

ANNUAL PROGRAM ASSESSMENT FORM

Name of Program: BS Audio Engineering - Live Sound Prod., Music Prod., & Post Prod.

Report prepared by:

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&
NESCom Academic Director Edward Goguen

1) Please list the degree offerings:

BS Audio Engineering - Live Sound Prod.
BS Audio Engineering - Live Sound Prod. MBA
BS Audio Engineering - Music Prod.
BS Audio Engineering - Music Prod. MBA
BS Audio Engineering - Post Prod.
BS Audio Engineering - Post Prod. MBA

2) Progression /Graduation update (NECHE 8)

I can only give Program Enrollments at this time as of SP/2025 - Edward Goguen

BS Audio Engineering - Live Sound Prod.
32
BS Audio Engineering - Live Sound Prod. MBA
no information
BS Audio Engineering - Music Prod.
52
BS Audio Engineering - Music Prod. MBA
no information
BS Audio Engineering - Post Prod.
11
BS Audio Engineering - Post Prod. MBA
no information

3) Program's Mission Statement (NECHE standard 1):

- *Please provide the program mission, and explain the alignment to the University Mission statement.*

The New England School of Communications inspires and prepares students for professional careers in current and emerging fields by focusing on experiential learning, technology, and work-ready skills.

NESCom's missions aligns perfectly with Husson's mission to prepares students for professional careers

4) Faculty updates (NECHE Standard 6)

- *Please provide any relevant updates on faculty. (Examples: Change of faculty, changes in levels of adjunct use, faculty publications/grants within the past year, etc.)*
- *Eric Ferguson*

- o *January 2025 – Worked freelance as an A2 for an ESPN national broadcast of a UMaine hockey game.*
- o *January 2025 – Guest Presenter via Zoom, Clackamas Community College, Portland Oregon, Careers in Music course.*
- o *Immersive Audio presentation at Maine Science Festival in March 2025*
- o *Created a variety of tutorial videos for YouTube over the year. Topics have included:*
 - *Dolby Atmos, Pro Tools, & Immersive Audio*
 - *Meyer Sound Space Map Go*
 - *Meyer Sound MAPP 3D*
 - *Sound Devices MixPre6*
- *Edward Goguen*
 - o *Jaded Ravins - Don't Worry Heather (2024)*
 - o *Maine Principals Association HS Basketball State Championships. (2025). Produced by Maine Public*
 - o *The Nite Show with Danny Cashman Season 16 (2024). Produced by NESCom Productions*
 - o *Avid Instructor Certification Program - Pro Tools ACI User v2023*
- *Scott Loiselle*
 - o *Retiring May 2025*
 - o *Research into integrating Audiokinetic Wwise middleware for producing audio for video games*
- *Josh Small*
 - o *Major Recording/Mixing Projects*
 - *Chris Poulin – Working with Chris to complete a multi-genre record.*
 - *Militia – Working with Militia to help engineer, mix and master there 6 song demo*
 - *Brandon Stallard (Cryin' Out Loud) – Started tracking for bands sophomore record with Pilot Light Records.*
 - *Dan Brayall – Working with 4 time Academy of Country Music Specialty Instrument Player of the Year award winner and Grammy nominated producer, Ilya Toshinsky, arranged and produced a 5 song country DEMO which included hiring of studio personnel and arrangement of recorded tracks.*
- *AE Dept is losing Scott Loiselle this year to retirement. Not included here is the extensive work the AE department is doing to realign the curriculum, matrix of offerings, and course assignments to fill the gap created by Professor Loiselle's retirement.*

5) Program Goals / Strategic initiatives (NECHE Standard 2, 5):

- *Areas for goals should address such areas as graduation, progression, retention, changes in program/curriculum due to assessment findings, gaining additional professional expertise, recruitment, or another program/university/professional need.*

Goals from the <u>previous</u> year:	Met / Not Met	Assessment summary:	Action
Stay current with technology advancements.	Met	Faculty incorporated Dolby Atmos, UA plug-ins, Meyer Sound tools, and immersive audio workflows into courses. Upgrades were made in studio spaces and reflected in class projects.	Continue monitoring industry trends, prioritize UA integration as Waves is phased out, and provide updated tutorials/resources for students.

Technological integration in the curriculum.	Met	Courses embedded new software and hardware applications (UA plug-ins, immersive audio, Pro Tools ACI certification content). Students used current platforms in classwork.	Map new technology uses explicitly to SLOs; ensure each studio course has technology-driven assessments.
Assess the effectiveness of technology-enabled teaching and learning.	Partially Met	Some courses used student feedback and project outcomes to gauge effectiveness, but no formal system was implemented across all courses.	Develop a standardized evaluation tool (survey or rubric) to assess student learning with technology across multiple courses.
Provide professional development opportunities for faculty.	Met	Faculty engaged in professional work (broadcast, production, presentations, ACI certifications). These directly enhanced teaching currency.	Support faculty participation in certifications, workshops, and conference presentations; seek institutional funding to offset costs.
Foster collaborative learning and technology integration.	Partially Met	Students worked on group recording/mixing projects, but integration varied by instructor. Peer feedback practices were not consistent across all courses.	Standardize collaborative assignments with peer assessments components (mix review, production critiques).
Increase and integrate project-based learning.	Met	Capstone courses and module-based projects required real-world production, live sound events, and mixing.	Expand project-based work into earlier courses; link projects vertically across the curriculum.
Enhance assessment methods.	Partially Met	Rubrics were used in some courses, but assessment of cumulative portfolio progress not fully implemented.	Develop consistent rubrics department-wide; implement reflective writing in all AE courses beginning Fall 2025.
Integrate industry-related assignments and assessments.	Met	Students engaged in industry-style deliverables (mixes with feedback cycles, demo recording sessions, live event productions).	Formalize internship partnerships and require industry-modeled deliverables in upper-level courses.
Promote student reflection and self-assessment.	Partially Met	Some faculty used reflective assignments, but practice was inconsistent. Students showed positive outcomes when reflection was used.	Adopt reflective writing prompts across all core AE courses; link reflections to

			portfolio development.
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Goals for the <u>upcoming</u> year:	Assessment planning:	Notes
Due to budget constraints shift audio plugins from Waves to UA	Track integration of UA plug-ins across courses; survey student on usability and workflow effectiveness.	Transition provides long-term cost savings while keeping curriculum aligned with industry-standard tools. Faculty will need training resources to ensure smooth adoption.
Propose plans for outreach with the goal of increasing recruitment and enrollment	Document outreach efforts (high school visits, campus tours, workshops, summer programs); track recruitment pipeline data.	Leverage faculty projects and alumni success stories in outreach. Work with admissions to create program-specific materials.
Enhance components of professionalism within curriculum by requiring students to give and receive feedback on weekly mixes	Develop a rubric peer review; collect sample of peer feedback as evidence of professional communication skills.	Builds consistency in professional critique and prepares students for industry team environments.
Begin development plan for integrating a cumulative student portfolio	Identify key courses that will serve as portfolio checkpoints; pilot a portfolio rubric with graduating seniors.	Portfolio will demonstrate program outcomes for both students and external reviewers.
Enhance use of reflective writing as a form of assessment	Introduce reflective prompts in core AE courses; assess samples for depth of reflection and connection to learning outcomes.	Encourages self-assessment and metacognition, supports retention, and strengthens alignment with NECHE outcomes.
Expand use of case-study based projects and assessments	Incorporate at least one case-study assignment per intermediate/advanced AE course; evaluate with structured rubric.	Promotes applied problem-solving and links classroom learning to real-world industry challenges.

6) Curricular mapping / Outcome assessment (NECHE Standard 4, 8)

- Please review and update the current curricular mapping and ensure syllabi reflect the mapping found at the official Husson Mapping Site ([HERE](#))
- Please update the progress made on specific learning outcomes below. If specific external tools are used (i.e. Praxis, Peregrine, etc.) be sure to include them.

Student Learning Outcome	Courses mapped to SLO	Summary for the given academic year	Action
PO 1 - Professionalism - Meet the social contract and professionalism expectations of employers and team members in a workplace environment.	AE 101, AE 103, AE 104, AE 201, AE 203, AE 253, AE 300, AE 303, AE 314, AE 351, AE 352, AE 353, AE 354, AE 403, AE 451, AE 453, AE 454	Students demonstrated professionalism in group-based projects, live sound production, and collaborative mixing. Peer feedback was piloted in selected courses with positive results. Attendance and punctuality remain an area of concern for some cohorts.	Expand structured peer review in more courses; reinforce expectations through grading rubrics that emphasize

			reliability, accountability, and communication.
PO 2 - Aural Knowledge - Evaluate sound and its aesthetic and technical characteristics.	103, 300, 353, 354, 402, 403	Students successfully applied critical listening skills in mixing assignments and immersive audio projects. However, formal listening assessments varied across courses.	Implement standardized listening exercises and rubrics to measure progress in evaluating tonal balance, spatial placement, and dynamic range.
PO 3 - Technical Knowledge - Demonstrate and apply knowledge of audio theory.	100, 200, 201, 300, 301, 303, 314, 351, 352, 403, 453	Students showed proficiency in applying concepts such as gain structure, signal flow, and acoustics. Practical exams revealed gaps in applying theoretical knowledge under time pressure.	Introduce more frequent low-stakes assessments to reinforce theory in applied settings; increase scaffolding from introductory to advanced courses.
PO 4 - Delivering a Product - Produce audio as expected in an entry-level position	101, 103, 203, 302, 314, 353, 354, 402	Students produced professional-level deliverables in capstone projects, live events, and demo recordings. Employers in internships noted readiness but suggested more emphasis on deadline management.	Integrate strict project deadlines and multi-stage deliverables across more courses to simulate real-world production expectations.
PO 5 - Technical Skills - Evaluate and employ audio technology.	101, 103, 104, 201, 203, 253, 301, 302, 303, 314, 351, 352, 353, 354, 402, 403, 404, 451, 453, 454	Students gained experience with Pro Tools, UA plug-ins, Dolby Atmos, and live sound systems. The transition away from Waves plug-ins highlighted the need for ongoing training resources.	Continue phasing in UA plug-ins and immersive workflows; provide additional workshops/tutorials to ensure faculty and students adapt effectively.
PO 6 - Knowledge of the Industry, Career Options,	101, 103, 200, 302, 451, 453,	Students engaged with case studies on major studios, careers, and industry history. Alumni guest	Expand use of case studies and guest speakers;

History - Demonstrate knowledge of the breadth, culture, and history of the audio industry.		speakers provided real-world perspective. Some students struggled to connect historical/industry knowledge to current practice.	integrate reflective writing assignments linking history/industry topics to students professional goals.
PO 7 - Music Knowledge & Skills - Apply knowledge of music fundamentals, music industry culture, history, and style in professional practice.	102, 202, 302, 402, 451	Students applied music fundamentals in arranging, recording, and scoring projects. Gaps remain for non-musician students in applying theoretical knowledge to production.	Provide supplemental resources for students with limited music backgrounds; expand cross-disciplinary projects with music production and commercial music faculty.
PO 8 - Literacy - Demonstrate ability to research, organize, and present, and defend information.	200, 302, 402, 451, 453	Students completed research papers, presentations, and project proposals. Writing quality varied widely, with some students lacking strong organizational and citation skills	Increase emphasis on writing workshops, structured outlines, and peer feedback on drafts; integrate portfolio-based defense presentations.

7) Executive Summary:

- The primary findings from this year’s assessment is the need to ensure all departmental goals are manageable, meaningful, and measurable. While the intent of current goals is clear to faculty, they are not always written in a way that allows for consistent assessment or reflection. Establishing more specific and measurable targets will better position the department to track progress and address challenges such as enrollment and retention.
- Enrollment: The program continues to face declining enrollment, a trend persisting for the last decade. While 2022 reflected a partial recovery, 2023 saw another decline, and 2024 showed only a marginal increase (one additional deposit). Given broader institutional financial aid challenges, this modest gain can be considered short-term success, but it does not mitigate long-term concerns about budget shortfalls and potential program cuts. As part of this response, the BS AE Post-Production and AE Post Production MBA programs are being phased out due to low enrollment.
- Retention: Retention remains an area of strength for the program. Students who enroll tend to persist and complete their degrees at a high rate. Continued focus on retention strategies is critical, as maintaining current students provides stability in the face of enrollment challenges.
- Looking Ahead: The department will continue to refine program goals, align assessment methods with measurable outcomes, and seek strategies for both recruitment and retention. Emphasis will

also be placed on sustaining curricular innovation and professionalism to ensure graduates remain competitive in the evolving audio industry.