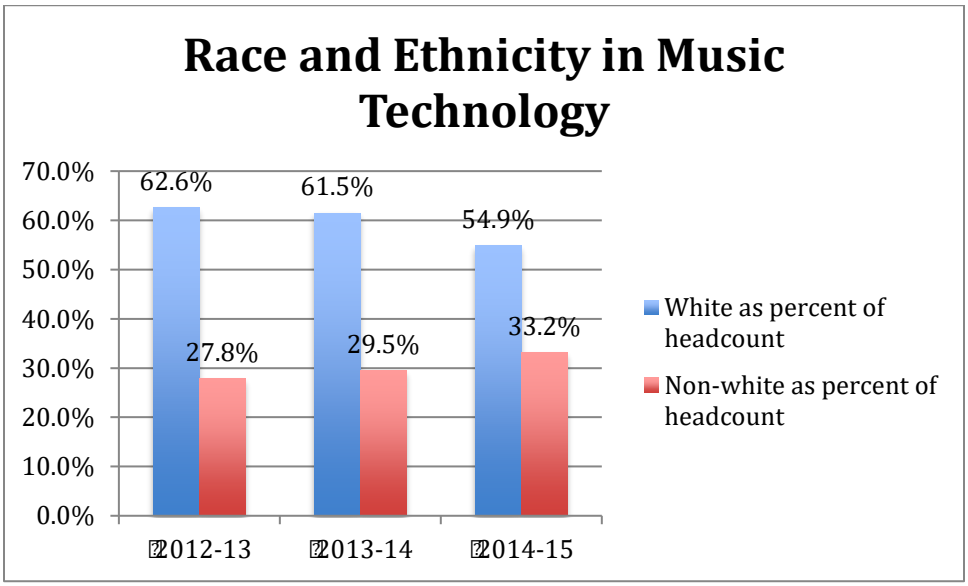
Student Demographics

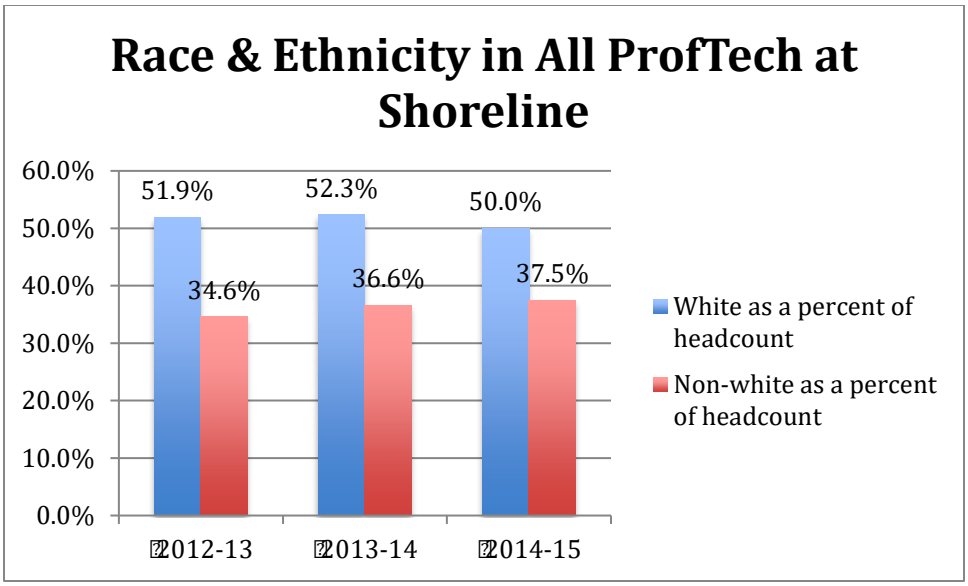
Music Technology students are mostly white and male. While industry demographic information is sparse, the Nashville Scene estimated that 5 percent of producers and engineers were women in a 2010 article.[3] For the past three years, Shoreline's Music Technology program hovered around 15 percent female – three times better than this estimated industry average. To improve on this, Shoreline could work hard to recruit women and people of color into open teaching positions in the Music Technology department.



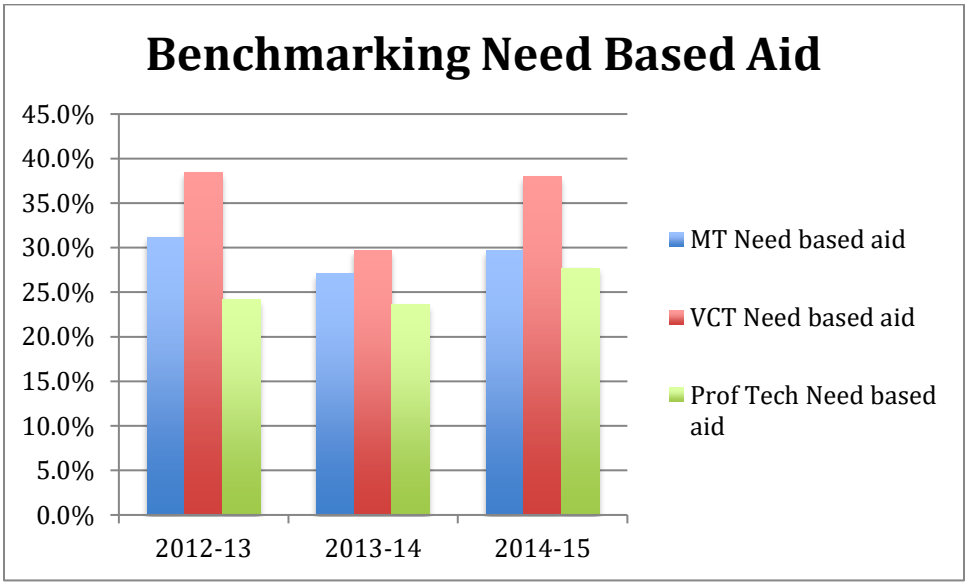
[3] Steve Haruch, "Women account for less than 5 percent of producers and engineers, but maybe not for long". *Nashville Scene*. June 3, 2010, Vol 29., No. 18.

The following two charts show that the proportion of non-white students (as a percent of headcount enrollment) has increased by almost 20 percent in three years. Closer examination of the data shows that this growth has occurred in all race and ethnicity categories, but especially concentrated in the "multi-racial" category, which increased 27 percent in three years to account for 32 percent of all non-white respondents in 2014-15. With regard to serving diverse students, Music Technology is out-performing all Shoreline professional-technical programs (on average), which has increased only 8.3 percent during the same time period. No specific strategies have been established in the Music Technology department during this time period to improve service to, or recruitment of, non-white students, so these trends are likely occurring because of outside forces. As stated above, to ensure they persist, the Music Technology department could recruit non-white faculty into open positions. Detailed information on MT student demographics is available in the Appendix.



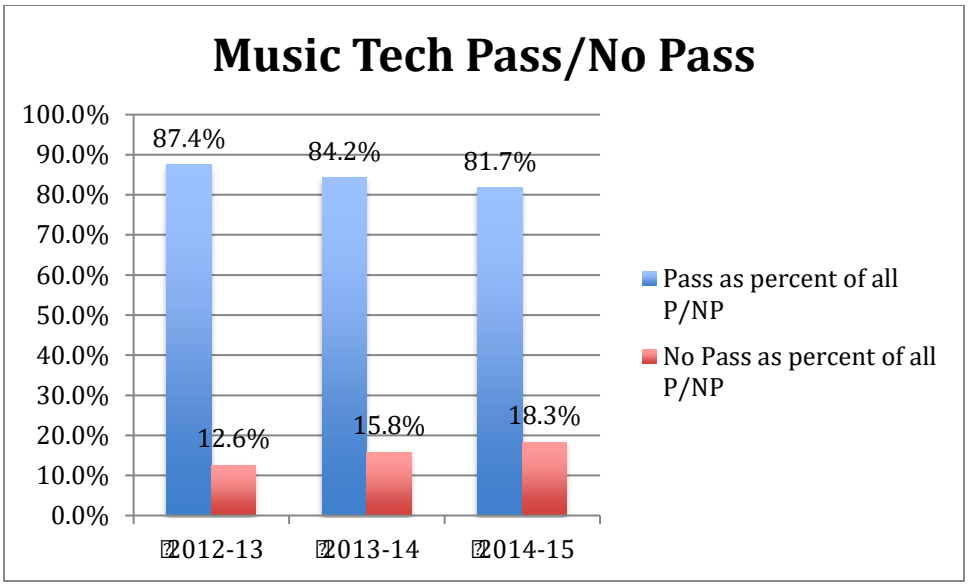


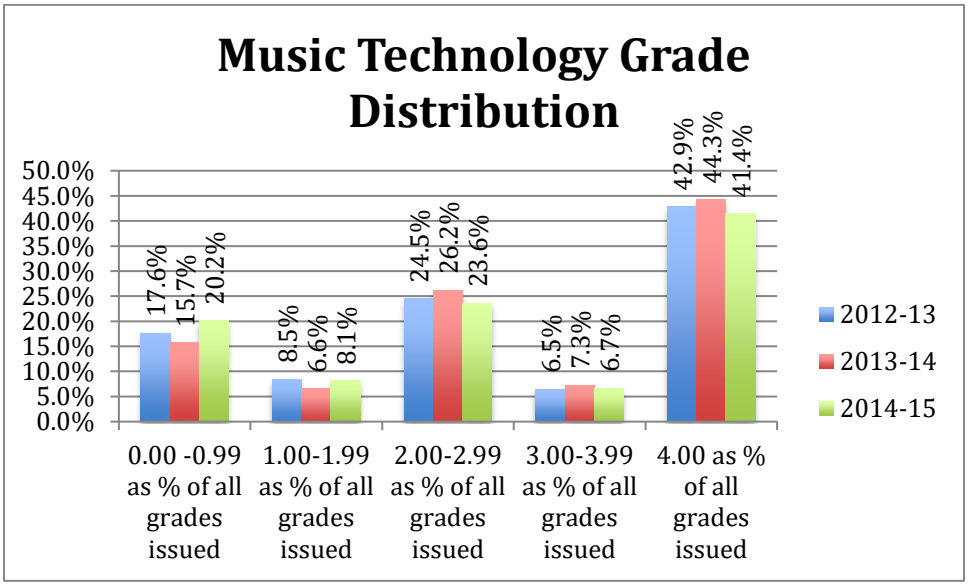
The following chart shows that the Music Technology program does a better job at serving economically disadvantaged students than Shoreline's professional technical programs on average, and a slightly worse job than the Visual Communications Technology program.



Grade Distributions

The following charts reveal a 50 percent increase in the percent of No Pass awards as a percent of all Pass/No Pass awards issued during the three-year period. There is minor fluctuation year-to-year the proportion of letter grades awarded as compared to all grades in the three-year period.





Completion Data

Total degrees awarded have declined some since 2012, likely reflecting external changes in the economy affecting most community colleges. The relatively small number of degrees awarded, compared to total enrollment, is noted and historically typical for this program. The alumni survey revealed that some students are leaving because of motivation and/or economic reasons (two out of six respondents identified these areas). Faculty share that an additional number of leaving because they gain employment in the field prior to graduating. This was not revealed in the alumni survey, possibly because of the small response garnered.

	2012-13	2013-14	2014-15
COMPLETIONS			
Digital/Audio Engineering-AAAS	19	24	21
Electronic/MIDI Music Pro-AAAS	8	3	6
Music Tech Performance-AAAS	5	0	1
Music Tech Merchandising-AAAS	5	3	2
Dig Perf: Digital Audio - ST	17	11	11
Foundations Electronic Music - ST	8	6	9
Total	62	47	50

Comparing completions from this program to others provides additional context. The following chart highlights the proportion of completions relative to total headcount for each academic year and compares MT to all Shoreline programs and the entire state. As discussed above, the MT program does not compare favorably in completions.

All Workforce Certificates and Degrees		**2010-2011**	**2011-2012**	**2012-2013**	**2013-2014**	**2014-2015**
State	*Ratio*	*Unavail.*	*20%*	*20%*	*20%*	*Unavial.*
Shoreline	Completions	641	626	694	652	648
	Headcount	2262	2110	2331	2156	2068
	Ratio	*28%*	*30%*	*30%*	*30%*	*31%*
All Music Tech	Completions	38	36	47	38	40
	Headcount	323	329	345	299	308
	Ratio	*12%*	*11%*	*14%*	*13%*	*13%*

Workforce Degrees Only		**2010-2011**	**2011-2012**	**2012-2013**	**2013-2014**	**2014-2015**
Shoreline	Completions	251	194	206	202	207
	Headcount	1798	1616	1786	1643	1534
	Ratio	*14%*	*12%*	*12%*	*12%*	*14%*
All Music Tech	Completions	29	22	27	23	26
	Headcount	314	316	326	285	294
	Ratio	*9%*	*7%*	*8%*	*8%*	*9%*

Waitlists

An analysis of waitlist data reveals that the following courses tend to have chronic waitlist problems:

- Fall: MUSTC100, MUSTC106, MUSTC151, MUSTC221, MUSTC241
- Winter: MUSTC122

- Spring: MUSTC 102, MUSTC 106, MUSTC 143, MUSTC 151

Please refer to the Appendix for detailed data on waitlists.

CURRICULUM

This is a well thought out program offering excellent options to ensure appropriate variety and sequencing. Particular strengths include the inclusion of music theory in the program, informal integration with the Music program students and faculty, and recent course additions to improve sequencing and throughput for students. The program is unique throughout the Washington State Community College system and helps attract a variety of students into Shoreline.

Improving Employment Outcomes

As discussed above, several curricular changes were discussed with faculty which would likely lead to improved employment outcomes, including:

- Adding experiential components to MUSTC 100, MUSTC 101, and MUSTC 102
- Adding a required internship to the program
- Instituting career development workshops
- Adding credits to the career development course

Program Updates

Faculty discussed the relevancy of creating two new programs to meet employer and student demand: Sound Design for Gaming, and Sound Reinforcement.

There is some question whether job seekers with an AAAS in Sound Design would be competitive for jobs in the gaming industry. This evaluator conducted a job search for "Sound Designer" on Monster.com. The search resulted in 26 jobs identified. Of these five were selected based on match with the brief job description. Two did not require a bachelor's degree and all required at least 3 years experience.

Industry blog posts[4] seemed to indicate that college degree and experience are less relevant than a professional demo reel customized to the employer, contacts, and an internship. Follow-up discussions with industry representatives provided a mixed

[4] For example see
http://www.gamecareerguide.com/features/1402/getting_a_job_creating_sound_and_.php
and
http://www.aaronbrownsound.com/advice-how-to-break-into-the-professional-audio-industry/

review (see Appendix). Further research is warranted to determine the efficacy of this potential new program.

A program in Sound Reinforcement could prove useful in the music club-rich Seattle environs. Particularly if it is marketed to incumbents and employers as a means of improving an existing skill set.

Finally, the employer advisory committee spoke eloquently about the need for improved soft skills of interns and graduates, especially in the production and engineering fields. The skills particularly in demand include:

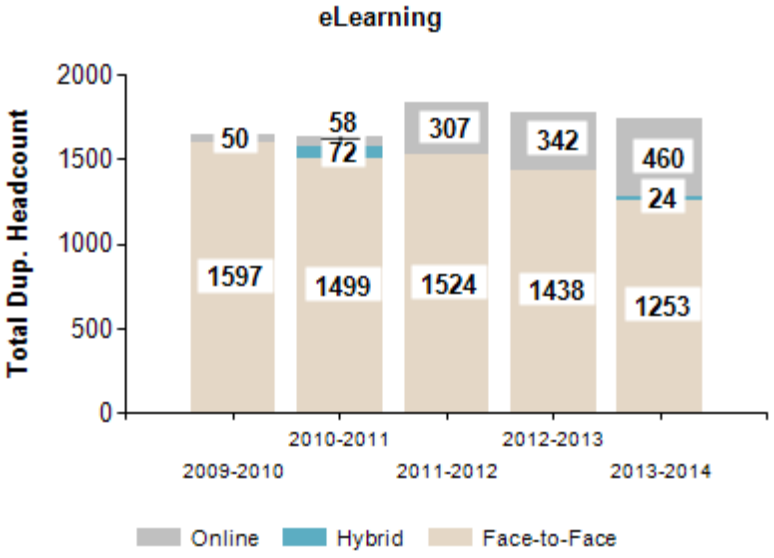
- Interpersonal skills (e.g., listening)
- Pyscho-social skills (e.g., understanding the delicate relationship between a performing artist and a producer); and
- Work readiness skills (e.g., managing conflict, working in a team, showing up)

In meetings, faculty discussed the varied ways these skills are currently addressed, as well as additional improvements that could be made, such as using guest speakers, or demonstrating understanding of these skills through internships and/or informational interviews.

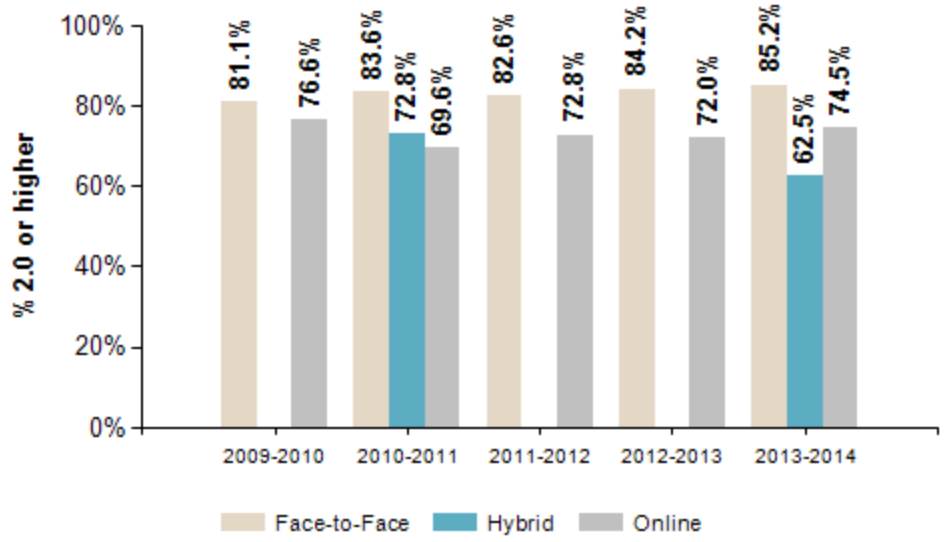
Distance Learning

Based on responses to the current student survey, students appear to prefer a variety of learning options available to pursue degrees. Students that prefer online courses tended to indicate this preference helps them accommodate work schedules. Students preferring in-person courses tended to mention difficulty learning in an online environment. Faculty also agreed that a variety of options are important due to the different learning styles present in the Music Technology student body.

The following chart portrays enrollment by learning modality. In the 2013-14 academic year, 24 percent of students were enrolled in an online course (not including hybrid).



The next chart indicates student success by modality. Students generally performed better in a face-to-face environment. Surprisingly, in 2013-14 students performed significantly worse in a hybrid environment.



General Observations

Most of the AAAS degrees require more than 90 credits, requiring additional time and money from students. Ensuring that additional credits beyond 90 help students gain employment would guarantee value in the program.

AAAS Degree	Minimum # of credits required
Merchandising	95
Electronic/MIDI Music Production	113
Performance	90
Digital Audio Engineering	108

Course level outcomes may need to be reviewed and updated. In discussing course level outcomes for MUSTC 100 faculty realized that they had not been updated in 20 years. A quick scan of all the outcomes by the faculty will help identify other courses where the outcomes are dated.

FACULTY

> *The professors or mastered degreed instructors that makeup the music department at SCC [are] among the best … [I've] had the pleasure of learning from.* Alumni survey participant

Both the student and alumni surveys overwhelmingly stated that the faculty are the strongest part of this program. They cite both their professional work and experience as well as their academic preparation and teaching skills. In interviews, the faculty discussed the excellent skills and experiences of their colleagues. This evaluator noted the high morale and engagement found in this department due, in part, to the high regard they hold for one another. There is no doubt that the strong performance of this department is directly related to the strength of the faculty and their unit cohesion.

Faculty Workload

The following table highlights full-time to part-time faculty ratios. Music Technology has a favorable ratio compared to its peer departments in the College of Arts and Sciences.

		MUSTC		MUSC		VCT		CINEM		DRMA		FILM	
2011-2012													
	FULL-TIME	29	40%	29	25%	18	39%			7	47%		
	PART-TIME	34	47%	70	61%	25	54%	8	100%	8	53%	7	100%
2012-2013													
	FULL-TIME	31	41%	24	22%	17	37%	2	15%	10	48%		
	PART-TIME	34	45%	70	64%	23	50%	11	85%	10	48%	9	100%
2013-2014													

	FULL-TIME	31	41%	16	15%	27	52%	1	10%	7	33%		
	PART-TIME	34	45%	78	74%	18	35%	8	80%	13	62%	8	100%
2014-2015													
	FULL-TIME	31	40%	15	14%	27	52%			8	29%	1	11%
	PART-TIME	37	48%	85	78%	19	37%	7	100%	18	64%	8	89%

The Music Technology department operates at a generally higher student to faculty ratio than most of its peer departments and quite close to the statewide average for all community college programs. Lowering this ratio to something closer to the school average could serve to improve student outcomes, for example by providing new services or academic programs intended to improve career planning and employment.

Student:Faculty ratio	**2012-2013**		**2013-2014**		**2014-15**	
	Shoreline	**State**	**Shoreline**	**State**	**Shoreline**	**State**
MUSTC	22.04	N/A*	21.70	N/A*	20.66	N/A*
MUSIC	10.21	17.88	10.41	17.68	11.76	17.43
VCT	17.06	16.83	14.53	15.93	16.79	16.89
Cinema/Drama/Film	19.01	16.96	22.17	17.49	22.34	17.43
Humanities (all)	19.26	21.70	21.21	19.46	19.49	20.95
Health Sciences	9.03	13.22	8.76	12.68	8.34	12.12
All Students	19.62	22.03	19.00	21.06	18.33	20.69

* Shoreline is the only school offering these CIP codes
(Source: SBCTC Student-Faculty ratio dashboard)

The Music Technology department manages high fill rates, demonstrating an excellent use of resources.

	2012-2013	**2013-2014**	**2014-2015**
Music Tech Fill Rate	95.8%	96.0%	91.9%
VCT Fill Rate	89.6%	83.1%	91.0%
CDF Fill Rate	88.8%	104.5%	43.2%

RESOURCES

As with many other professional technical programs, space and equipment are the key limiting factors to expanding this program to meet demand. Both the student and alumni surveys mentioned the physical resources, such as the recording studios, as program strengths. They also mention "adequate lab time" as a program weakness.

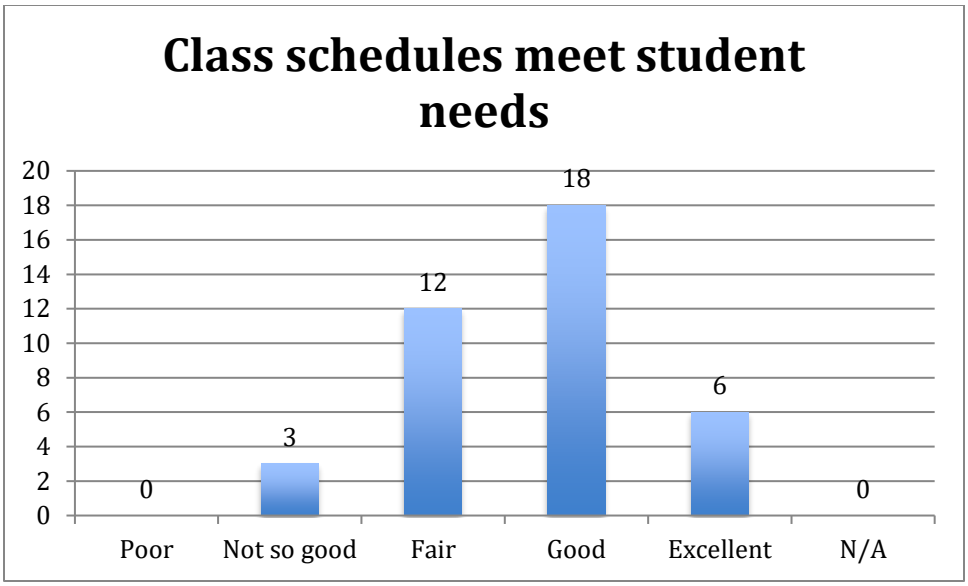
Faculty discussed how equipment-integrated multi-purpose rooms would improve retention in the second year, which requires a significant amount of hand-on time. It was noted again this year, as in the 2010 program review, that the bottom floor of the Music Technology building is used to store old equipment across the campus, preventing a more useful approach to that space by the Music Technology department.

SCHEDULE

The Music Technology program relies on several sets of highly sequenced courses, such as MUSCT 121, 122, and 123. For example, the Digital Audio Engineering degree there are eight sequences required, totaling 21 separate courses (out of a total 27 courses required in MT/Music for the AAAS). This highlights the need to continually examine the Music Technology schedule and student throughput to ensure the program meets the needs of its students. Faculty are generally aware of the challenges and have made changes to address issues, such as the recent addition of an additional section of MUSCT 151 to improve access to impacted course sequences.

<u>Alignment with the needs of the target population</u>

In the student survey, current students agreed that the class schedule generally meets student needs, giving it a 3.69 on a scale of 1 (poor) to 5 (excellent). There were nine open-ended responses to this question in the survey, all of which generally agreed with the following student statement: "…it is difficult to do this program as well as work a job in order to make a living." In addition, the alumni survey highlighted a significant proportion of respondents (two respondents out of six total) indicated they left the program because of economic reasons.



More consideration about how this program could meet the needs of working students could result in improved satisfaction and retention. While adding additional online offerings may help some, these should not come at the expense of face-to-face offerings indicated as critical for some students (and where student success is higher). Faculty discussed three improvements. First, they suggested that its possible to put together sample schedules for working students that show course progressions that would be consistent and/or offered at times most amenable to working students. Second, they were interested in exploring the feasibility of offering a compressed Friday-Sunday program. Finally, they acknowledged that currently no MT courses are offered on weekends.

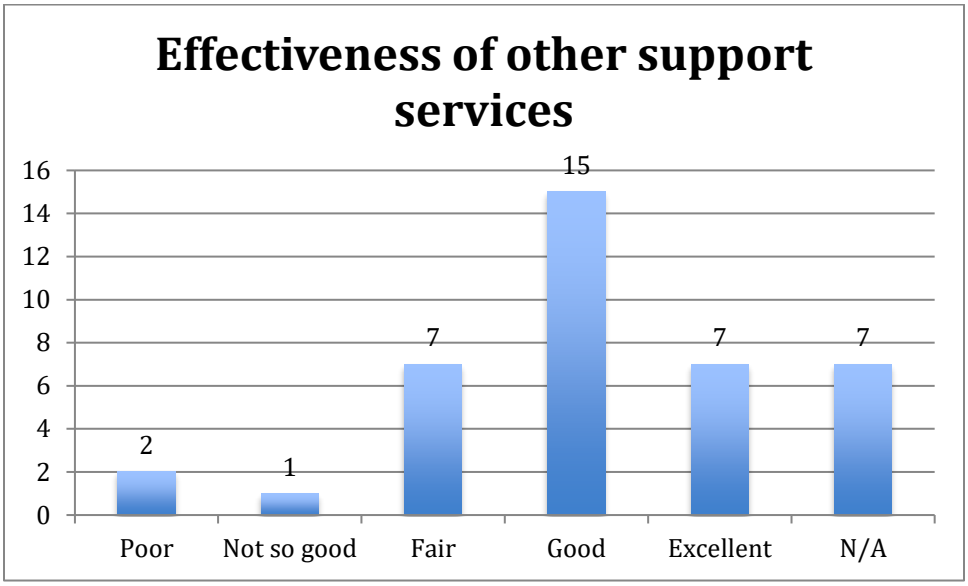
PARTNERSHIPS

Active Partners

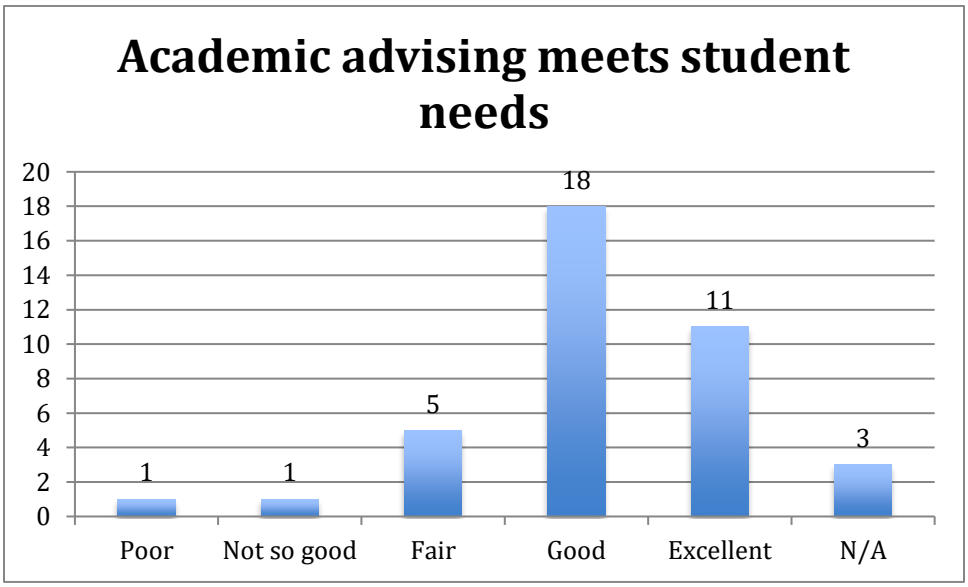
The Music Technology Advisory Committee includes a few members who do not appear to fully understand the purpose of the committee and their role on it. Based on conduct during a public meeting, it appears that their presence on the committee hinders productive advisory committee work. Revitalizing this group with new members and adding membership from areas in which the program may expand (e.g., sound design, post-production), would afford faculty fresh ears from which sound advice may be solicited.

SUPPORT SERVICES

Current students gave Shoreline's support services an average 3.75 on a scale of 1 (poor) to 5 (excellent). There were no comments that pointed to any potential improvements.



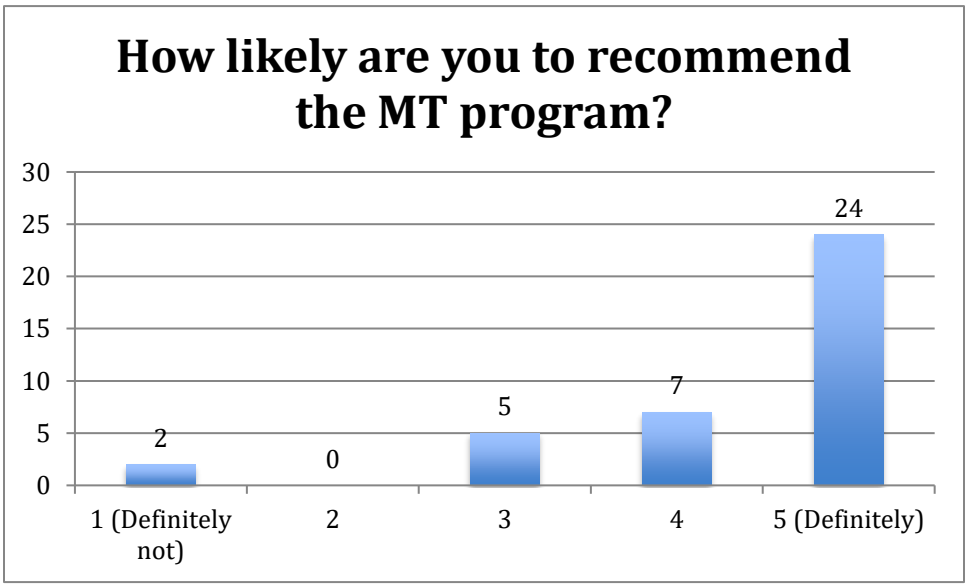
Academic advising in this department is generally viewed favorably by current students, eliciting a 4.03 on a scale of 1 (poor) to 5 (excellent). The few open-ended comments proffered on this subject indicated a frustration with the limited advising available given the large number of students relative to advising faculty.



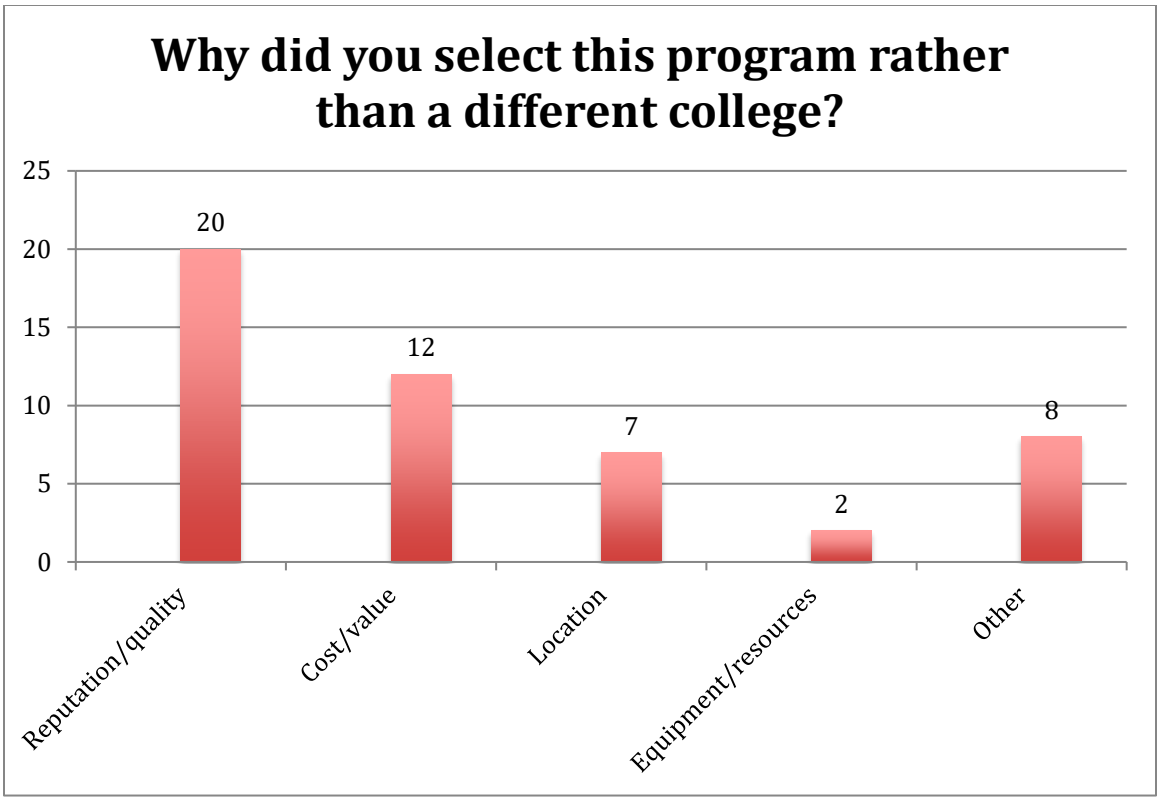
COMPETITION

Shoreline's Music Technology program remains one of the few in Washington State and the only community college program in the state. Its competitors include baccalaureate programs such as the Evergreen College (with which the program has an articulation agreement), and private schools such as the Art Institute.

Students are quite likely to recommend this program to others, giving it a 4.34 on a scale of 1 (definitely not) to 5 (definitely). This is especially relevant as over one-third of current students heard about this program from word of mouth (50 percent heard about it from the website).



The program's reputation and value are its strongest selling points, according to current students (based on this evaluator's analysis of an open-ended survey question).



LABOR MARKET OPPORTUNITIES

The Employment Security Department estimates that the majority of the occupations graduates may pursue with this degree will grow faster than average (growth rates that are faster than average are highlighted in yellow in the table below). It's worth noting that these figures do not include positions created because of turnover, which is forecasted to increase in general across the United States as the Baby Boomer Generation nears retirement. For this reason, the following table may be considered conservative employment prospects.

SOC code	Occupational title	Average annual growth rate 2013Q2-2015Q2	Average annual growth rate 2012-2017	Average annual growth rate 2017-2022
27-4011	Audio and Video Equipment Technicians	1.81%	2.09%	1.25%
27-4014	Sound Engineering Technicians	1.75%	1.61%	1.22%
27-2042	Musicians and Singers	1.58%	1.32%	1.02%
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	2.29%	2.06%	1.20%
27-2041	Music Directors and Composers	1.06%	0.90%	0.64%
27-2042	Musicians and Singers	1.58%	1.32%	1.02%
27-3099	Media and Communication Workers, All Other	1.93%	2.05%	1.12%
27-4000	Media and Communication Equipment Workers	2.30%	2.02%	1.46%
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	1.45%	1.82%	0.71%
27-3011	Radio and Television Announcers	1.66%	1.95%	1.39%

27-4012	Broadcast Technicians	1.61%	1.83%	1.32%

Anecdotally, employers agreed that the fields of Sound Design in the Video Game industry and Post-Production in the Filming industry are growing rapidly and offer additional employment opportunities. As discussed above, further information about these should be solicited and if proven, additional programs could be created.

The Technical Advisory Committee indicates that employment in this field will continue to be difficult to predict as the industry responds to technological advances. In the alumni survey, some participants indicated that barriers to entry were being reduced by new, relatively inexpensive, and good quality technologies that allow them to produce music in ways not possible in the past. Shoreline can expect continued rapid changes in employment prospects as the industry evolves, highlighting the critical need for Technical Advisory Committee members who are invested in the program and represent potential employers.

APPENDIX

Private email communication (January 5, 2016) on Sound Design AAAS from a head of audio at a Microsoft studio. Microsoft is NOT be the type employer this degree program should be focused on – generally it is too large and too degree focused. However this input is provided here for context.

> *Degrees are one of the things I look at, but I certainly wouldn't hire on this alone! This is looked at in the first of three parts of the recruitment process we do here …*
>
> *1. CV's / Reels.*
> *In this stage we look at the CV's and try to get a profile of the character and experience levels within the CV. Mostly this involves seeing where this person has worked before and looking at the types of games they have worked on. Then looking at the showreels that this person has linked and seeing the level of creativity and flair within. For the more junior positions I would take into account the Degree that someone has and any showreels / work that they have produced whilst there. These are usually stat ranked or at least put in a yes, no, maybe list depending on the amount of applicants.*
>
> *2. Tests*
> *We always test, depending on the seniority and job type we are looking for, we test creative and technical angles. This usually sorts the wheat from the chaff IMO, if someone has a good ear and can produce great sounding audio, as well as knowing the technical stuff then they will shine in this section and ultimately get on to the next phase ..*
>
> *3. Face to face interview*
> *This is where we look at the character of the individual and throw some questions about their approach to sound design.*
>
> *Bottom line is, for anyone aspiring to get in to the industry, they need to know what they will be doing for 7 hours a day, 5 days a week. They need to prove that they know audio middleware (Wwise and FMOD), how this exports to the game engine (Unity / Unreal), and how the game can interact with the audio to make an awesome audio experience for the player. All this is underpinned by having an amazing ear for producing fantastic sounds in 'little bits' that can get played in runtime so that the player just hears natural sounding, well mixed audio. Also they need to be a good person who is energised, takes critique and feedback from their peers and be able to work in a team environment. So not much then ;)*

Waitlist Analysis

Summer 2014			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC106	1	1 / 25	0.0%
MUSTC171			
MUSTC172			
MUSTC173			
Fall 2014			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC100	31	1 / 11	41.9%
MUSTC106	18	1 / 6	38.9%
MUSTC121	12	1 / 23	50.0%
MUSTC131	6	1 / 20	50.0%
MUSTC151	46	1 / 9	32.6%
MUSTC221	20	1 / 7	75.0%
MUSTC231	13	1 / 8	76.9%
MUSTC241	27	1 / 6	81.5%
MUSTC271	0		
Winter 2015			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC101	14	1 / 15	64.3%
MUSTC102	8	1 / 19	62.5%
MUSTC106	13	1 / 12	15.4%
MUSTC122	29	1 / 7	31.0%
MUSTC132	1	1 / 80	0.0%
MUSTC151 - MUSTC272	13	1 / 3	46.2%
MUSTC152	10	1 / 14	60.0%
MUSTC154	2	1 / 20	50.0%
MUSTC222	8	1 / 10	75.0%
MUSTC232	9	1 / 9	22.2%
MUSTC242	3	1 / 17	100.0%
MUSTC272 - MUSTC294	0		
MUSTC293	N/A		
Spring 2015			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC102	22	1 / 11	36.4%
MUSTC106	18	1 / 7	22.2%
MUSTC123	8	1 / 10	62.5%
MUSTC133	2	1 / 30	100.0%
MUSTC143	17	1 / 6	52.9%
MUSTC151	22	1 / 6	18.2%
MUSTC152	5	1 / 16	40.0%
MUSTC153	4	1 / 5	100.0%
MUSTC155	4	1 / 15	50.0%
MUSTC163	1	1 / 20	100.0%
MUSTC200	0		
MUSTC201	0		
MUSTC223	2	1 / 30	50.0%
MUSTC233	3	1 / 13	0.0%
MUSTC243	0		
MUSTC273	0		
MUSTC274	20	1 / 10	85.0%
MUSTC293	N/A		

Summer 2013			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC106			
MUSTC171	1	1 / 20	0.0%
MUSTC172			
MUSTC173			
Fall 2013			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC100	22	1 / 12	45.5%
MUSTC106	4	1 / 19	50.0%
MUSTC121	14	1 / 13	42.9%
MUSTC131	17	1 / 13	47.1%
MUSTC151	34	1 / 8	50.0%
MUSTC221	31	1 / 5	71.0%
MUSTC231	12	1 / 7	75.0%
MUSTC241	16	1 / 13	68.8%
MUSTC271	0		
Winter 2014			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC101	16	1 / 17	50.0%
MUSTC102	14	1 / 13	50.0%
MUSTC106	19	1 / 8	52.6%
MUSTC122	41	1 / 5	73.2%
MUSTC132	28	1 / 8	42.9%
MUSTC152	11	1 / 16	27.3%
MUSTC222	11	1 / 9	72.7%
MUSTC232	3	1 / 13	100.0%
MUSTC242	0		
MUSTC272 - MUSTC294	0		
MUSTC293	N/A		
Spring 2014			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC102	17	1 / 11	35.3%
MUSTC106	15	1 / 8	33.3%
MUSTC123	15	1 / 11	66.7%
MUSTC133	6	1 / 17	33.3%
MUSTC143	11	1 / 9	72.7%
MUSTC151 - MUSTC151	4	1 / 10	50.0%
MUSTC152	0		
MUSTC153	1	1 / 20	0.0%
MUSTC155	N/A		
MUSTC163	0		
MUSTC200	0		
MUSTC201	0		
MUSTC223	5	1 / 12	40.0%
MUSTC233	1	1 / 40	100.0%
MUSTC243	4	1 / 25	75.0%
MUSTC273 - MUSTC294	0		
MUSTC274 - MUSTC295	9	1 / 10	66.7%
MUSTC293	N/A		

Summer 2012			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC106			
MUSTC171	1	1 / 20	0.0%
MUSTC172			
MUSTC173			
Fall 2012			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC100	13	1 / 23	38.5%
MUSTC106	9	1 / 8	44.4%
MUSTC121	13	1 / 18	46.2%
MUSTC131	3	1 / 33	33.3%
MUSTC151	14	1 / 18	42.9%
MUSTC221	21	1 / 6	61.9%
MUSTC231	7	1 / 9	85.7%
MUSTC241	19	1 / 8	89.5%
MUSTC271	0		
Winter 2013			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC101	15	1 / 12	73.3%
MUSTC102	16	1 / 13	37.5%
MUSTC106	9	1 / 17	44.4%
MUSTC122	54	1 / 5	63.0%
MUSTC132	19	1 / 7	52.6%
MUSTC152	7	1 / 18	42.9%
MUSTC222	7	1 / 11	71.4%
MUSTC232	4	1 / 15	75.0%
MUSTC242	0		
MUSTC272	0		
MUSTC293	37	1 / 3	18.9%
Spring 2013			
Class/Cluster	# WL	Ratio	Enroll %
MUSTC102	20	1 / 11	20.0%
MUSTC106	12	1 / 10	58.3%
MUSTC123	16	1 / 9	75.0%
MUSTC133	0		
MUSTC143	17	1 / 8	64.7%
MUSTC 151	N/A		
MUSTC152	N/A		
MUSTC153	8	1 / 9	75.0%
MUSTC155	N/A		
MUSTC163	6	1 / 8	66.7%
MUSTC200	0		
MUSTC201	0		
MUSTC223	5	1 / 16	60.0%
MUSTC233	0		
MUSTC243	0		
MUSTC273	0		
MUSTC274	6	1 / 15	66.7%
MUSTC293	11	1 / 11	36.4%

Definitions		Red	Yellow	Green
# WL	# of waitlist SEATS (duplicated headcount)	16+	5 to 15	< 5
Ratio	#WL Seats / # seats available (capacity). The LOWER the ratio, the more concerned we are.	<11	11 to 23	24+
Enroll %	% of seats who are eventually enrolled in one section of that course	0 - 51%	52 - 74	75+
Stuck %	% of seats who are not enrolled, and still on the waitlist when it is no longer in use for the quarter	> 8%	0 to 7	0
Loss %	% of seats held by studnets who do not get into the course, and do not enroll in any other credits at SCC that quarter.	>10%	0 to 9	0

Music Technology Demographic Data

	2012-2013	2013-2014	2014-2015
	TOTAL	**TOTAL**	**TOTAL**
ENROLLMENTS (HEADCOUNT)			
TOTAL	**449**	**387**	401
ENROLLMENTS (FTE)			
TOTAL	240.0	212.2	205.4
DEMOGRAPHICS BASED ON FIRST QUARTER ENROLLMENT AND PROGRAM			
SEX			
Male	360	306	319
Female	70	56	60
(none)	19	25	22
% male	80.2%	79.1%	79.6%
% female	15.6%	14.5%	15.0%
NEED-BASED FINANCIAL AID			
Received in the year of enrollment	140	105	119
RACE			
African American	25	25	27
Asian/Pacific Islander	27	19	23
Hispanic	29	25	27
International	7	7	10
MultiRacial/Other	33	35	42
Native American	4	3	4
None	43	35	48
White	281	238	220
non-White	125	114	133
White as percent of headcount	62.6%	61.5%	54.9%
Non-white as percent of headcount	27.8%	29.5%	33.2%
MulitRacial/Other as % of all non-white	26.4%	30.7%	31.6%
AGE			
Less than 18	18	15	23
18-21	181	185	173
22-34	184	144	163
35-49	38	29	27
50+	27	13	15
Mean Age	26.5	24.8	25