

YEARLY PLANNING DISCUSSION TEMPLATE

General Questions

Program Name Sound Technology Academic Year 2025-26

1. Has your program mission or primary function changed in the last year?

No. We are still using the same coursework outline and preparing students for multiple avenues of audio engineering. I update course material every year, but it's usually meant to address new technology and/or the unique students who make up individual sections.

2. Were there any noteworthy changes to the program over the past year? (e.g., new courses, degrees, certificates, articulation agreements)

We have unlinked MUS 119 so that it will meet on its own without connection to MUS 117 and MUS 118. This is going to be a great improvement to a course that was not being offered completely on its own. We will focus on developing a large project for the portfolio of work they need to prepare before graduation. As a seminar style course completely kept in our recording studio will be used to create a freely creative environment, while also teaching students how to collaborate and share a space in a functional and productive manner.

3. Is your two-year program map in place and were there any challenges maintaining the planned schedule?

The program awards a Sound Technology Certificate of Achievement and is in place. Courses in the program are also core electives for the Music Associate in Arts degree. Please see question #2 related to challenges.

4. Were there any staffing changes?

No, but we did have an AV specialist (Nate) who is no longer with the college, but who was a huge help to our department. I do not know if there are plans to hire a replacement, but if so, it would be great to establish a similar relationship with that employee. Having an AV technician who focuses a lot of attention on the fine arts department would allow the faculty to focus on the students instead of troubleshooting technology.

We have an AMAZING student who has done a lot of work with my department, the dance department, and The Boyd Hall. He would be an invaluable asset to our performing arts programs. If possible, I would like to try to find him a way to work at Hancock with us. Also, as a former student, his talent would be inspirational to students who find out he is a graduate of our program.

5. What were your program successes in your area of focus last year?

Despite the low numbers I eventually dwindle down to by the end of a semester, the students who are consistent and dedicated have produced some very impressive work. This is especially true in my sound for film class. The movie soundtracks produced over the

past couple of years have been amazing examples of how far a student can go in just one semester, even if they are completely new to the subject. As the industry moves further away from music towards film, video games and new emerging media formats, I am happy to see this element of our programming succeeding as well as it is.

Learning Outcomes Assessment

a. Please summarize key results from this year's assessment.

Success rates are consistently low, with trends that continue to decline. Students are terrible with tardiness, attendance, and completing assignments on time. Since the classes always fill immediately when opened for enrollment, and the numbers always get to the same point by the end of the semester, I think I need to find an approach that addresses the issues they bring to class, not those regarding how the class information is delivered. We need to find motivated students who understand what they are signing up for and address any socio-economic/educational limitations they may bring to class.

b. Please summarize your reflections, analysis, and interpretation of the learning outcome assessment and data.

I think I must make serious changes to my course management, student relations, as well as helping students figure out early if they truly want to be in this department, and if so, how can we solve any issues that are hindering their advancement ASAP. This involves implementing the included counseling and tutoring service initiatives along with setting standards and expectations that demand attendance and participation. Instead of being flexible and modifying the standards to accommodate poor performing students, I will institute a new model completely focused on the highest standards I believe our students are capable of. We have great students, if we prioritize them, we should attract more people like them who see the value of our program.

c. Please summarize recommendations and/or accolades that were made within the program/department.

The recording classes are always in need of musicians and artists to record. In order, I always try to offer the sessions to music department students, then fine arts students, then all Hancock students, and eventually Hancock alumni or artists known within the community. With the addition of a Hancock "music club" or pop/rock/folk band, hopefully we will have a constant supply of prepared musicians to record. We want to record more, and in addition to the music club, we want to record soloists and ensembles rehearsing and performing in concert. If we could be involved with the marketing of the college and assist with the production of TV or radio ads, that would be a great way to connect students to their school.

d. Please review and attach any changes to planning documentation, including PLO rubrics, associations, and cycles planning.

I'm not sure if this applies, but I plan to include physical audio electronics to the classroom this year, where students will learn how to build the effects/instruments we use in the studio, with basic wires, pickups, and crimp connections.

I also have asked to create a prerequisite path for our program, but again, I'm not sure if this is applicable to this question.

I have attached the counseling outline, freeware list, and purchase requests that should already be in queue.

Distance Education (DE) Modality Course Design Peer Review Update (Please attach documentation extracted from the Rubric for Assessing Regular and Substantive Interaction in Distance Education Courses)

- All Sound Technology classes are offered in person.
 - a. Which courses were reviewed for regular and substantive interactions (RSI)?
 - b. What were some key findings regarding RSI?
 - Some strengths:
 - Some areas of possible improvement:
 - c. What is the plan for improvement?

CTE two-year review of labor market data and pre-requisite review

a. Does the program meet documented labor market demand?

Yes, we met with our CTE committee, and they were very impressed and positive about the concepts that I currently teach regarding audio engineering. They were also exclaiming that my plans for coursework (hands on electronics building, PCB board creation, and audio software design) would not only be unique to a program like ours, but also that, "that sounds cool!" My goals for my students extend beyond just the studio work and into aspects of the industry that lie underneath the creative tools.

b. How does the program address needs that are not met by similar programs?

In lieu of an industry where the most common clients have shifted away from music/album production, towards the film, online content, and video game industry. As I plan to study Max MSP during the summer, and sabbatical eventually, we are going to provide more audio engineering industry needs and adapt to a rapidly evolving media culture.

Our recording studio is currently using both vintage and modern hardware that would be found in the most professional work environments. We are still growing and adding more and more every semester. We have access to unique equipment that is hard to find and/or afford.

We will build actual hardware next fall. I am going to use the summer to study, build, and outline the processes where we build reverbs (spring, plate, room), microphones, EQs and even basic synthesizers. This would make us a great pipeline for sending students to UCSD, and other similar universities, where students can primarily study instrument invention and audio electronics. I hope to be the most technologically advanced CC audio program

Professional Development Plan (2026-2027)

Hands-on approach to teaching electronic music by integrating affordable audio electronics projects into his courses. Key points:

1. **Core Goal:** Engage students through tactile, physical learning experiences—building actual audio devices (spring reverbs, plate reverbs, equalizers, MIDI controllers, microphones) rather than relying solely on software.
2. **Motivation:** This generation craves physical ownership and tangible experiences after growing up with digital licensing. Student enthusiasm for his prototype demos shows the demand for this type of instruction.
3. **Materials & Approach:** Using recycled/household items (aluminum cans, scrap materials) to keep costs minimal while teaching real electronics principles. Plans to create illustrated step-by-step manuals for each 5–6 hour project, deployable in his MUS 118 electronic music course in fall 2026.
4. **Professional Development:** Will complete online coursework (sound-au.com, Udemy) to develop competency, then translate concepts from Logic Pro to accessible freeware tools so students can work outside the classroom.
5. **Broader Philosophy:** Positioning handmade, human-created art as increasingly valuable as AI tools standardize software-driven music production. Physical hardware builds will teach students to listen critically to the world and view creativity as more than digital coding.

Outcome: Boost attendance, student engagement, and foster a mindset where students actively seek sonic inspiration in their environment rather than waiting for inspiration at the computer.

c. Does the employment, completion, and success data of students indicate program effectiveness and vitality? Please, explain.

Yes, based on the included data and statistics, we are providing a solid skill for career entrance and success. Sound technology skills can be applied in almost every aspect of multimedia production and the different types of unique clients who have professional sound needs outside of the typical recording of artists and bands for the sake of major label distribution. In addition to the statistics

related to pay and rates of employment, students who study this discipline are also highly likely to continue with other STEM related fields, where they can find even more professional opportunities.

Geography: Santa Barbara County

Includes: Santa Barbara County

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2022 Employment	Annual Job Openings (1)
251121	Art, Drama, and Music Teachers, Postsecondary	150	180
274031	Camera Operators, Television, Video, and Motion Picture	60	40
271021	Commercial and Industrial Designers	50	60
251122	Communications Teachers, Postsecondary	50	70
273041	Editors	130	130
251081	Education Teachers, Postsecondary	70	90
274032	Film and Video Editors	100	90
271024	Graphic Designers	260	250
252022	Middle School Teachers, Except Special and Vocational Education	540	370
271014	Multi-Media Artists and Animators	100	100
272042	Musicians and Singers	200	270
274021	Photographers	150	160
272012	Producers and Directors	190	150
252031	Secondary School Teachers, Except Special and Vocational Education	1,010	660
251194	Vocational Education Teachers, Postsecondary	60	50
273043	Writers and Authors	200	210
	Total	3,320	2,880

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

(2) This occupation has been suppressed due to confidentiality.

d. Has the program met the Title 5 requirements to review course prerequisites, and advisories within the prescribed cycle of every 2 year for CTE programs and every 5 years for all others?

Course prerequisites were reviewed and discussed in this program review.

Below is the table-view of the top listed next-step jobs for Sound Engineering Technicians. Select a job to view skill gaps between Sound Engineering Technicians and your selected occupation.

Occupation	Category	Relevance	Avg. Unique Monthly Postings from Aug 2022 - Jul 2023	Mean Salary Diff.
Engineering Technologists and Technicians, Except Drafters, All Other	Lateral Advancement	66%	11	+\$8,740
Computer Network Support Specialists	Lateral Advancement	59%	3	+\$9,510
Engineers, All Other	Lateral Advancement	57%	13	+\$53,339
Electronics Engineers, Except Computer	Lateral Advancement	55%	10	+\$54,002
Network and Computer Systems Administrators	Lateral Advancement	54%	17	+\$23,117
Producers and Directors	Lateral Advancement	53%	3	+\$13,296
Electrical Engineers	Lateral Advancement	52%	26	+\$44,166
Computer Network Architects	Lateral Advancement	52%	9	+\$49,285
Computer Occupations, All Other	Lateral Advancement	52%	63	+\$53,142
Web and Digital Interface Designers	Lateral Advancement	50%	1	+\$38,547

e. Have recommendations from the previous report been addressed?

No. Our last review was about trying to develop a single year audio program for students who need a successful way to stay engaged in a concentrated manner or have responsibilities that limits the amount of time they can stay here. This is a work in progress. Hopefully, we can address this if/when we make the program ordered by way of prerequisite course coding.

New Program Planning Initiative (Objective)

Title (including number):	Professional Equipment – Ongoing Studio Development
Planning years:	2023-2027

Description:

We are always in need of new equipment for our students to access in the classroom and the studio. The lists included have compiled multiple requests and should be updated to show which purchases have already been made. These will come in two outlines: one for the studio and one for the lab.

PDF is attached (roughly \$200,000) - [AHC - Sound Tech \(purchase list UPDATED\).pdf](#)

What college plans are associated with this Objective? (Please select from the list below):

- Ed Master Plan
 Student Equity Plan
 Guided Pathways
 AB 705/1705
 Technology Plan
 Facilities Plan
 Strong Workforce
 Equal Employment Opp.
 Title V

Resource Requests: Please use the Resource Request Excel template located on the Program Review web page to enter resource requests for equipment, supplies, staffing, facilities, and misc. resources needed. Send completed excel document along with completed program view core topic for signature.

Enter equipment requests below. Equipment is defined as having useful life of more than one year AND a purchase price of more than \$200 each including tax. This includes all items that are part of the initial purchase.

EQUIPMENT NEEDS	Dept	Program	Source	Year	Initiative (Objective) Reference	Resource Need	Requested Item(s) please include per item cost	Funding Request	Program Faculty Lead Priority	Estimated Equipment Cost
	English	English Rhetoric	Yearly Planning Only	2022-2023	ER OBJ - 2	Equipment	5 Video cameras \$600 each	One-time	1 = High	\$ 3,000.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	5 - Pair of Yamaha monitors @ \$300/each	One-time	1 = High	\$ 1,500
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	30 - MOTU USB Audio Interface @ \$200/each	One-time	1 = High	\$ 6,000.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	30 - 25 Key USB MIDI controller keyboards @ \$200/each	One-time	1 = High	\$ 6,000.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	30 - Mackie Controllers @ \$1,400/each	One-time	1 = High	\$ 42,000.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	Various cables for studio @ \$165, \$195, \$120, \$400, \$170, \$340	One-time	1 = High	\$ 1,390.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	10 - Microphone Stands @ \$164.50/each	One-time	1 = High	\$ 1,645.00
	Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116/117/118/119 - SLO-1	Equipment	10 - Microphone boom arms @ \$45/each	One-time	1 = High	\$ 450.00

Enter Technology requests below. Technology is defined as software, licenses, and maintenance agreements.

TECHNOLOGY NEEDS	Dept	Program	Source	Year	Initiative (Objective) Reference	Resource Need	Requested Item(s) please include per item cost	Funding Request	Program Faculty Lead Priority	Estimated Equipment Cost
	English	English Rhetoric	Yearly Planning and Core Topic	2022-2023	ER OBJ - 3	Technology	New software program	One-time	1 = High	\$ 400.00
	Fine Arts	Sound Technology	Yearly Planning Only	2024-2025	MUS 117 - SLO-2/3	Technology	60 - Max MSP @ \$400/each	One-time	2 = Medium	\$ 24,000.00
	Fine Arts	Sound Technology	Yearly Planning Only	2024-2025	MUS 117 - SLO-2/3	Technology	60 - RNBO @ \$300/each	One-time	2 = Medium	\$ 18,000.00

Building maintenance, furniture requests, repairs

FACILITIES

Dept	Program	Source	Year	Initiative (Objective) Reference	Resource Need	Requested Item(s) please include per item cost	Funding Request	Program Faculty Lead Priority	Estimated Equipment Cost	Estimated Instructional/Restricted Lottery Cost
English	English Rhetoric	Yearly Planning and Core Topic	2022-2023	ER OBJ - 3	Facilities	Need air conditioning	One-time	1 = High	\$ 400.00	
Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116 FILM 120/121 - SLO 1	Facilities	Extra studio furniture/rackmounts @ \$620	One-time	1 = High	\$ 620.00	
Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116 FILM 120/121 - SLO 1	Facilities	Monitor/speaker stands @ \$1,540, \$650, \$920, \$290	One-time	1 = High	\$ 3,400.00	
Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116 FILM 120/121 - SLO 1	Facilities	Rackmount power conditioners @ \$115/each	One-time	1 = High	\$ 1,150.00	
Fine Arts	Sound Technology	Yearly Planning and Core Topic	2024-2025	MUS 115/116 FILM 120/121 - SLO 1	Facilities	Rack Screws @ \$185	One-time	1 = High	\$ 185.00	

Area of Focus Discussion Template
ACADEMIC SERVICES AND SUPPORT

Academic Services and Support – assess and improve relationship with tutorial services, library, counseling, learning assistance program (LAP), etc. and evaluate co-curricular support courses.

1. What data were analyzed and what were the main conclusions?

Success rates over the past two years in all four audio technology courses. I have included the data in the attachment. My conclusions were not only based on these hard numbers, but by also taking class surveys and having conversations with my best students. We can only do so much with student services in my situation, but I believe that a different approach that I outline below will help lead more students to successfully completing their certificates and degrees.

2. Based on the data analysis and looking through a lens of equity, what do you perceive as challenges with student success or access in your area of focus?

a. Transportation – Students have shared that they do not have access to public transportation in many parts of the community. And the fact that they are dropped at a stop so far from school makes them hesitant to come on wet, rainy, cold days. We need better transportation support that covers more neighborhoods, more thoroughly. Students who rely on their parents or family member for a ride have much better attendance than those who are completely responsible for their commute.

b. Poor Preparation – I'm not sure if is related to the COVID year, but students are not prepared for their college experience. However, this is not uniform. I have consistently found that our students who come from Orcutt Academy are, by far, the most competent at the beginning of their freshman years. Of course this is obviously due to a multitude of reasons, but it is ultimately an equity issue, where private school students outperform those who are only capable of affording public schools. Although outside of my purview, it would be very beneficial to entire department if our feeder schools have at least one Macintosh classroom. I wouldn't mind helping with the installation or providing resources I have developed to help guide teachers with less experience using this platform.

c. Practice Rooms – We need to IMMEDIATELY create some kind of locked practice room system where music students, specifically, are assigned either a fob or key for every semester that they are enrolled as a music major. Our private lesson students are currently unable to access this very important resource of their music education. Every instrument and voice major should be on this list. We could even link the requisites for taking private lessons (declared music majors enrolled in music theory or have already successfully completed theory courses. Music resources must be prioritized for music students, and we cannot continue to have people use those rooms for personal use. The broken piano incident is reason enough for such a policy.

d. Tutoring – My students have told me that they do not have access to traditional tutoring due to the specialized nature of our discipline and the technology we use. I can always recommend a good student for tutoring services, but I need a better understanding of how

they can use this resource for their specific needs. We must transcend the way students react to feeling lost and overwhelmed early in a class, so that they don't subconsciously give up to cope with their frustration. I also plan to have out IT department install a collection of freeware software that students can download and install on their own home computers, regardless if whether have a Mac or far less costly PC.

3. What are your plans for change or innovation?

a. Disciplined classroom environment – I will spend more time demonstrating concepts in the recording studio where they can only watch and ask questions and not play on the computer doing non-class work. I plan to drop people once they hit their absence limit, and I will not sign any add code forms for people to come back. There needs to be more focus on demanding attendance.

b. Counseling – A large portion of our students in both Sound Technology and Music do not understand what they are signing up for. I am going to create a better way to approach students who don't know what they want to study. Having a BBA in marketing along with my music degrees, I can confidently state that a degree in music requires a lot more time and dedication than most disciplines. Most students who want to study music already know this when they arrive after a high school experience performing with bands and choirs. However, it should never be recommended as “something to try” for students who do not know what they want to study. Audio engineering is actual engineering with a strong connection to electrical engineering. It is about studying the science of sound, how it behaves acoustically, and how it behaves as an electrical signal with different kinds of recording and modulation processing tools. We DO NOT “make beats.” I will create new/more detailed blurbs for each of my classes for counseling to use with incoming students. If we want to improve success rates, our department must be seen just as specialized and difficult as any other on campus. We can't be the place to put students with no direction.

c. Tutoring/LAP – We need to meet and discuss possible ways to integrate our material into their offerings. At the very least, we should ask for a macintosh station for fine arts students, where a few macs are there for the use of demonstrating the various programs, we use. Every department could submit their needs as one collective fine arts program proposal. I will also create a collection of freeware audio software that students can install on their home computers, that we use in class for demonstrations.

d. Collaboration – One of our dance instructors (Sydney) and I had classes that met simultaneously and allowed for my audio students to work with her dance students. It was a great way for students to learn alternative intentionality when it comes to creative work made for people with unique needs. Unfortunately, her class was changed or canceled, so this is no longer an option. However, I believe if students have a stronger connection to their peers, from all over the fine arts department, they will feel more motivated to attend with those peers. I hope to eventually create a class where Sydney and I can possibly share load, and I want to try to find other departments where professional audio is integral to their creations.

e. Safe Space – Our students need a place to go when they are not in class, especially on Fridays. I would like to do as much as possible to keep them on campus as long as possible. Going back and forth from school to home during down time is detrimental to their development. Along with the importance of helping them develop the “soft skills” we are consistently reminded by industry partners that they don’t have, allowing them to find reasons to come to school beyond mandatory class attendance. I have not had the time to do what I would like, but now that I have modified my teaching schedule, I want to create a Karaoke Night. We can keep it in the building (choir/band) room, or if it becomes popular all over campus, we could move it to the Student Union. Fridays are ideal so that their weekend starts with something they look forward to. Students love their last day of choir where they get to do karaoke together. They have already shown they love to do this, so a weekly opportunity would be a great way to meet their interests.

f. Prerequisite Format – Students do not seem to sense any urgency when it comes to our classes because they can just jump back in the next semester. However, this attitude rarely reflects their future actions, and I continue to get students who are not committed to our program. We need to make our courses formatted so that the fall courses are required before the spring courses can be taken.

i. I have been told that this will hurt enrollment, however, with classes that fill the day of open enrollment, and eventually end up with only a handful of students coming to class until the end, I don’t think it will do more than filter out non-serious students. There may be an initial hit to enrollment, but with a consistently long waitlist, I think we can embrace for the impact and start something that will ultimately help us find the right people for our program

ii. This would make it so much easier for me to develop a comprehensive curriculum where students are not overlapping courses with others who have or haven’t taken previous coursework. It is hard to catch people up to advanced audio after missing the semester of intro to audio. This only discourages students and makes them give up. If I had a focused curriculum connected through the proper order of completion of my courses, I could create a much better experience that maintains their engagement by way of an uninterrupted sequence designed to help them more than anything else.

iii. This is already being used for MUS 119. It is only available to students who have taken MUS 115, 116, 117 and 118. So, if we want to make the certificate completable in one year, we could do something akin to the music department, where students must be declared majors enrolled in (or previously completed) a section of music theory. My schedule will have MUS 119 on MW where the rest of my courses will all be TTh. We could make MUS 115 required to enroll in MUS 116, MUS 118 required to enroll in MUS 117, and we could require their concurrent enrollment in MUS 116 and MUS 117 to enroll in MUS 119 their second (spring) semester. Students who have already completed those concurrent enrollments required for MUS 119 are free to enroll as well.

4. How will you measure the results of your plans to determine if they are successful?

I am always extremely mindful and aware of my classroom and how poor attendance impacts their late or missing work. I hope that I will be able to compare the success rate data from one year to another to see if any improvements were made. A class that fills its 25 student limit the day it is available for registration should not be ending a semester with only 2/3 or half of a class remaining. This active measurement will be based on a weekly collection of student success data. I have tried a lot of classroom cultures over the years, but this year I am focused on their learning instead of their comfort.

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Counseling Department Integration
Planning years:	2026-2027 (ASAP)
Description:	
<p>We need a much better relationship with counseling and to help them better understand the kinds of students that are more likely to succeed with music and/or sound technology. It appears students believe we are going to only focus on “making beats,” but that is a very small part of the curriculum. They need better information about what we do.</p> <p>Our success rates in sound technology have not been where I would like them to be. While I try to create as comfortable and engaging environment as possible, they simply have no intrinsic motivation to tackle a subject for which they are not truly interested in the content. I am outlining a “script” or definitive outline for our counselors to steer better students to our department. For instance, our AHC music web page starts with, “Do you love music?” This is NOT the way to find good music students. Everyone loves music, but that doesn’t mean everyone is suited for our rigorous discipline.</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input type="checkbox"/> Student Equity Plan <input checked="" type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705 <input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp.	
Summary:	
<p>This is a counseling guide from Allan Hancock College's Sound Technology (Music) department addressing how to better recruit and advise incoming students.</p>	
Key points:	
<ul style="list-style-type: none"> • Problem: Students have distorted expectations about the program, thinking it teaches "making beats" rather than the science of sound and audio engineering. • Core mission: The program teaches math- and science-based audio engineering that applies across multiple career paths, not just music production. • Sound Technology vs. Music: Both programs are rigorous, requiring full-time campus commitment with courses like theory, ensembles, and private lessons—not "slide- 	

by" degrees. The author emphasizes that students need prior musical knowledge to succeed.

- **Improve recruiting:** Replace vague questions like "Do you love music?" with targeted questions about experience, goals, and career intentions to identify well-matched students.
- **Four core courses:**
 - **MUS 115/FILM 120 (Fall):** Recording & mixing fundamentals applied to film soundtracks
 - **MUS 116/FILM 121 (Spring):** Live sound recording and music record mixing
 - **MUS 118 (Fall):** Electronic music basics—hardware/software fundamentals and building physical instruments
 - **MUS 117 (Spring):** Electronic composition (sequencing, sampling, synthesis)—closest to "beat-making"
 - **MUS 119 (Spring capstone):** Independent studio projects after completing all prerequisites
- **Broader value:** Non-majors from STEM, humanities, and CTE programs could benefit from these courses to deepen their own disciplines.

New Program Planning Initiative (Objective) – Core Topic Only	
Titles (including number):	Prerequisite requirements for completion.
Planning years:	2026-2027 (ASAP)
Description:	
<p>I sincerely believe our two-semester certificate plan would benefit from a prerequisite format so that fall coursework must be completed before enrolling in the spring. While I have been told that this can harm enrollment, my classes are very popular, and I would rather have students learn in an order which is not only directed by comprehensive materials but also allows me to keep related course content from constant repetition across 3-4 courses.</p> <p>Again, our students are not staying in class, completing their work, and are not representative of my expectations. I want students who understand basic responsibility and commitment so that they don't see the ability to just start the next semester as an option, and that they value their experience and don't get bored or ask, "why are we doing this AGAIN?" I want to instill some level of discipline as I plan to make our program known for being challenging, but highly respected by the state. The lessons in "being flexible" during all staff day have not helped students. I sincerely believe it harms their development as young adults taking on a challenge that should be much more difficult than high school. This means:</p> <p>MUS 117 and MUS 115, must be prerequisites for MUS 118 and MUS 116, respectively.</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input type="checkbox"/> Student Equity Plan <input checked="" type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705	
<input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp.	
<input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	laptop accessibility – in between semesters
Planning years:	2026-2027 (ASAP)
Description:	
<p>The time between our fall and spring semesters changes students and can derail them from the orderly schedule they have been following for four months. They often return without remembering much of what we covered.</p> <p>While not typical, we can check out laptops for the entire year they use to complete our certificate. This would allow them to keep working on projects we began in class and hopefully inspire them to keep our lessons fresh by way of active use. The attachment to the school and the ability to maintain their interests should help them keep their pace. This would also be a great time to focus on the topics they want to learn that are not a big part of the program.</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input type="checkbox"/> Student Equity Plan <input type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705 <input checked="" type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp. <input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Macintosh Literacy seminars
Planning years:	2026-2027 (ASAP)
Description:	
<p>Most of our students come to AHC and join our Fine Arts department without having any previous experience using a Mac computer. I personally had the experience of being completely lost on a current windows PC and immediately understood the importance of this offered service. Although I try to spend the first week getting students as comfortable as possible on a foreign OS, they need much more time to be competent to begin studying with the standard computer used for fine arts production.</p> <p>I have offered to take a stipend to teach a 1–2-day seminar at the very beginning of each semester. This information would be important to share with the counselors in the first objective listed above. We may need to offer it before school as well as the first week of class. In fact, we may be best served by sharing it with fine arts teachers in our local high schools to inform their students who plan to focus on a fine art in college.</p> <p>We could also provide information about books, courses, and YouTube channels that I determine are the most helpful. However, in my experience, this is not the best way to help students learn. I have discovered that most of my students do not lookup “how to’s?” and “DIYs” on platforms like YouTube.</p> <p>We should probably take the responsibility to make the information available in a classroom environment with direction from a professional Mac user with years of experience.</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input checked="" type="checkbox"/> Student Equity Plan <input type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705	
<input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp.	
<input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	City of Santa Maria Services - Transportation
Planning years:	2026-2027 (ASAP)
Description:	
<p>Although many of our students don't live in Santa Maria, they are dependent on Santa Maria city services. I don't think I can personally approach local government as a non-resident, but I would be happy to contribute to any city council meetings or formal propositions for presentation to city leadership. Transportation is the topic we need to address. If they could see the data we have regarding where students live, as well as how many students are commuting to Santa Maria, perhaps they can see how more route lines, stop stations and stops that cover different areas all over campus. Something as simple as rain, and being soaked by walking to class, is enough to</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input checked="" type="checkbox"/> Student Equity Plan Guided Pathways <input type="checkbox"/> AB 705/1705	
<input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp.	
<input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Hardware/Instrument Invention
Planning years:	2026-2027 (ASAP)
Description:	
<p>I will take the time this summer to study, build, and develop audio hardware so that I can develop procedure manuals to use over the course of the class to build multiple types of instruments. These include spring reverbs, plate reverbs, equalizers, compressors and microphones. The tools we use are either free or very cheap. We may need to ask for a small amount of money, but nothing very expensive should we need to. The goal is to learn to listen, not to build the most perfect machine.</p>	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input type="checkbox"/> Student Equity Plan Guided Pathways <input type="checkbox"/> AB 705/1705	
<input checked="" type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp.	
<input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Tutoring for non-traditional classroom material
Planning years:	2026-2027 (ASAP)
Description:	
As far as I have been told by students, the traditional campus model for accessing tutoring sessions is not compatible without our technology and the need to use it for covering the materials we learn in class. We need to figure out how to make this possible. My first idea is that perhaps we could ask for a few Macintosh stations in the library that services tutoring, with a policy that requires a student to be a digital media based fine arts major to establish accessibility. In the meantime, we could also keep a few of our music department MacBook's there if the LAC is okay with the associated responsibility that would come with keeping our property there.	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input checked="" type="checkbox"/> Student Equity Plan <input type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705 <input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp. <input type="checkbox"/> Title V	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Practice Room Keys
Planning years:	2026-2027 (ASAP)
Description:	
While we wait for something more efficient, I would like to see if our facilities department could help us out with making unique keys for music students to use for accessing the practice rooms. This system would need to be linked specifically to music majors who need the rooms for their actual coursework. In the future, a digital fob system that can track who goes in and out, would be ideal for keeping up with security and the treatment of our pianos.	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input checked="" type="checkbox"/> Student Equity Plan <input type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705 <input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp. <input type="checkbox"/> Title V <input type="checkbox"/>	

New Program Planning Initiative (Objective) – Core Topic Only	
Title (including number):	Freeware Audio Production Software
Planning years:	2026-2027 (ASAP)
Description:	
I will create a collection of free audio production software to share with IT, so that it can be installed on all of our Mac computers (perhaps even those not assigned to the music department), some of the windows computers in the library and other computer labs, and on the computers students already own. The goal is to keep them completely able to access the tools we use in school without having to come to the campus to use the lab, or even having to check out a laptop. They can use whatever workstation they like and install whatever they choose. I plan to spend a lot of time this summer (PD) working on creating new lesson plans that include the software that we usually use (Logic Pro), and how they relate to their free counterparts.	
What college plans are associated with this Objective? (Please select from the list below):	
<input type="checkbox"/> Ed Master Plan <input checked="" type="checkbox"/> Student Equity Plan <input type="checkbox"/> Guided Pathways <input type="checkbox"/> AB 705/1705 <input type="checkbox"/> Technology Plan <input type="checkbox"/> Facilities Plan <input type="checkbox"/> Strong Workforce <input type="checkbox"/> Equal Employment Opp. <input type="checkbox"/> Title V	

Audio Production Freeware

If possible, these can be installed on windows computers in computer labs available to ALL Hancock students. The tutoring stations in the library would be the closest to our building.

If there are any problems with the installations, let me know, but just having as many of these as possible will help with students who only have windows computers at home, with no money to pay for expensive software. If we use these in class, they can go home and keep using them on any computer. They should all have a Windows and Mac OS version to meet the needs of all students who have access to their own computers regardless of their operating system.

DAW Software

Waveform Free - <https://www.tracktion.com/products/waveform-free>

Wave Observer - <https://pressplay-music.com/wave-observer/>

Pure Data – <https://puredata.info/downloads>

UPISketch - <http://www.interfacesnetwork.eu/post.php?pid=230-upisketch>

Iannix - <https://www.iannix.org/en/download-iannix/>

Synths/Instruments

Vital - <https://vital.audio>

Mnemonic - <https://plugins4free.com/plugin/2620>

Awesome Piano - <https://plugins4free.com/plugin/2927>

Reverbs

Valhalla Supermassive - <https://valhalladsp.com/shop/reverb/valhalla-supermassive/>

OrilRiver - <https://www.kvraudio.com/product/orilriver-by-denis-tihanov>

OldSkoolVerb - <https://www.voxengo.com/product/oldskoolverb/>

Compressors

TDR Nova - <https://www.tokyodawn.net/tdr-nova/free/>

TDR Kotelnikov - <https://www.tokyodawn.net/tdr-kotelnikov/Download/>

LALA - <https://plugins4free.com/plugin/3221>

Ferish - <https://plugins4free.com/plugin/2775>

Equalizers

TDR VOS Slick EQ - <https://www.tokyodawn.net/tdr-vos-slickeq/>

PTEq-X - https://plugins4free.com/plugin/2468#google_vignette

QRange - <https://plugins4free.com/plugin/3025>

Marvel GEQ - <https://www.voxengo.com/product/marvelgeq/>

MFreeFXBundle - <https://www.meldaproduction.com/MFreeFXBundle>

Program Review Signature Page:

Program Review Lead 

Date Jun 11, 2026

Program Dean 
Monica Millard (Jun 10, 2026 15:48:17 PDT)

Date Jun 10, 2026

Vice President, Academic Affairs 

Date Jun 16, 2026











Academic Services and Support_Sound Tech Program Review_FY25-26

Final Audit Report

2026-06-16

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2026-06-16 - 9:44:52 PM GMT