

**New Program Proposal
 Master of Art in Music Technology
 Coastal Carolina University**

Summary

Coastal Carolina University requests approval to offer a program leading to the Master of Art in Music Technology to be implemented in the Fall of 2018. The following chart outlines the stages of approval for the proposal. The Advisory Committee on Academic Programs (ACAP) voted to recommend approval of the proposal. The full program proposal and support documents are attached.

| Stages of Consideration | Date | Comments |
|---|-------------|--|
| Program Proposal Received | 2/1/17 | Not Applicable |
| ACAP Consideration | 3/23/17 | <p>Institutional representatives introduced the program, explaining that the culture of music is robust in the Grand Strand due to tourism. The institution has hired faculty to accommodate the growing interest and anticipate hiring more faculty members as the enrollment increases. ACAP discussed the proposal, the merits of the program, and asked representatives to respond to questions for USC about the curriculum. ACAP then asked that the proposal be revised to (a) highlight student exposure to entrepreneurship in the curriculum; (b) include more robust employment data; and (c) clarify the admission requirements.</p> <p>Staff asked the institution to provide more detail regarding the proposed program acceptance policy for students who are not from a traditional music or music technology background.</p> <p>After the remaining discussion, ACAP voted to approve the program proposal.</p> |
| Comments and suggestions from CHE staff sent to the institution | 4/4/17 | <p>Staff requested the proposal be revised to address the following information:</p> <ul style="list-style-type: none"> • Update the proposal to clarify the impact of the proposed program on existing programs, faculty, and resources; • Ensure the accuracy of the “List of Similar Programs in South Carolina” chart; • Include more information regarding “other” funding in the budget justification; • Provide additional insight into the assessment processes regarding post-graduation student success; and • Explain the naming convention for courses as “composition” as opposed to “arrangement” and provide similar coursework at programs taught elsewhere. |
| Revised Program Proposal Received | 4/18/17 | The revised proposal satisfactorily addressed the requested revisions. |

Recommendation

The staff recommends that the Committee on Academic Affairs and Licensing approve the program leading to the Master of Art in Music Technology at Coastal Carolina University to be implemented in Fall 2018.

Background Information

As technology becomes integrated into more and more aspects of every profession, the traditional world of music is in the process of its own monumental transformation. The National Association of Schools of Music, along with the College Music Society, two of the most conservative and traditional organizations of music leadership in this country, are actively participating in this transformation, encouraging and embracing programs that promote a multifaceted approach to a career in music that includes technical proficiency in numerous areas, including, but not limited to, recording, mixing, electronic composition, and the ability to manipulate social media in career development.

Musicians are increasingly utilizing technology for their art and businesses. We live in an era where the creation, distribution, and enjoyment of music is linked directly with technology. For performers, technology can be an essential element of live performance, recording, and developing an audience via electronic media. Composers are no longer writing exclusively for live ensembles, and video game and media composing are growing fields. Teachers have built fully functional private studios via distance learning and subscription services. Songwriters are expected to program complete song demos and record audio for an artist's consideration. Recording engineers are often simultaneously working in traditional studios and freelancing at home. Traditional orchestras are exploring technology to maximize rehearsal time and expand audiences.

The popularity of our current undergraduate courses in recording technology, coupled with increased student requests for more technical and entrepreneurial options, has created a unique programmatic opportunity. A Master of Art in Music Technology will provide students with the necessary skills and professional experience to succeed in a number of contemporary fields specific to Music Technology or to greatly supplement traditional musical career paths. This includes Recording Engineering, Live Sound Design, Composing for Media and Applications, Programming, and functioning as a technologically literate artist and entrepreneur.

Nature and Purpose

This proposed Master of Art in Music Technology will train students to develop important professional skills in an academically collaborative and diverse environment. The curriculum is a 30-credit graduate degree program that focuses on (a) commercial applications (Recording Block), (b) music technology in media (Media Block), and (c) the entrepreneurial skills (Entrepreneurial and Practical Skills Block) required of a contemporary music technology professional. The final semester culminates in a capstone project, which is the creation of a professional portfolio item. The spring semesters include an ensemble that can be structured in a variety of ways: live performance with electronic items, a recording ensemble, or sound design for hybrid live performance, etc.

Major Program Components:

- **Recording Block:** Introduction to *ProTools* and digital audio recording, overview of small home studio setups to full recording studio sessions, microphone techniques, and advanced editing and mixing. Students will learn industry standard practices and recreate famous soundscapes and production techniques.
- **Media Block:** Basic programming of virtual instruments and track creation, including composing music for commercials, video games, and film via digital recording and video synching techniques.

- **Entrepreneurial and Practical Skills Block:** Technical issues include soldering cables, running live sound, organizing a studio, invoices, and scheduling. Musical skills include score reading, artist communication, reference recordings, and mixing from a musical perspective. Acoustics includes the elements of waveforms and their effects in various physical spaces. The entire curriculum is designed with entrepreneurship in mind. Graduates should be able to function as individual businesses, able to promote themselves and be aware of professional as well as creative challenges. Technical Skills for Engineers includes: creating invoices and resumes, developing a digital presence through marketplaces, and online presence and distribution models. Musical Skills for Engineers focuses heavily on effective communication with artists, fellow technicians, producers, writers, and all people involved in music creation and production so that graduates can work with a variety of collaborators. MIDI and Programming will deal with the creation of sounds and effects through modules and sampling, both or which are lucrative and marketable streams of income.
- **Capstone Project:** A final project that demonstrates the ability to conceive, synthesize, and execute a project yielding an industry product suitable for a professional portfolio, such as an album, video, or computer application.

Target Audience

This degree proposal targets graduates of accredited Baccalaureate music programs as well as potential students with media and musical proficiency as demonstrated through a portfolio submission. Coastal Carolina University would be able to attract students from graduates of undergraduate programs in state institutions interested in this course of study by cultivating internship opportunities with local musical theaters, performing groups, and media companies.

Graduates would be prepared for professional careers internationally as session musicians, recording engineers, mixing and mastering engineers, live sound specialists, video game composers, media composers, studio techs, live performers, songwriters/demo preparers, and a variety of other music related fields or further study. Many of these fields were listed as emerging and high salary musical careers in a recent Forbes report.

Steve Bailey, former Professor of Music at CCU and current Artist in Residence, who is also a Chair at the prestigious Berklee College of Music, will be integrally involved in the curricular development and teaching in this program. Professor Bailey is a native of South Carolina and a world renowned musician and educator, having toured and recorded with a wide range of artists, ranging from jazz artists Dizzy Gillespie, The Rippingtons, and Maynard Ferguson, to Rock and Country artists like Jethro Tull, Jon Anderson, and Willie Nelson. He has lectured and presented master-classes at some of the great music and technology schools including Stanford, Belmont University, University of North Texas, University of Miami, and MIT. He also has a state of the art recording studio in Myrtle Beach that will also be utilized as

<http://www.forbes.com/sites/zackomalleygreenburg/2013/01/23/how-to-make-a-living-in-the-modern-music-business/>

Supporting Articles:

- http://www.stltoday.com/entertainment/arts-and-theatre/new-technology-is-changing-classical-music-performance/article_039af17b-1f13-5573-8499-15cbf1bfeb0f.html
- <https://www.berklee.edu/bt/153/technology.html>
- http://www.huffingtonpost.com/the-m-machine/technology-and-music_b_2769411.html
- http://thedataweb.rm.census.gov/TheDataWeb_HotReport2/econsnapshot/2012/snapshot.hrml?NAICS=512240
- <https://www.ibisworld.com/industry/default.aspx?idid=1245>
- <https://www.ibisworld.com/industry/default.aspx?idid=1247>
- http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf

a recording and mixing laboratory and classroom. Professor Bailey will also act as liaison between CCU and a Berklee College of Music advisory committee. This partnership will be integral in establishing CCU as the geographic leader in curricular innovation and professional training in this particular area.

Centrality to Coastal Carolina University Mission

The new program fits the CCU institutional Mission Statement well, in that “Coastal Carolina commits its resources to building undergraduate and graduate degree programs of national and/or regional significance in the arts and sciences, business, humanities, education, and health and human services.”

As our Mission suggests, students completing this degree will be “both knowledgeable in their chosen fields and prepared to be productive, responsible, healthy citizens with a global perspective,” serving as qualified professionals and understanding the role of technology in creating meaningful art and entertainment in order to create a better global community. Furthermore, given the contemporary nature of this degree and its goals in delivering state-of-the-art instruction and content, it further embodies the University’s mission to maintain “a broad range of contemporary technologies, programming, support services, and innovative course offerings and delivery methods.” This proposal, partnered with the established reputation of our recording studio offerings and the skills of our faculty, supports the ongoing vision of Coastal “To become the public comprehensive university of choice in South Carolina.”

As the cultural center of the region, Coastal Carolina University is committed to educating and training technologically literate and creative musicians that will enrich the cultural vibrancy of our region and supply our entertainment and arts industries with competent, qualified professionals. Allocating the resources to create this innovative degree, the first of its kind in the state, is integral to the University’s curricular mission.

List the program objectives. (2000 characters)

This program exists to:

1. Provide fundamental knowledge and industry standard technological practices to students while focusing on musicianship and musical understanding as the pillars of success in any musical endeavor.
2. Provide a wide array of innovative educational and professional experiences to prepare students for a variety of music technology fields and career opportunities.
3. Embrace the 21st Century truth that artists must diversify and be open and able to perform in a number of creative and commercial fields to realize their own musical vision and assist the musical visions of others.

Student Learning Outcomes:

- 1 Students will demonstrate knowledge and skill in commercial recording processes and applications.
- 2 Students will demonstrate knowledge and skill in the processes and application of music in various media such as film, television, gaming, and social media.
- 3 Students will demonstrate knowledge and skills in those entrepreneurial skills necessary for the multifaceted musical environment of the 21st century.
- 4 Students will demonstrate the ability to conceive, synthesize, and execute a capstone project yielding an industry product suitable for a professional portfolio.

Assessment of Need

Provide an assessment of the need for the program for the institution, the state, the region, and beyond, if applicable. (1500 characters)

Institutional Need

During the past five years, the Department of Music at CCU has experienced a 10% growth in enrollment and a roughly 20% increase in the number of performances that are popular with both students and the community, and which support the institutional mission of serving as the center of cultural arts in the region. An Introduction to Music Technology course is currently required for all the three B.A. in Music concentrations, and additional upper-level technology courses are offered as electives, since technology is increasingly utilized in many music foundation courses. The undergraduate Recording Technology sequence has grown from an elective offered biennially and primarily populated by non-music majors, to the current need for multiple sections offered every semester taken as upper-level electives by music majors.

Additionally, the growth of the Department and the growth of music programming at Coastal Carolina University has resulted in the creation of the Wheelwright Recording Studio now functioning as a professional collaborator on numerous university projects, such as releasing three (3) albums with the Athenaeum Press, and an additional collaborative album with Grammy nominated jazz artist Dave Douglas. All of these projects have international distribution. Other undergraduate majors that house music minors or students with a musical background (like business or digital humanities) use the Studio in increasing numbers. Students are actively seeking out new graduate programs and experiences that will set them apart from their peers. Moreover, the Department has elected to hire a specialist in music technology, and a successful search for an Assistant Professor has recently added Dr. Tim Fischer to the faculty to serve in this capacity.

Interest among current undergraduate students is high. In the Fall of 2016, the Department of Music surveyed current Music students and found that 30% (25 students) indicated interest in matriculating to this graduate program. Additionally, a number of professionals currently working in the state would be attracted by a graduate degree offering “real-life” skills supplementing their current careers. The Music Department currently fields an average of 6-8 phone calls and e-mails a month with inquiries into music technology, the music industry, and production courses or degrees. This includes music educators wishing to better interact with and utilize technology and performers/composers interested in branching out into different revenue streams and creative outlets. A potential graduate degree would also assist in attracting graduates from other institutions in addition to keeping talented students on campus for further education.

Coastal Carolina University is in a somewhat enviable position as it already houses a state-of-the-art recording facility that in recent years has simultaneously functioned as an academic space and as a professional studio. The Wheelwright Recording Studio can connect to multiple recording spaces, including a main tracking room for medium ensembles, 6 isolation booths, and a full soundstage for film and video game scoring by large ensembles. The Studio can record in high-definition formats, up to 32 tracks simultaneously, and houses physical and virtual equipment also found in the most premiere studios of Los Angeles and Nashville. Over the past four years, student projects have included five nationally released recording projects, numerous audio recording and production projects for the University, and, on average, over 60 recorded live or studio events a semester. This has also necessitated hiring a student staff to meet increased recording demand.

With the advent of this new program, CCU will also lease Steve Bailey’s Myrtle Beach professional studio as a secondary academic and professional space for recording, post-production, and capstone projects. That space includes a 2,000 square foot recording space, isolation rooms, \$75,000 worth of vintage recording equipment, and Dolby 5.1 mixing capabilities.

In further support of this degree, we will form an advisory group of five (5) Berklee College of Music chairs, all of whom manage the largest and most prominent programs in the world pertinent to our class offerings, and relevant to the overall goal of this new degree. Their input and focus will insure that we stay on the leading edge of our field and institute best practices in our teaching, facilities, and applications. These advisory board positions presently have commitments from the Chair of Brass, Chair of Contemporary Writing and Production, Chair of Percussion, Chair of Bass, and the Chair of Music Production and Engineering.

We currently offer two upper-level courses in Recording Technology, which are consistently full and offered every semester. Despite having no current recording engineering program, recent student worker graduates have pursued Graduate work in recording and are now employed by professional studios in Nashville, at ABC Television, and at Sony Video Games. As students continue to integrate and seek out new technology for their own aspiring musical careers, Coastal has many of the tools already in place to offer a rich education in numerous emerging professional music fields.

While Coastal currently offers curricular options in Recording Technology at the undergraduate level as upper-level electives, it is our belief that pursuing a graduate degree in Music Technology offers students a sizeable advantage in the market over degree offerings at the undergraduate level. Students entering the program will have first developed a strong musical foundation as undergraduate music majors, on which they can then build the technical skills particular to this degree. Conversely, many other undergraduate programs focus on technical skills at the *expense of* musical awareness and understanding, producing graduates that are technically proficient but who struggle in connecting to musicians or to the music, itself, in a structural and emotional manner. At the graduate level, this degree is unique in the state and region in that students will be using their musical foundation to also develop music writing and production skills applicable to a variety of media. This provides them with a broader background and additional marketable educational advantages.

Employment Opportunities

Is specific employment/workforce data available to support the proposed program?

Yes

No

If yes, complete the table and the component that follows the table on page 4. If no, complete the single narrative response component on page 5 beginning with "Provide supporting evidence."

| Employment Opportunities | | | | |
|---|---|---|--------------------------------------|----------------------------|
| Occupation | Expected Number of Jobs | Expected Number of Jobs | Employment Projection | Data Source |
| | National | SC | National | |
| Broadcast and Sound Engineering Technicians | Currently 117,200 Expected 7700 new jobs in the next 8 years nationally | Currently 1700 Expected 115 new jobs in the next 8 years | 7% growth over 8 years nationally | Bureau of Labor Statistics |
| Musical Directors and Composers | Currently 25000 Expected 32000 jobs needed in the next 10 years nationally | Currently 375 Expect 480 in the next 10 years | 128% growth over 10 years nationally | Bureau of Labor Statistics |

| Employment Opportunities | | | | |
|--------------------------|--|--|-----------------------------------|----------------------------|
| Occupation | Expected Number of Jobs | Expected Number of Jobs | Employment Projection | Data Source |
| | National | SC | National | |
| Musicians | Currently 173,300, Expected 6000 new jobs in the next 8 years nationally | Currently 2500 Expect 90 additional jobs in the next 8 years | 3% growth over 8 years nationally | Bureau of Labor Statistics |

The Bureau of Labor Statistics has broad categories that are relevant to this industry but only tangentially relevant to this proposal. The nature of this proposed Master of Arts is to develop graduates with a variety of clearly defined skills that will make them more flexible, more diverse and ultimately more employable in a rapidly changing and competitive field.

Current Affiliated Job Postings in-state (as of December 2016):

| Occupation | Job Openings |
|---|--------------|
| Sound Engineering Technicians | 5 |
| Audio and Video Equipment Technicians | 5 |
| Music Directors | 1 |
| Music Teachers, Postsecondary | 5 |
| Technical Directors/Managers | 1 |
| Directors-Stage, Motion Pictures, Television, and Radio | 4 |
| Film and Video Editors | 2 |
| Broadcast Technicians | 15 |
| Audio-Visual and Multimedia Collections Specialists | 13 |
| Total | 51 |

Source: SC Works Online, US Bureau of Labor Statistics

Provide additional information regarding anticipated employment opportunities for graduates. (1000 characters)

There are roughly 20 professional traditional recording studios located in the state of South Carolina, and according to 2012 census dataⁱⁱ, there are 1,680 recording studio businesses nationally. This number does not account for the growing trend in home studios, made possible by the affordability of specialized recording software and equipment in recent years. With the advent of file-sharing, and real-time communication platforms like Skype, FaceTime and the Avid Marketplace, music technologists can collaborate and create musical products without ever occupying the same physical space or time.

ⁱⁱ http://thedataweb.rm.census.gov/TheDataWeb_HotReport2/econsnapshot/2012/snapshot.html?NAICS=512240
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Graduates of this proposed program would have the skills to work both in professional studios in a variety of capacities and to work independently in home studios of their own design.

Since this proposed degree also focuses on music creation and composition for media (film, video, television, and video games), graduates will also have the skills and expertise to work for professional companies in those fields. According to IBISWorld, a company that tracks registered industry companies, as of July 2016, there are 7,149ⁱⁱⁱ businesses specializing in movie and video production and 2,561^{iv} companies focusing on video and movies post-production in the United States. There are also over 250 video game companies currently operating in the United States. Again, this does not account for the additional opportunities in the field due to the growth of independent contracting work in media music creation.

According to the Bureau of Labor Statistics, there was a 178% increase in 2008 for jobs under the musical director/composer category. This coincided with the release of Facebook and Apple open sourcing platforms for gaming. In other words, the employment opportunities for individuals and companies that design mobile games and apps increased substantially with two major distribution platforms. This includes sound designers and game music composers, and it's expected that this area will add an additional 32,000 jobs in the next 10 years^v.

Within the Grand Strand area, there are roughly 115 churches in the Myrtle Beach area alone, with many of the larger congregations (First Presbyterian, First United Methodist, First Baptist, Ocean View Baptist, New Spring, to name a few) utilizing a variety of worship styles from traditional to contemporary that all need and use sound technicians. In addition, many of the larger area hotels, especially those with facilities for large groups such as the Springmaid Beach Resort, Kingston Plantation, Long Bay Resorts, the Marriott and Hilton, and the Myrtle Beach Convention Center, all hire sound engineers and technicians. The many live theatres in the area, such as the *Alabama Theatre*, the *Pirates Voyage*, *Medieval Times*, *Legends in Concert*, and the *Carolina Opry* all use professional, full-time sound and recording engineers as integral members of their respective teams.

The musical directors and production managers of the *Carolina Opry* (Kevin Hughes, Musical Director), *Alabama Theater*, and *Legends in Concert* (Greg Dalton, Musical Director) have expressed their support for this degree and its importance in providing qualified music technology professionals to the area (see appendix – statements of support). Building supportive relationships with local businesses employing music professionals will create internship and employment opportunities for the program graduates and is a foundational element of the proposed degree.

There is growing demand for musicians able to compose and produce for a variety of media and commercial applications ranging from television, radio, film, and electronic gaming. PSAV, Mercom, CyberCoders and Anistar are all recruiting locally for Audio/Visual Design, Programming and/or Technicians. In addition, the following represents a snapshot of recent local and regional job listings :

Sound Recordist/Mixer
A/V Field Tech
Television/Video Production Technician
Audio Assistant

Provide supporting evidence of anticipated employment opportunities for graduates, including a statement that clearly articulates what the program prepares graduates to do, any documented citations that suggests a correlation between this program and future employment, and other relevant information. Please cite specific resources, as appropriate. (3000 characters)

ⁱⁱⁱ <https://www.ibisworld.com/industry/default.aspx?indid=1245>

^{iv} <https://www.ibisworld.com/industry/default.aspx?indid=1247>

^v <http://www.gamesoundcon.com/composer-employment-report>

Note: Only complete this if the Employment Opportunities table and the section that follows the table on page 4 have not previously been completed.

As referenced earlier, many of these fields were listed as emerging and high salary musical careers in a recent Forbes report.

The Berklee School of Music offers the following possible career paths for Music Production, Recording Engineer, and Composer. Graduates of this program could work in any of these capacities:

- Producer
- Engineer
- Assistant Engineer
- Production Assistant
- Studio Manager/Owner
- Sound Technician
- Acoustic Consultant
- Audio Engineer for Videos
- Digital Remastering Engineer
- Live Sound Engineer
- Recording Equipment Manufacturer's Rep/Customer Service
- Mastering Engineer (Post-Production Engineer)
- Multimedia Developer (Interactive Multimedia Specialist)
- Rerecording Mixer (Film and Video)
- Record Company Staff
- Recording Studio Setup Worker
- Studio Designer
- Studio Technician/Maintenance Composer (Film, TV, Video Games, Visual Media)
- Electronic Composer
- Music Editor
- Programmer (Sequencing)
- Synth creator/sound programmer
- Orchestrator
- Music Supervisor
- Contractor
- Film Arranger
- Film Conductor
- Copyist (Music Preparation)
- Assistant to the Composer
- Sound Designer

Graduates of our proposed degree will have the skills and experience necessary to succeed in the fields and positions listed above and have the fundamental knowledge to adapt to new music technology developments and employment opportunities. However, it should be noted that The Berklee College of Music conducted a study^{vi} in 2012 that interviewed 5,000 professionals employed solely in the music industry. Over 50% of respondents cited earning their living from four different revenue streams *or more*. This means that the basic paradigm of music as a career is evolving. Whereas professionals thirty years ago may have fit neatly into one of the specific categories of performers, composers, or teachers, the 21st century musician may fulfill many roles and positions in obtaining gainful employment. The proposed degree will assist graduates in securing traditional employment opportunities, but it should also allow graduates with additional experience in more traditional paths related to music education to obtain other revenue streams in music-technology-related fields.

Will the proposed program impact any existing degree programs and services at the institution (e.g., course offerings or enrollment)?

Yes

No

If yes, explain. (500 characters)

While the addition of any program will have some impact on the shape and balance of resource allocation, with regards to teaching loads, advisee loads and office space, the addition of this graduate degree will have limited impact to the existing programs at Coastal Carolina University. A portion of the undergraduate teaching load of the primary faculty in this proposed graduate program will be reassigned to teaching associates already working in the Department of Music. Specifically, two (2) sections of the undergraduate "Introduction to Music Technology" (MUS 119) will be taught by a teaching associate beginning in the Fall 2017. In addition, direction of two (2) small ensembles will move to teaching associates with the implementation of this graduate program.

With the recent addition of "Professional Advisors" at Coastal Carolina University to advise new majors up until the Junior year, the current music faculty have adequate time to assume the additional advising required for this degree. While space is a critical concern and ongoing issue at Coastal Carolina University, the specialist in music technology was hired in the Fall of 2016 and assigned an appropriate office adjacent to the existing recording studio in Wheelwright Auditorium.

^{vi} http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf

List of Similar Programs in South Carolina

| Program Name | Institution | Similarities | Differences |
|--|---|---|--|
| No Comparable Graduate Programs exist in the state of South Carolina | | | |
| Bachelor of Arts in Music | University of South Carolina - Columbia | Undergraduates may choose courses in audio recording techniques, use of sound in media, studio techniques, and digital audio. Independent study in audio technology is available for majors. | While there are many similar attributes to the undergraduate program at the University of South Carolina, the proposed Master of Art has an entrance expectation of demonstrable musical skills and proficiencies that serve as the necessary foundation on which to build a graduate program. In addition, this program offers a hybrid approach to both commercial applications and media composition. |
| Bachelor of Arts in Production Studies in Performing Arts with a concentration in Audio Technology | Clemson University | Undergraduates may choose courses in music theory, sound reinforcement, aural skills, audio engineering and acoustics of music. Students also participate in performing arts and audio technology practicums, internships and production workshops. | While there are many similar attributes to the undergraduate program at Clemson, the proposed Master of Art has an entrance expectation of demonstrable musical skills and proficiencies that serve as the necessary foundation on which to build a graduate program. In addition, this program offers a hybrid approach to both commercial applications and media composition. |
| Bachelor of Science in Music Industry | Francis Marion University | This program is similar to the undergraduate "Commercial and Jazz Studies" concentration. | The proposed program is a graduate program designed to build on substantial music skills. |

Description of the Program

| Projected Enrollment | | | | | | |
|----------------------|---------------------|------------------|---------------------|------------------|-----------------|--------------|
| Year | Fall Semester | | Spring Semester | | Summer Semester | |
| | Total Headcount (1) | Credit Hours (2) | Total Headcount (1) | Credit Hours (2) | Total Headcount | Credit Hours |
| 2017-2018 | 10 | 90 | 9 | 79 | 0 | 0 |
| 2018-2019 | 17 | 155 | 15 | 136 | 0 | 0 |
| 2019-2020 | 19 | 175 | 17 | 154 | 0 | 0 |
| 2020-2021 | 21 | 189 | 18 | 166 | 0 | 0 |
| 2021-2022 | 21 | 190 | 19 | 168 | 0 | 0 |

Note 1: Based on enrollment of 10 new students each fall and 0 new students each spring.

Note 2: Credit hours based on 9 hours per semester.

Note 3: First year and second year total headcounts based on 88% returning fall to spring and 82% returning spring to fall. Years three through five headcount additionally based on 50% graduation rate of returning students.

Besides the general institutional admission requirements, are there any separate or additional admission requirements for the proposed program?

- Yes
 No

Potential graduate students must:

- Complete graduate application and payment of application fee.
- Provide official transcripts from each school or college previously attended. (The minimum requirement for admission is a baccalaureate degree from a regionally accredited institution in the U.S. or its equivalent at a foreign institution based on a four-year degree). Transcripts should show a minimum overall graduating GPA of 3.0 and a minimum GPA of 3.0 in any graduate work already completed.
- Have a NASM accredited undergraduate degree in Music **OR/AND**
- Submit a professional portfolio that contains at least 2 of the following:
 - An engineered live audio recording
 - An engineered studio audio recording
 - A mixed and/or mastered audio recording (live or studio)
 - An audio recording featuring sequencing or programming
 - A complete sequenced or programmed recording
 - A Video featuring original composed music synced to visuals

CAAL
5/12/17
Agenda Item 2d

Submissions can be in the form of public links (Soundcloud, YouTube, etc) or Cloud Storage Links (Dropbox, Google Drive, etc.)

If yes, explain. (1000 characters)

Are there any special articulation agreements for the proposed program?

Yes

No

Curriculum

| Curriculum by Category* | | | |
|---|----------------------|--|----------------|
| Required Courses | Course Number | Course Title | Credits |
| Recording Block | MTM 591 | Graduate Recording Technology I | 3 credits |
| | MTM 592 | Graduate Recording Technology II | 3 credits |
| | MTM 620 | Advanced Mixing and Mastering Techniques | 3 credits |
| Media Block | MTM 610 | Composing for Media I | 3 credits |
| | MTM 611 | Composing for Media II | 3 credits |
| | MTM 530 | MIDI and Musical Programming | 3 credits |
| Entrepreneurial and Practical Skills Block | MTM 510 | Acoustics | 3 credits |
| | MTM 535 | Electronic Recording Ensemble | 1 credit |
| | MTM 521 | Technical Skills for Engineers | 2 credits |
| Capstone Block | MTM 520 | Musical Skills for Engineers | 2 credits |
| | MTM 698 | Final Project | 3 credits |

* Add category titles to the table (e.g., major, core, general education, concentration, electives, etc.)

Total Credit Hours: 30 Required

Course Descriptions for New Courses

| Course Name | Description |
|--|---|
| MTM 510 Acoustics (3 credits) | The study of music acoustics and the behavior of sound, including music instrument acoustics, room acoustics, sound reinforcement, tuning and tonality, and the basic physical and perception functions of the human ear. Students are trained to understand the creation and manipulation of sound for recording, editing, production, and composition. |
| MTM 521 Technical Skills for Engineers (2 credits) | Developing technical skills helpful for Recording Engineers working in professional or home studios, including: computer repair, data management, studio set-up and physical routing, cable repair, and invoicing/billing. |
| MTM 535 Electronic Recording Ensemble (1 credits) | Rehearsal and performance of electronic music to be performed live or recorded. Structure, genre and instrumentation will vary year-to-year at the mutual agreement of the instructor and ensemble members. Performance ensemble affiliated with the Master of Music Technology. |
| MTM 520 Musical Skills for Engineers (2 credits) | Developing musical skills for communication and efficiency in the Recording Studio, including listening for musical structure, intonation, modulations, harmonic structure, and rhythm. There will be an added emphasis on producing from a musical perspective in order to create the optimum creative/commercial environment and to obtain the best musical results. |
| MTM 530 MIDI and Musical Programming (3 credits) | Introduction and application of synthesizer programming, the Musical Instrument Digital Interface (MIDI), and virtual instruments for use in creating music via Pro Tools, Reason, and other DAW affiliated software programs (Drum, String, Synth, etc.). Additional emphasis on the history, theory, and use of electronic instruments in music and media formats. |
| MTM 610 Composing for Media I (3 credits) | Introduction to composing music for small ensembles, to be synched with short media formats. Students will learn basic compositional considerations, limitations, and theory of media composition to create original works via programming and live audio on an appropriate digital audio workstation. Composition here is defined broadly - involving the creation of some original music by traditional techniques as well as embracing the emerging legitimacy of non-traditional such as sequencing and sampling. As in all the proposed coursework, the students are expected to have materials upon completion that serve as professional items. These compositions will represent original works the students can copyright and publish, allow them to control their own licensing, and avoid dispute over rights of use, giving them an advantage in the marketplace. |
| MTM 611 Composing for Media II (3 credits) | (Pre-requisite: MTM 610) A continuation of composing music for media with a focus on larger ensembles (chamber) and longer format media samples for Film, Television, and Video Games. Topics include effectively supporting narrative, orchestration techniques, and technical synching and programing issues. Students will create original music works via programming and live audio on appropriate digital audio workstations. |

| | |
|---|--|
| <p>MTM 620 Advanced Mixing and Mastering Techniques (3 credits)</p> | <p>Focus on post-production audio recording techniques, including: editing, submixing, mixing, and mastering for “radio-ready” tracks and projects. Students will examine various professional models and “reverse engineer” with raw audio tracks to create industry-standard sonic soundscapes.</p> |
| <p>MTM 591 Graduate Recording Technology I (3 credits)</p> | <p>This course provides an introduction to the fundamentals of audio recording, including traditional analog techniques as well as digital hard-disk recording. Topics covered will be: (1) DAW (digital audio workstation) function; (2) microphone placement; (3) mixing principles; (4) production concepts; (5) project workflow; and (6) implementation of basic MIDI principles utilizing hardware and software (virtual instruments).</p> |
| <p>MTM 592 Graduate Recording Technology II (3 credits)</p> | <p>(Pre-requisite: MTM 591). Simultaneous multi-track recording, mixing, automation setup and function, along with basic Virtual Instrument application will be covered. Project-oriented in that students will be assigned to studio, as well as remote recording projects. Various stereo microphone techniques, instrumental and vocal, all implemented into student recording and mixing projects. Basic MIDI principles will be implemented, utilizing hardware and software (virtual instruments).</p> |
| <p>MTM 698 Final Project (3 credits)</p> | <p>(Pre-requisite: Departmental Permission). The culminating document of the M.A. for Music Technology Curriculum, serving as a cornerstone of a professional portfolio. Students will work individually with an advisor in creating a final project encompassing skills gained via the degree program. Should include both commercial applications and elements of media writing.</p> |

Faculty

| Faculty and Administrative Personnel | | | | |
|---|---------------------------|--|---|---|
| Rank | Full- or Part-time | Courses Taught or To be Taught, Including Term, Course Number & Title, Credit Hours | Academic Degrees and Coursework Relevant to Courses Taught, Including Institution and Major | Other Qualifications and Comments (i.e., explain role and/or changes in assignment) |
| Assistant Professor | Full | MTM 620 Advanced Mixing and Mastering (S) (3) MTM 698 Final Project (S) (3) | DMA – University of Southern California MFA – University of Southern California BM – University of Southern California | MUIN 446A Computer Assisted Recording and Editing MUIN 499 Advanced Computer Based Music Production |
| Artist-in-Residence | Full | MTM 520 Electronic Music Ensemble (S) (1) MTM 510 Acoustics (F) (3) MTM 592 Grad. Recording Tech 2 (S) (3) MTM 698 Final Project (S) (3) | BM – University of Miami Developed Recording Technology Curriculum | Over 30+ years of experience in the Industry, recorded on hundreds of international recordings. Owns private studio |
| Assistant Professor | Full | MTM 610 Composing for Media 1 (F) (3) MTM 611 Composing for Media 2 (S) (3) MTM 530 MIDI and Sequencing (F) (3) MTM 698 Final Project (S) (3) | DMA – University of Miami, Studio Music and Jazz, cognate in Music Technology MM – University of Miami BM – University of North Florida | MSJ 522 MIDI Sequencing Digital Works MTC 511 Film Scoring I MTC 512 Film Scoring II Developed curriculum, manages recording studio, 10+ years of experience as a session musician and engineer in Miami and Nashville |
| Adjunct | Part-time | MTM 591 Recording Technology 1 (F) (3) MTM 535 Musical Skills for Engineers (F) (2) MTM 521 Technical Skills for Engineers (S) (2) | MM – University of Memphis BM – Eastman School of Music: University of Rochester | MUAP 7001 Graduate Ensemble MUAP 7201 Theory I MUAP 7202 Theory II MUTC 7102 Analytical Techniques |

Note: Individuals should be listed with program supervisor positions listed first. Identify any new faculty with an asterisk next to their rank.

Total FTE needed to support the proposed program (i.e., the total FTE devoted just to the new program for all faculty, staff, and program administrators):

| YEAR | NEW | | EXISTING | | TOTAL | |
|-----------------------|-----------|------|-----------|------|-----------|------|
| | Headcount | FTE | Headcount | FTE | Headcount | FTE |
| Administration | | | | | | |
| 2017-2018 | 0 | 0.00 | 1 | 0.25 | 1 | 0.25 |
| 2018-2019 | 0 | 0.00 | 1 | 0.25 | 1 | 0.25 |
| 2019-2020 | 0 | 0.00 | 1 | 0.25 | 1 | 0.25 |
| 2020-2021 | 0 | 0.00 | 1 | 0.25 | 1 | 0.25 |
| 2021-2022 | 0 | 0.00 | 1 | 0.25 | 1 | 0.25 |
| Faculty | | | | | | |
| 2017-2018 | 0 | 0.00 | 3 | 0.86 | 3 | 0.86 |
| 2018-2019 | 1 | 0.29 | 3 | 0.71 | 4 | 1.00 |
| 2019-2020 | 0 | 0.00 | 4 | 1.00 | 4 | 1.00 |
| 2020-2021 | 0 | 0.00 | 4 | 1.00 | 4 | 1.00 |
| 2021-2022 | 0 | 0.00 | 4 | 1.00 | 4 | 1.00 |
| Staff | | | | | | |
| 2017-2018 | 0 | 0.00 | 1 | 0.50 | 1 | 0.50 |
| 2018-2019 | 0 | 0.00 | 1 | 0.50 | 1 | 0.50 |
| 2019-2020 | 0 | 0.00 | 1 | 0.50 | 1 | 0.50 |
| 2020-2021 | 0 | 0.00 | 1 | 0.50 | 1 | 0.50 |
| 2021-2022 | 0 | 0.00 | 1 | 0.50 | 1 | 0.50 |

Faculty /Administrative Personnel Changes

Provide a brief explanation of any additional institutional changes in faculty and/or administrative assignment that may result from implementing the proposed program. (1000 characters)

Two current faculty members will be responsible for two (2) courses per semester in this proposed program. That shift in teaching load can be absorbed by existing faculty and strategic use of instructors and teaching associates. In addition, Steve Bailey is planning on returning to Coastal Carolina University to assume a more consistent role and position, making the implementation of this program by Fall of 2018 realistic.

Library and Learning Resources

Identify current library/learning collections, resources, and services necessary to support the proposed program and any additional library resources needed. (1000 characters)

Collections

Kimbel Library provides the materials in both print and electronic format to support the instructional program in music, to provide incentive for individual learning, and to support research appropriate for its faculty. Policies and procedures for collection management are articulated in the library's Collection Management Policies Manual, which is included on Coastal Carolina University's policies webpage. Kimbel Library's Head of Acquisitions and Technical Services, in consultation with the Dean of Library Services, is responsible for maintaining a balanced collection that supports the curriculum of the university. Kimbel Library's liaison program provides communication between the library and the music department representative for the library. The library's budget specifically includes allocations for majors in the music department. Each year faculty are encouraged to make requests for materials to be purchased to support their courses and research. The library supports collections in a variety of formats either in print or electronically. The library collects primarily English language materials, but there are some books and e-resources available in other languages.

Kimbel Library's collection consists of approximately 465,000 books, of which 349,000 are e-books. The library has over 32,000 media titles available for streaming, 3,350 DVDs, and 2,034 CDs. The library currently subscribes to 181 print journals and has approximately 45,000 journals available online through 202 journal packages or databases. Coastal Carolina University does not have a separate music library; most of the physical music collection is on the second floor, grouped with the M's according to the Library of Congress classification system. DVDs and CDs are grouped together on the first floor.

In addition to the e-brary and EBSCO e-book subscriptions, PASCAL provides access to EBL, a patron-driven e-book acquisition program.

Subscriptions to journals, journal packages, and databases that support the program are funded separately from the departmental allocations. The library provides access to the following databases that will contribute to the proposed degree:

- ***American Memory***
- ***Film & Television Literature Index with Full Text***
- ***Filmakers Library Online***
- ***Films on Demand***
- ***Humanities Source***
- ***JSTOR***
- ***Naxos Music Library***
- ***Oxford Music Online***
- ***Project Muse***
- ***RILM Abstracts of Music Literature***
- ***VAST Academic Video Online***

These databases will be particularly useful for students and faculty in referencing areas of the degree focused on established scholarship, such as: acoustics, composition, arranging, and orchestration. However, since the very nature of this degree is to offer students industry-current skills, the department is currently requesting digital journal subscriptions to journals and publications focused on recording engineering, media composition, synth programming, and digital music production. These subscriptions, while modest, will need to be renewed and supported on a yearly basis.

Services

Kimbel Library and Bryan Information Commons is open 24 hours per day 7 days per week during the academic year. The library provides remote access to all its electronic resources and provides virtual

chat and other forms of reference service to assist students and faculty. The library provides access to the WorldCat database, a worldwide union catalog. Additionally, the library provides access to PASCAL, which administers INNREACH, a union catalog for all academic institutions in South Carolina. Access to WorldCat and PASCAL's INNREACH provides information on where materials that are not owned by Kimbel Library can be found. Interlibrary loan or PASCAL Delivers are both methods for delivery of interlibrary loan materials.

Equipment

In support of the equipment already housed in the Music Lab and Recording Studios, the Library offers equipment check-out of digital video recorders, handheld audio recorders, and basic recording equipment, which can be utilized in student projects, classroom demos and assignments, and professional products.

Finances

Each spring, the Dean of Library Services prepares the budget for the library. If a department requests a new journal package or database, this becomes part of the budget request. In addition to the normal budget process, the Dean also submits technology requests as a separate item. This includes any equipment needed to support the various programs and to ensure that computers and other technology hardware or software is current. Headphones, microphones, and voice recorders are included in these technology requests and are used to support the music program.

Costs for music-specific databases:

Oxford Music Online database cost is \$2,153.

NAXOS, \$875

RILM Abstracts of Music Literature, \$4,691

Musical Theater Songs, \$500.

Music is supported by other interdisciplinary databases and journal packages (such as JSTOR), but it is difficult to break out the amount that is specifically for music. Also, we receive two huge e-book collections (Ebrary and EBSCO e-books) from PASCAL that provide monographs in music among other disciplines, but again since they come from the consortium, we don't pay for them.

For budgeting purposes, the library allocates \$1,000 per year per major, but for practical purposes, the library purchases all faculty requests each year.

Student Support Services

Identify academic support services needed for the proposed program and any additional estimated costs associated with these services. (500 characters)

Advising

Advisers already working within the Edwards College are sufficient in number to provide the needed support service without additional cost at this time. All university-wide academic support services (such as the Writing Center, Math Lab, Tutoring, Office of Disability Services, etc.) would be available to these new majors, as they are to all students.

Counseling services

Counseling services are offered to Coastal Carolina University students to assist students in defining and accomplishing their personal and academic goals. Priorities of the service include:

- Treatment of mental health concerns
- Prevention of psychological difficulties
- Educating students to live emotionally and behaviorally healthy lives, and
- Contributing to a healthy campus environment.

Services include individual, couples and group counseling; psychiatric services; crisis intervention; assessment; nutritional counseling; drug and alcohol education; referrals; and consultation. The ultimate aim of Counseling Services is to produce graduates who are "healthy citizens." Counseling Services adheres to the standard professional procedure regarding confidentiality of information and records are not part of any other Coastal Carolina University records.

Accessibility and Disability Services

Accessibility and Disability Services offers students with physical, psychological or learning disabilities accommodations and assistance. With appropriate documentation, counselors determine accommodations needed to assist students in taking full advantage of their Coastal Carolina University educational opportunities. On-going disability coaching is offered to assist students with disabilities to help ensure their success at Coastal Carolina University. To access services and accommodations, students should register with the office, obtain documentation of the disability and make an appointment with a staff member.

Physical Resources

Identify any new instructional equipment needed for the proposed program. (500 characters)

In support of this degree, the University will also pursue leasing Steve Bailey’s Myrtle Beach studio as a secondary academic space for recording, post-production, and special projects. The studio is roughly 2,000 square feet with two isolation rooms and over \$75,000 in vintage outboard gear and microphones. The inclusion of this space will further add to the degree’s attractiveness in offering students multiple professional studio spaces in which to learn and gain experience.

As stated in other areas of this proposal, there will need to be an initial \$40,000 expenditure to make the Steve Bailey studio and the Wheelwright Recording Studio compatible and up-to-date with both recording and editing software and hardware.

Will any extraordinary physical facilities be needed to support the proposed program?

Yes

No

Identify the physical facilities needed to support the program and the institution's plan for meeting the requirements, including new facilities or modifications to existing facilities. (1000 characters)

| Estimated Costs by Year | | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------------|
| Category | 1st | 2nd | 3rd | 4th | 5th | Total |
| Program Administration (1) | \$16,981 | \$17,321 | \$17,667 | \$18,021 | \$18,601 | \$88,591 |
| Faculty and Staff Salaries (2) | \$71,460 | \$83,881 | \$85,559 | \$87,270 | \$89,016 | \$417,187 |
| Graduate Assistants | \$13,000 | \$13,000 | \$13,000 | \$13,000 | \$13,000 | \$65,000 |
| Equipment | \$40,000 | \$8,000 | \$8,000 | \$8,000 | \$20,000 | \$84,000 |
| Facilities | | | | | | \$0 |
| Supplies and Materials | | | | | | \$0 |
| Library Resources | \$500 | \$500 | \$500 | \$500 | \$500 | \$2,500 |
| Other | | | | | | \$0 |
| Total | \$141,941 | \$122,702 | \$124,726 | \$126,791 | \$141,117 | \$657,278 |
| Sources of Financing by Year | | | | | | |
| Category | 1st | 2nd | 3rd | 4th | 5th | Total |
| Tuition Funding | \$101,537 | \$178,302 | \$205,183 | \$226,448 | \$231,852 | \$943,322 |
| Program-Specific Fees | | | | | | \$0 |
| State Funding | | | | | | \$0 |
| Reallocation of Existing Funds | | | | | | \$0 |
| Federal Funding | | | | | | \$0 |
| Other Funding | \$40,404 | | | | | \$40,404 |
| Total | \$141,941 | \$178,302 | \$205,183 | \$226,448 | \$231,852 | \$983,727 |
| Net Total (i.e., Sources of Financing Minus Estimated Costs) | \$0 | \$55,600 | \$80,457 | \$99,657 | \$90,735 | \$326,449 |

Note 1: Program administration based on .14 of Director's salary plus 28% fringe for year one. Years 2-5 are based on a 2% increase.

Note 2: Faculty and staff salaries include 28% fringe benefits. Years 2-5 are also based on a 2% increase.

Financial Support

*Provide an explanation for these costs and sources of financing in the budget justification.

Budget Justification

Provide a brief explanation for the other new costs and any special sources of financing (state funding, reallocation of existing funds, federal funding, or other funding) identified in the Financial Support table. (1000 characters)

There will be an initial \$40,000 start-up cost to make the current Wheelwright Recording Studio and the Steve Bailey Recording Studio compatible with both hardware and software. At the rate of change in technology, \$8000 annually is budgeted to remain current with both software and hardware with both studios will need a significant upgrade in year five (5).

"Other Funding" indicates funds requested and budgeted for maintenance, upgrades and repair as part of the 2017-2018 fiscal year.

\$500 per year is requested for additional library funding for industry journals, texts and magazines.

Note: Institutions need to complete this budget justification *only* if any other new costs, state funding, reallocation of existing funds, federal funding, or other funding are included in the Financial Support table.

Evaluation and Assessment

Programmatic Assessment: Provide an outline of how the proposed program will be evaluated, including any plans to track employment. Identify assessment tools or software used in the evaluation. Explain how assessment data will be used. (3000 characters)

The proposed Music Technology curriculum is designed to provide the student with a diverse knowledge base and set of skills applicable to a number of potential employment paths or additional revenue streams to existing musical employment. At all levels of the curriculum, students are required to demonstrate mastery of technical tasks and critical thinking while further developing musicality and creativity.

The curriculum is directed towards production of a comprehensive assessment portfolio that will be the program's principal assessment tool. This portfolio will also function as a professional portfolio upon graduation for employment seeking. To order to provide student learning assessment and program progress, the portfolio will contain scores for assessments of practical application tests, original music and media projects, an employment portfolio, and a capstone project assessed by the graduate music technology faculty. Additional assessment instruments, tied to specific practical tasks and foundational knowledge at the individual course level, will also be administered.

The final capstone will serve as a cumulative record of the student's development of relevant expertise and professional interests within the degree. The final product of the capstone will reflect individual student interests and aspirations within the field of music technology under the supervision of a faculty advisor and will be assessed by the entire music technology faculty. Projects can take on a number of forms, but should be viewed as a complete and comprehensive item that reflects both a comprehensive knowledge of the curriculum and functions as a professional "calling card" for employment seeking and self-promotion. Thus, the capstone is a flexible assessment tool that can be used to investigate the mastery of the curriculum at all levels and serve as a tool in tracking the student's post-degree success and determining a corollary between the capstone project and employment opportunities and/or professional entry opportunities. The capstone should be in effect, an industry calling card of professional quality that is the leading artifact of the graduates' work samples and professional materials.

Programmatic Assessment occurs at different points in the degree program for different outcomes:

1. Assessing the current program:
 - a. Each semester, individual course evaluations will be collected from students.
 - b. For each course selected, an SLO assessment chart will be prepared by the instructor to indicate how course objectives, program objectives, and the assessments used within the course match the program assessment plan. These will be archived.
 - c. Students will accumulate a portfolio of work containing examination scores, projects, and written material (where applicable) that demonstrates a progression of learning throughout the program.
 - d. Each course will feature a final presentation/project to be assessed by the music technology graduate faculty.
 - e. Music technology faculty will meet annually to discuss results and potentially update SLOs or other program objectives.
2. Graduation assessment:
 - a. Graduation rates will be tracked.
 - b. Graduating students will complete a Graduate Exit Interview.
 - c. Data on student employment offers and commissions, freelance work, etc. will be collected and tracked through alumni surveys, social media groups, and follow-ups with employers and professional collaborators.
 - d. Music technology faculty will meet annually to review the results of graduate surveys and to make any recommendations for programmatic change.

3. Post-Graduation assessment:
 - a. Music technology faculty will maintain updated contact information for graduates and an Alumni Survey will be distributed annually to determine how well the program is preparing graduates for careers. This will include a detailed exploration on graduate projects and accomplishments within the field.
 - b. Select employer surveys will be conducted to help determine if the program is adequately preparing graduates for their jobs in music technology related fields.

4. Assessment Report and program revision:
 - a. Students' portfolio materials will be evaluated by the music technology faculty using a standard rubric.
 - b. Results and trends from these products will be examined and discussed by the music technology faculty.
 - c. A degree assessment report will be prepared that outlines program strengths and weaknesses, as revealed through the portfolio assessment, and presented to the music department chair for review.
 - d. The assessment report will be submitted and reviewed by the College of Humanities and Fine Arts and the University assessment committees.
 - e. Results of this evaluation will be used to make improvements and adjustments to the program.

Student Learning Assessment

| Expected Student Learning Outcomes | Methods of/Criteria for Assessment |
|--|--|
| <p>Students will be able to use commercial recording processes and applications to create professional, industry acceptable artifacts representative of all musical genres.</p> | <p>Students will participate in practical application examinations, administered by graduate faculty, where they will be tasked with preparing and executing tasks related to the pre-production, production, and post-production elements of commercial recording. (Affiliated courses: MTM 591, MTM 592, MTM 620)</p> |
| <p>Students will be able to use compositional techniques and tools of music to create sound tracks for a variety of media, such as film, television, gaming, and social media.</p> | <p>Students will submit musical selections accompanying visual media that meet “client criteria” as outlined by graduate faculty. These selections will be assessed on technical proficiency, musical content, and effectiveness in supporting the accompanying visual media. (Affiliated courses: MTM 530, MTM 610, MTM 611)</p> |
| <p>Students will be able to use entrepreneurial skills necessary for the multifaceted musical environment of the 21st century to create personal marketing material suitable for entering the modern job market</p> | <p>Students will prepare a professional portfolio to be presented to graduate faculty upon completion of the “entrepreneurial block.” The portfolio will include a resume, mission statement, sample written materials, and sample work in both written and digital formats. Portfolios will be assessed on completion and professional readiness for employment seeking, with additional feedback provided by industry professionals. (Affiliated courses: MTM 510, MTM 520, MTM 521, MTM 535)</p> |
| <p>Students will be able to conceive, synthesize, and execute a capstone project yielding an industry product suitable for a professional portfolio.</p> | <p>Students will work with the graduate faculty in preparing a final project to serve as the capstone of their degree and primary resume material for employment seeking. This will include a statement of intent on the goals and methodology of the project to be submitted and approved prior to beginning the project. The project will be assessed based on this statement and a criteria of comprehensive skills gained through the completion of the curriculum. (Affiliated course: MTM 698)</p> |

CAAL
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Agenda Item 2d

Will the proposed program seek program-specific accreditation?

Yes

No

If yes, provide the institution's plans to seek accreditation, including the expected timeline for accreditation. (500 characters)

Will the proposed program lead to licensure or certification?

Yes

No

If yes, explain how the program will prepare students for licensure or certification. (500 characters)

Teacher or School Professional Preparation Programs

Is the proposed program a teacher or school professional preparation program?

Yes

No

If yes, complete the following components.

Area of Certification

Please attach a document addressing the South Carolina Department of Education Requirements and SPA or Other National Specialized and/or Professional Association Standards.
