

Digital Audio Program

Advisory Meeting Committee Meeting Minutes

Date: April 2, 2025

Quorum

A quorum was present

Members in attendance

Denis Leonard

(supervising sound editor at Skywalker Studios)

Marco d'Ambrosio

(SF conservatory instructor, Music/Sound Creation, Conducting/Recording, Sound Design/Mix/Audio Post)

Susy Dugan

(Independent Audio Technician)

SRJC faculty, staff, and administrators

Mark Anderman, Faculty, Music Department

Jake Stillman, Associate Faculty, Music Department

Len Haynes, Associate Faculty, Music Department

Barry Blumm, Associate Faculty, Music Department

Matthew McQuaig, Media Services

Dvid Mendez, Media Services

Dan Van Gorken, Media Services

Lauralyn Larsen, Work experience internship coordinator

Mackenzie Galindo, Counselor

Marc Rudlin, Coordinator of Instructional Computing

Rachel Smith. Director, Workforce Programs and CTE Grants

Kerry Loewen, Dean, Arts and Humanities

☐ Review of agenda items discussed

- Digital Audio curriculum transfer degrees and CID
- New reference monitors for the room 115
- New mixing console in Petaluma campus
- Intro To Music Technology course enrollment issues

☐ Record of all recommendations

- Advisory Committee supported to pursue the development of the transfer degree for the Digital Audio program
- Advisory Committee discussed and suggested alternatives for the reference monitors in room 115
- Advisory Committee approved new mixing console acquisition in Petaluma campus

Record of discussions

[Dr.B] 10:17:15

And uh If you would like to see captions, I think you just on the bottom to show captions. Here's Marco.

[Dr.B] 10:17:27

So AI will take notes for us and then we'll have minutes at the end.

[Dr.B] 10:17:34

Thank you, AI, for doing this. And so our advisors uh **Marco, Susie and Dennis.**

[Dr.B] 10:17:46

And our instructors Len.

[Dr.B] 10:17:51

Lenhaynes, Jake Stillman, Barry Blom. That they're doing a great job. We have both deans at the same time. So wonderful. Carrie lowen and Vanessa Luna.

[Dr.B] 10:18:06

And we have IT support, Mark Rodelin and actually My AI is covering Oh, Gary Sink?

[Dr.B] 10:18:17

And we have a new person, Mackenzie Galindo. Are you with IT or you are with media services?

[Mackenzie Galindo] 10:18:25

Counseling. I'm a career counselor. I work with our students who are interested in this program.

[Dr.B] 10:18:30

Oh, wonderful. That's awesome. Thank you. Great to have you.

[Mackenzie Galindo] 10:18:35

Thank you.

[Dr.B] 10:18:36

And so now I lost where I was. Oh, Dan von Gorkin.

[Dr.B] 10:18:40

With media services. Then we have Lauren and Larson. Tell us, Lauren, what is your position now? I can keep up with your positions.

[Lauralyn Larsen] 10:18:50

Thank you. I am the work experience internship coordinator. So Jake is also part of our department and he helps with students who are doing internships in the industry.

[Lauralyn Larsen] 10:19:02

And I'll give a plug that if you do have any work experience of any kind, whether it's paid unpaid or jobs, we would love to know about them. Either let Jake know or you can contact me.

[Lauralyn Larsen] 10:19:16

And we can help students get credit for for working and bridging the gap between what they're learning in the classroom And in your studio and what they're learning out in the world to work.

[Dr.B] 10:19:28

Awesome. Thank you for being here. Nice to see you here. And David Mendez, also Media Services.

[Dr.B] 10:19:36

And of course, our program coordinator, Rachel Smith. So thanks, everybody, for being here. Let's see. I want to make sure I didn't forget anything because I will get busted later for that. Okay, so what I would like to say is one that we would keep only one microphone on.

[Dr.B] 10:19:59

When we speak, because AI will be doing the captures and with your name so we will know who is speaking. So maybe raising hands would be easier than assigning the speaker that way it will be easier to later to take the minutes.

[Dr.B] 10:20:19

And uh Okay, so we'll keep the microphones on. Only the person who speaks.

[Dr.B] 10:20:27

And for now, I would like to just give a recording program review for the past year what we've been doing.

[Dr.B] 10:20:34

So regarding the softwares As you heard from Mark's report.

[Dr.B] 10:20:40

That we have Pro Tools upgrades And now it's on subscription basis.

[Dr.B] 10:20:47

It's and the good and the bad because also it has some challenges because We have some compatibility issues.

[Dr.B] 10:20:55

But the new operating systems, at least in the studio, like with uh and which can have some glitches.

[Dr.B] 10:21:05

Also, the biggest challenge was a budget. Because we had to come up with a funding And we will have to do it every year to come up with at least 4,000 dollars between Petaluma and Santa Rosa campuses.

[Dr.B] 10:21:25

In order to manage the costs of subscriptions this year thank you Vanessa. I really appreciate your collaboration So you did a great job and we found it. And between Petaluma and Santa Rosa, we got for this year.

[Dr.B] 10:21:41

For the next year, I am working on fundraising events in order to cover software needs.

[Dr.B] 10:21:50

Also, we have Ableton upgrade. We upgraded to Ableton Live. Congratulations, everybody. I know our instructors are in heaven having them.

[Dr.B] 10:22:01

And we have even suite version, which is the top version.

[Dr.B] 10:22:07

And hopefully... it's not going to cause us problems when we want to upgrade because it's the highest version of the ableton And regarding equipment We have a new analog console at Petaluma.

[Dr.B] 10:22:24

But Aluma received a new analog console and Jake will provide more details about this.

[Dr.B] 10:22:31

So I will leave this to him. And we had some changes in curriculum strategy.

[Dr.B] 10:22:39

Previously, we had the recording courses A and b In Petaluma and Santa Rosa campuses.

[Dr.B] 10:22:46

As of now, as of this year, we will have santa rosa We'll have a section which is will be intro to recording to in the studio recording.

[Dr.B] 10:22:57

And B will be advanced recording and mastering So that way kind of we can have some program continuity that students from Santa Rosa after finishing A, they go into B.

[Dr.B] 10:23:14

And in the B section in Petaluma, they will work on analog. So can have both worlds.

[Dr.B] 10:23:22

Also, the enrollment, it was significant increase actually in the recording classes And that was a very happy moment.

[Dr.B] 10:23:34

To see because we had a dip in that but right now we're coming back and there is a lot of interest And I'm very excited to work.

[Dr.B] 10:23:43

Between both campuses, although we lost some intro to Music Technology classes because I think we're dubbing both of them in Santa Rosa and Petaluma. We just kind of need to work this issue and also we have enrollment issues with audio for multimedia

[Dr.B] 10:24:04

And we're working on this too. Maybe the title of the course could be different, like more attractive. We have one, but we just have to implement and we're working with Carrie right now.

[Dr.B] 10:24:15

So because this is a curriculum uh curriculum department. And so we're trying to figure this out quick So what next steps we should do so we should add our software compatibility issues.

[Dr.B] 10:24:32

And continue fundraising efforts to ensure that we have stable funding Also, we need to monitor and evaluate the impact of the new curriculum structure. What I meant like between recording classes a and b or switching intro to music technology

[Dr.B] 10:24:53

Different times and So this much for the past year. So I would like to Jake to take over right now and take over right now to give an intro to his new baby over there

[Jake Stillman] 10:25:12

Yeah, the console. Is that what you're talking about?

[Dr.B] 10:25:16

Oh, the baby number two yes Well, he has two babies now.

[Jake Stillman] 10:25:21

Um... Yeah. But yeah, we got a council. We got a Trident 88 series 24 channel console.

[Jake Stillman] 10:25:29

And this was the first semester where in the 60B class.

[Jake Stillman] 10:25:34

We were able to I set up a bunch of different Pro Tools sessions that all have 24 or less tracks.

[Jake Stillman] 10:25:41

And they're all running into the console and the students have to make a live mix and patching outboard gear and You know, use aug sands and group things on the console and use the EQs and So by the time the midterm comes around, they're expected to have a pretty good handle on how to use

[Jake Stillman] 10:25:57

The console. And it was really good. You know, the students really liked the assignment.

[Jake Stillman] 10:26:03

And you could tell that they really found a lot of value in kind of having access to a piece of gear that they don't have at home.

[Jake Stillman] 10:26:09

And then the other part of that that I noticed was that students are able to really connect what's going on in Pro Tools with what's going on on an analog console. And I think it helps make things make more sense. You know, we have an augs track in Pro Tools, how that's related to what the AUGS sends on a console.

[Jake Stillman] 10:26:27

Or how busing works on a console and how it works in pro tools and the insert button and how Pro Tools, it's listed as inserts and so I think it really helps.

[Jake Stillman] 10:26:39

Solidify a lot of like the terminology and the language, because as we know, Pro Tools is a reflection of an analog surface and it still uses a lot of the same terminology and stuff like that so It's been going really great first semester that we've had it, and I think it's only going to get

[Jake Stillman] 10:26:55

Better from here. And uh Look forward to continuing to kind of incorporate it into the into the system and we do have a couple pieces of outboard gear because now that we're fully analog capability, we're kind of limited in how much outboard gear we've got. But Rachel

[Jake Stillman] 10:27:14

Helps me work with. A company to get a couple more pieces of gear so we could incorporate it with the console and have better mixing capabilities.

[Jake Stillman] 10:27:23

Any questions about that? Cool. And then Rudolph, yeah, go ahead.

[Dr.B] 10:27:31

I would like right now our advisors to vote and to see if they approve this kind of path of our program since going we will have in uh in santa rosa we will have hybrid.

[Dr.B] 10:27:48

Analog with the digital system.

[Dr.B] 10:27:52

And section B in Petaluma will be analog, right? So can you call it just purely analog Jake?

[Jake Stillman] 10:27:59

No, it's a hybrid setup. So it's, you know, Pro Tools is still the, there's no tape machine or anything like that. It's still all working in Pro Tools.

[Jake Stillman] 10:28:09

But we are able to mix in a fully analog environment if we want to.

[Jake Stillman] 10:28:14

And then after the midterm, I'm also showing students how to set up like aux tracks inside Pro Tools for effect sends and things like that on the console.

[Jake Stillman] 10:28:22

And then the final is going to be a mix inside Pro Tools and they can utilize the console if they want. So by the end of the beginning of the semester, it's mostly analog. And then we start to work in a lot more advanced stuff in Pro Tools, like how to use Melodyne and phase aligning tracks and

[Jake Stillman] 10:28:40

Time editing and you know advanced uh processing tools inside Pro Tools.

[Dr.B] 10:28:44

Okay, yeah. Observant.

[Dr.B] 10:28:49

So the digital parts of you will have like 50 50 so for me it was challenge how to say because what do we teach do we how do we incorporate analog because we don't have that much analog gear in Santa Rosa But we worked with Jake to have this kind of like a program going from Santa Rosa into Petaluma

[Dr.B] 10:29:09

And I want to confirmation from our advisors that you agree that path and if you just could I, if you agree or nay

[Marco d'Ambrosio] 10:29:26

Dennis, you want to go? You want me to go?

[Dennis Leonard] 10:29:30

Well, I'm totally in approval. I'm using analog all the time.

[Dennis Leonard] 10:29:34

With Pro Tools because pro tools there's a big difference when you hit a compressor in the analog domain and you hit a compressor in the digital domain.

[Dennis Leonard] 10:29:47

Too deep to go into right now, but I don't think analog's going away and i think uh As Jake mentioned, it gives a reflection of what's going on inside the bussing structure in Pro Tools.

[Dennis Leonard] 10:30:00

Which can be really complex and much more complex than an analog console could ever be because they would never stop adding switches and pots to it.

[Dennis Leonard] 10:30:10

So I think it's really great. And I don't think that analog

[Marco d'Ambrosio] 10:30:18

Cool. Well, first of all, apologies for being late because I was setting up a Pro Tools session and I got behind, you know, doing my blessing. So having an analog console is a good thing because you don't have to do that.

[Marco d'Ambrosio] 10:30:32

Um, uh. Yeah, I think it's a great idea. I mean, obviously just kind of having the visual to, you know, to see the path.

[Marco d'Ambrosio] 10:30:41

Is awesome. And then ultimately, you know, we are working in a digital world. So, you know.

[Marco d'Ambrosio] 10:30:47

I'd say maybe the next step was to incorporate some kind of external virtual controller for Pro Tools so that you don't have to be touching the mouse all the time.

[Marco d'Ambrosio] 10:30:57

But certainly having an analog path, I agree with Dennis, it's not going away and it's, you know, in some ways.

[Marco d'Ambrosio] 10:31:04

How we all learned and the best teaching tool.

[Susy Dugan] 10:31:13

I think it's a strategy to getting the full picture And in addition to operation of those things, working with analog gear was helpful for me in repairing equipment because that's sometimes half that's of troubleshooting is a cable is loose or something got disconnected. So in addition to

[Susy Dugan] 10:31:39

Understanding the software through the analog and their relationship. There's also other layer of like the physicality of the rest of the equipment that you're working with.

[Susy Dugan] 10:31:48

Yeah. Yay.

[Dr.B] 10:31:52

Thank you. And the next item I would like to let Dan van gorcom to speak, but I will give a little uh Intro, what is this all about?

[Dr.B] 10:32:06

In the big room in our big room in In the music building in the recording.

[Dr.B] 10:32:14

Do not have a playback system, quality playback. Right now, it's a really bad speakers.

[Dr.B] 10:32:19

And we have many classes over there when we analyze the sound, when we analyze mixes or just listen playbacks.

[Dr.B] 10:32:28

And this is a great room to record, a great class to have uh the classroom instruction.

[Dr.B] 10:32:37

But we don't have anything for playback, any system And then when Gorkham suggested But the head, H-E-D-D.

[Dr.B] 10:32:49

Type 30 speakers. Can you introduce us and then let's say if there is any other options do we have if we have some recommendations and if our advisors approve that. So Dan, could you introduce us With that system.

[Dan Van Gorkom] 10:33:07

Sure. I reviewed several speakers. With the consideration of the size of the room.

[Dan Van Gorkom] 10:33:12

Number of students and a price break. And so based on all of that there could be as many as 20 students in the room. The orchestra room is about 60 by 50.

[Dan Van Gorkom] 10:33:24

With a 28 foot ceiling, so it's a very large space And if they're all sitting fairly close together, it will be fine.

[Dan Van Gorkom] 10:33:31

We didn't want to put subwoofers on the floor. So I'm looking for a good midfield speaker that will at least do 65 hertz to 2K or 20k So I heard these at NAM a couple of years ago and really liked them.

[Dan Van Gorkom] 10:33:47

I did talk to David Osberger. He's a good friend of mine. I've done a lot of studios with him over the years.

[Dan Van Gorkom] 10:33:52

And he has nothing in our price range. And so I did a shootout with a shootout Adam Audio. I like the ribbon drivers. They're really transparent and quick.

[Dan Van Gorkom] 10:34:04

But the dome tweeter tends to go a little further distance.

[Dan Van Gorkom] 10:34:08

And so based on My limited research was a good suggestion, a good solution for the room, I think.

[Dan Van Gorkom] 10:34:16

Currently, there's old bows I think it's an 806 speakers in there that are like built in the 60s.

[Dan Van Gorkom] 10:34:23

It's basically a suitcase with a hole cut in that puts speaker mounted on it. So it needs to be thrown away.

[Dan Van Gorkom] 10:34:28

We're looking forward to upgrading them.

[Dr.B] 10:34:34

Thank you. How about advisors? Do you agree with that? Are you okay or you have some

[Marco d'Ambrosio] 10:34:44

I'm okay with it. I've heard good things about the HEDD speakers. You know, I mean, without... kind of knowing the exact volume of the room. Obviously, I mean, you've done all the research in terms of what sound pressure levels you need to

[Marco d'Ambrosio] 10:34:58

Reach and stuff. I mean, you know, I'm always looking at gear. So if you want some options to look at in that price range.

[Marco d'Ambrosio] 10:35:08

You know, maybe the Meyer system is a little more But it's a two-way, you look at the AMI system. It's a two-way loaded system with an optional sub, it's maybe a little more it might be in, I saw I know that

[Dan Van Gorkom] 10:35:24

Yeah, I actually put in a 5.1 on my system a studio in Sausalito this last year.

[Marco d'Ambrosio] 10:35:30

Gotcha. Did you...

[Dan Van Gorkom] 10:35:32

And I love them. They're great, but it definitely is a higher price range.

[Marco d'Ambrosio] 10:35:35

A little higher. Okay.

[Dan Van Gorkom] 10:35:37

It definitely needs a subwoofer. Because it's only, I think it's a seven inch eight inch. It's not a really big two way. So I'm looking for the pickiest thing I'm about has always been from pseudo monitors is the low mids. I hate subwoofers because now you have different sources, different locations. I like one point source coming at me.

[Marco d'Ambrosio] 10:35:44

Yeah. Yeah.

[Dan Van Gorkom] 10:36:00

And it just is difficult to have subs. But then once you have a two-way, two-ways don't work very well because the crossovers just too drastic between the two different types of drivers.

[Dan Van Gorkom] 10:36:11

And so having a three-way is a little happier.

[Dan Van Gorkom] 10:36:16

I'm going to see if I can share my screen. I'll show you the speaker we're talking about just you can see what we're talking about.

[Dan Van Gorkom] 10:36:25

Just scroll a little bit. So it is a ribbon driver, but unlike others, this one actually shoots a really long way.

[Dan Van Gorkom] 10:36:32

I was at... 30 feet with mice. I ran smart in the room and I only had like a one and a half dB drop from 6k and above.

[Dan Van Gorkom] 10:36:46

So it was pretty amazing that it shot that far as just a mid-range speaker.

[Marco d'Ambrosio] 10:36:53

Yeah, those, I mean, they're, they're cool. Yeah, I mean, in that price range Three-way. The only other thing I can think of, and again, I'm totally fine with HEDD. But if you're looking for options to do a shootout or whatever.

[Marco d'Ambrosio] 10:37:07

And maybe a little more, you're looking at the dyne audio. I don't know if you checked out the Dyne Audio. I think they're called the 57s.

[Marco d'Ambrosio] 10:37:15

And there are three way. And the other one, which definitely is a little more, is the Neumann, I believe KLH.

[Marco d'Ambrosio] 10:37:22

420s. Those are fine speakers and those get pretty loud and they're they're they're large three ways as well so I mean, that's my two cents, but other, if you're cool, I'm cool. So that's great

[Dan Van Gorkom] 10:37:33

We have the Dyne Audio in Petaluma. A smaller version. I looked at the larger one I still kind of like the head more. That was one of the speakers we used as a shootout.

[Dan Van Gorkom] 10:37:46

In Las Vegas a couple years ago. And so I still kind of like this more. It's just, it's got a better low mids. I guess that's how I would just transfers over is easier.

[Dan Van Gorkom] 10:37:58

Coherence is better. And I haven't heard the Neumann other than one studio I did last year in LA, and I don't really remember anything about it being remarkable but I'm open to suggestions. We haven't bought anything yet.

[Dennis Leonard] 10:38:12

Well, I think it would be cool. Sorry, Marco.

[Marco d'Ambrosio] 10:38:13

Yeah.

[Dennis Leonard] 10:38:20

Listening test would be cool. It would be cool to do a listening if we could... get a loaner set before you actually buy them.

[Dennis Leonard] 10:38:31

The important thing is the important thing is what can you find?

[Dennis Leonard] 10:38:37

Everywhere. If you do a session and then go to another studio For instance, they're not great, but everybody has NS10s, Yamaha NS10s.

[Dennis Leonard] 10:38:51

And it has become... over the last 25, 30 years.

[Dennis Leonard] 10:38:58

General Motors of near field monitors. And... there's an importance to that.

[Dennis Leonard] 10:39:07

To having something that you can find everywhere. You know, even if you're going to listen to your mix or mix your mix on the three ways.

[Dennis Leonard] 10:39:18

Giving a listen on the NS10s so that you know what it sounds like and how it translates. And that's the most important thing about mixing is having it translate everywhere.

[Dennis Leonard] 10:39:30

Choosing a monitor or how you tune the monitor to make sure that you're not fooling yourself. There are speakers that I've used that I fell in love with.

[Dennis Leonard] 10:39:42

And then realized that they enhance the sound of the music.

[Dennis Leonard] 10:39:46

And, you know, for instance, it's an older speaker in the Meyer line and I'm very spoiled.

[Dennis Leonard] 10:39:53

We have a building, I don't even know how many Meyer systems there are at the ranch, but that's all we use.

[Dennis Leonard] 10:40:01

And the scoring stage uses B&Os, which are ridiculously expensive. But going from point A to point B, does your mix travel well? And that's critical to Once you start mixing something for the world.

[Dennis Leonard] 10:40:20

One of the things that's really great about mixing films is there's a tremendous amount of standardization in what the systems and theaters can do And how they're tuned that you know that's the core of mixing a film is it's got to

[Dennis Leonard] 10:40:39

Translate around the world. And I think everybody that does musical projects would like that too. Something that sounds good on car radio or a high-end stereo at someone's home or a mid-range stereo.

[Dennis Leonard] 10:40:56

It's one of the things that's really difficult to deal with.

[Dennis Leonard] 10:41:00

A lot of thought needs to go into it. I've never heard the through ways that you're talking about. I've always loved ribbon tweeters The only thing about ribbon tweeters for me is uh This sounds so good. They sound too

[Dennis Leonard] 10:41:20

Good to, you know, in some cases there's a danger in that.

[Dan Van Gorkom] 10:41:27

I love the NS10s. I still have a pair of my own in my studio, but... They're just too small reference speaker for the room. They get gobbled up in the room.

[Dan Van Gorkom] 10:41:37

I'll share one more. The other speaker I was considering, which is considerably more, which I loved the sound of it was a really good sound transparent speaker is the Neumann that you're talking about. The 420 is a great sign speaker. It's a 10-inch

[Dan Van Gorkom] 10:41:52

Nice midfield speaker. So I may even consider this a far field I don't think it shoots that far, but it's, again, quite a bit more money So 305 is the bucks, this is another option. I know you brought that up.

[Dan Van Gorkom] 10:42:05

Marco, I think. But these the two have kind of walked away with the earliest.

[Dan Van Gorkom] 10:42:11

In comparison to the two seven two grand, the head's a pretty good speaker.

[Dan Van Gorkom] 10:42:16

Actually, four grams.

[Marco d'Ambrosio] 10:42:17

I heard the 420s last year at NAMM and uh you know And that's a speaker I consider, you know, beyond that, you start getting into, you know, the ATC PMC category, which are incredible. But, you know, obviously that's a whole different league. And then the question, and I agree with Dennis, it's like, as long as you get something that translates

[Dan Van Gorkom] 10:42:21

Yeah.

[Marco d'Ambrosio] 10:42:40

And yeah, ribbon tweeters tends to sweeten everything up. But, you know, the other big thing is that and then just You know, coming from THX, coming from the standardization, like Dennis said, you know.

[Dan Van Gorkom] 10:42:52

Mm-hmm.

[Marco d'Ambrosio] 10:42:52

Just kind of setting a sound pressure level you want to meet in the room for the volume and knowing that you can meet that sound pressure level with a sensitivity and the power of capability of those speakers, right? And those are the two things but um

[Marco d'Ambrosio] 10:43:09

I agree. I mean, I agree It's always hard to like recommend something you haven't heard, but I've heard good things about HDD. I know they're popular and, you know, and like Dennis said, ribbon tweeters are nice. And as long as you meet the specs, I think, and you like them.

[Marco d'Ambrosio] 10:43:26

It's your room, man. So it's like you have to be happy

[Dan Van Gorkom] 10:43:31

The speakers are going to be mounted on the wall probably eight feet tilted in and down a little bit There's a big whiteboard in the middle of the room. You have to get past those.

[Dan Van Gorkom] 10:43:40

What I like about the Neumann is you can rotate the horn. So we could put them horizontal.

[Dan Van Gorkom] 10:43:46

And have more shelf to sit on. I like that. Aspect. So it would also be a horizontal speaker like the head is.

[Marco d'Ambrosio] 10:43:54

Those go pretty low too. I know. I mean, like I said, I heard him at NAMM. And that's the other thing.

[Dan Van Gorkom] 10:43:57

They do.

[Marco d'Ambrosio] 10:44:03

The stuff I heard at NAMM was like multi-channel immersive environment that were mixes produced by like George Massenberg and, you know, Michael Romanowski, amazing stuff.

[Marco d'Ambrosio] 10:44:15

And it was an all kind of Neumann room of different sizes, right? So they had like, you know, three tens up in the ceiling and they had the four twenties in the front.

[Marco d'Ambrosio] 10:44:24

And it was really nice. The imaging is great. The low frequency response is great. And the SPL definitely will meet that size room.

[Dr.B] 10:44:37

Thank you. What about you, Susie? Do you approve our choice or recommendations

[Susy Dugan] 10:44:46

I am not a studio system person. But I do know a lot of studio people.

[Susy Dugan] 10:44:55

And gear moves around. A lot so if I know your budget and have like a range like you were talking some options. I'd be happy to keep an eye out.

[Susy Dugan] 10:45:08

For gear that I think would be fitting, but it'd also be necessary for me to sit in the space and listen with you and see what you're talking about before I can recommend anything.

[Susy Dugan] 10:45:20

But I'm in support.

[Dr.B] 10:45:22

So otherwise you would approve right you like in your voting Cool.

[Susy Dugan] 10:45:26

To purchase the speakers for the space to listen. That's specifically, yes.

[Dr.B] 10:45:33

Because then when Gorkham, he did his research, he's in this room very often, he knows very well and he analyzed So that's why he chose that. I really, you know, that's why he is our uh the guru for choosing the speakers for the room.

[Dr.B] 10:45:53

Cool. So I would like to move on and I would like to switch gears and to go into curriculum. We have Mark Enderman so he just joined us and He is our wonderful instructor and he's the... He's the wolf of Wall Street in curriculum here.

[Dr.B] 10:46:20

So I call him so and we would like to hear Mark's opinion on transfer degrees so because we had some news and the mark and you just brief us.

[Mark Anderman] 10:46:33

Yeah, sure. I did send an email out to our faculty, and I don't know how much the advisory board knows about what's going on at the state level.

[Mark Anderman] 10:46:45

So the degrees we currently have are CE degrees, they're career focused. The idea is that you would get a degree or certificate and immediately go work in the industry.

[Mark Anderman] 10:46:55

One of the things that's being talked about at the state level is whether they want to have a TMC, which is a transfer model curriculum, or an ADT, an associate degree for transfer so that someone could take this curriculum and transfer it to a four-year university and actually get a bachelor's degree.

[Mark Anderman] 10:47:14

That's been a little contentious. That has not been easy. Currently, I believe there are only three CSUs.

[Mark Anderman] 10:47:22

That really have full programs. And that would, of course, be Northridge, you know, the Mike Kerr program down there.

[Mark Anderman] 10:47:28

Chico and then Cal Poly Pomona. And they had proposed something a few years ago. Jake was all over this, which was the commercial music associate degree for transfer. It died. It did not happen. And I think the reason it did not happen is they didn't have enough CSU

[Mark Anderman] 10:47:49

Co-sponsors. They didn't have enough campuses, enough colleges willing to do it.

[Mark Anderman] 10:47:55

So they're trying again. There's a new effort out there and they've renamed it. It's now going to be called MIS, Music Industry Studies.

[Mark Anderman] 10:48:03

It is only in the discussion phase. In fact, I was just looking on the CID website to see if it was there. It is not. They had a survey out and they were asking for feedback. That survey is still available, by the way. I just clicked the link and it's still live.

[Mark Anderman] 10:48:16

So if people wanted to do that and you can actually see the course descriptors.

[Mark Anderman] 10:48:21

But what it is as proposed is doing two semesters of music theory, two semesters of musicianship, two semesters of piano.

[Mark Anderman] 10:48:31

So kind of a first year core music program. And then they are proposing a class called Introduction to Music Technology as MIS 110. Now we have that class.

[Mark Anderman] 10:48:42

And they had previously designated as Commercial Music 100, but it had the X after it. And the X means like draft not fully approved, not fully legal. So I am predicting that that's going to die and they're trying to revive it under this name MIS 110.

[Mark Anderman] 10:48:58

They also have a class MIS 111 digital music production, which may align with one of our courses.

[Mark Anderman] 10:49:06

Probably the first digital audio course. There's one called MIS 120, Music Careers and Entrepreneurship.

[Mark Anderman] 10:49:14

I think that probably closest aligns with Jake's record label classes there.

[Mark Anderman] 10:49:20

And then there's one called MIS 130, History of American Popular Music. Now, I've taught American Popular Music before at other colleges.

[Mark Anderman] 10:49:29

We don't have that exact course here, but we do have American music And Cindy Weichel, who's our instructor, thinks that the curriculum is there, that we probably are teaching everything that needs to be taught for that. Long story short, we do have the classes that we would need to go for this degree and offer this degree.

[Mark Anderman] 10:49:48

If and when it becomes official. So we're waiting on a couple of things. We're waiting to hear from Sacramento that, yes, it is official. It's going to happen. We have enough CSU co-sponsors.

[Mark Anderman] 10:50:01

To make it happen, then this body would need to vote that, yeah, let's do it. Let's move our curriculum in that direction. Let's join this. Let's have this associate degree for transfer.

[Mark Anderman] 10:50:12

And then we would just need to put it through our curriculum process to make that happen.

[Mark Anderman] 10:50:16

So everything's still in kind of the dreaming phase, the wishing phase, the getting input, getting feedback phase, but that's the latest developments from Sacramento at the curriculum level.

[Mark Anderman] 10:50:26

I can answer questions if anybody has them. I can forward the survey if anybody wants to look at it. There are some course outlines. I'm just here to be of service and help any way I can be.

[Mackenzie Galindo] 10:50:40

I have a quick question for you. Do you find that there might be more CSUs then because this is instead of commercial music, they're changing it to music industry studies. Do you feel like that would improve the amount.

[Mark Anderman] 10:50:43

Yeah.

[Mackenzie Galindo] 10:50:54

Of CSUs that would be on board or that even have this transfer major.

[Mark Anderman] 10:50:58

That's an excellent question. The last time I spoke with anybody at the CSU level was from Cal Poly Pomona where they've really If you were to ask me what CSU is working the hardest right now to update their music program, to get hip, to get things going, it's Pomona. I mean, they have just been going like gangbusters there, like increasing their music department, building their program, building their options. And they are very interested in commercial music or music industry studies.

[Mark Anderman] 10:51:29

For the longest time, we used to tell students, yeah, Northridge and Chico, that's what you got to do. And now Pomona is trying to become the third one.

[Mark Anderman] 10:51:36

I don't know what interest there is at other schools. I mean, look what's happening at Sonoma State. I mean, it's like, you know, there are cutbacks going on, the system's being reorganized.

[Mark Anderman] 10:51:45

I don't know how much hunger or thirst there is for this. I do know that there's some magic number they need and three wasn't it, where they need buy-in from enough campuses that they consider it a worthwhile associate degree for transfer.

[Mark Anderman] 10:52:00

So I can try to reach out to some colleagues at those. I can talk to Kate Blackwell, our articulation officer, if she's heard anything.

[Mark Anderman] 10:52:07

In terms of where this is going. It's something people have been talking about for a while, but it's still in the, you know, we've got the recipe. We haven't baked a cake phase.

[Mackenzie Galindo] 10:52:18

Do we feel like from the industry, like a bachelor's is really needed in this field to be successful, because I think that's the other part of it is what's the need in these communities you know, if

the CSUs won't have them if they don't feel like there'd be enough applicants and then, you know, then they would thrive afterwards, which is good for

[Mackenzie Galindo] 10:52:37

The metrics to continue a program, right? So yeah, I'd be curious to know from the industry, what is needed? Is it the AA? Is it a certificate? Is it a bachelor's?

[Mackenzie Galindo] 10:52:46

Is it just the experience?

[Mark Anderman] 10:52:52

I would guess the bachelor's is not required, but this is the group to ask. I mean, you got all your industry people right here. I'm guessing skill set first.

[Mark Anderman] 10:53:00

If you got an associate, great. If you got a bachelor's, cool. I doubt it's a prerequisite anywhere that like, well, we'll only hire you in our media company or our studio if you've got a bachelor's. I bet that rarely happens.

[Mark Anderman] 10:53:11

But I would let the industry people here comment on that.

[Dr.B] 10:53:15

Yeah, we still have seven minutes like industry people, if you could answer that question, that would be awesome. Great question, Mackenzie.

[Marco d'Ambrosio] 10:53:23

I'll go because this is... And I'll try to make sure so everybody can chime in, but this is a pretty personal from two standpoints. I have an 18-year-old son. He's a guitar player.

[Marco d'Ambrosio] 10:53:31

We've been looking at music technology programs And, um.

[Marco d'Ambrosio] 10:53:36

First of all, I don't know how this relates to, you know, and so many are impacted. All of them are impacted in the sense of there is a high demand, right? Like even Berkeley College of Music, I'm teaching and I'm getting You know, California, North Bay Area kids

[Marco d'Ambrosio] 10:53:57

Asking if they can come work in the studio because all their studio time at Berkeley, the music technology program at Berkeley College of Music is impacted so There is a need.

[Marco d'Ambrosio] 10:54:12

You know, my son applied to uh San Diego State, which is apparently a very competitive program. He did not you got waitlisted, right? Because there is such a high demand. Now, answering your question from an educator standpoint.

[Marco d'Ambrosio] 10:54:30

Is a bachelor's necessary? I battle with this myself, right? Both as a father and as a teacher. And I'm not sure it's necessary. I see the full value in a certificate program where you get hands-on training and you get the skills that you need.

[Marco d'Ambrosio] 10:54:47

The thing that I look for as a father is like a rounded education, right? So that you're not just kind of digging in, you know, tweaking knobs. You may be taking a poetry class, taking a liberal arts class, taking that stuff. So, you know, I'm torn myself, but You know, from a skill set.

[Marco d'Ambrosio] 10:55:05

We're still in the, it's not still. It's very much a trade craft based business So if you can go somewhere to learn that, and that's what you want to learn, I think that's the important part. From a human standpoint, I think having the well-roundedness to be a good communicator, to have a good attitude, to be able to write well and communicate well, that's important too. So that's

[Marco d'Ambrosio] 10:55:25

Those are skills that are, to me, equally as important when you're looking for a job, like you want to hire someone that is personable, has good social skills.

[Marco d'Ambrosio] 10:55:34

As well as the skill set.

[Susy Dugan] 10:55:45

It is absolutely useful. Absolutely. A thing about being in the field is like, I mean, for me, I fumbled around a little while trying to figure out what I wanted to do. But if somebody knows that they want to be in audio

[Susy Dugan] 10:56:01

There's so much technology and so many different fields you can go into.

[Susy Dugan] 10:56:08

That need education or you can fast track you to success.

[Susy Dugan] 10:56:13

So I would say yes. Bachelor degree is definitely helpful, but not required for hiring But there are a lot of employers that'll say, you spent this much time in school learning this like And kind of put you that counts, you know, even though it might not be required.

[Marco d'Ambrosio] 10:56:33

The landscape is changing too. I mean, you know, I teach at the conservatory and, you know, there's people going for masters right in music in this stuff. So it's a little different than we were coming up.

[Marco d'Ambrosio] 10:56:44

Yeah.

[Dr.B] 10:56:46

Dennis, your last word.

[Dennis Leonard] 10:56:48

My last word is this. I think making the route to a bachelorette is really important.

[Dennis Leonard] 10:56:59

I feel lucky. I don't have a degree. And I've gone back to school several times. And one of the things that is science is that as we get older, our ability to absorb the information goes down. And, you know, right now we're dealing with people in their prime of learning

[Dennis Leonard] 10:57:20

So, you know, I don't think srjc is ever going to be able to get to the point where it's a standard four-year institution a year ago, a couple of years ago I participated in an AES event at Webster University in St. Louis.

[Dennis Leonard] 10:57:40

Which is the reverse of this paradigm in that it was an accredited four-year university And then created an incredible audiogram And I think that given all of the ingredients, I would... really recommend anybody I was talking to to try and, you know, no matter what you're doing, no matter what breaks you have while you're still young

[Dennis Leonard] 10:58:08

Get the degree, get the fully rounded education. Study history, study, you know, math, higher mathematics it just builds your brain cells and gives you resilience to deal with crazy clients, if you could end up in the music world.

[Dr.B] 10:58:28

Thank you so much, Dennis. And David also would like to have something from his experience.

[Dr.B] 10:58:37

In the message.

[David Mendez] 10:58:37

No, I was just commenting to Marco. He was talking about his son trying to get into SDSU and was just kind of commenting in the chat chat area if he ever needed any input or advice on that program, I'd be happy to talk about that. But that'd be on the side, not in this.

[Marco d'Ambrosio] 10:58:53

Thank you. I didn't see

[Dr.B] 10:58:54

Okay.

[David Mendez] 10:58:56

Yeah.

[Dr.B] 10:58:58

Okay, thank you, everybody. We had today like an amazing meeting. Thank you for your everybody's input, for your expertise And for your time, for being here. Thank you so much.

[Dr.B] 10:59:11

And we will be meeting in one year or hopefully sooner. Let's meet sooner somewhere like for coffee, sushis or anything i know then it's like sushis, right?

[Marco d'Ambrosio] 10:59:21

I miss the sushi meetings.

[Dr.B] 10:59:23

Oh, yeah. Maybe we should start revive the live sushi meetings.

[Dr.B] 10:59:29

Great. Okay. Thank you, everybody, so much. Enjoy the day and thanks for your expertise.

[Marco d'Ambrosio] 10:59:37

Thank you.