



Assessment Plan Report for Commercial Music (Workforce)

This report provides data, analysis and action items (when applicable) for the Commercial Music Program Assessment Plan. In the current plan there are four program learning outcomes listed below. The full assessment plan document is included at the end of this report.

Program-Level Learning Outcomes	
Program Learning Outcome 1:	Create a small business plan proposal for either a recording studio, a live sound company or a music marketing business.
Program Learning Outcome 2:	Compose a professional response on a technical topic related to either audio engineering, live sound or music business marketing.
Program Learning Outcome 3:	Provide possible troubleshooting solutions based on a verbal or visual description of a signal flow problem with either a Live Sound Reinforcement or Recording Setup.
Program Learning Outcome 4:	Create a web-based portfolio.

The following section will include the Assessment Measures and Targets for each Learning Outcome, following by analysis and next steps.

Program-Level	Assessment Measure(s) and Where Implemented in Curriculum	Targets- Level of Success Expected
PLO #1 Create a small business plan for either a recording studio, a live sound company or a music marketing business.	Small Business Plan Assignment in MUSB 2350 Commercial Music Project (Capstone) in which students are required to: <ul style="list-style-type: none"> (a) describe/assess the market to be served, (b) define the marketing efforts to be carried out (and associated costs) to make customers aware of the business, (c) develop a staffing plan, and (d) define the financial investment necessary to carry out the plan.” These last elements can be taken from the required grading rubric so that it is clear students are being assessed on the business plan they have developed.)	80% of students will score a 75% or better on the rubric for their small business plan.

This outcome is introduced in the Audio Engineering, Live Sound and Music Business sequences but is fully executed and assessed in the MUSC 2350 Commercial Music Project course which is a capstone course for the AAS degree. Students were able to achieve a 90% in terms of meeting the rubric requirements which exceeds 80% target. The weakest area was consistently the student’s staffing plan since they often assumed they would be running the business themselves in the case of live sound or audio engineering or performing themselves in the case of singer/songwriters. The topic of hiring and staffing will receive more emphasis in Spring 2023 so that it can be included in future business plans. However, as can be seen, if the product they are selling is their talent as a performing artist, then staffing is not always applicable. However, in the cases of students wishing to expand into more live sound opportunities, the staffing is relevant. Examples of student business plans are included below. Note that in some cases these business plans will overlap with online portfolios:



Image 1: Example cover page from a student business plan proposal.



Business Plan

Miao Virtual music studio is an online platform for recording production. The goal of this business is to provide a studio that is mostly being used remotely for musicians, music makers, and all audio people. Clients can have their own studio with epic designs, the best VST, and plugins and our technology and enjoy 24/7 business running without paying extremely high bills.

Image 2: Continuation and detail of Image 1 Example from a student business plan proposal.



Image 3: Example business card from a student business plan.

Professional Website Page

- brysonbates.wixsite.com/my-site

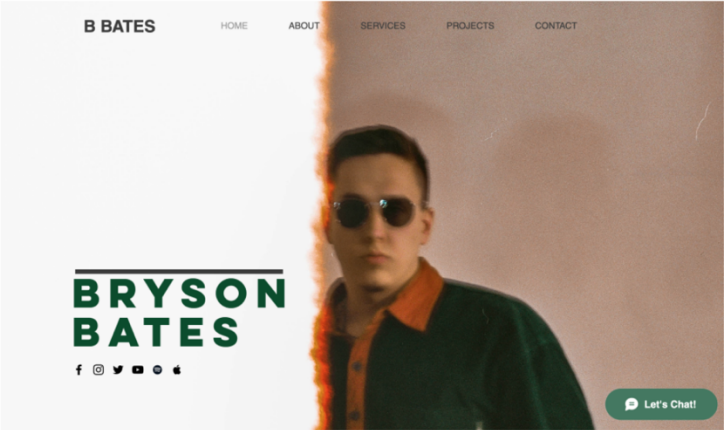


Image 4: Example web page from a student business plan.

Christopher Broussard

CLB Music Productions



Image 5: Example web page from a student business plan.

Program-Level	Assessment Measure(s) and Where Implemented in Curriculum	Targets- Level of Success Expected
<p>PLO #2 Compose a professional email response on a technical topic related to either audio engineering, live sound or music business marketing</p>	<p>Assignment in MUSC 2427 Audio Engineering II in which students are required to create a professionally written email demonstrating the student's level of knowledge (or identifying the relevant specialist) for a particular technical issue (troubleshooting, equipment purchases, etc.)</p>	<p>80% of students will score a 75% or better on the rubric for their professional email.</p>

The data for this PLO is currently being collected due to the class running in Spring 2023. This course did not run in Fall 2022. However, this PLO is a continuous topic on all AAS Commercial Music Faculty meetings and as a result, we are investigating other courses where we can collect this data. Currently there are plans to introduce this assignment in the MUSC 1323 Audio Electronics course which has a strong emphasis on signal flow, troubleshooting and verbal/written communication specifically with non-professionals. The Audio Electronics responses will be compared with responses to an identical prompt given to the Audio Engineering II class running this semester.

Program-Level	Assessment Measure(s) and Where Implemented in Curriculum	Targets- Level of Success Expected
PLO #3 Provide appropriate troubleshooting solutions based on a verbal or visual description of a signal flow problem with a <u>Live Sound Setup</u> .	Single Topic Objective exam (multiple-choice and/or true/false) in MUSC 1405 Live Sound I with 20 questions about a technical diagram or written description of a live sound signal flow problem that requires students to provide possible/appropriate troubleshooting solutions for a live sound setup.	80% of students will score a 75% or better on the objective quiz .

This troubleshooting exam has been operational for several semesters and has proven a valuable source of information for the instructors and the department as a whole. The target course of MUSC 1405 Live Sound I students is still considered the best course to assess these troubleshooting skills since all students, whether they are AAS or the Audio Engineering certificates are required to take this course. While the success rate varies from semester to semester, the average score is currently meeting the target of 80% scoring a 75% or better. However, faculty are in agreement they would like to see this number above 80%. As a result, faculty are currently discussing other ways to improve the objective test outcomes as well as choose from other modalities already in use in the course for assessing students troubleshooting skills. Other modalities include asking individual students to set up a small sound system that might be missing a vital piece of equipment, might contain a defective piece of equipment, etc.

A sample exam such as the one used for collecting data for this assessment is included in **Appendix 2** of this document. These questions are based on research as well as first-hand industry experience. Many of the questions focus on straightforward but often rudimentary issues that most individuals overlook. The following article highlights this elusive issue: *“How To Troubleshoot Your Signal Path”* <https://www.sweetwater.com/insync/how-to-troubleshoot-your-signal-path-part-1/>

Program-Level	Assessment Measure(s) and Where Implemented in Curriculum	Targets- Level of Success Expected
PLO #4 Create a web-based portfolio.	Project to create a website in MUSB 2350 Commercial Music Project (Capstone) on any hosting platform containing professional quality examples of student’s work, work experience and education to date to market the student’s skills and abilities to potential customers or employers.	80% of students will score a 75% or better on the rubric for their web-based portfolio.

In addition to the examples listed in PLO 1 above, additional examples are listed below. The students were able to achieve the 80% benchmark of achieving a score of 75% or better.

Spring 22

Online Profile 80% Completed Portfolios 90%

Fall 22

Online Profile 90% Completed Portfolios 90%

At this time, based on student results, new emphasis will be given to creating more user-friendly **QR codes** and **"TinyURL"** in place of the computer-generated links provided by hosting services. Faculty and students will also research current trends inexpensive domain name licensing and web hosting services. However, due to the relative importance of social media over traditional web pages, it is anticipated this may not be an expense students and potential employers find necessary. This topic will be raised at future advisory board meeting.

Example 1: Three images from the online portfolio of Student L. Washington created in Commercial Music Project class





Le'Ron Washington

AUDIO ENGINEER

Personal Summary

A prolific audio engineer with 10+ years experience in music production. An excellent communicator with an understanding of audio for video and live sound.

Skills

- Avid Pro Tools
- Universal Audio/Waves
- Multiple DAWs
- Behringer X32
- Patching
- Set-up & Tear Down
- Communication
- Problem Solving
- Collaboration

Related Experience

Elephant Stories Podcast
2022-present

- Edit raw audio to be professionally published in a timely manner.

The Balcony Club
2022-present

- Adhere to requested guidelines for various projects.
- Communicate with client to ensure their projects vision is reached.

Roof Raisers Band
2021-Present

- Set up equipment following given stage plot.
- Efficiently mix audio for shows of varying lengths.
- Adhere to call/load in times.

Academic History

COLLIN COLLEGE

AAS of Commercial Music July 2021 - Dec 2022
Sum Cum Laude

CERTIFICATIONS

- Live Sound Engineering
- Studio Engineering
- Music Business

Additional Activities

DareDevils Youth Sports

- Coach Football
- Toastmasters International
- Member of Gavel Club
- Music Production
- FL Studio, Logic Pro, ProTools

Contact Details

Email: Leron@legendarydrive.net
Website: LegendaryDrive.net
Phone: 469-929-0100
LinkedIn: linkedin.com/in/leron-washington-41a51616a

Work References

Ashely Curry
Business: Owner of Pique Video
Email: ashleighamycurry@gmail.com

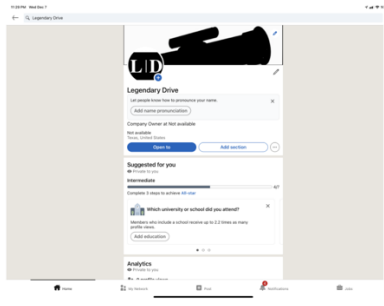
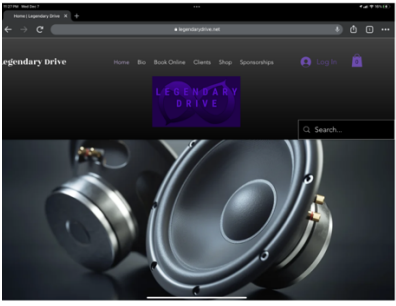
Michael Medina
Institute: Collin College
Email: mmedina@collin.edu

Bradford G. Cox
Institute: Collin College
Email: bgcox@collin.edu

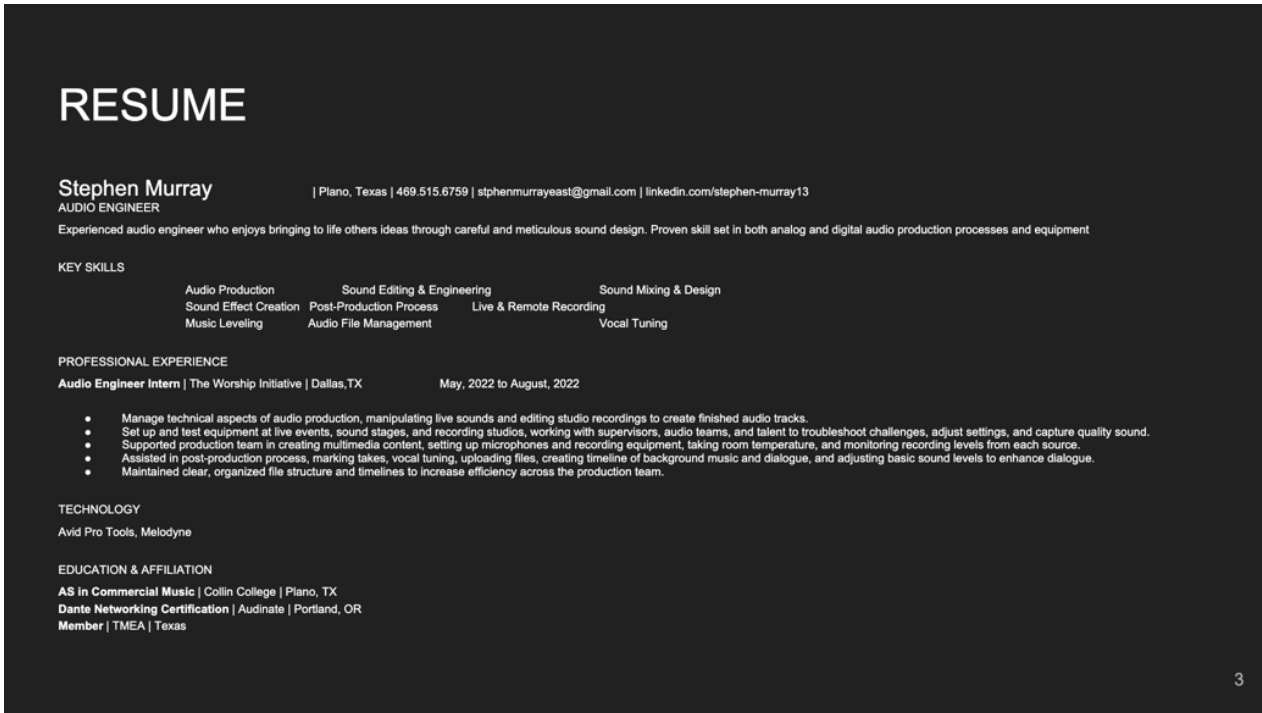
Business: legendarydrive.net

LinkedIn: <https://www.linkedin.com/in/legendary-drive-488339250/>

Also have social media accounts with Fiverr, Instagram, Snapchat, Facebook &



Example 2: Two image include website splash page and online resume of student S. Murray



Example 3: Two images (not clickable links) from online business plan/portfolio with links for demo reel content of student B.Bates.

Demonstration Copy of Audio

- Music Video: <https://www.youtube.com/watch?v=p1-Qnllwhjl>
- Anger Room on Spotify: <https://open.spotify.com/track/50XL1yvcK4DAuxDdpTLprM?si=UsgxXg8iRT2FhZMJf2kIKw>
- Eyesore on Spotify: <https://open.spotify.com/track/18UVUz4GpjyTS0T3PuDQw5?si=Xas9q1rpSSyYqudtlk5jyg>

Social media Presence

- Personal Instagram: @verizon_bates
- Music Instagram: dappersol.music
- Facebook: Bryson Bates
- TikTok: @verizon_bates

Example 4: Two images including website resume followed by social media links of student D.Simon.



Bio



Devin is setting a new standard for how to produce and engineer. His commitment to engineering is changing the way people listen to music. Devin's interest in music sprouted at a young age and has carried on to this day. His pursuit to start producing music began by wanting to recreate the same feeling he would experience while listening to some of his favorite songs. Over time, he realized to expand his knowledge and skills, a degree would be his next step. Devin chose to advance his production by pursuing a degree in commercial music at Collin College. Devin's favorite genres to produce music include lofi, EDM, and hip-hop. Devin's choice of interest to produce such genres is how he feels like he can make an impact by creating a space to allow others to have the same outlet he had growing up.

Social Media Presence

Instagram-
@DevsRecording

Twitter-
@DevsRecording

Facebook- Dev's
Recording Studio

Tik Tok-
@DevsRecording

LinkedIn- Devin
Simon



Appendix 1: Complete assessment plan for reference

Assessment Plan for Workforce and FOS Programs

Program/Track Name: Commercial Music AAS (Workforce)

Description of Program-Level Learning Outcomes

Please indicate the Program Learning Outcomes for the degree, degree track, or certificate below:

Program-Level Learning Outcomes	
Program Learning Outcome 1:	Create a small business plan proposal for either a recording studio, a live sound company or a music marketing business.
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Program Learning Outcome 4:	Create a web-based portfolio.

Section I: Technical Courses

For **all technical courses** in the program, indicate in the table on the following page whether and/or how the course will support the program learning outcomes. You should include courses outside your discipline area and work collaboratively with those disciplines to determine whether and/or how those course(s) will support the program learning outcomes. **Please note** that it is understandable if courses from outside the discipline do not assess the program-level learning outcomes and serve only to introduce, practice and/or emphasize the program outcomes. It is also possible that technical courses outside of your discipline may not directly support the specific program-level learning outcomes you have identified.

How to complete the program map:

For each technical course in your program, please indicate whether any program-level learning outcome is introduced to students (I), practiced by students (P), emphasized for students (E), or formally assessed (A).

For example, if course WXYZ 1234 introduces students to one of the program outcomes, then enter "I" for that specific program outcome in the appropriate column. Please note that a course can be "I", "P", "E" and/or "A" in any program outcome. The labels in the following table apply SOLELY to the program level learning outcomes defined above. (It is NOT necessary for every course to address a program level learning outcome, and it is NOT necessary that Assessment or program level learning outcomes occur in every course.)

Program Map ▼

I=Introduced P=Practiced E=Emphasized A=Assessed

Program Courses	Program Learning Outcome 1	Program Learning Outcome 2	Program Learning Outcome 3	Program Learning Outcome 4
	Create a small business plan proposal for either a recording studio, a live sound company or a music marketing business.	Compose a professional response on a technical topic related to either audio engineering, live sound or music business marketing.	Provide possible troubleshooting solutions based on a verbal or visual description of a signal flow problem with either a Live Sound Reinforcement or Recording Setup.	Create a web-based portfolio.
MUSB 1305 Survey of the Music Business	I	I		I
MUSC 1323 Audio Electronics		P	P	P
MUSC 1327 Audio Engineering I	I-P-E	I-P		P
MUSC 1331 MIDI I			P	P
MUSB 1341 Concert Promotion and Venue Management	P	E		P
MUSC 1405 Live Sound I	P	P	I-P-E-A	P
MUSB 2301 Music Marketing	P	P		P
MUSB 2345 Live Music and Talent Management	E	E		P
MUSB 2350 Commercial Music Project (Capstone)	A	P	P	A
MUSC 2351 Audio for Video			P	E
MUSC 2403 Live Sound II	E		E	
MUSC 2427 Audio Engineering II ~	P	E-A	E	
MUSC 2447 Audio Engineering III ~	E		E	
MUSC 2448 Audio Engineering IV ~ (Capstone)	E		E	

MUSC 2453 Live Sound III (Capstone)			P	
MUSC 2471 Audio Plugins			P	

Assessment Plan for Program Learning Outcomes

Review existing assessment methods and current practices for collecting/gathering student data to identify direct (and possibly indirect methods of assessment). Remember that the data will need to be gathered, analyzed, and used to support the program's continuous improvement processes.

Note: Because courses from other disciplines already have assessment plans in place, they do not have to be included in this assessment plan. Nonetheless, proposers must work collaboratively with these other disciplines to stay current and up-to-date with the assessment plans in these courses.

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<p>PLO #2 Compose a professional email response on a technical topic related to either audio engineering, live sound or music business marketing</p>	<p>Assignment in MUSC 2427 Audio Engineering II in which students are required to create a professionally written email demonstrating the student’s level of knowledge (or identifying the relevant specialist) for a particular technical issue (troubleshooting, equipment purchases, etc.)</p>	<p>80% of students will score a 75% or better on the rubric for their professional email.</p>
<p>PLO #3 Provide appropriate troubleshooting solutions based on a verbal or visual description of a signal flow problem with a <u>Live Sound Setup</u>.</p>	<p>Single Topic Objective exam (multiple-choice and/or true/false) in MUSC 1405 Live Sound I with 20 questions about a technical diagram or written description of a live sound signal flow problem that requires students to provide possible/appropriate troubleshooting solutions for a live sound setup.</p>	<p>80% of students will score a 75% or better on the objective quiz.</p>
<p>PLO #4 Create a web-based portfolio.</p>	<p>Project to create a website in MUSB 2350 Commercial Music Project (Capstone) on any hosting platform containing professional quality examples of student’s work, work experience and education to date to market the student’s skills and abilities to potential customers or employers.</p>	<p>80% of students will score a 75% or better on the rubric for their web-based portfolio.</p>

Appendix 2: Sample Troubleshooting exam for live sound/audio engineering.

Where would you check first if your mixing console is not on ?

- A. Panel AC box
- B. Mixer AC switch
- C. Power Strip
- D. Extension Cord

What would you do to check if the AC receptacle in the wall is active ?

- A. Touch it
- B. Plug-in a small fan
- C. Use an AC testing device
- D. Plug-in a small lamp

If your AC power strip is not functioning properly, what would be possible issues?

- A. It's not plugged in
- B. Wall AC receptacle has no power
- C. Circuit breaker is tripped on power strip
- D. All of the above

If AC receptacle in wall has no power, where would you look first?

- A. Electricity meter
- B. Power strip
- C. Circuit breaker in panel box
- D. Extension cord

You have a high impedance dynamic microphone plugged into channel one of your mixer. You are not getting audio out of your speakers. What is the first thing that you check?

- A. Speaker cable
- B. Microphone cable
- C. AC power turned on to mixer and speakers
- D. Insert input

You are not getting audio out of your speakers, you have determined that power is turned on to all components. What would you check next?

- A. Speakers
- B. Speaker cable
- C. Input level at mixer
- D. AC power

You are not getting audio out of your speakers, And you are not seeing an input level at the mixer..... What do you check next?

- A. Speaker cable
- B. Power amp
- C. Microphone
- D. Microphone cable

You are not getting audio out of your speakers. You are getting visual feedback from your mixer that you have an audio signal. What would you check next?

- A. Mute switch
- B. Unity gain at channel Fader
- C. Unity gain at master Fader
- D. Output of mixer properly routed to powered speaker
- E. Speaker volume turned up
- F. Microphone gain set properly

You are not getting audio out of your speakers. You have determined that your mixing console is outputting a signal. What would you check next?

- A. Insert cable
- B. Auxiliary send
- C. Balanced cable from mixer to speaker
- D. Speaker volume turned up

You are now getting audio from your speaker, but it is at a very low volume. Your powered speaker is turned on and turned up. Your channel Fader is at unity gain and your master Fader is at unity gain. Where would you check next?

- A. Auxiliary send
- B. Auxiliary return
- C. Microphone preamp
- D. Power amp

You are now getting audio from your speaker, but the volume is too loud. Your channel fader is set to unity gain, your master fader is set to unity gain. Your speaker volume is set to unity gain. Where do you turn down the volume?

- A. Speaker
- B. Power amp
- C. Outboard EQ
- D. Microphone preamplifier

You are using a powered wedge floor monitor. Where would you plug the cable into the mixer?

- A. Control room jack
- B. Auxiliary send
- C. Auxiliary return
- D. Insert jack

You are using an external reverb unit. Where would you plug in the output of the reverb to the mixer?

- A. Auxiliary return
- B. Auxiliary send
- C. Master output
- D. Control room output

You are not getting audio from your powered floor monitor. The monitor is turned on and the level is set at unity gain. The auxiliary fader on the channel is set at unity gain. Where would you check next?

- A. Channel fader
- B. Microphone preamp
- C. Master Fader
- D. Auxiliary master Fader

You are now getting audio from your main speakers and your powered floor monitor. When you turn down the fader on the channel, the monitor level turns down as well.....
Where do you check to rectify the problem

- A. Monitor speaker
- B. Pre-/post switch
- C. Master Fader
- D. Insert connector

You have connected an external reverb unit using one of your auxiliary sends on your mixer. When you turn down the channel volume, reverb can still be heard. Where do you rectify the problem

- A. Auxiliary pre-/post switch
- B. Reverb unit
- C. Auxiliary return
- D. Solo switch

You notice that your power amp is overheating. What do you check to rectify the problem ?

- A. Short in speaker cable
- B. Improper ventilation for power amp
- C. Microphone preamp level
- D. Too many speakers connected to one amp

You notice unusual noise coming from the stage. How do you check individual microphones to find the problem?

- A. Check preamp level
- B. Solo microphones one at a time
- C. Check power amp level
- D. Check auxiliary level

You are continually having feedback problems. What do you check first?

- A. Placement of main speakers
- B. Placement of floor monitors
- C. Distance from source to microphone
- D. Power amp placement

As a general rule, if a signal is not being transferred, what do you check first?

- A. Power amp
- B. Speakers
- C. Cables
- D. AC power