# ACCREDITATION SELF-STUDY 2017:

## Valencia, Spain
## Master's Degrees

**Berklee**

**Accreditation Self-Study 2017**

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**Introduction to Berklee College of Music**

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. Since its founding in 1945, the institution has evolved to reflect the state of the art of music, performing arts, and the entertainment business.

Berklee has been continuously accredited in the United States through the Commission on the Institutions of Higher Education (CIHE) of the New England Association of Schools and Colleges (NEASC) since 1973. (See Appendix 0.2 and berklee.edu/institutional-assessment/accreditation.) NEASC's CIHE is the regional accrediting body for 237 colleges and universities in New England and 11 international institutions. It is one of five regional accreditors in the U.S. and represents the highest level of accreditation and approval in the country. This accreditation is necessary to certify the degrees issued by the institution; it is also necessary for the institution to receive U.S. federal financial aid and other federal grants.

In 2012, when Berklee opened the Valencia, Spain, campus, NEASC expanded Berklee's accreditation to include not only baccalaureate but also master's degrees, including all master's degree programs offered in Boston and in Spain.

In 2016, as Berklee merged with the well-regarded Boston Conservatory, the institution received expanded NEASC accreditation to offer all the degrees that had been approved and accredited separately at the two institutions: Bachelor of Music; Bachelor of Professional Studies; Bachelor of Fine Arts in theater and/or dance; Master of Arts; Master of Music; and Master of Fine Arts in musical theater and/or dance. All of Berklee's degree offerings are accredited at its locations in both the U.S. and Spain.

With a diverse and talented student body representing more than 100 countries and a music industry "who's who" of alumni, Berklee is the world's premier learning lab for the music of today—and tomorrow. *Newsweek* recently ranked Berklee College of Music as third among all U.S. colleges that "offer an exceptional artistic atmosphere." In 2016, *Billboard* listed Berklee as one of 12 "Elite Music Business Schools Shaping the Industry's Future," highlighting Berklee's growth in Valencia and its music business degree programs. The *Luxonomist* ranked Berklee's campuses in Boston and Valencia as the top two music colleges in the world. The *Hollywood Reporter* ranked Berklee College of Music as the number eight music school in the world. Maria Martinez Iturriaga, executive director of the Valencia campus, recently earned the Fundacion Excelentia Award for the most innovative education project in Spain.

Berklee, with just over 6,400 students, is one of the world's largest music and performing arts institutions. The student body is also very diverse and international, with 30 percent of the students being from outside the U.S.

Berklee's graduates are prepared for success. College alumni have earned 275 Grammy Awards, 88 Latin Grammy Awards, 25 Emmy Awards, and eight Academy Awards as well as five Tony Awards. Some of the best known alumni are Paula Cole B.M. '90, Melissa Etheridge '80, Juan Luis Guerra '82, Quincy Jones '51, Diana Krall '83, Branford Marsalis '80, John Mayer '98, Danilo Pérez B.M. '88, Esperanza Spalding B.M. '05, Alf Clausen '66, and Howard Shore B.M. '69. Alumni have also gone on to win the Thelonious Monk International Jazz Competition, the world's most prestigious jazz competition, and to win admission to the Thelonious Monk Institute of Jazz.

Berklee students run three college record labels—Heavy Rotation Records and Jazz Revelation Records in Boston, and Disrupción Records in Valencia. Students also run *FUSION,* a literary magazine, and they run the Berklee International Radio Network, a commercial-free internet radio station that fills the airwaves with nonstop music, interviews, and commentary, covering just about every musical genre imaginable from hip-hop to show tunes to

salsa. Students also run the *Music Business Journal* and *The Berklee Groove*, a student business magazine and newspaper, respectively; and Cafe 939, a coffeehouse and performance space.

Berklee is a mission-driven institution, focused on the following goal: "to educate, train, and develop students to excel in music as a career."

The mission continues:

> Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and curiosity essential to creativity—are critical to achievement in any pursuit, musical or otherwise. We also believe that music is a powerful catalyst for the kind of personal growth central to any collegiate experience.

> Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and it embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.

**An International Campus in Valencia, Spain**

Throughout Berklee's history, one of its primary goals has been to foster international understanding through the medium of contemporary music. Young musicians come to Berklee from every corner of the earth, and Berklee is a uniquely international institution as a result. With the establishment of the college's first international campus in Valencia, Spain, in 2012, Berklee has been able to realize more fully its mission by expanding the scope of its offerings to an international stage. That decision resulted from years of planning and evaluation.

Valencia, Spain, is uniquely positioned geographically as a place easily accessible from the major cities of Europe, the Middle East, and Africa. Valencia is, in many ways, the quintessential Mediterranean city. Founded in 138 BCE, Valencia has been built upon multiculturalism, the lively exchange of ideas and values, and an enterprising attitude. That legacy has helped to make modern-day Valencia into one of the most vibrant and exciting cities in Europe. It has especially strong roots in education and is one of the three most requested European cities in the Erasmus Student Network, an interdisciplinary student association in Europe, representing over 900 higher education institutions from 40 countries and offering services to more than 200,000 students. Valencia is the capital of the Valencia province, one of three provinces that comprise the autonomous region Comunitat Valenciana on the east coast of Spain. It is the third largest city in Spain, accessible from 24 airports in Europe as well as by a high-speed train.

Valencia is also the European region with the highest number of musicians per capita. Thousands of Valencians of all ages are involved in musical activities, playing in more than 500 symphonic bands throughout the region and working professionally in countless musical styles including classical, flamenco, jazz, pop, and rock. Yet the region did not, prior to Berklee opening its campus, have an institution of higher education that offered graduate study in contemporary music.

Artistic culture enjoys special prominence in Valencia. The work of its artists, including musicians Joaquín Rodrigo, Carles Santos, Perico Sambeat, and Miquel Gil; choreographer Nacho Duato; architect Santiago Calatrava; and visual artists Joaquín Sorolla y Bastida, Javier Mariscal, and Manolo Valdés, has long transcended Valencia's borders. That art is publicly celebrated at events such as the Festival Internacional de Benicàssim,

Dansa Valencia, and Ensems contemporary music gathering, as well as in world-class shows at Palau de la Música, Palau de les Arts, Centro Coreográfico, and Instituto Valenciano de Arte Moderno.

Berklee leases space from the Palau de les Arts in Valencia and has invested heavily in updating that space to meet Berklee's pedagogical needs with the development of professional-level recording studios, music technology labs, modern and fully equipped classrooms, practice rooms, ensemble rooms, and more. Additionally, Berklee has access to Palau auditoriums for staging musical events. This is an ideal situation for Berklee as it creates an independent operation within the City of Arts and Sciences complex while sharing resources with the Palau de les Arts. The campus contributes to positioning the Palau de les Arts and the City of Valencia as a leading place for music and education, with a unique blend of classical and contemporary music.

As Berklee President Roger Brown has stated, "We couldn't dream of a better place for establishing our first international campus. We feel that the musical and social traditions of Valencia make it the ideal location for this campus. We wish to acknowledge the steadfast and enduring commitment of the Generalitat Valenciana and the City of Valencia to this project."

Berklee has also been privileged to contribute to the community in various ways, including offering free outdoor concerts through the Conciertos de Lago series; organizing an annual TEDx event that brings in eight to 10 international presenters each year and hundreds of audience members; working with Placido Domingo to record his 2014 album, *Encanto del Mar: Mediterranean Songs*, in a Berklee Valencia studio; and cosponsoring with Domingo the 2017 Women and Conducting Symposium, held in the Palau de les Arts and featuring world-renowned composers and conductors Alice Farnham, Yi-Chen Lin, Nan Schwartz, Miriam Gonzalez, and Luana Chailly, as well as Berklee Valencia faculty members Vanessa Garde and Liz Teutsch. Other community events from this past year alone include the concerts and presentations of Big Freedia, Queen of Bounce, an event with the American hip-hop artist Big Freedia; Discover: Voces del Mañana, five concerts featuring the Master of Music in Contemporary Performance students; Innovation en Vivo concerts, featuring the Master of Music in Music Production, Technology, and Innovation students; and "Dimorphic: An Immersive Cognitive Exploration," a 360-degree IMAX video presentation with 6.1 surround 3D-audio, focusing on connections between music and the brain. All of these activities and more enrich the learning environment for Berklee students and strengthen the connections between Berklee and our new Valencia home.

**A Vision for Berklee in 2025**
Berklee is a unique 21st-century educational institution, one that provides students a complete array of opportunities upon which to build the foundation of their life's work and discover their authentic artistic voices. With the 2012 development of the Valencia campus and the 2016 merger with Boston Conservatory—an institution established in 1867 and located very near to Berklee in Boston, which offers students education in classical music, musical theater, and dance—Berklee is providing the creative opportunities that characterize the 21st century's new artists and hybrid art forms. Berklee, with its strong history, is also committed to being a forward-thinking institution, one that provides space for artists to develop new and creative forms.

Berklee's vision for 2025 reflects this commitment:

As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance, so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.

Berklee graduates are prepared to succeed in a range of careers including performance, production, composition for contemporary media, music education, music therapy, music technology, and the business of music and entertainment. Berklee's goal is simple: to attract the most talented, creative, and motivated students in the world; to offer them a challenging and satisfying experience while they are students; and to give them the best possible platform for success as the next generation of leaders in every aspect of performing arts.

**Organization and Governance**
The systems of organization and governance at Berklee, including the Valencia campus, facilitate the accomplishment of the institution's mission, vision, and purpose. The organizational design and governance structure enables the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity.

**Board of Trustees**
Berklee is a private, nonprofit, U.S.-based independent institution governed by a Board of Trustees. Every trustee serves a three-year term, and two trustee seats are reserved for alumni representation. The board members serve as Berklee's primary fiduciaries and are familiar with Berklee's mission, objectives, policies, and programs. They possess a strong interest in the future of the institution and serve as its ambassadors. The entire board meets four times annually.

The primary functions of the board are the establishment of policy as well as the sound management of the institution's resources. Additionally, the board elects and evaluates Berklee's president. The board's strong conflict of interest policy ensures that all members are free of personal or immediate familial or financial interest in the institution; understand, accept, and fulfill their responsibilities as fiduciaries of the institution; and act in good faith and in the institution's best interest.

The trustee executive committee meets between board meetings. In addition to the executive committee, the board maintains 11 trustee committees:
- Academic Affairs Committee
- Student Affairs Committee
- Audit and Risk Committee
- Campus Planning Committee
- Online Education Committee
- Finance and Budget Committee
- Institutional Advancement Committee
- Investment Committee
- Trustee Committee on Membership
- Berklee City Music Advisory Board
- Boston Conservatory at Berklee Committee

**Berklee Leadership and Internal Organization**

*The President*
The president is the chief executive officer of the institution and oversees its day-to-day business. It is his or her responsibility to manage the institution through the appropriate administrative structures that facilitate the institution's ability to fulfill its purposes and objectives. Roger H. Brown has served as Berklee's president since 2004.

*Senior Vice Presidents*

Five senior vice presidents, two executive directors, and three vice presidents report to the president:

- Senior vice president of academic affairs/provost
- Senior vice president for administration and finance/chief financial officer
- Senior vice president for institutional advancement
- Senior vice president for student enrollment and engagement
- Senior vice president of online learning and continuing education
- Executive director of Boston Conservatory at Berklee
- Executive director of Berklee Valencia
- Vice president for technology resources
- Vice president for innovation and strategy
- Vice president for external affairs

The senior vice president group constitutes an executive committee of the president's cabinet and is also led by the president. The senior vice presidents meet biweekly with the president and the chief of staff to discuss major institutional issues.

*President's Cabinet*

Led by the president, the leading advisory group of Berklee is the president's cabinet, which meets monthly and comprises the president, the senior and full vice presidents, assistant vice president of artist and music industry relations, and the chief of staff. The responsibilities of the president's cabinet are to:

- lead the operational areas of the institution;
- ensure that leadership information, reports, needs, challenges, and obstacles are brought to the attention of the president, the council, and the trustees, as appropriate;
- lead the institution's strategic plan committees; and
- serve as institution liaison and support to board committees.

*President's Council*

The president's council meets twice each semester to share information and socialize policy changes. The council includes all vice presidents—assistant, associate, full, and senior—as well as deans and the chief of staff. Agendas are set by the council agenda-planning committee, which is currently chaired by an academic division dean and includes representation from the broader council. Each area has the opportunity to present information, reports, needs, and challenges, and to lead discussion. The responsibilities of the president's council are to:

- share and promote the institution's vision throughout the organization;
- lead the strategic plan and contribute to the formation of the institution's vision;
- allocate institutional resources wisely; and
- identify obstacles to achievement and strategize how best to overcome them.

All academic programs are, ultimately, led by President Roger H. Brown and Lawrence J. Simpson, senior vice president for academic affairs/provost. Provost Simpson reports directly to President Brown.

As provost, Simpson oversees all faculty. He leads four vice presidents (vice president for academic affairs/vice provost, vice president for curriculum and program innovation, vice president for special programs, and vice president for academic affairs of Boston Conservatory at Berklee); the associate vice president for global initiatives; the deans of Berklee's three academic divisions (Professional Education, Professional Performance, and Professional Writing and Music Technology); the executive director of Berklee's campus in Valencia (who has a dual report to the provost and president); and the director of academic budgeting and administration. Additionally, the dean of institutional research and assessment/graduate studies, the dean for faculty development,

the dean of learning resources, and the assistant vice president for academic operations all report up to the provost, as do all academic associate deans, program directors, and chairs. The deans of music, musical theater, and dance at Boston Conservatory at Berklee report to the vice president for academic affairs of the Conservatory, and, through him, also report up to the provost.

The Valencia campus's executive director and academic dean, Maria Martinez Iturriaga, reports directly to President Brown and Provost Simpson. She supervises the Valencia campus and oversees the academic programs there.

The dean of institutional research and assessment/graduate studies, Camille Colatosti, serves as an official liaison between the two Berklee campuses, working closely with Iturriaga; with Enric Alberich, the assistant dean of the Valencia campus; and the directors of each academic program to ensure quality as well as student learning and success. As dean of graduate studies, Colatosti oversees all graduate education, whether in Valencia, Boston, or online.

Key to Berklee are the institution curriculum committee, led by the vice president for curriculum and program innovation and overseeing the undergraduate curriculum, and the graduate studies committee, led by the dean of institutional research and assessment/graduate studies and overseeing the graduate curriculum. Representatives from the Valencia campus serve on these committees, which review and approve all curriculum.

The Valencia campus is also staffed by the manager of the International Career Center, who assists students with internships and career development; the senior director of operations, who oversees physical and technology resources; the director of enrollment, who oversees enrollment for all programs; the director of student affairs, who oversees co-curricular and student support programs; the director of technology and the director of production, who together oversee all of the campus's technological resources and student and community productions; the librarian, who supports student research; and a robust campus team.

See the organizational chart in Appendix 0.1.

**Conclusion**
Berklee, including both the Boston and Valencia campuses, has an effective system of board and internal governance. The board is composed of engaged members working in alignment with the institution mission. The internal leadership is deeply engaged in and committed to the institution. The commitments to academic excellence, student quality, and student experience have always been demonstrated in coherent, intentional, and participatory structures.

**Introduction: Appendix**
- Appendix 0.1: Organizational Chart for Valencia
- Appendix 0.2: Proof of CIHE-NEASC Accreditation

**Criterion 1: Organization and Development**
**Standard: The education program is up to date and has been implemented in accordance with the conditions established in the verification or confirmed report, and/or its later modifications.**

Note: Berklee's verification or confirmed reports are in the process of being modified to reflect revisions that Berklee made to the programs implemented on the Valencia campus. These revisions, described below, align with Berklee's mission and vision and operational requirements, and with changes necessary to ensure that the programs are relevant for the professions for which students are being prepared. This section explains Berklee's organization and academic management, and provides information about the educational programs offered on the Valencia campus. The discussion here will be reflected in the modifications being made to the verification or confirmed reports.

As mentioned in the introduction, the systems of organization and governance at Berklee, including the Valencia campus, facilitate the accomplishment of the institution's vision, mission, and purpose. The organizational design and governance structures enable the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity.

As mentioned, all academic programs are, ultimately, led by President Roger Brown, and senior vice president for academic affairs/provost Lawrence J. Simpson. Also as mentioned, the Valencia campus's executive director and academic dean, Maria Martinez Iturriaga, supervises the Valencia campus and oversees the academic programs that are offered there.

The directors of each academic program on the Valencia campus report directly to Iturriaga. As well, the directors report functionally to the dean of institutional research and assessment/graduate studies, Camille Colatosti, who is located on Berklee's campus in Boston and who serves as a liaison with the Valencia campus. Colatosti works very closely with Iturriaga to ensure institutional alignment and quality. This alignment focuses on educational coordination (horizontal and vertical articulation among the different courses and subjects within each program) as well as adherence to institution-wide standards for graduate programs.

All master's degree faculty on the Valencia campus report directly to their respective program director. Undergraduate faculty in Valencia report to the assistant dean of academics. While faculty are assigned a department in which their primary responsibilities lie, the Valencia campus is a small one, and faculty, depending on their area of expertise, may teach in more than one program. For instance, a faculty member whose primary responsibilities are in music production, innovation, and technology may teach a production course designed specifically for the students in the Master of Music in Contemporary Performance program. As well, some elective courses are available to students across programs.

Before presenting each individual program, below is a presentation of the Berklee committees that ensure academic quality, consistency, and adherence to internal and external academic requirements and standards.

**Curriculum and Policy Committees**
Berklee's academic curriculum and policy committees oversee curriculum, pedagogy, and policy issues for all of Berklee's programs, and have representation from all areas for the institution, including the Valencia campus. All of these committees, ultimately, report to the provost. The Valencia committees report directly to the executive director of the campus, and then to the provost. Below are the committee descriptions as well as a chart, graphically showing the way the committees function.

*Institution-wide Committees*

Berklee's **academic leadership team (ALT)**, the institution's highest academic body, is chaired by the provost. Serving on this body are the deans who lead all of the academic divisions of the institution. As well, the academic leadership team includes the four academic vice presidents (the vice provost, vice president for academic affairs/dean of Boston Conservatory at Berklee, the vice president of curriculum and program innovation, and the vice president for special programs); the associate vice president for global initiatives; the dean of institutional research and assessment/graduate studies; the dean of the Continuing Education Division; the dean of learning resources; the dean of faculty development; the dean of Berklee City Music; the assistant vice president for academic operations; and the executive director and academic dean of the Valencia campus.

The **college curriculum committee (CCC),** chaired by the vice president for curriculum and program innovation, comprises academic deans, chairs, program directors, faculty, and representatives from student affairs, including enrollment and admissions. It has broad oversight over the undergraduate curriculum. The committee reviews revisions to the curriculum, including course and program proposals as well as deletions and additions. The committee makes recommendations to the provost for consideration and approval. The committee also receives findings from the institution's quality system, the academic program review process, a comprehensive review system that assesses all courses and programs. (More detail about this process can be found in Criterion 3: The Internal Quality Guarantee System).

The **graduate studies committee,** chaired by the dean of institutional research and assessment/graduate studies, focuses on curriculum and policy issues germane to graduate studies. All graduate programs and courses are reviewed, discussed, and approved (or rejected) for recommendation to the provost. Membership for the committee is drawn from all levels of the institution—faculty, chairs, program directors, deans, and vice presidents—and includes representatives from the online extension school, the institution's Boston and Valencia campuses, students affairs, and enrollment areas. Findings from academic program review (the institution's quality system) for graduate studies programs are brought before the graduate studies committee. The executive director and academic dean of the Valencia campus, the assistant dean of the Valencia campus, and the director of each graduate program in Valencia serve on this committee. This includes the program director of the Master of Music in Scoring for Film, Television, and Video Games; the program director of the Master of Arts in Global Entertainment and Music Business; the program director of the Master of Music in Music Production, Technology, and Innovation; and the program director of the Master of Music in Contemporary Performance (Production Concentration).

The **committee for academic policies (CAP)** considers the relevance and effectiveness of academic policies and processes, with the objective being to support the experience of students. Led by the vice president for academic affairs/vice provost, the committee includes academic senior leadership, program directors and chair representatives, representatives from the student affairs and enrollment areas, and students. The committee makes recommendations to the senior vice president for academic affairs/provost and, where appropriate, to the senior vice president for student enrollment and engagement.
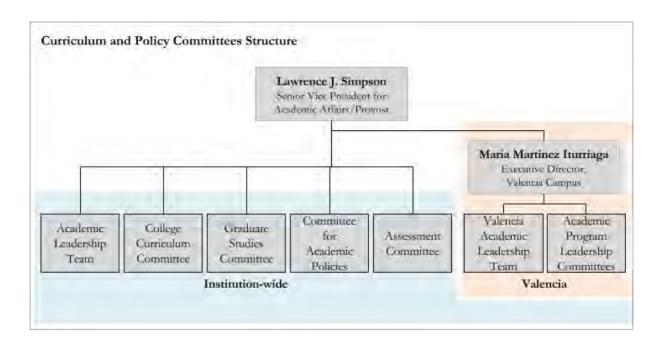
The **assessment committee**, chaired by the director of institutional research and assessment, is an institution-wide committee whose charge is to support and guide the collection and sharing of data, and the ongoing assessment of every aspect of the institution. The committee meets monthly and has representatives from across Berklee, including representatives from the Valencia campus.

*Valencia Campus Committees*

At Berklee's campus in Valencia, the **Valencia academic leadership team** is the highest campus academic body. Chaired by the executive director and academic dean of the Valencia campus, this body includes the assistant dean

of the Valencia campus and the director of each graduate program in Valencia. This includes the program director of the Master of Music in Scoring for Film, Television, and Video Games; the program director of the Master of Arts in Global Entertainment and Music Business; the program director of the Master of Music in Music Production, Technology, and Innovation; and the program director of the Master of Music in Contemporary Performance (Production Concentration). The director of technology for the Valencia campus also serves on this committee. As well, the dean of institutional research and assessment/graduate studies participates in this committee and functions as a liaison with Berklee's campus in Boston. This group oversees issues related to curriculum, pedagogy, student success, academic technology, and academic policy that impact students and programs on the Valencia campus. Issues discussed in this body may be resolved by the Valencia campus. When issues require institutional input, such as curriculum changes or policy issues that go beyond the campus, these are funneled to the appropriate pan-institution committee, mentioned above.

Each academic program has its own **academic program leadership committee,** chaired by the program director and comprising faculty members and key program staff. These committees meet at least monthly and discuss issues regarding curriculum, pedagogy, student success, and co-curricular projects, such as the annual TEDx event organized through the Master of Arts in Global Entertainment and Music Business program, or the annual recording excursion to a famed London studio, such as Air Lyndhurst or Abbey Road, organized through the Master of Music in Scoring for Film, Television, and Video Games program.



**Curriculum Design**
Berklee offers a curriculum that is competency or outcomes based. Each academic program demonstrates coherence through its learning competencies and outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, instructional methodology, and more. The expectations for student achievement, independent learning, and skills in inquiry and critical judgment are graduated by degree. The bachelor's degree program—designed to give students a substantial and coherent introduction to the broad areas of human knowledge with a special focus on music, dance, or theater—provides education at a very high level. The master's degree program elevates education beyond the baccalaureate level, providing true mastery of a specialized and complex field.

Berklee also fosters the idea that college education has at least two purposes: preparing students directly for careers and readying students for a life that is about more than work. All of the undergraduate and graduate

programs provide space for students to reflect on their own goals, development, growth, and creativity. College undergraduate programs provide options to complete both major and minor areas of study. At the undergraduate level, the liberal arts program provides students the opportunity to explore a wide range of disciplines.

At the graduate level, the programs provide students the opportunity for deep study of a particular field and to master a discipline while also developing and completing a culminating experience or thesis project that is uniquely theirs and offers them the opportunity to make an original contribution to their chosen area of study.

**Graduate Programs**
**Overview of Valencia Programs**
In Valencia, Berklee offers Master of Music and Master of Arts degrees. The institution's Master of Music degrees in Valencia are in contemporary performance; scoring for film, television, and video games; and music innovation, technology, and production. The institution also offers in Valencia a Master of Arts in Global Entertainment and Music Business. The Master of Music and Master of Arts programs are 30–39 U.S. credits, or 60 ECTS, in length and are designed to be completed in one year, or 10.5 months, of study.

The graduate programs are designed to provide students a mastery of a profound area or complex field of study. The graduate curriculum is competency and outcomes based, and designed to align with the institutional mission. Additionally, graduate study takes students to a high level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and serve as leaders in today's creative industries and beyond. Regardless of the program of study, the master's degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments.

**Culminating Experience/Trabajo de Fin de Master**
All of the Master of Music and Master of Arts programs at Berklee conclude with a culminating experience. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

Students are required to document their projects with a written proposal. This proposal must be approved by the faculty advisor or program director. Additionally, students reflect on the experience in their final semester. This reflection is in addition to the completion of the project itself.

Likewise, all students are required to present their work to their culminating experience committee and the entire Berklee community, if possible, during their final semester.

**Graduate Student/Faculty Advisor Relationship**
Graduate students work closely with their faculty advisors and program directors in all of their educational work and in conceiving and developing their culminating experiences. Meetings between the student and advisor begin during orientation in the first week of semester one of the program. Students flesh out ideas, receive feedback,

advice, support, suggestions, help, guidance and more from their advisors, as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

**Culminating Experience Learning Outcomes/Educational Competencies**
Upon completion of the culminating experience, students will be able to:
- make a creative contribution to the profession and/or define and solve a problem that exists in the discipline of study;
- design and execute an original project;
- produce a professional piece of academic and/or creative work, whether that is a research project, composition, recording or production, performance, practicum, clinical experience that is analyzed and summarized, or another;
- evaluate their experience, assessing the contribution made to the profession; and
- analyze their own artistic, professional, and personal growth as a result of having completed the experience.

**Culminating Experience Timeline**
1. Semester one: students propose their culminating experience to their advisor and program director.
2. Semester two: students revise and refine their proposal, and receive final approval from their advisor. Students also work with their advisor to form the culminating experience committee for their project.
3. Semester three: students complete and present their final project to the culminating experience committee.

Further information about all requirements, including deadlines, required formats, and more, is explained in detail in the graduate studies bulletin, which is available online (see berklee.edu/graduate-studies/graduate-bulletin). Requirements are reviewed with students throughout their studies at Berklee.

Culminating experience documents are archived in Berklee College of Music's Stan Getz Library. Students submit a copy of all of their work to the library for archival purposes, and some projects are shown in the institutional repository online. Examples can be found at archives.berklee.edu/culminating-experience-submissions as well as on the program pages on valencia.berklee.edu. (See appendix 1.5 for additional examples.)

**Valencia Graduate Programs**
The graduate programs offered on the Valencia campus are:
- Master of Arts
  - Global Entertainment and Music Business
- Master of Music
  - Scoring for Film, Television, and Video Games
  - Music Production, Technology, and Innovation
  - Contemporary Performance (Production Concentration)

Each program is described below.

**Master of Arts in Global Entertainment and Music Business**
**Program Information**
The Master of Arts in Global Entertainment and Music Business provides advanced instruction to guide and prepare music industry professionals to lead today's global music industry as visionaries, executives, and entrepreneurs.

Global entertainment and music business students focus on the skills, concepts, and methodologies central to global business models, and apply these models to the artistic management and entrepreneurial challenges of music and digital media in the contemporary international entertainment industry. Students strengthen their analytical and leadership skills as well as their written, oral, and musical communication skills. As they advance their professional skills and knowledge, they grow and excel as leaders of the global music industry.

**Program General Competencies**

Upon completion of the program, students will be able to do the following:

- CG01—Integrate and synthesize knowledge from different fields of musical expertise, including practical application of theoretical concepts and integration of technology in daily professional activities.
- CG02—Apply creativity to the development of scholarly work, to teaching, or to other academic specializations.
- CG03—Develop study or artistic works, applying knowledge and skills, that result in the production of a new and original contribution.
- CG04—Evaluate music's capabilities as an art as well as its possibilities of intervention in a variety of contexts, either social, educational, economic, or technological.
- CG05—Appraise music's impact in its relation to general performing arts but also to the visual arts, including electronic arts (video art, video dance, etc.) and presentation formats that are involved in multidisciplinary shows.
- CG06—Assess aesthetic concepts and principles underlying varied artistic contexts from the perspective of its historical knowledge but also making proposals for its further development.
- CG07—Synthesize knowledge and professional practice as a means for integration and social diversity comprehension.
- CG08—Integrate knowledge, critical thought, and rationale as applied to problem solving inside and outside artistic contexts as well as in different social environments.
- CG09—Apply communication strategies to further develop professional activities in the context of international and multicultural environments.
- CG10—Assess and apply leadership models as a means for making decisions that are both ethical and culturally contextualized.

**Program-Specific Competencies/Learning Outcomes**

Upon completion of the program, students will be able to do the following:

- CE01—Synthesize key financial indicators for business practice as well as individual professional development.
- CE02—Apply effective marketing and promotion strategies for music and entertainment businesses worldwide.
- CE03—Assess and create income and cash flow statements from corporations and balance sheet reports, based on collection and record of financial transactions.
- CE04—Develop study and research techniques applicable to the music and entertainment industry on a global scale.
- CE05—Apply copyright legislation, giving particular attention to rights licensing.
- CE06—Assess new markets and business models for music, both in the domestic scope and at the international level.
- CE07—Synthesize the influence of global markets into all aspects of businesses' functions, including organizational behavior, leadership, and ethics.
- CE08—Illustrate all levels of organizational design, their functions, and their culture, exploring the impact of ethical leadership in all processes, whether they're structural, technical, or practical.

- CE09—Evaluate the social, legal, and ethical challenges involved in the relationship between technology and business, including security, privacy, and reputation management through the internet.

**Program Concentrations[1]**

In the global entertainment and music business program, students choose one of three concentrations and focus on this area in the culminating experience project and in a practicum course that they take in their second semester.

In addition to choosing a concentration, students have the flexibility to customize their curriculum by choosing several industry-focused electives over the year. Students choose their electives together with an academic advisor based on their interests and career goals.

The three concentrations are:
- Entrepreneurship
- Live
- Record

**Culminating Experience**

Described in more detail above, the culminating experience is the final project that students present at the end of the program and is related to their concentration. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. It is a major part of the graduate program and represents the educational journey students take throughout the year. Projects take shape and evolve throughout all three semesters, and the final presentation may be a research project, a creative work, or a practical project.

**Course Requirements**

The courses required in each program can be found on the appropriate program page on the institution's website. They can also be found in the curriculum grids in the graduate bulletin.

**Graduate Profile/Admissions Criteria**

Successful candidates in this program are focused, motivated, creative individuals with excellent academic and professional backgrounds who can contribute skills that will benefit the program.

Ideal candidates want to:
- explore advanced concepts and models in the global music industry;
- apply managerial and/or entrepreneurial skills to existing entertainment and music business environments;
- lead and influence the direction of the profession as visionaries, executives, and entrepreneurs; and
- gain a thorough understanding of the elements of a successful enterprise.

Ideal candidates should demonstrate:

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[1] In 2012, it was approved that the global entertainment and music business program would have two specializations: management and entrepreneurship. The specializations were found to be too narrow. The three concentrations are broader and more in sync with the needs of the industry. This change will be discussed in the modification of the verification report.

- professional goals of working at an executive or managerial level in a company or creating a business/organization;
- prior academic success;
- prior knowledge in business;
- a good understanding of the current situation of the entertainment industry and technology; and
- leadership in professional and/or academic environments.

Applicants must possess a bachelor's degree. Bachelor's degrees in music and/or business are preferred. Applicants must demonstrate leadership, motivation, intellectual curiosity, and the promise of great achievement in their area of study.

As the language of instruction is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:
- TOEFL: iBT (internet-based), 100; computer-based, 250; paper-based, 600
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher
- Pearson Test of English Academic[2]: 73

This profile and these criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success.

The admissions staff are knowledgeable about the criteria and requirements, and work in alignment with the director of the program to ensure that the selection criteria are met. As well, all candidates are interviewed and evaluated by the program director and/or program faculty in alignment with the admissions team. See appendix 1.1 for the criteria used to evaluate potential candidates. See the Admissions section below for more detail about the overall admissions process.

Berklee seeks to enroll a maximum of 40 students per year in this program while maintaining a student-to-faculty ratio of 10 to one. This ratio is an institutional commitment. The enrollment number of 40 is more than the number of students mentioned in the verified or confirmed report, and is reflective of the number in the modified report. With this number of students comes appropriate increases in human and other resources to ensure student success. This number enables the institution to meet academic and operational goals, and provides a healthy and diverse cohort to facilitate interactive learning. Note that the graduation rate for this program is very high. Ninety-seven percent of students who began the program have graduated.

**Quality/Program Review/Coordination**
Berklee employs a comprehensive quality system of program review that is discussed in detail in criterion 3. Berklee's internal system is aligned with the AVAP system and the system used at the Universitat Politecnica de Valencia (UPV). The annual reports submitted to UPV for 2016 can be found in appendix 3.1.

This process of review ensures that the program is up to date and meeting the educational needs of students.

All regulations regarding the program, including grade point average requirements, policies regarding incompletes, and so on, are explained in detail in the student policy handbook, which can be found at berklee.edu/policy-handbook-students.

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[2] According to the Common European Framework of Reference for Languages, level C1 is recommended, although level B2 is permitted.

**Master of Music in Scoring for Film, Television, and Video Games**
**Program Information**
The Master of Music in Scoring for Film, Television, and Video Games offers an advanced, individualized course of study for students seeking to enhance their knowledge and hone their skills in preparation for a professional career in scoring for visual media. The program focuses on the art and craft of composing, orchestrating, editing, and integrating music for film, television, and video games. The course of study is designed by the student in collaboration with his/her graduate advisor in a manner that best suits and speaks to that student's knowledge, skills, and goals. Graduates of this unique program are qualified to begin work immediately in the film, television, or video game music industry in one or more of the following specialties: composing, orchestrating, conducting, music editing, music supervising, music copying, music programming, or producing synthesized music mock-ups.

**Program General Competencies**
Upon completion of the program, students will be able to do the following:
- CG01—Integrate knowledge from different fields of musical expertise (technical, aesthetic, historical, stylistic, and technological) into their own daily professional or academic activity.
- CG02—Apply creativity to producing musical works in different artistic, stylistic, and aesthetic contexts and formats.
- CG03—Develop works in their own area of expertise, applying knowledge and skills, that result in the production of a new and original contribution.
- CG04—Evaluate the possibilities of music intervention in the field of visual arts and its subsequent impact in different social, educational, economic, and technological contexts.
- CG05—Appraise, through practice in their own area of expertise, the impact of music in relation to the visual arts and other arts disciplines.
- CG06—Assess aesthetic concepts and principles underlying varied artistic contexts from the perspective of historical knowledge but also making proposals for further development.
- CG07—Synthesize knowledge in the field of visual arts as a means for integration and social diversity comprehension, be it in professional practice or scholarly activities.
- CG08—Integrate knowledge, critical thought, and rationale as applied to problem solving in the context of their own area of expertise.
- CG09—Apply communication strategies that allow development of either academic or artistic professional activities in their own area of expertise, being able to act in international contexts and multicultural environments.
- CG10—Evaluate and apply leadership models to team projects in their own area of expertise as a means of ethical decision-making and with respect for cultural diversity.

**Program-Specific Competencies/Learning Outcomes**
Upon completion of the program, students will be able to do the following:
- CE01—Synthesize styles, languages, and composition techniques, as applied to visual media.
- CE02—Apply composition techniques to the creation of original music, appropriate to each genre and its related aesthetics accordingly, in the context of film, television, and video games.
- CE03—Apply artistic and musical aesthetics to projects for visual media in a variety of styles.
- CE04—Analyze dynamics and emotional content in different formats of visual media to identify the best-suited electronic or orchestral palettes that support the visual content.
- CE05—Evaluate, through study and analysis, works by the great masters of film composition, orchestration, and arranging.
- CE06—Synthesize copyright law mechanisms in the field of new media, and their intervention in a variety of contexts.

- CE07—Design projects in the area of new media emerging models, be it in their planning or studying their distinctive elements, both in genesis and in management.
- CE08—Show expertise in the technology applications present in composition for media and sound environments.

**Culminating Experience**

Described in more detail above, the culminating experience is the final project that students present at the end of the program and is related to their concentration. Scoring for film, television, and video games students are required to complete a culminating experience that serves as both a practicum and a bridge to the professional world. The tangible end product of this experience takes the form of an original score, scholarly paper and/or research project, and/or other enterprise that offers an original solution to the challenge of marrying music to visual media, specifically film, television, and video games. Students work in consultation with their faculty advisor and/or the program director to develop their project, the goal of which is a professional outcome. A culminating experience committee evaluates the final project that results from the culminating experience.

All students complete, as part of the culminating experience, a final recording project in a major recording studio. Past trips have included sessions at the famed London studios Air Lyndhurst and Abbey Road. The goal of the trip is to record a piece of original music performed by a 50-plus–piece orchestra at an industry-leading studio. Students are given a recording of the session, which they then mix and master.

**Course Requirements**

The courses required in each program can be found on the appropriate program page on the institution's website. They can also be found in the curriculum grids in the graduate bulletin.

**Graduate Profile/Admissions Criteria**

Successful candidates in this program are focused, motivated, and, above all, passionately creative people with excellent academic and/or professional backgrounds. Additional study or work experience in the following areas is helpful but not required: interactive scoring techniques, conducting to picture, basic music editing skills, working with a live orchestra, and project collaboration.

Ideal candidates will:
- demonstrate a strong compositional foundation from their studies and/or professional experience;
- possess the ability to notate their ideas competently, follow an orchestral score, and conceive material in an orchestral context; and
- exhibit passion for musical storytelling and a demonstrated aptitude for visual music.

Applicants are required to hold a bachelor's degree in music composition, electronic music production, film scoring, or performance, and have a working familiarity with Pro Tools or another commonly used music sequencing program. Outstanding musicians with a bachelor's degree in other disciplines may also be considered. Applicants should demonstrate technological proficiency, musical excellence in performance and/or composition, leadership, motivation, intellectual curiosity, and the promise of great achievement in their area of study.

As the language of instruction is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:
- TOEFL: iBT (internet-based), 100; computer-based, 250; paper-based, 600
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher

- Pearson Test of English Academic: 73

This profile and these criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success.

The admissions staff are knowledgeable about the criteria and requirements, and work in alignment with the director of the program to ensure that the selection criteria are met. As well, all candidates are interviewed and evaluated by the program director and/or program faculty in alignment with the admissions team. See appendix 1.1 for the criteria used to evaluate potential candidates. See the Admissions section below for more detail about the overall admissions process.

Berklee seeks to enroll a maximum of 40 students per year in this program while maintaining a student-to-faculty ratio of 10 to one. This ratio is an institutional commitment. The enrollment number of 40 is more than the number of students mentioned in the verified or confirmed report, and is reflective of the number in the modified report. With this number of students comes appropriate increases in human and other resources to ensure student success. This number enables the institution to meet academic and operational goals, and provides a healthy and diverse cohort to facilitate interactive learning. Note that the graduation rate for this program is very high. Ninety-eight percent of those who began the program have graduated.

**Quality/Program Review/Coordination**
Berklee employs a comprehensive quality system of program review that is discussed in detail in criterion 3. Berklee's internal system is aligned with the AVAP system and the system used at the Universitat Politecnica de Valencia (UVP). The annual reports submitted to UPV for 2016 can be found in appendix 3.1.

This process of review ensures that the program is up to date and meeting the educational needs of students.

All regulations regarding the program, including grade point average requirements, policies regarding incompletes, and so on, are explained in detail in the student policy handbook, which can be found at berklee.edu/policy-handbook-students.

**Master of Music in Music Production, Technology, and Innovation**
**Program Information**
The Master of Music in Music Production, Technology, and Innovation is a unique, project-focused program that provides students with a deep knowledge of current practices and innovations in music technology, electronic musicianship, and music production. In the program, students learn hybrid arranging, composition, recording, editing, sound manipulation techniques, and live interactive performance systems. They also explore the art and science of musical innovation and case studies of transformative music innovators.

Students apply the principles of innovation to an advanced music project, which may be a technology-aided composition, a large-scale recording project, and/or live performances that may feature interactivity, multichannel audio, digital visual expressions, originally designed instruments and systems, and/or musical applications for web and mobile devices. Other innovations that push the boundaries of music and technology may also be possible for this culminating project.

The goal is to produce a body of work that prepares students for careers in music technology innovation, composition, and production; interactive and mixed media; remixing; electronic musicianship; DJing; software and game development; live performance in solo and ensemble settings; and/or education. Upon completing the

program, students are also well prepared to adapt to rapid changes and new creative directions in the music industry.

**Program General Competencies**

Upon completion of the program, students will be able to do the following:

- CG01—Integrate knowledge of the different fields of musical expertise, including technical, aesthetic, historical, and stylistic, into their own daily professional or academic activities.
- CG02—Apply creativity to the production of musical works in different artistic, stylistic, and aesthetic contexts and formats.
- CG03—Develop works in their area of expertise, applying knowledge and skills, that result in the production of a new and original contribution.
- CG04—Assess the possibilities of music involvement in the field of visual arts and its subsequent impact in different contexts: social, educational, economic, and technological.
- CG05—Evaluate the underlying aesthetic concepts and principles in the artistic contexts of the area of expertise within its historical perspective and its future evolution.
- CG06—Integrate knowledge, critical thinking, and practical reasoning as applied to problem solving in the context of their area of expertise.
- CG07—Implement communication strategies that will allow the development of professional or academic activities in their area of expertise, and that will serve in international contexts and multicultural environments.
- CG08—Assess and apply leadership models in their area of expertise as tools for decision-making, based on ethical principles and respect for cultural diversity.

**Program-Specific Competencies/Learning Outcomes**

Upon completion of the program, students will be able to do the following:

- CE01—Create innovative music using new technologies.
- CE02—Apply technology to the composition of music.
- CE03—Analyze the properties of sound.
- CE04—Develop critical listening and assessment skills.
- CE05—Synthesize studio technologies and techniques.
- CE06—Master MIDI and audio production technologies and techniques.
- CE07—Perform electronic music live.
- CE08—Integrate music and audio into software applications and games.
- CE09—Generate and manipulate video in relationship to music.
- CE10—Develop audio in the context of software applications (coding).
- CE11—Take advantage of technology for professional network promotion and the dissemination of music in an innovative way.

**Culminating Experience**

Described in more detail above, the culminating experience is the final project that students present at the end of the program and  is related to their concentration. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This is a major part of the graduate program and represents the educational journey students take over the course of the program. The final presentation can take the form of a research project, a creative work, or a practical project.

**Course Requirements**

The courses required in each program can be found on the appropriate program page on the institution's website. They can also be found in the curriculum grids in the graduate bulletin.

**Graduate Profile/Admissions Criteria**

Successful candidates are open-minded, ambitious musicians who want to leverage technology in pursuit of their artistic vision and career goals.

Ideal candidates want to:
- gain cutting-edge skills in music technology,
- apply new inspiration and possibilities to their artistic endeavors,
- implement the principles of innovation to their craft and careers,
- focus on developing and implementing new and emerging music technologies, and
- shape the future of music.

Ideal candidates should demonstrate:
- excellent musicianship;
- facility with technology;
- success in both artistic and academic settings;
- a strong work ethic, including prior accomplishment; and
- the motivation to make massive progress in one year.

Applicants to the music production, technology, and innovation program should possess a bachelor's degree in music. Outstanding musicians with a bachelor's degree in other disciplines may also be considered. Applicants should demonstrate technological proficiency, musical excellence in performance and/or composition, leadership, motivation, intellectual curiosity, and the promise of great achievement in their area of study.

As the language of instruction is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:
- TOEFL: iBT (internet-based), 100; computer-based, 250; paper-based, 600
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher
- Pearson Test of English Academic: 73

This profile and these criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success.

The admissions staff are knowledgeable about the criteria and requirements, and work in alignment with the director of the program to ensure that the selection criteria are met. As well, all candidates are interviewed and evaluated by the program director and/or program faculty in alignment with the admissions team. See appendix 1.1 for the criteria used to evaluate potential candidates. See the Admissions section below for more detail about the overall admissions process.

Berklee seeks to enroll a maximum of 40 students per year in this program, while maintaining a student-to-faculty ratio of 10 to one. This ratio is an institutional commitment. The enrollment number of 40 is more than the number of students mentioned in the verified or confirmed report, and is reflective of the number in the modified report. With this number of students comes appropriate increases in human and other resources to ensure student success. This number enables the institution to meet academic and operational goals, and provides a healthy and diverse cohort to facilitate interactive learning. Note that the graduation rate for this program is very high. Ninety-seven percent of those who began the program have graduated.

**Quality/Program Review/Coordination**

Berklee employs a comprehensive quality system of program review that is discussed in detail in criterion 3. Berklee's internal system is aligned with the AVAP system and the system used at the Universitat Politecnica de Valencia (UPV). The annual reports submitted to UPV for 2016 can be found in appendix 3.1.

This process of review ensures that the program is up to date and meeting the educational needs of students.

All regulations regarding the program, including grade point average requirements, policies regarding incompletes, and so on, are explained in detail in the student policy handbook, which can be found at berklee.edu/policy-handbook-students.

**Master of Music in Contemporary Performance (Production Concentration)**
**Program Information**

The Master of Music in Contemporary Performance (Production Concentration) offers advanced studies to instrumentalists and vocalists who demonstrate excellent musical proficiency and a desire to develop their individual artistry and performance career, regardless of style or instrument. Through the program, advanced musicians have the opportunity to develop their artistry in a wide array of performance and recorded projects.

Students work with master musicians in a variety of genres such as flamenco, salsa, rock, Afro-Cuban, jazz, electronic music, and more. Through applied lessons, ensembles, master classes, and coursework, students deepen their understanding of the harmonic and stylistic practices associated with their chosen area of performance.

Students also learn to master the technological and entrepreneurial skills that are essential for the contemporary performer. Through the study of music business and recorded production, students develop strategies for producing and marketing their performance projects. Students' projects may take a variety of forms: a recording project, a concert, a lecture/demonstration, a grant proposal, a website marketing plan, or another option of students' devising. This program is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time.

**Program General Competencies**
Upon completion of the program, students will be able to do the following:
- CG01—Synthesize knowledge from different fields of musical expertise (technical, aesthetic, historical, stylistic, and technological) into their own daily professional or academic activity.
- CG02—Apply creativity to the production of musical or academic works within their own area of expertise in varied contexts and formats, either artistic or scholarly, as well as stylistic and aesthetic.
- CG03—Apply knowledge and skills to the production of projects in the field of recording studio performance, with professional-level quality standards.
- CG04—Evaluate, through artistic practice, the capabilities of music as an art and its intervention in social, educational, economic, and technological contexts.
- CG05—Evaluate, through activities in their own area of expertise, the impact of music in relation to general performing arts as well as with other related artistic disciplines such as dance, visual arts, and electronic arts.
- CG06—Assess the aesthetic principles and concepts that underlie artistic contexts related to their own area of expertise from the perspective of its historical background as well as for their further developments.
- CG07—Synthesize knowledge and professional practice as a means of social diversity integration and

understanding.
- CG08—Integrate knowledge and critical thinking into problem solving involving complex relationships among elements in the field of music recording and production.
- CG09—Develop communication strategies that allow them to carry on professional activity, in the recording studio as well as in live performances, in contexts that involve cultural diversity.
- CG10—Develop team management strategies in ensemble settings as well as with music production teams by applying professional ethical standards and respect for cultural diversity.

**Program-Specific Competencies/Learning Outcomes**
Upon completion of the program, students will be able to do the following:
- CE01—Integrate languages, techniques, and contemporary styles to music performance in the context of studio recording as well as in live performance.
- CE02—Display expertise in technology applications as related to the recording, production, and post-production processes.
- CE03—Apply musical and artistic aesthetics to projects in a variety of contexts and styles.
- CE04—Integrate techniques to original music creation, be it in spontaneous or predetermined processes, applied to their own artistic choices as well as to others.
- CE05—Produce musical works that integrate artistic and technological processes related to their own area of expertise.
- CE06—Integrate different digital formats available to recording, production, and distribution contexts.
- CE07—Integrate elements involved in the production, promotion, and distribution of a musical product, as applied to their own projects as well as to those by others.
- CE08—Apply new models of knowledge and artistic creation dissemination based in new technologies and the internet.

**Culminating Experience**
Described in more detail above, the culminating experience is the final project that students present at the end of the program and is related to their career direction. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. Working in close consultation with their advisor, the student's culminating experience will fall into one of three categories—a creative work, a practical project, or a research project—and may take a variety of forms such as a recording project, a concert, a lecture or demonstration, a grant proposal, a website marketing plan, a video lesson series, or another option of the student's devising. Students are required to meet with their advisors on a regular basis to assess their progress. The final project must be defended before a faculty committee chaired by the student's advisor.

**Course Requirements**
The courses required in each program can be found on the appropriate program page on the institution's website. They can also be found in the curriculum grids in the graduate bulletin.

**Graduate Profile/Admissions Criteria**
Successful candidates are highly skilled and creative instrumentalists and vocalists from all styles of contemporary music who wish to further develop their performance career while also immersing themselves in the recorded production process and experience.

Ideal candidates will:
- enter the program with a very advanced level of instrumental or vocal technique and musical skill;
- desire to expand their experience through further exploration of familiar and new styles, including fusions of genres;

- be deeply motivated to learn and apply strategies for recorded music production (including the pre-production, recording, and mixing processes) to their craft, with a focus on artistic identity and intent; and
- demonstrate a strong interest in learning and applying new performance technology, electroacoustic instruments, and video into their live and recorded performances.

Applicants are required to hold a Bachelor of Music or a Bachelor of Arts with a major in music, demonstrating a strong academic record as well as strong musicianship. Outstanding musicians with a bachelor's degree in other disciplines may also be considered. Applicants should possess strong musical knowledge and literacy, ensemble experience, leadership qualities, technology skills, motivation, intellectual curiosity, and the promise of great achievement in their area of study.

As the language of instruction is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:
- TOEFL: iBT (internet-based), 80; computer-based, 213; paper-based, 550
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher
- Pearson Test of English Academic: 73

This profile and these criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success.

The admissions staff are knowledgeable about the criteria and requirements, and work in alignment with the director of the program to ensure that the selection criteria are met. As well, all candidates are interviewed and evaluated by the program director and/or program faculty in alignment with the admissions team. See appendix 1.1 for the criteria used to evaluate potential candidates. See the Admissions section below for more detail about the overall admissions process.

Berklee seeks to enroll a maximum of 40 students per year in this program while maintaining a student-to-faculty ratio of 10 to one. This ratio is an institutional commitment. The enrollment number of 40 is more than the number of students mentioned in the verified or confirmed report, and is reflective of the number in the modified report. With this number of students comes appropriate increases in human and other resources to ensure student success. This number enables the institution to meet academic and operational goals, and provides a healthy and diverse cohort to facilitate interactive learning. Note that the graduation rate for this program is very high. Ninety-eight percent of those who began the program have graduated.

**Admissions**
As mentioned above, the Valencia admissions staff is a knowledgeable and dedicated group who work in alignment with the admissions team at Berklee's campus in Boston and work closely with the directors of each Valencia academic program to ensure that the highest quality candidates enroll.

The admissions team collects and evaluates all the materials that candidates submit to ensure that potential students meet minimum eligibility requirements. Berklee uses Salesforce and Box technology programs to record and store materials. The admissions team tracks supporting materials and marks the items as completed when the items have been received and reviewed. Once all program requirements are submitted, candidates' files are passed on to the program directors. (Note that candidates who are in the final year of their undergraduate degree are able to submit an unofficial copy of their transcript for review; the official transcript is required before enrollment.)

Candidates also receive the graduate admissions checklist in appendix 1.1 to help them track the admissions process.

Once the candidate files are complete, the admissions team passes the list of names, along with links to their admissions files, to the respective program director, along with the assessment rubrics found in appendix 1.1. Program directors and faculty rank candidates from one (unsatisfactory) to five (outstanding) for a variety of requirements: transcripts, resumé, letter of recommendation, program portfolio/proposal, and statement of purpose. Program directors and faculty determine if the candidate should be invited for an interview. Admissions staff send out interview invitations and schedule those appointments, which are usually virtual.

Program directors and/or faculty conduct the auditions and interviews. Each program has particular questions, competencies, and abilities that are assessed during the 20- or 30-minute interview. All students are evaluated and notes are documented in the interview assessment form based on the different sections and questions asked. Program directors recommend a candidate for admission and/or a scholarship with this form.

All of the information that program directors enter on the assessment forms feeds into Salesforce. The admissions staff analyzes this information and issues admissions decisions. This information is also used to analyze data and make improvements in the future.

**Research**
Throughout their studies at Berklee Valencia, students are heavily engaged in research that is well supported by Berklee on an institutional, campus, and program level. Program directors and faculty work directly with students on their culminating experience and other projects, and support and guide their research needs. As well, the library provides a center of research support.

**Information Resources/Library**
Berklee's Stan Getz Library supports libraries on Berklee's campuses in Boston and Valencia. These library facilities, overseen by the dean of library and learning resources and the professional staff supporting them, reveal the institution's commitment to collecting and providing guaranteed access to electronic, print, audio, and video resources, and providing bibliographic, reference, and instructional support to the Berklee community of students, faculty, staff, and alumni for their research and scholarly and creative pursuits. In addition to the physical resources and services that the library provides, a robust web presence is also supported. The starting point for these combined web services is [library.berklee.edu.](library.berklee.edu.)

These libraries provide a variety of services. These include the following:
- Online access to and circulation of materials, including borrowing, renewing, and placing holds; in-house use for research and reference collections; and maintenance of confidentiality of library records
- Interlibrary loan and document delivery, including requesting and borrowing from other institutions and borrowing reciprocity through the institutions of the ProArts Consortium, of which Berklee is a member, as are Emerson College, Massachusetts College of Art and Design, and the Boston Architectural College
- Bibliographic instruction classes and workshops
- Ask-a-Librarian reference interviews via email, chat, phone, and in person

At Berklee, library and information literacy instruction is well integrated into the curriculum at the undergraduate and graduate levels. This instruction ensures that students use information resources and technology as an integral part of their education and that they attain levels of proficiency appropriate to their degree and field of study. It

also ensures that students acquire increasingly sophisticated skills in evaluating the quality of information sources appropriate to their field of study and degree program.

The collection in Valencia occupies 60 linear meters of shelf space. The library space is divided into two different areas: the study area where students may use computers and printing services; and the circulation area with the physical collection and some electronic resources that are available only for Valencia. Through the library websites, access is provided to all holdings at all locations in hard or electronic copies; more than 80 subscription databases; college archives materials; and research guides in a variety of areas including instruments, undergraduate majors, graduate programs, and courses. All Berklee libraries also supply extensive course reserve materials and work with faculty to create for each course, as requested, hard copy and electronic reserves that include streamed audio and video.

Berklee uses the Evergreen Integrated Library System to catalog and maintain circulation records for all library holdings, including machine-readable cataloging (MARC) and resource description and access (RDA) records for scores and recordings, available via online subscription services. The Evergreen catalog is searchable through the library's website at library.berklee.edu. Also available at this site are more than 120 electronic databases that include encyclopedias, such as Britannica and Grove's Dictionary of Music; 44,165 recordings; 26,368 books; 26,590 musical scores; 8,392 videos and DVDs; an index of more than 70 music fake books; magazine indexes, two of which are exclusive to music; a collection of printable classical music; and a shared collection of electronic books along with audio and media streaming resources.

Berklee provides professionally qualified and adequate staff to administer the library, support the provision of information resources and services, and provide instructional and information technology support functions. Berklee's library functions under the leadership of the dean of library and learning resources, who reports to the vice president for academic affairs/vice provost. Reporting to the dean are the director of library services, director of learning support services, director of content and metadata services, assistant director for assessment programs and planning, and the associate director for the college archives. The reference librarian in Valencia reports directly to the assistant academic dean of the Valencia campus and functionally to the dean of library and learning resources in Boston. Coordination between the Boston and Valencia libraries remains strong, with the Boston library providing support to the Valencia library to ensure its integration into the Berklee system.

A newly defined digital learning librarian position was filled in August 2016. This position was created to provide a specific focus on the utilization of online library resources within Berklee's learning management platform. In recognition of the growing importance of the archival and special collections, an additional professional position, processing archivist, was added to the archives department. This position was filled in April 2016, and this has led to increased availability of archival and special collections.

In Valencia, the reference librarian provides additional leadership and support regarding research for students in all graduate programs. He provides an orientation for all students, research sessions, and one-on-one tutorials. He also leads instruction about research methodology, bibliographic citation, principles of artistic research, and more. Additionally, he provides support and guidance for students interested in pursuing doctoral studies. As well, he leads a research group for students especially interested in expanding their knowledge of research. See appendix 1.2 for samples of materials used in research instruction.

**Institutional Review Board**

The Berklee institutional review board (IRB) reviews all research involving human subjects, whether carried out by faculty, students, or staff. This committee is chaired by the assistant chair of the Liberal Arts Department and

includes representation from all areas of the institution including the Valencia campus. Graduate students whose research involves human subjects come before this committee for review and approval.

The IRB undertakes the following responsibilities:
- To define ethical guidelines for subject-focused research
- To set terms and monitor submissions of final papers and theses for graduate programs
- To promote research and scholarship
- To provide workshops and development for students and faculty on research techniques, processes, and more
- To develop, review, and revise IRB practices and processes
- To ensure compliance of research with standards of ethics and standards of excellence
- To make recommendations for improvements in research to the appropriate academic department or division
- To serve as a resource for the presentation of research information in the bulletin and registration manual
- To serve as a resource regarding research for the institution
- To serve as a resource for faculty development and other institutional grants
- To develop research policies as needed

The IRB reports to the dean of institutional research and assessment/graduate studies and the provost, and ensures that college research with human subjects is aligned with the highest ethical standards.

**Quality/Program Review/Coordination**
As mentioned above, Berklee employs a comprehensive quality system of program review that is discussed in detail in criterion 3. Berklee's internal system is aligned with the AVAP requirements system and the quality assurance system used at the Conservatorio Superior de Música Joaquín Rodrigo. The annual reports based on the format used at UPV for 2016 can be found in appendix 3.1.

This process of review ensures that programs are up to date and meeting the educational needs of students.

All regulations regarding each program, including grade point average requirements, policies regarding incompletes, and so on, are explained in detail in the student policy handbook, which can be found at berklee.edu/policy-handbook-students.

**Conclusion**
Berklee has a strong history of academic excellence. This is reflected in all programs offered on the campus in Valencia, just as it is on Berklee's main campus in Boston. Berklee strives to be transformative in arts education as well as in the evolution of music and the performing arts. The institution's commitment and experience in contemporary music education affirms Berklee's ability to implement the academic programs needed to enable the institution to realize its vision for 2025: to "transform arts education and enhance the power of the arts to better our world." The Valencia campus and its educational offerings are essential to this vision.

**Berklee's Commitment to Comply with EHEA Standards**
As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 1, Organization and Development:
- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Program directors manage their programs and the program review process.
- Berklee has aligned with the UPV to submit annual management reports (Informes de Gestion). See

appendix 3.1.
- Accreditation information has been and continues to be publicly available, with additional disclosure information available.
- The Modification Report is ready to be submitted.

**Criterion 1: Appendix**
- Appendix 1.1 Admissions Evaluation Rubrics
- Appendix 1.2 Research Instruction Samples
- Appendix 1.3 Link to Student Policy Handbook
- Appendix 1.4 Link to Graduate Bulletin PDF (Note: printed versions will be available in the resource room.)
- Appendix 1.5 Sample Culminating Experience Projects

**Criterion 2: Information and Transparency**
**Standard: The institution has mechanisms for communicating the characteristics of the education program and the processes that guarantee its quality in an appropriate manner to all interest groups.**

**Overview of Berklee's Web Presence**
Berklee has always presented itself to current students, prospective students, and other members of the interested public with complete, accurate, timely, accessible, and clear information. The institution delivers information to specific audiences (prospective students, current students, alumni, parents, donors, faculty, and staff) as well as to the general public in an intentional and deliberate manner, and relies primarily on the web and social media to communicate information.

Berklee College of Music has two on-ground locations as well as an online campus. Locations include the main campus in Boston, the international campus in Valencia, and Berklee Online, the online school. Each of these locations has its own distinct website: berklee.edu, the main college site; valencia.berklee.edu for the campus in Valencia; and online.berklee.edu for the online school. As well, Boston Conservatory at Berklee has a distinct website: bostonconservatory.berklee.edu. While each of the sites has a distinct URL, they are designed for a seamless experience for the user, and all contain detailed degree, program, and course information. Because of careful attention to search engine optimization, Google searches for "Berklee international campus," "Berklee online," and "Berklee degrees" easily guide visitors to their desired information.

Berklee is guided in the presentation of this information by standards created by its main accrediting body, the Commission on Higher Education (CIHE) of the New England Association for Schools and Colleges (NEASC), as well as its internal Department of Digital Strategy and Communications. All of Berklee's web properties and marketing materials, regardless of program, must follow their design and branding guidelines.

**Academic Program Information**
Program and course information for the graduate programs offered on the Valencia campus is available on both berklee.edu and valencia.berklee.edu. The same information is laid out in slightly different formats. (See valencia.berklee.edu/academic-programs/master-degrees and berklee.edu/graduate/graduate-degree-programs.) All program pages include a course description, competencies (please note that Berklee has these under the heading "What the program gives you" and generally refers to them as learning outcomes), entrance requirements, a course list with detailed course information, and links to information about accreditation, both institution-wide and specific to each program. See also berklee.edu/institutional-research-assessment/valencia-spain-campus-accreditation for more information.

The Valencia campus's graduate courses use a specially designed syllabus that accounts for AVAP disclosure requirements. Syllabi are linked to course information on the Berklee Valencia website. (See MA-GEMB courses: valencia.berklee.edu/academic-programs/master-degrees/master-of-arts-in-global-entertainment-music-business/#.tab_courses and MM-SFTV courses: valencia.berklee.edu/academic-programs/master-degrees/master-of-music-degree-in-scoring-for-film-television-and-video-games/#.tab_courses.) Students also receive syllabi at the beginning of each semester, and syllabi are always available for reference on a course's internal site. Additionally, all syllabi are available upon request to prospective students.

Quality indicator data for each program can be found on the Valencia-specific page of Berklee's accreditation and disclosures information, found at berklee.edu/institutional-research-assessment/valencia-spain-campus-accreditation.

Berklee publishes an annual student policy handbook that includes student life and academic policies for both undergraduate and graduate students (berklee.edu/policy-handbook-students), as well as a graduate bulletin that includes comprehensive information about graduate curriculum (berklee.edu/graduate-studies/graduate-bulletin). Each is consistent with the mission statement and sets forth the obligations and responsibilities of both students and the institution. All Berklee courses can be found at berklee.edu/courses and are updated twice a year. Course information from berklee.edu feeds into valencia.berklee.edu automatically, so course information is consistent across web properties.

Berklee's viewbook is often the first major Berklee print publication that prospective students see. It is meant to give them an accurate picture of programs and opportunities. It includes information on Berklee's Boston and Valencia campuses, online programs, summer programs, student life, academics, alumni, visiting artists, and life after Berklee.

**Accreditation and Disclosures**
All of the Berklee web properties are designed and set to a common high standard. For official information about accreditation, the Valencia site links back to a specially designed section on berklee.edu that outlines the various accreditation details for each graduate program, which is at this link: berklee.edu/institutional-research-assessment/valencia-spain-campus-accreditation. This page is part of the centralized accreditation information on berklee.edu, and it links to each program page on valencia.berklee.edu as well as the Valencia About Us page, which can be viewed at valencia.berklee.edu/valencia-campus/about-us. Valencia also has its own Accreditation and Disclosures landing page, which links back to the central information on berklee.edu and can be viewed at valencia.berklee.edu/valencia-campus/accreditation. These links make it possible to manage and streamline information.

**Admissions Information**
Each program's entrance requirements are centralized at valencia.berklee.edu/admissions-berklee-valencia and can also be found on Berklee's main site at berklee.edu/admissions/graduate/eligibility-requirements. This information is always available via a link visible to all visitors on the top right of each program page and is entitled How to Apply.

**Technology Requirements**
Information about technology requirements for all students in the graduate programs offered in Valencia can be found at valencia.berklee.edu/academic-programs/master-degrees/technology-requirements. This site details everything that students need to know regarding computer and technology needs before they arrive on campus.

**Information for Enrolled Students**
Current students at Berklee have additional access to course information through ol.berklee.edu, which houses the online course site for each of a student's courses. This houses the semester-specific syllabus for each course as well as the reading list, assignment list, class calendar, and attendance list. These internal course sites are generally how students submit work to instructors.

At Berklee, registration and class schedule information for current undergraduate and graduate students is also available via login at my.berklee.edu. Here students may view their course schedule, grades, current bill, and more. Students use this site to register for courses and share information with their instructors and fellow students.

**Conclusion**
Berklee reviews its print and online publications regularly and applies changes to relevant sites across the spectrum of venues where that information exists. Results of this system of review are consistently used for improvement.

These improvements are particularly pronounced as the institution transitions more towards dynamic online content and away from print publications that quickly become dated. Furthermore, Berklee has adopted a content management system that enables departments and offices to update their own pages without having to go through a process of determining how to request changes to existing content. Public pages are edited by an in-house editing team prior to publication, and internal pages can easily and quickly be updated by department staff. This means that Berklee's professional writing and editing team maintains editorial oversight of important parts of the site while fostering a greater sense of ownership among the various stakeholders across the institution.

**Berklee's Commitment to Comply with EHEA Standards**

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 2, Information and Transparency:

- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Course information has been and continues to be available publicly on the web, as has information about the culminating experience requirements.
- Admissions processes have been and continue to be publicly available on the web.
- Technology requirements have been and continue to be publicly available on the web.
- Facts and statistics about Berklee have been and continue to be publicly available on the web.
- Satisfaction surveys have been and continue to be publicly available on the web.
- The student handbook has been and continues to be publicly available.
- Accreditation and disclosure information has been detailed on the website to include all reports and responses from accreditation agencies both in the U.S. and in Spain.
- Syllabi in Valencia master's programs have been put into a new format, to meet all EHEA requirements.

**Criterion 3: Internal Quality Guarantee System**
**Standard: The institution has formally established and implemented an internal quality guarantee system that effectively ensures the program's continuous improvement.**

Berklee supports a comprehensive planning and evaluation process—an internal quality assurance system—that is well aligned with the internal quality guarantee system (SGIC) of the Universitat Politecnica de Valencia (UPV), the Agència Valenciana d'Avaluació i Prospectiva (AVAP), and the systems required by the U.S. accreditor, the New England Association of Schools and Colleges (NEASC).

Berklee places increasing focus on how we collect, process, and analyze data to assist with ongoing evaluation, quality assurance, and strategic planning. Berklee's Office of Institutional Research and Assessment provides guidance and support for every area of Berklee, including the Valencia campus, to engage in continuous, comprehensive assessment, research, and self-evaluation, gathering the information required for data-driven decision making, policy development, and strategic planning to improve student learning and success. The office supports location of data for analysis, research on institutional issues, design and execution of surveys and focus groups, advanced analysis and interpretation of data, benchmarking of Berklee with peer institutions, and other support of institutional and departmental research and assessment needs. Additionally, the office focuses on making data accessible and usable for all institutional stakeholders.

In addition to the Office of Institutional Research and Assessment, a Berklee data governance council serves to improve Berklee's technology infrastructure in support of this focus on data, assessment, and quality assurance. This council brings together leaders from all areas of the institution, including the Valencia campus, to share information about business processes and data as the institution continues to improve and streamline its operations.

Berklee's comprehensive system of quality assurance follows students from admission to matriculation to graduation and beyond. The Office of Institutional Research and Assessment website, berklee.edu/institutional-research-assessment, highlights assessment information and makes it easily accessible to the Berklee community. The annual factbook summarizes key institutional data, and reports on the Common Data Set and the Integrated Postsecondary Education Data System (IPEDS) provide detailed factual information. Admissions, enrollment, entering student placement, peer comparison, and program review reports, among many others, are also compiled and made available. Key surveys include alumni and student exit surveys, course evaluations, department assessments, faculty and staff surveys, and student engagement surveys such as the U.S. surveys: the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. Information from the institution's assessment committee, a pan-institution group of staff and faculty engaged in departmental and institutional assessment, can also be found on this site. See appendix 3.4 for the 2016–2017 fact book.

**Student Learning and Student Experience**
Common to all Berklee programs is a strong emphasis on student learning and the student experience. All programs, by design, answer these two key questions:
- What should every Berklee student know and be able to do?
- What experiences should students have as part of their Berklee education?

In 2010, Berklee College of Music clarified its goals for student learning and success by implementing a comprehensive and ongoing process for curriculum and program review as part of the internal quality assurance system. The program review process, which is a fundamental aspect of Berklee's quality assurance system, recognizes that curriculum is a living entity that maintains relevance and currency through regular assessment and improvement. It ensures that curriculum review and revision is ongoing. Every program of learning at the

institution—whether an undergraduate major or minor, a graduate program, a liberal arts program, or another academic program of important learning—is evaluated at the institutional, program, and course level. The program review process evaluates each program of learning based on the outcomes that students are expected to master and a comprehensive analysis of student achievement of those outcomes. Students' achievement is based on measurable formative and summative assessments. The programs are also evaluated based on internal and external perspectives and how well the program of learning supports the mission; aligns with Berklee's diversity goals; aligns with institutional competencies; and aligns with external, industry, professional, and/or artistic goals. See appendix 3.2 for the 2015–2016 Program Review Report.

Assessments of student learning are multilayered, primarily course specific, and both formative and summative. All graduate students complete a final assessment, which is the master's degree culminating experience project discussed in detail in criterion 1. The results of these assessments inform the program review process and are used to make revisions to programs to improve student learning. As well, historical data for each course, such as course population and student grades, are analyzed. These data enable the institution to make decisions about course and program revision, as mentioned above, and to identify potential curricular issues.

**Alignment of Berklee and Universitat Politècnica de Valencia Assurance Systems**
The table below indicates the alignment of the Berklee structure with the internal quality guarantee system of UPV. The vicerrector de estudios, calidad y acreditación at UPV works with Berklee's dean of institutional research and assessment/graduate studies as well as the Valencia campus's executive director and dean of academic affairs to lead the quality assurance process. Directors of the programs on the Valencia campus as well as the director for student affairs, diversity, and inclusion, and the assistant dean of academic affairs work with faculty and a student advisory board in Valencia, as well as institutional assessment staff in Boston, to ensure the quality of all programs offered on the Valencia campus. The table below shows alignment.

**Personnel Alignment of UPV and Berklee Quality Systems**

| UPV | Berklee | Berklee Valencia |
|---|---|---|
| Vicerrector de Estudios, Calidad y Acreditación | Dean, Institutional Research and Assessment/Graduate Studies | Executive Director/Dean of Academic Affairs |
| Director del Área de Calidad y Acreditación | Associate Director of Academic Information; Data Manager/Analyst | Dean of Academic Affairs, Assistant Dean of Academic Affairs |
| | | Program Directors/Faculty |
| | | Director for Student Affairs, Diversity and Inclusion; other Berklee staff |
| | | Student Advisory Board |

There are a number of responsibilities in this alignment, all in service to improving student learning and success. These include the following:
- Coordinating the quality assurance system between UPV and Berklee
- Managing the graduate programs on the Valencia campus, implemented under affiliation with UPV
- Ensuring that campus and academic services are accessible
- Validating the actions and strategies to improve quality
- Establishing policies and goals to improve quality and achieve excellence
- Designing additional assessment plans to ensure compliance with quality standards, as appropriate
- Assigning the necessary budget to accomplish quality and excellence targets

- Completing, submitting, and approving "Informes de Gestión" to the UPV SGIC committee (see 2015–2016 reports in appendix 3.1)
- Proposing modifications to improve coordination between the UPV and Berklee quality systems, as needed

Berklee's internal quality assurance system, like that at UPV, is reflective, iterative, and led by academic chairs, program directors, and faculty. The heart of the process is academic program review, completed by using a web-based tool that links directly to tools used to make curriculum revision. The review emphasizes student learning and is directly tied to curriculum (course and program) revision. The program review process ensures that Berklee's curriculum remains innovative, engaging, relevant, and focused on student learning. Programs are evaluated based on design, including description, learning outcomes/educational competencies. and assessments as well as course offerings. See the forms used for program review in appendix 3.9.

The program review process is designed to bring the assessment of student learning full circle: programs are reviewed based on student learning; data regarding the assessment of student learning is analyzed; and courses and programs are revised, deleted, or added to foster improvements to student learning and success. The goals of program review are:
- to clarify the intended learning outcomes/educational competencies for the program as a whole;
- to ensure that the assessment of student learning is stated as clearly and concretely as possible, explaining what students should know and be able to do by the time they complete the program;
- to ensure that the assessment of student learning is aligned with the program or course learning outcomes and educational competencies;
- to evaluate the individual courses that comprise the program, ensuring that they support the program's learning outcomes and educational competencies as well as the assessment of student learning;
- to ensure that the Berklee program reflects current best practices as well as an awareness of important developments in the field; and
- to ensure that the program meets broader institutional goals and is aligned with the institutional mission, core competencies, and commitment to diversity.

(See appendix 3.2 for the 2015–2016 Program Review Report, showing the results of the process.)

**Timeline for Program Review and Quality Assurance Process**

*Annually*

April 1
- Program review is completed by program directors, faculty, and others; all proposals are entered into the web-based program review/curriculum system.
- Proposals are reviewed by the dean of institutional research and assessment/graduate studies and the dean of academics on the Valencia campus.

April 30
- Program review proposals are reviewed by the graduate studies committee, with recommendations made to the provost.

May 10
- Proposals and recommendations are approved by the provost.

July 30
- An annual report is completed by the program directors for each program. Each report:
  - evaluates goals for the current year, accomplishments, and objectives not met;
  - analyzes actions taken to meet objectives;
  - itemizes process improvements for the coming academic year;

- recommends areas/projects to be kept or discarded, according to the evaluation process;
  - sets objectives for the coming year;
  - establishes actions to undertake in the coming year; and
  - sets strategic priorities and contributions to campus strategy from each department.

September 30
- The annual reports are reviewed by Academic Affairs, the Valencia campus, and the Office of Institutional Research and Assessment/Graduate Studies.
- Quantitative data is added to the reports.
- Qualitative data is completed.
- The reports are translated into Spanish.

October 30
- The annual reports are submitted to UPV.

November
- The SGIC committee at UPV reviews and returns the annual reports.
- Berklee revises the reports based on UPV feedback.

*Every Two Years*

A follow-up process is conducted with AVAP.

*Every Four Years*

A reaccreditation process is conducted with AVAP.

*Every Five Years*
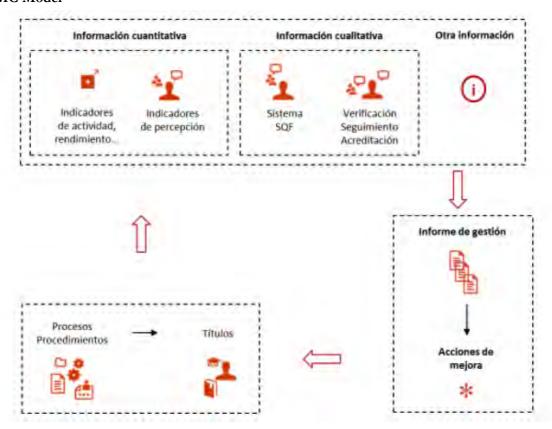
A reaccreditation process is conducted with NEASC. Every 10 years, this requires an institutional visit.

As mentioned, Berklee's quality system—its program improvement model—aligns with the Internal Quality Guarantee System (SGIC) employed by UPV. Both systems feature three tiers. For UPV and Berklee, the quality assurance process is cyclical, beginning and ending with the degree itself. Qualitative and quantitative data and other information in the UPV model aligns with the assessment pieces of Berklee's model. These data are recorded and analyzed in the management report for the UPV and during the program review process for Berklee. Revisions and adjustments are implemented to improve the degree and enhance student learning. The table below itemizes the alignment of the three tiers. The illustrations graphically show the alignment of the two systems.

**Process Alignment of the Three Tiers of the UPV and Berklee Quality Systems**
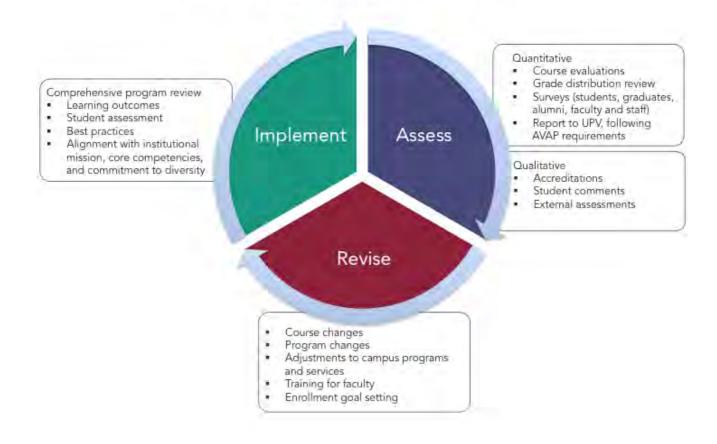
|        | Description | UPV | Berklee |
|--------|-------------|-----|---------|
| Tier 1 | Definition and documentation of processes and procedures | Process → degree | Implement |
| Tier 2 | Monitoring of processes and procedures | Quantitative, qualitative, and other information | Assess |
| Tier 3 | Establishment of actions on the basis of the results | Management report → improvement measures | Revise |

**UPV SGIC Model**



**Berklee Valencia Program Improvement Model**

**Indirect and Other Assessments**

Berklee's comprehensive quality assurance system includes the direct assessment of student learning described above as well as a variety of indirect and other assessments.

*Student course evaluations*

Students evaluate their courses each semester, indicating their satisfaction with the course, the professor, and their own class performance. These evaluations are analyzed for trends and outliers. Results are distributed to chairs, program directors, deans, faculty, and students. Results inform course revisions and impact faculty practice. Evaluations are completed online. Results show that students are very satisfied with their professors, agreeing at a rate of 90 percent or more that faculty are knowledgeable about their subject matter; more than 80 percent of students agree that class discussions, demonstrations, and performances advance their understanding; and more than 75 percent of students find the courses to be challenging and rewarding. See appendix 3.7 for an infographic and summary of course evaluations.

*Satisfaction and alumni survey*

Along with course evaluations, the institution also administers regular satisfaction surveys for students who participate in study abroad and/or in the graduate program at the Valencia campus. These surveys indicate extremely high levels of satisfaction with the Valencia experience. Since 2014, Berklee has also been administering an alumni survey, to be repeated every two years. The 2014 alumni survey revealed that 83 percent of alumni remain engaged in music after graduation; more than 20 percent earned advanced degrees after Berklee; and 51 percent are self-employed as performers, composers, engineers, and more. (See appendix 3.5 for the 2014-2015 Alumni Survey Report.)

In summer 2016, the institution began administering an exit survey to graduates of the undergraduate and graduate programs. The summer 2016 exit survey showed, among other things, that 87 percent of graduates are satisfied with their overall Berklee experience and that 75 percent of graduates would recommend Berklee to others. (See appendix 3.6 for alumni survey information.)

Berklee also participates in U.S. national surveys, such as the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. These help the institution evaluate students' satisfaction with Berklee and especially their perceptions of cocurricular programs and services. Berklee participates in these surveys on a rotation, one every two years. In fall 2017, Berklee will again participate in the Noel Levitz survey and include all students of the institution. These reports present Berklee's strengths and challenges, and help the institution identify areas for further investigation and evaluation.

Along with national surveys, Berklee completes an annual peer comparison report in which the institution benchmarks itself against peers on key metrics regarding admissions, enrollment, retention, graduation, faculty, endowment, tuition, and financial aid. (See appendix 3.3, 2015–2016 Peer Comparison Report.)

**Conclusion**

Berklee demonstrates its educational effectiveness and its commitment to quality assurance by ensuring student achievement. The institution works to determine barriers to student success and overcome those barriers. By assessing student learning and administering a comprehensive program of institutional evaluation, Berklee strives to understand what students have gained as a result of their education. The results of these assessments and evaluations are used for planning and improvement, especially for revising academic and cocurricular programs, and for developing future initiatives. Results of institutional evaluations are used to revise and develop strategic and operational plans, and to increase student success.

**Berklee's Commitment to Comply with EHEA Standards**

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 3: Internal Quality Guarantee System:

- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Berklee's system of program review and quality assurance has been aligned with the SGIC quality system at the UPV.
- The timeline for annual program review has been strengthened.

**Criterion 3: Appendix**

- Appendix 3.1 2015–2016 UPV Annual Management Reports
- Appendix 3.2 2015–2016 Program Review Report
- Appendix 3.3 2015–2016 Peer Comparison Report
- Appendix 3.4 2016–2017 Factbook
- Appendix 3.5 2014–2015 Alumni Survey Report
- Appendix 3.6 2016–2017 Alumni Survey Infographic
- Appendix 3.7 Spring 2017 Student Course Evaluation Infographic and Summary
- Appendix 3.8 Summer 2016 Berklee Valencia Master's Degree Exit Survey Report
- Appendix 3.9 Program Review Forms

**Criterion 4: Academic Staff**
**Standard: The academic staff responsible for teaching is sufficient and appropriate, in accordance with the characteristics of the degree and the number of students.**

Berklee has a distinguished faculty dedicated to the education of students. Faculty are more than teachers. They serve as students' mentors and collaborators. They focus on helping students learn and on facilitating students' growth as they work to realize their potential. Faculty not only excel as educators and leaders in their disciplines, but they are also highly connected to areas in and outside of the music and entertainment industry as performers, composers, sound designers, music engineers and producers, directors, technical consultants, authors, business leaders, and more.

All faculty are experienced and talented professionals in their fields and bring this expertise to the classroom. They inspire students to push their talents and think beyond their limits. Faculty qualifications, numbers, and performance are sufficient to accomplish Berklee's mission and purposes.

The student-to-faculty class ratio at Berklee is 10 to one. This ratio ensures that students at Berklee receive a great deal of individual attention.

Berklee's faculty overall comprises 903 members, 364 (40 percent) of whom are full time and 539 (60 percent) of whom are part time. While Berklee is continuously evaluating the ratio of full- to part-time faculty, this ratio works well both academically and operationally. Many of Berklee's faculty are actively engaged in the music and entertainment industry. While they are effective teachers and contribute well to students' learning, maintaining their professional careers is also important to their development as artists, professionals, and industry experts. For these faculty members, teaching part time is the best option for them and for the institution.

Of the above mentioned faculty, 61 serve on the Valencia campus. Of those 61, four are program directors, and seven others have additional campus staff and/or administrative duties. Nineteen of the 61 (or 31 percent) are full-time faculty, and 42 (or 69 percent) are part-time faculty.

By program, the breakdown of full-time to part-time faculty, whose primary responsibilities are instruction, is:
- Master of Music in Scoring for Film, Television, and Video Games
  - Five faculty, four or 80 percent of whom are full time
- Master of Arts in Global Entertainment and Music Business
  - 16 faculty, four or 25 percent of whom are full time
- Master of Music in Music Production, Technology, and Innovation
  - 10 faculty, five or 50 percent of whom are full time
- Master of Music in Contemporary Performance (Production Concentration)
  - 23 faculty, 7 or 30 percent of whom are full time

As well, it is worth noting that the majority of faculty teaching required courses are full time. Eighty percent of required courses in the global entertainment and music business program, for instance, are taught by full-time faculty.

Generally, this breakdown of full-time and part-time faculty provides Berklee the flexibility needed to maintain an appropriate student-to-faculty ratio and to ensure that the best faculty members available are able to be part of the program. The Valencia campus's full-time faculty live and work in Valencia. Many of Berklee's part-time faculty travel to Valencia each week from Europe's major cities such as Barcelona, Madrid, Amsterdam, Paris, and

London. This flexibility enables Berklee to attract experts in the field who may not be in a position to relocate to Valencia.

Berklee's full-time faculty in Boston and Valencia, as well as part-time faculty in Boston, are assigned rank based on a process of portfolio self-evaluation, supervisor evaluation, and committee review. Ranks include instructor, assistant professor, associate professor, or professor, and are determined based on qualitative and quantitative criteria that examine:

- education, degrees, and professional training;
- research, innovation, and creative work;
- years of service at Berklee and other institutions;
- teaching/advising at Berklee;
- professional experience;
- service to the institution; and
- service to the profession.

The Valencia campus is giving consideration to launching a similar process to determine rank for its part-time faculty. The criteria established by Berklee, and the process of portfolio development and self- and supervisor evaluation, provide opportunities for Berklee to recognize faculty who achieve college teaching status in a traditional way—through advanced degrees, especially those at the doctoral level. It is also a way to recognize artistic educational credentials, such as Master of Fine Arts and Master of Arts, which are the terminal credential in many artistic fields. As well, this method recognizes those who achieve their expertise through nontraditional academic means and through artistic practice.

For example, Master of Music in Scoring for Film, Television, and Video Games program director Lucio Godoy is highly qualified to lead the Master of Music program in that field not because of his academic credentials, but because of his artistic achievements. He is one of the best-regarded film music composers in all of Spain, if not in the world. Likewise, faculty member Perico Sambeat, who teaches private instruction in woodwinds and brass and leads ensembles on the Valencia campus, is among the most qualified in Spain, if not the world, to teach these subjects because of his achievements on the saxophone. He has more than 20 recordings as a leader and more than 100 as a sideman; has performed with such artists as Brad Mehldau, Kurt Rosenwinkel, and Tete Montoliu; is a Latin Grammy nominee; and is the winner of numerous awards, including the Bird Award given by the North Sea Jazz Festival. Pablo Munguía, who directs the Master of Music in Music Technology, Production, and Innovation, has a Master of Science degree from the University of Texas, a Bachelor of Science from Massachusetts Institute of Technology, and a professional diploma from Berklee College of Music. His professional experience is impeccable: he has, for many years, produced the Academy Awards, the Grammy Awards, and other professional shows, including the most recent Super Bowl Halftime shows with Beyoncé and Lady Gaga. He has also taught at the University of California, Los Angeles; the SAE Institute; and the Universidad Iberoamericana in Mexico prior to coming to the Valencia campus. It is that combination of academic and professional experience that makes him excellently suited to lead the Valencia program.

Others among the faculty, like Emilien Moyon, director of the Master of Music in Global Entertainment and Music Business program, are prepared doctorally, with a more traditional academic credential. Moyon holds a Ph.D. in strategy from IAE Lille, for which he received the 2012 award for the best dissertation in this field, in France. His research focuses on business model innovation and strategies of change in music and entertainment. His academic work has been published in top academic journals in his field, including *International Studies of Management and Organization* and *Management International Review*; he has presented to international academic conferences including the Harvard xDesign Conference, the Academy of Management, and Tokyo International

Music Content Forum, and at music conferences like South by Southwest, Marché International du Disque et de l'Edition Musicale (MIDEM), Sónar, Primavera Sound, and Rethink Music, among others.

This variety of preparation for faculty enables the institution to fulfill its mission to prepare students for careers in music. As mentioned in the introduction, the focus of Berklee is on providing students the best education possible to help them achieve artistically, professionally, academically, and personally. See appendix 4.1 for a link to faculty information found on Berklee's website.

**Faculty Development and Support**

Berklee supports the continuing development of all faculty, including those on both Berklee's Boston and Valencia campuses. Historical data show that an extraordinary 93 percent of Berklee faculty members participate in at least one professional development program a year, and 53 percent participate in two or more. These numbers demonstrate the institutional, campus, and faculty commitment to lifelong learning and development.

Berklee's Office of Faculty Development offers a rich array of programming to help faculty throughout the institution improve as educators, artists, performers, and scholars. Almost $220,000 in support is offered annually.

Faculty development programs that enhance pedagogy and instruction include the following:
- New faculty orientation, offered in Boston and in Valencia
- Faculty education on new curriculum, technology, and classroom developments through general workshops on specific topics as well as ongoing programs such as the following:
  - The Faculty-Led Innovations in Education Grant, which provides space and support for faculty members to engage in creative and academic work that advances the institution's strategic plan, improves the student experience in innovative ways, and enriches the development of themselves and their peers. The recipient receives $10,000 in support of their proposed project, administrative support through the Office of Faculty Development, and a stipend of $6,000 for their time on the project.
  - Faculty learning communities (FLC), which provide faculty from all disciplines and departments an ongoing opportunity to reflect on their practice. Each FLC is organized around a specific topic, meets biweekly through the semester, and is facilitated by one or a pair of faculty members.
  - Reboot, a series of intensive summer workshops on teaching with technology, organized and facilitated in collaboration with the institution's Center for Technology in Music Instruction.
  - Berklee Teachers on Teaching (BTOT), which is an annual two-day conference each January in Boston at which faculty share best practices. One distinguished faculty member from each division is recognized and awarded each year, including a faculty member from Valencia. This awardee receives a monetary stipend as well as a funded trip to Boston for the Valencia winner. A Valencia mini-BTOT session, comprising development sessions on curricular and pedagogical topics, as well as faculty meetings, occurs each January in Valencia as well.

The Office of Faculty Development also offers a variety of competitive grant opportunities to support faculty's creative and scholarly work. Programs include:
- Guilford Sound, Hearstudios, and Chalk Hill residencies, each of which supports a week's worth of focused, dedicated time for faculty to be immersed in their craft in an inspiring environment (Guilford, Vermont; Camden, Maine; and Sonoma, California, respectively). The residencies support composition, creative writing, research, rehearsal, recording, and mixing. Faculty recipients of the residencies receive room, travel, per diem, and, in the case of Guilford Sound and Hearstudios, the exclusive use of a recording studio for one week. The residencies are made possible through the vision and generosity of Dave Snyder and Sara Coffey of Guilford Sound; Jason Hearst B.M. '13 of Hearstudios; and the

Warnecke family of Chalk Hill.
- Newbury Comics Faculty Fellowship, a fellowship in support of Berklee's vision created by Mike and Laura Dreese. Open to all disciplines of study and genres of music, this fellowship focuses on the creative and innovative approaches of faculty to engage students and teach courses that prepare students for careers. Projects that seek to transcend traditional boundaries, take risks, and/or explore ideas in new ways are encouraged.
- The Berklee Faculty Development Grant, which provides funding of up to $2,000 to Berklee faculty members engaged in projects of professional development, including but not limited to scholarly research, private instrumental lessons, performances, and collaborations among faculty members.
- The Berklee Faculty Fellowship, which provides awards of up to $7,500 to Berklee faculty members to engage in specific creative endeavors that develop the academic and artistic career of the involved faculty member and that enhance Berklee's participation in the world of education and/or the music and performing arts industry. Projects may include but are not limited to research, performance, study, or composition.
- The Berklee Faculty Recording Grant, which provides studio access, Berklee-designated engineers, and assistant engineers to support faculty recording initiatives. While Valencia faculty are eligible for all of these grants, there is also a special Valencia Faculty Recording Grant open only to Valencia faculty.
- The Faculty Development Travel Grant, which offers up to $500 to support professional travel, administered through a monthly application cycle.
- The Faculty/Chair Private Lessons Program, which provides up to 10 hours of private instrumental or voice instruction from faculty and chairs to their faculty and chair colleagues.

Berklee's Office of Institutional Research and Assessment/Graduate Studies and the Office of Faculty Development have worked together to create new programming for faculty involved specifically in graduate teaching. Programming includes an orientation for all faculty teaching in the graduate program and special sessions for faculty teaching in the Valencia and low-residency programs.

Development for graduate faculty also includes a faculty exchange between Berklee's campuses in Boston and Valencia. Faculty, as appropriate, have the opportunity to work with students on both campuses, share best practices, and learn from each other.

In addition to the Berklee-organized faculty development opportunities, Berklee supports faculty members in the attainment of advanced degrees. Faculty are able to enroll in Berklee courses and programs without any charge. Faculty are encouraged to pursue advanced degrees from external institutions. Tuition costs for these are partially reimbursed.

**Instructional Technology**
Instructional technology and delivery systems serve to further Berklee's mission and vision.

At Berklee, all full-time faculty and many part-time faculty are assigned a MacBook Pro for their instructional use. Each campus also has additional laptops available for part-time faculty who do not have a dedicated institutional computer. Students are equipped with a similar computer.

Berklee provides continued professional training for faculty in the area of technology. The Center for Technology in Music Instruction (CTMI) is a faculty resource center dedicated to helping faculty integrate technology into their teaching and classroom curriculum. The academic technology team in Valencia expands this training to the Valencia campus.

**Faculty Evaluation**

Berklee has broad-based procedures in place to evaluate both full- and part-time faculty for retention and promotion.

The criteria for promotion and reappointment, as mentioned above in the discussion about faculty rank, include evaluation of faculty's professional education, teaching, and advising; research and creative work; other required duties; service to the institution; service to the profession; and professional development.

At Berklee, there are three methods of evaluation for faculty: self-evaluation, the faculty performance review, and student evaluations. Through self-evaluation, faculty examine their work as teachers, scholars, and creative artists. They also examine their service to the institution and to the profession. The faculty performance review, conducted by the faculty member's immediate supervisor—a department chair, program director, or dean—evaluates faculty according to these same criteria. All students evaluate their courses each semester, and these evaluations contribute both to curriculum and faculty evaluation. These evaluations help faculty members grow and help the institution to improve its effectiveness in student learning.

**Conclusion**

Berklee features an excellent faculty dedicated to the institutional mission and to student learning. Building a strong faculty throughout the institution, on both the Boston and Valencia campuses, recognizing them, and developing them is one of Berklee's true commitments.

**Berklee's Commitment to Comply with EHEA Standards**

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 4: Academic Staff:

- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Faculty breakdown per program has been clarified.
- Faculty development and support has been and continues to be strong, including an orientation and faculty training in EHEA standards.
- Faculty evaluation processes have been and continue to be strong.

**Criterion 4: Appendix**

- Appendix 4.1 Link to Faculty Information

**Criterion 5: Support Staff, Materials, and Services**
**Standard: The support staff, material resources, and services made available for the development of the degree program are appropriate in terms of the nature and modality of the degree, the number of enrolled students, and the competencies they are to acquire.**

Berklee ensures that all interactions with students and prospective students are characterized by integrity and with a focus on student learning and the student experience.

Berklee serves approximately 5,050 undergraduate students and 300 graduate students on its Boston campus and approximately 150 graduate students and 150 undergraduate study abroad students on its campus in Valencia. As well, Berklee services approximately 900 undergraduate students through Berklee Online. Berklee's student population is extremely diverse. Among the undergraduate student body at Berklee, 30 percent are international, representing 98 different countries. The largest international populations come from South Korea, China, Canada, Japan, and Mexico. Of the domestic students, the demographic composition is 53 percent Caucasian, 12 percent Hispanic, 8 percent African American, 5 percent Asian American, 5 percent two or more races, less than 1 percent Native American, and 16 percent unknown. Females make up 37 percent of the undergraduate student body; 63 percent are male. The graduate population is also diverse: 65 percent of the students are from the United States, and 41 other countries are represented, including India, China, Jordan, Mexico, Ecuador, South Africa, and South Korea. Fifty-two percent are male, and 48 percent are female.

(See appendix 3.4 for the Berklee College of Music 2016–2017 Factbook.)

Berklee has a strategic approach to all student support services, including enrollment management, enrollment marketing, and student engagement, and has implemented a leadership and organizational structure that supports the strategic integration of the student journey, including all functions related to student support, such as enrollment, preparation, development, and advising, from before the application to after graduation and careers.

The student enrollment and engagement area is led by the senior vice president of student enrollment and engagement, Betsy Newman. She oversees four integrated enrollment and engagement areas: enrollment marketing and management; student affairs, diversity and inclusion; student advising and success; and career services. Each area is led by a vice president or dean. Staff are aligned within these four areas. A student enrollment and engagement leadership council, consisting of the second layer of leadership in each area, is an integrated body that meets regularly to share strategy and updates. The focus of the work is on operational excellence with a goal of supporting institution-wide efforts to advance assessment, business process review, technology, systems, and data governance projects. The Valencia student support staff aligned with these specific areas work directly with the Valencia campus executive director and dean, and with the functional leader of each institutional area. For instance, the director of enrollment for the Valencia campus works both with the campus leadership and with the vice president for enrollment for Berklee. For a complete list of the staff on the Valencia campus, see valencia.berklee.edu/valencia-campus/about-us. This page helps direct students and candidates to the appropriate office.

**Enrollment**
Admission to Berklee is highly selective. The institution places a particular emphasis on maintaining selectivity while also emphasizing diversity and admitting the students necessary to support the academic and operational goals. The specific admissions requirements for each graduate program are discussion in criterion 1.

Even as Berklee has specialized enrollment criteria for each unique program, enrollment operations for the institution have a unified and strategic approach. Key to success is creating a centralized service model for

enrollment marketing, working with executive and academic leadership to create action plans and metrics for enrollment goals, and enhancing student financial services to inform planning and integration efforts. This strategy includes continuous improvement to:

- refine the interviewing and audition process;
- enhance and streamline the application;
- develop recruiting strategies for academically gifted students;
- expand efforts to recruit and enroll graduate students with disabilities;
- increase dormitory facilities so that all students who seek on-campus housing are able to attain it;
- develop a comprehensive approach to awarding need-based scholarships;
- expand efforts to increase the population of African American, Latino, Asian American, and Native American (ALANA) students;
- increase female enrollment; and
- improve the overall instrumental balance.

Annually, Berklee conducts more than 90 audition and interview sessions throughout the United States as well as around the world, including in Asia, Latin America, Europe, Africa, and the Middle East. Recruitment for all programs occurs during these sessions.

**Financial Aid**

The Office of Student Financial Services at Berklee oversees the administration of financial aid, scholarships, and student employment. This area is responsible for processing all U.S. federal and state funds available to students who complete the Free Application for Federal Student Aid (FAFSA) as well as all private student loans. Additionally, the office administers all institutional scholarships and grants for undergraduate and graduate students. The office makes it possible to streamline processes and leverage strengths while making sure that high-quality student service is maintained. The Valencia campus works closely with Boston staff to award and administer U.S. federal financial aid and institutional scholarships to qualified students.

**Academic Advising**

Berklee relies on a combination of professional staff advisors and faculty advisors to guide students.

At the graduate level, all students are assigned a faculty advisor who guides them through the program and who serves as the primary advisor for their culminating experience or thesis project. As well, all students have access to Berklee's Counseling and Advising Center, and to a variety of other support services including academic advising, international student advising, personal counseling, and services for students with disabilities. The Valencia director of student affairs manages this for the Valencia campus, working closely with a team of area psychologists as well as with a medical assistance team. Assistance for students with disabilities and general advice for managing life in Valencia is also offered. The academic affairs staff at the Valencia campus also offer support for students in registering for classes.

Berklee's student support program is enhanced by the Office of Retention and Student Success, which monitors and assists students in need of additional curricular support. A variety of tutoring programs, including English as a second language and core music tutoring, are offered to support students. Students also have access to personal counseling services.

**Health, Housing, and Other Student Services**
*Health*
Berklee has created an integrated health and wellness leadership team. The director of wellness services, with oversight from the associate dean of student health and wellness, is responsible for planning, implementing, and

evaluating health promotion strategies, policies, programs, and services that address the needs of all students. Programs include health insurance for students, workshops on nutrition, injury prevention, meditation, movement (including yoga and dance), and body awareness (e.g., Feldenkrais, Alexander technique). In Valencia, the director of student affairs coordinates these services in alignment with the appropriate leader in Boston. As well, Berklee partners with other area colleges in Boston to provide sports and recreational opportunities for students. In Valencia, Berklee partners with UPV, for similar services.

### *Housing*
Residential life is dedicated to fostering a community that promotes artistic and academic success as well as respect for oneself and others. Berklee maintains dormitories in Boston. In Valencia, all undergraduate students are required, and graduate students may opt, to live in the UPV Galileo Galilei student residence. Graduate students are also supported in their search for Valencia apartments. Additional support services help students in adjusting to life in a new city—opening bank accounts, securing internet and phone service, understanding public transportation, and so on.

### Career Strategy and Services
Berklee recognizes the importance of offering career education services for students and has a unified career strategy that supports students throughout the institution with advising, programming, networking and employer development.

The Berklee Career Center in Boston and the International Career Center in Valencia work in alignment to support students in attaining internships and jobs, and in developing their careers.

For graduate students in Valencia, the International Career Center offers substantial career programming and support. This programming begins during orientation with an introduction to services and is quickly followed with goal-setting sessions during students' first week on campus. The center also supports resumé and curriculum vitae development, internship and fellowship opportunities upon completion of the graduate program, and job placement support. During the spring semester, GS-503 Graduate Professional Development Seminar is a required course for all graduate programs and facilitates students' development of a career plan to be implemented upon graduation.

### Orientation and Communication with Students
All Berklee students, at the undergraduate and graduate levels, participate in a required orientation where they receive a comprehensive introduction to the institution. This includes an overview of a variety of academic and support services. Students learn about the institution's structure and departments as well as opportunities for advising and other support services. The orientation is filled with opportunities to interact with faculty, learn about programs and services, and connect with fellow students. Some elements of orientation are unified for all students, and some are unique for students depending on their program.

### Student Grievances and U.S. Title IX Compliance
Berklee endeavors to provide a living and learning environment in which students are able to meet their creative, artistic, and personal goals. By enrolling in the institution, students accept the responsibilities to become fully acquainted with regulations, comply with policies and authority, respect the rights and property of others, and recognize that individual actions also reflect upon the entire community. It is expected that students will read and follow the policies in the student handbook (see appendix 1.3 for a link to the student handbook.) Berklee has clear procedures for students who have a grievance in which they believe they have been dealt with unfairly, should be given special consideration in regards to a policy, or have a complaint about the behavior of an individual.

There are also detailed policies and procedures for students who believe they have experienced harassment. Berklee is committed to maintaining a working and learning environment that is safe, respectful, productive, and free from sexual harassment and any other unlawful discrimination. Any form of unlawful discrimination or harassment based on race, color, religion, gender, gender identity, national origin, age, disability, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law is strictly prohibited. Berklee, as well as state and federal laws, prohibits retaliation against any person who, in good faith, reports, assists in reporting, or participates in an investigation of possible discrimination or harassment. Any person who retaliates against such an individual will be subject to disciplinary procedures up to and including expulsion or termination of employment.

As mentioned in criterion 3, Berklee students evaluate each course each semester, and that feedback is used to improve the curriculum and pedagogy, and other issues that may surface. As well, Berklee administers regular student satisfaction surveys on the Valencia campus. Feedback here is used to improve campus services, offerings, and more.

**Recreational and Athletic Programs**
Berklee supports administratively and financially organized activities and clubs for students. There are currently more than 80 student clubs across Berklee's campuses in Boston and Valencia that nurture students' specific interest areas such as hobbies, community service, performance, academic affiliation, and affinity groups, among others. A few clubs are sports focused, including the Berklee Football League, Berklee Tennis Club, Berklee Ultimate Frisbee, and Pinnacle Martial Arts at Berklee. The activity of these groups is fluid, driven by student interest and demands.

Berklee has a student government association that provides feedback to the institution and leads activities. As well, the Valencia campus has a student advisory committee that meets regularly with campus leaders and has representation from each academic program. The purpose is to share information and also to provide a constructive place for feedback and for solving problems and concerns.

Berklee has formed a partnership with Emerson College in Boston to allow qualified students to compete in NCAA Division III Athletics. Berklee sponsors a variety of intramural and club sports, and sponsors Sunday Sports at Simmons College in Boston, an informal set of basketball and volleyball games that promote responsibility, good sportsmanship, and community building. Many Berklee students also participate in the marching band at Boston College. As mentioned above, in Valencia, Berklee partners with UPV to offer athletic services to students.

**Valencia Campus Activities**
The Student Affairs Office on the Valencia campus is extremely active, offering students a variety of programming to support and expand their education, with a special focus on cultural activities and strengthening understanding of diversity. Below are examples of some of the activities and programs offered during the spring 2017 semester.

- **Black History Month:** The Black Music Collective, a student club, led a panel and a final tribute concert that promoted insightful conversations on campus about race.
- **Big Freedia:** American performer Big Freedia completed a campus residency that included seminars, individual student sessions, and performances as well as a meeting with the United Nations Educational, Scientific, and Cultural Organization (UNESCO)'s Artist for Peace, Nasser Shamma.

- **Journaling Club:** This campus club provided a necessary space for students from all programs to relax, reflect on their academic and personal experiences, and generally use the time and space provided to practice self-care.
- **Shifting the Conversation Series:** These are biweekly programs offered to present and discuss important topics from different perspectives with the aim of providing critical thinking opportunities to students that enrich their learning and inspire them to become globally and socially responsible professionals. Program titles have included Towards Balance in Music, a look at gender inequalities within the music industry; Unmaking Whiteness, a student panel; The Psychology of Trauma, led by faculty member and counselor Maria Zarza; and the Palestinian-Israeli Joint Nonviolence Initiatives, led by Sheila Katz, a visiting professor from Berklee's campus in Boston.
- **SAAVE Valencia:** Student Allies in Anti-Violence Education, a student group, organized a series of programs for Sexual Assault Awareness Month that tapped into the consciousness of everyone on campus. The final showcase raised over 300 euros that were donated to a local association that works for the rights of women who have been victims of domestic violence.
- **Sociocultural Trips:** Trips organized to Granada, San Jose Caves, and the Valencian outskirts continue to be a highlight for all students who participate.
- **Other Student Clubs:** The Musical Theater Club organized a show called Broadway's Greatest Hits, and the Language Exchange, Yoga, Dance, Songwriting, and Video Games Clubs met weekly.

In spring 2017, over 3,000 dollars were granted to graduate students through the grant opportunities offered by the Office of Diversity and Inclusion. Some of the projects awarded grants include the following:
- A collaboration between three outstanding graduate students from the scoring for film, television, and video games; and global entertainment and music business programs and the Valencia Film Orchestra, who offered a sold-out concert and collaborated with the Fundación Valenciana para la Neurorehabilitación (FUVANE). Approximately 14,000 euros were raised to benefit a local association working to better the lives of children with cerebral palsy.
- Sofar Sounds Valencia: two global entertainment and music business graduate students launched the worldwide Sofar Sounds initiative in Valencia, hosting five concerts since the end of the fall 2016 semester.

### Conclusion

All students are provided comprehensive services that include advising, counseling, disability services, health and wellness options, student clubs, activities, and recreational offerings. Students learn about these opportunities starting during their orientation, and information is presented on Berklee's website. Student academic support services are readily available. Admissions processes and financial aid opportunities are led with integrity and clearly explained to current and potential students. Berklee is committed to recruiting, enrolling, and supporting all of its students, and to creating synergies, collaboration, and parity, always with a goal of enhancing the student experience and improving student learning.

### Berklee's Commitment to Comply with EHEA Standards

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 5: Support Staff, Materials, and Services:
- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Berklee has had and continues to have strong student support services.

**Criterion 6: Learning Results**

**Standard: The learning results achieved by graduates are consistent with the graduate profile and correspond to the Spanish Framework of Qualifications for Higher Education (MECES) level assigned to the degree.**

As mentioned, Berklee offers a curriculum that is outcomes based. Each academic program demonstrates coherence through its educational competencies, learning outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, instructional methodology, and more. The expectations for student achievement, independent learning, and skills in inquiry and critical judgment are graduated by degree. The undergraduate program—designed to give students a substantial and coherent introduction to the broad areas of human knowledge with a special focus on music, dance, or theater—provides education at a very high level. The graduate program elevates education beyond the baccalaureate level, providing true mastery of a specialized and complex field.

Graduate study takes students to a higher level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's creative industries and beyond. Regardless of the program of study, the master's degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments.

**Selective Admissions**

Berklee's foundational belief is that all admitted students are fully capable of realizing their artistic, academic, and professional goals. To that end, Berklee's admissions is very selective. The institution relies on a strength-based assessment process guided by two key questions:
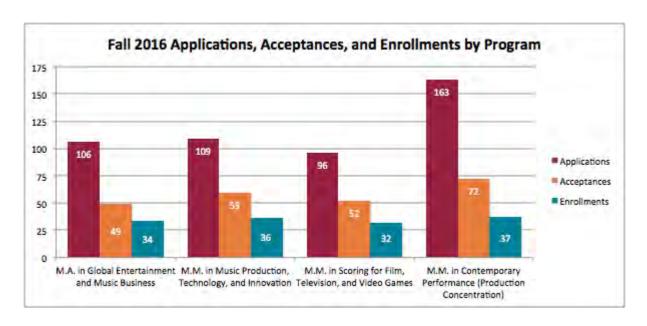
- Is the applicant ready for the challenges of the program to which he/she is applying?
- If so, what will this applicant bring to the institution that will enhance it?
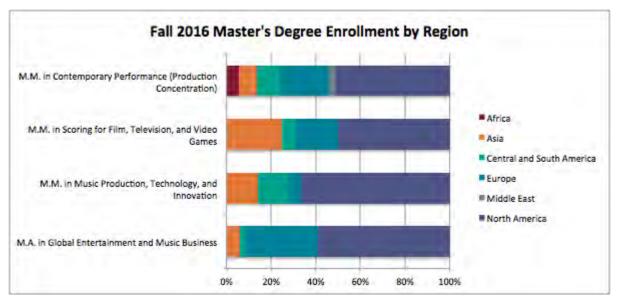
As mentioned above, for graduate students, the primary areas of assessment include:

- an academic review of undergraduate transcripts;
- evaluation of the statement of purpose and other written documents;
- assessment of student recommendations;
- an audition and/or portfolio assessment of artistic potential, as appropriate for specific programs; and
- an interview and assessment of readiness for the program.

Also as mentioned, there are additional criteria and assessments specified for each program.

This comprehensive approach to admission reflects the institution's commitment to enroll the students who are most likely to succeed. The admissions protocol identifies students with a diverse range of talents and aptitudes. As is evident from the tables below, due to this selective process, 49 percent of applicants to the graduate programs in Valencia are admitted. Identifying this diverse and selective group of candidates who meet the program profile is the first step in ensuring student success. The tables below also show the enrollment by geographic region.

**Fall 2016 Applications, Acceptances, and Enrollments by Program**

| Program | Applications | Acceptances | Enrollments |
|---|---|---|---|
| M.A. in Global Entertainment and Music Business | 106 | 49 | 34 |
| M.M. in Music Production, Technology, and Innovation | 109 | 59 | 36 |
| M.M. in Scoring for Film, Television, and Video Games | 96 | 52 | 32 |
| M.M. in Contemporary Performance (Production Concentration) | 163 | 72 | 37 |

**Fall 2016 Master's Degree Enrollment by Region**

Regions: Africa, Asia, Central and South America, Europe, Middle East, North America

Programs (top to bottom): M.M. in Contemporary Performance (Production Concentration); M.M. in Scoring for Film, Television, and Video Games; M.M. in Music Production, Technology, and Innovation; M.A. in Global Entertainment and Music Business

## Support for Admitted Students

As mentioned above, to support students once admitted, Berklee uses a multilayered academic advising system to help students achieve. The Office of Retention and Student Success works closely with academic chairs, program directors, faculty, and other key personnel to identify students with academic and other needs, and to connect students with appropriate campus resources. Berklee provides services for students with learning and other disabilities, which is about 5.5 percent of the overall student body. The institution also provides English as a second language instruction and English tutors for students whose English language skills need development. All students also have access to free tutoring in writing and in music theory.

Graduate students meet weekly with a faculty advisor who monitors their progress, supports and guides their culminating experience or thesis project, and helps to address learning issues and concerns as quickly as possible.

## Evaluating Student Learning

Students' learning is evaluated in terms of students' ability to achieve their program's learning outcomes and competencies. These assessments are multilayered, primarily course specific, and both formative and summative. Students are graded in each course using a 10.0 scale.

Academic standing, honors, and eligibility for a degree or diploma are determined by the quality of course work. To determine academic standing, Berklee uses a point system, each qualitative grade having an equivalent numerical value.

### Grading System for Graduate Students in Valencia

| Letter | Numerical Value | Grade Percentage Value |
|---|---|---|
| A (excellent) | 93–100 | 10.00 |
| A- | 90–92 | 9.20 |
| B+ | 87–89 | 8.90 |
| B (good) | 83–86 | 8.60 |
| B- | 80–82 | 8.20 |
| C+ | 77–79 | 7.90 |
| C (satisfactory) | 73–76 | 7.60 |
| C- | 70–72 | 7.20 |
| D (poor) | 60–69 | 6.90 |
| F (failing) | 0–59 | 0.00 |
| W | Withdrew | 0.00 |
| NA | Not averaged | 0.00 |
| P | Passed | 0.00 |
| I | Course requirements not complete | 0.00 |
| NG | No grade submitted as of indicated date | 0.00 |
| IF | Incomplete/Failure | 0.00 |

Students' progress in their program is determined by their grade point average (GPA). Quality points are computed by multiplying the course credit by the numerical value of a qualitative grade assigned. A GPA for any semester is obtained by dividing the total number of quality points earned in that semester by the total number of credits attempted and graded in that semester. The cumulative GPA (cumGPA) is obtained by dividing the total number of quality points earned in all semesters by the total number of all credits attempted and graded. For students who repeat courses, with the exception of ensembles and labs, the lower grade/credit is not calculated into the cumGPA. However, all courses and grades remain a part of the student's permanent record and continue to appear on transcripts.

**Satisfactory Academic Progress**

Students must maintain satisfactory academic progress (SAP) to continue in the program and be eligible for U.S. federal financial aid and Berklee scholarships. All students are required to meet or exceed the following three SAP standards each semester:

- A cumGPA of 7.60 for graduate students
- A cumulative credit completion percentage (cumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted
- Completion of graduation requirements within 150 percent of the published length of the program

Students who fail to meet or exceed any one of the SAP standards for the first time are placed on suspension warning. Students in suspension warning status are given one additional semester of enrollment and financial aid

eligibility to meet SAP standards. Failure to achieve SAP standards for a second time results in academic suspension from the institution and a loss of financial aid eligibility.

**Dean's List and Honor Roll**

Graduate students may earn honors' recognition if they meet the following requirements:

- Full-time students must earn at least 12 credits each in the fall and spring semesters, and at least six credits in the summer semester. Part-time students must earn at least six credits in each semester.
- Students must achieve a GPA of 9.60 (A) or above.
- No grade in the semester in question may be lower than 8.20 (B-), and no grades of Incomplete (I) or Withdrawal (W) are permitted.

The dean's list is calculated based on a deadline of all grades received by the end of the second week of classes in the following semester.
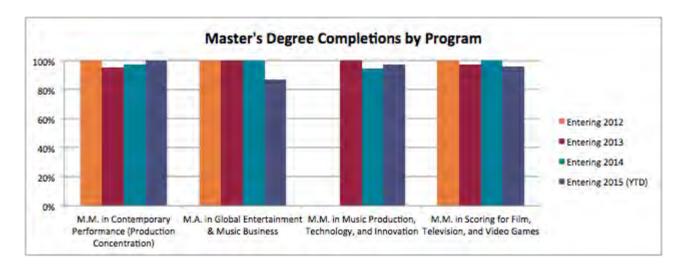
**Graduation Requirements for Graduate Students**

The Master of Music and Master of Arts programs at Berklee are designed to be completed in three semesters of full-time study, or one full academic year—fall, spring, and summer—with the exception of the Master of Arts in music therapy program, which is designed to be completed in five semesters of part-time study (and is offered on Berklee's campus in Boston). All students are expected to be in residence for the entire program (three semesters for full-time programs and five semesters for part-time programs). Furthermore, all candidates seeking to graduate must attain at least a 7.60 (C) GPA and must complete all course work, the culminating experience, and other graduation requirements.

**Culminating Experience Projects**

As mentioned above, all graduate programs require students to complete a culminating experience. This major project, begun in students' first semester and completed at the end of their final term, is considered students' final assessment. It is designed for students to complete a research, artistic, or practical project that makes an original contribution to the field of study. These are formal projects that demonstrate students' success and the achievement of learning. The requirements are discussed in detail in criterion 1.
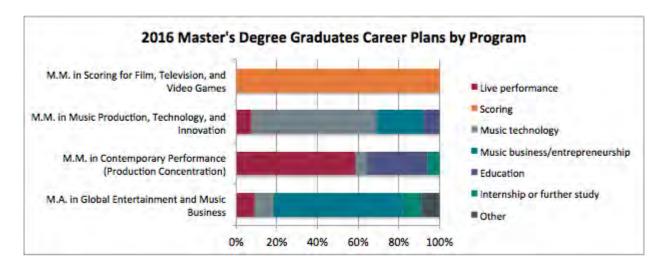
**Graduation Rate**

The graduate programs have experienced a high graduation rate. As the table below shows, more than 97 percent of students who begin the programs in Valencia complete them, graduating on schedule. This strong graduation rate confirms student success in learning.

**Career Placement**

Berklee's mission is to educate students for careers in music. The career focus is fundamental to the Berklee education. The International Career Center in Valencia provides support for all students and offers a cocurricular program that begins during orientation, as well as a curricular GS-503 Graduate Professional Development Seminar that is a required course for all graduate programs.

Information from exit and alumni surveys shows that a majority of recent Valencia graduates expect to work in their field of study and that 90 percent of alumni are working in music-related occupations. Over 80 percent of recent Valencia graduates report that their studies helped them advance in their careers.



**2016 Master's Degree Graduates Career Plans by Program**

**Conclusion**

In Berklee's graduate programs, students achieve learning results that are consistent with the graduate profile and that demonstrate that they are performing at a level appropriate to the degree. As well, student success reveals that programs are helping Berklee achieve its mission to educate students for careers in music.

**Berklee's Commitment to Comply with EHEA Standards**

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 6: Learning Results:

- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Berklee has had and continues to have a strong emphasis on student success and student learning.

**Criterion 7: Satisfaction and Performance Indicators**
**Standard: The results of the indicators of the education program are congruent with the program's design and management, and the resources made available for the degree program, and they satisfy the social demands of the program's environment.**

As mentioned throughout this report, revisions to the academic programs at Berklee are appropriate and result from a process of academic review and an adherence to a quality assurance system. Berklee educates students for work and study in a contemporary, vibrant, and growing field: music and entertainment. The industry and discipline is ever changing and ever growing, adapting to new technologies, new cultural and social issues, and new trends and dynamics. It is essential that Berklee respond to these innovations and adapt accordingly so that graduates of Berklee programs are not only able to compete, but to lead. Criterion 3 describes Berklee's quality assurance process in great detail and explains the strategies Berklee employs to remain responsive to the environment and to meet student learning needs while fostering their success and satisfaction.

**Satisfaction**
Satisfaction of students, graduates, and professors is monitored nearly continuously, as mentioned in criterion 3 and elsewhere. Students evaluate every course they take to monitor their satisfaction and sense of their own learning. These results are used to revise curriculum and pedagogy, as necessary, and to help faculty improve their teaching. As well, as mentioned throughout this report, Valencia students regularly complete program and campus-wide satisfaction reports. Results of these reports are used to make improvements. Students are also surveyed right before graduation to identify their future plans and to determine satisfaction. Alumni are surveyed to monitor their success and attain additional information about their satisfaction. Faculty and staff are surveyed regarding their satisfaction and experience with Berklee, and results of these surveys are used to make revisions in Berklee practices. The International Career Center surveys employers who post job openings and internships to evaluate their satisfaction. See appendices 7.1 and 7.2 for the 2015-2016 International Career Center Report and the 2015 Faculty/Staff Opinion Survey: Valencia Campus Divisional Report.

Surveys show high levels of satisfaction from students, alumni, faculty, and employers; Berklee is very responsive to concerns and recommendations for improvement, and is committed to continuous improvement.

**Labor Insertion Indicators/Professional Context**
As mentioned in this report, Berklee's International Career Center works with students throughout their studies in Valencia. Berklee continuously monitors the labor market, maintaining contacts with key industry employers and ensuring that the institution is up to date in its preparation of students.
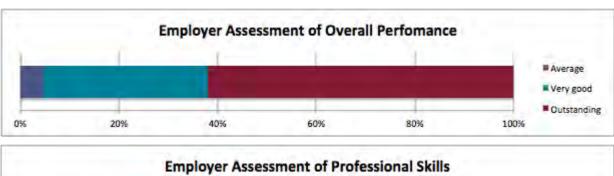
Berklee faculty and students participate in major industry conferences, often as leaders. Students and faculty in the Master of Arts in Global Entertainment and Music Business program organize a TEDx conference in Valencia that is becoming a place of innovation and excitement for the industry; students and faculty also participate in the Future Music Forum and Sónar Music Festival in Barcelona; Midem in Cannes; the Great Escape in Brighton; and the International Music Summit in Ibiza, among others.
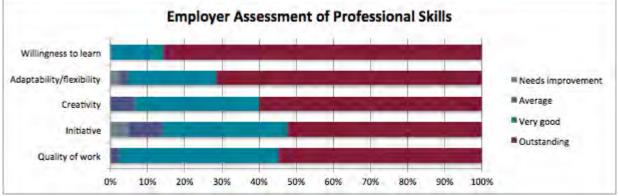
Students in the Master of Music in Scoring for Film, Television, and Video Games program compose an original score to be recorded at a major London studio by a 50-piece professional orchestra. As well, they have the opportunity to participate in other professional conferences including Soundtrack Cologne in Cologne; the World Soundtrack Awards and Film Fest in Ghent; the Film Music Festival in Krakow; and Fimucité in Tenerife, among others.
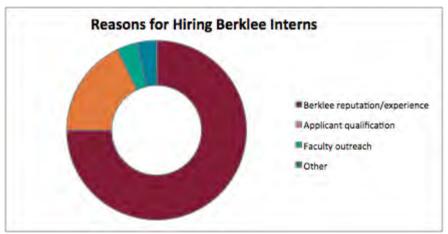
Students and faculty in the Master of Music in Music Technology, Production, and Innovation program have the opportunity to participate in Musikmesse in Frankfurt; Sónar in Barcelona; the Audio Engineering Society International Convention in alternating European cities; and the International Music Summit in Ibiza.

Students and faculty in the Master of Music in Contemporary Performance (Production Concentration) perform widely throughout the city of Valencia, and have many performance opportunities in other Spanish cities, including Madrid, where they frequently represent Berklee. As well, they have opportunities to participate in various industry events, which vary from year to year. Past examples include the Umbria Jazz Festival in Perugia; the International Writers Camp in Haarlem; Igraj Se Z Mano in Ljubljana; Festival de les Arts in Valencia; Sónar in Barcelona; the 12 Points Festival in alternating European cities; Musikmesse in Frankfurt; and the Great Escape in Brighton.

All students also have the opportunity to complete an optional internship after they complete their studies to gain additional labor experience. Employers are surveyed to assess the skills and performance of student interns, as well as to understand the factors that influence hiring decisions. These assessments are overwhelmingly positive, as the overall performance rating below shows. Interns are also rated well on their professional skills. Berklee's reputation with employers is strong. Seventy-five percent of employers report that their hiring decision was influenced by Berklee's reputation or by their previous experience with Berklee.



**Berklee's Commitment to Comply with EHEA Standards**

As stated in Berklee's Allegations Report, the following adjustments or clarifications show Berklee's commitment to satisfy the requirements of Criterion 7: Satisfaction and Performance Indicators:

- Berklee has been accredited, since 1973, by NEASC, an authority that has standards similar to EHEA requirements.
- Berklee has had and continues to have a strong emphasis on satisfaction of students, faculty, staff, alumni, and employers.
- Berklee has had and continues to make information about satisfaction publicly available on the web.

**Criterion 7: Appendix**
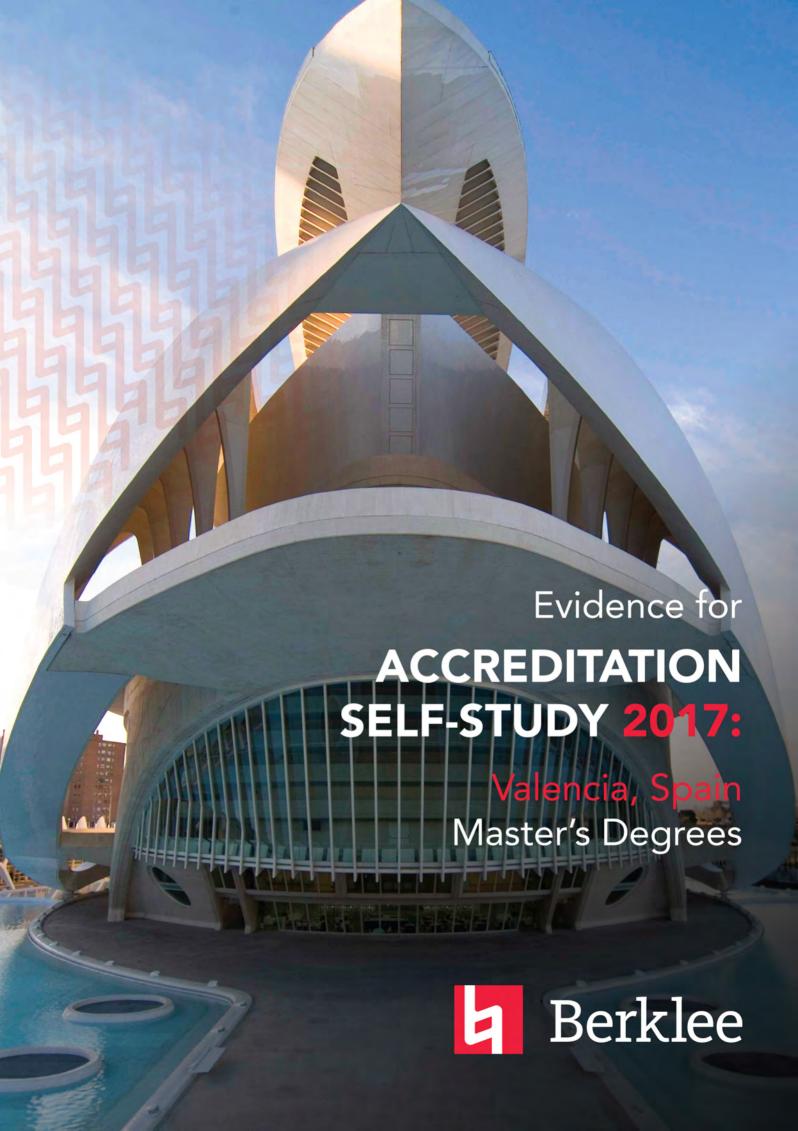
- Appendix 7.1 2015–2016 International Career Center Report
- Appendix 7.2 2015 Faculty/Staff Opinion Survey: Valencia Campus Divisional Report

**Conclusion**

As this report makes clear, Berklee is committed to educational quality and to student learning and success. The college's decision to launch a campus in Valencia, Spain, in 2012, has expanded Berklee's reach, and spread education in contemporary music performance, composition, technology, and business beyond the United States. The campus is well incorporated into institutional processes and procedures, and also benefits from its affiliation with the Universitat Politècnica de València.

Berklee is committed to its vision for 2025: "Berklee will transform arts education and enhance the power of the arts to better our world."

Through the incomparable energy, talent, and diversity of our multicultural students, faculty, and staff, and the unparalleled depth and breadth of our curricula and programs, we believe that Berklee will continue to be an incubator for creativity and innovation, musical and artistic discovery, and entrepreneurial spirit. The institution offers students unique opportunities to experience and realize their passion for music, and to nurture their abilities to excel in successful careers in the performing arts.

Evidence for

# ACCREDITATION
# SELF-STUDY 2017:

## Valencia, Spain
## Master's Degrees

Berklee

**Evidence for Accreditation Self-Study 2017**

**Table of Contents**

# Introduction Appendix

# Berklee Valencia Organizational Structure
*as of March 30, 2017*

**Key**

— Direct report

- - - Functional report

| Direct Report to Boston |
| Boston Correspondent |

**Dean, Institutional Research and Assessment/ Graduate Studies**
Camille Colatosti

**Executive Director, Valencia Campus**
Maria Martinez Iturriaga

**Administrative Assistant**
Hyun Lee

**Senior Director of Operations**
Jorge Rostoll

**Assistant Dean of Academic Affairs**
Enric Alberich

**Director of Enrollment**
Pilar Vicente

**PD, CP**
Casey Driessen

**PD, GEMB**
Emilien Moyon

**PD, SFTVG**
Lucio Godoy

**PD, MPTI**
Pablo Munguia

**Director, AT**
Liz Teutsch

**Librarian**
Alex Cuadrado

**Director of Student Affairs**
Clara Barbera

**Human Resources Sr. Manager**
Irene Sanhermelando

**Operations Manager**
Salva Raposo

**Financial Manager**
Nerea Enguidanos

**ICC Manager**
Stine Glismand

**Communic-ations Manager**
Amanda Tornel

**Admissions and Scholarship Manager**
Ana Calvillo

**Enrollment Technology Manager**
Sarah Tyner

**Asst. Director of Marketing**
Bud Lake

**Production Senior Manager**
John Gibbe

**Chief Engineer**
Chris Wainwright

**Academic and IT Manager**
Pierluigi Baberis

**Marketing Manager**
Katie Owens

**ICC Senior Coordinator**
Max Wright

**Admissions Coordinator**
Mina Chulkova

**Video Editor/ Camera Operator**
Hugo Maldonado

**Production Supervisor**
Carlos Ballester

**Production Supervisor**
Lucas Martin

**Staff Engineer**
Drew Cappotto

**Senior Engineer**
Pablo Schuller

**Senior Coordinator, IT & Campus Services**
Victor Rodriguez

**Academic Affairs and Registrar Coordinator**
Raquel Lujan

**Student Affairs Coordinator**
Marisol Arcis

## Direct Reports to Boston

| Valencia Staff | Boston Supervisor |
| --- | --- |
| Executive Director, Valencia Campus | President, Berklee |
| Senior Director of Operations | Chief Financial Officer/SVP for Finance and Administration |
| Director of Student Affairs | VP for Student Affairs, Diversity, and Inclusion61 |
| Marketing Manager | Associate Director of Communications |

## Faculty

All master's faculty report to their respective Program Director. Undergraduate faculty report to the Assistant Dean of Academic Affairs.

Founded in 1885

# NEW ENGLAND ASSOCIATION OF SCHOOLS & COLLEGES, INC.
## COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

March 19, 2015

TO WHOM IT MAY CONCERN:

This is to certify that Berklee College of Music is accredited by the New England Association of Schools and Colleges through its Commission on Institutions of Higher Education and has been continuously since 1973. This accreditation encompasses the following programs on the Boston campus, online and at the campus in Valencia, Spain.

Master of Arts (MA)
Master of Music (MM)

Questions about the accreditation status of Berklee College of Music should be directed to the offices of the Commission on Institutions of Higher Education.

Barbara Brittingham
President of the Commission

BB/srh

3 BURLINGTON WOODS DRIVE, SUITE 100, BURLINGTON, MA 01803-4514 | TOLL FREE 1-855-886-3272 | TEL: 781-425-7785 | FAX: 781-425-1001
http://cihe.neasc.org

Founded in 1885

# NEW ENGLAND ASSOCIATION OF SCHOOLS & COLLEGES, INC.
## COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

June 15, 2016

TO WHOM IT MAY CONCERN:

This is to certify that Berklee College of Music is accredited by the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges and has been continuously since 1973. The merger between Berklee College of Music and The Boston Conservatory has been approved by NEASC.

This accreditation encompasses the following degree programs:

Bachelor of Music

Bachelor of Professional Studies

Bachelor of Fine Arts in Theater and/or Dance

Master of Arts

Master of Music

Master of Fine Arts in Musical Theater and/or Dance

and the following non-degree graduate programs:

Graduate Certificate in Music and Autism

Graduate Performance Diploma

Graduate Diploma in Music Education

Professional Studies Certificate in Performance

and the following undergraduate non-degree programs:

Performance Diploma

Jazz Composition Diploma

Composition Diploma

Music Production and Engineering Diploma

Electronic Production and Design Diploma

3 BURLINGTON WOODS DRIVE, SUITE 100, BURLINGTON, MA 01803-4514 I TOLL FREE 1-855-886-3272 I TEL: 781-425-7785 I FAX: 781-425-1001
http://cihe.neasc.org

# NEW ENGLAND ASSOCIATION OF SCHOOLS & COLLEGES, INC.
## COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

Film Scoring Diploma

Songwriting Diploma

Professional Music Diploma

Contemporary Writing and Production Diploma

Music Business and Management Diploma

Music and English Intensive Certificate program

Questions about the accreditation status of Berklee College of Music should be directed to the offices of the Commission on Institutions of Higher Education.

Patricia O'Brien, SND
Senior Vice President of the Commission

POB/srh

# Criterion 1 Appendix

Berklee

**Berklee**

# Graduate Admissions Checklist

*Updated August 2016*

## Admissions Process

Your application to Berklee graduate programs will not be evaluated until the following is complete:

### 1. Submit the Online Application
Submit your completed online graduate application.

### 2. Pay the Application Fee of $150 (non-refundable)
In order to complete the online application, you must pay the $150 application fee (credit or debit card). If you are a Berklee alumnus contact your admissions office to waive the fee.

### 3. Submit Your Supporting Materials
Submit your supporting materials. See below for instructions to submit, and pages 2-4 for more details.

## How to Submit Your Supporting Materials
You will be prompted to upload your supporting materials to a cloud file service called Box. All supporting materials should be uploaded in PDF format when possible, with the exception of your official transcripts which should be sent to us by mail, or from a third-party evaluator if you completed your studies outside the U.S. and Canada.

| Materials to Upload to Box | Materials to Send by Mail to Your Campus |
|---|---|
| - Statement of purpose | - Official transcripts or course by course evaluation |
| - Résumé/curriculum vitae | |
| - Letter of recommendation | |
| - Copy of English exam scores (only if required) | |
| - Program-specific supporting material | |
| - Unofficial transcripts or course by course evaluation | |
| - Copy of undergraduate diploma | |

## Admissions Contact Information

**Boston Campus Graduate Programs**

Send transcripts to the Boston campus for these programs:

- Contemporary Performance (Global Jazz Concentration)
- Music Therapy

**Valencia Campus Graduate Programs**

Send transcripts to the Valencia campus for these programs:

- Contemporary Performance (Production Concentration)
- Global Entertainment and Music Business
- Music Production, Technology, and Innovation
- Scoring for Film, Television and Video Games

**Boston Office of Graduate Admissions**

Berklee College of Music

Office of Graduate Admissions

1140 Boylston Street

Boston, MA 02215

**Valencia Office of Graduate Admissions**

Berklee College of Music, Office of Graduate Admissions

Palau de les Arts Reina Sofía - Anexo Sur

Avenida Profesor Lopez Piñero,1

46013 Valencia, Spain

**CHECK THE APPLICATION DEADLINES:** berklee.edu/admissions/graduate/deadlines

**Berklee**

**Graduate Admissions Checklist**

## Required Supporting Materials

☐ **Statement of purpose**

This is your chance to tell us all about you, your musical journey, and why you would like to pursue a master's degree program at Berklee College of Music (must be in English between 400-500 words).

☐ **Résumé/curriculum vitae**

Include your personal details, educational, and work experience in English.

☐ **One letter of recommendation**

Your recommendation should come from someone you have worked or collaborated with who can convey your musical strengths and skills. The letter must be written in or translated to English.

☐ **Undergraduate diploma**

In addition to your official transcripts, applicants must scan and upload a copy of their bachelor's diploma.

☐ **English exam**

Applicants for whom English is a second language must submit the results of one of the following standardized tests. If you completed your undergraduate studies at an English-speaking university this requirement may be waived. Click to see a PDF on specific English requirements.

| Contemporary Performance Graduate Program Applicants | All Other Graduate Program Applicants |
| --- | --- |
| • TOEFL: iBT (internet-based): 80; computer-based: 213; paper-based: 550<br>• IELTS: 6.5<br>• Cambridge English: First or Business Vantage | • TOEFL: iBT (internet-based): 100; computer-based: 250; paper-based: 600<br>• IELTS: 7.5<br>• Cambridge English: Advanced or Business Higher |

☐ **Official transcripts**

We need the official transcripts from your undergraduate bachelor's degree. Do not submit transcripts for additional degrees or high school. Applicants need to successfully complete their bachelor's degree in order to start the master's degree program and must submit official transcripts before the start of the program. Read the instructions on the next page on how to submit your transcripts, based on what country you completed your degree.

**Attended University in the U.S. or Canada**

Transcript instructions for applicants who attended university in the U.S. or Canada.

| Undergraduate Degree is Not Complete | Undergraduate Degree is Complete |
| --- | --- |
| 1. If you are in the final year of your undergraduate degree, upload a copy to Box of your unofficial transcripts for initial review.<br>2. Upon degree completion, send your official transcripts to the campus by mail. | Send your official transcripts by mail to the Boston campus for Boston based programs, and to the Valencia campus for Valencia based programs. |

*See the next page if you attended university outside the U.S. or Canada.*

**CHECK THE APPLICATION DEADLINES:** berklee.edu/admissions/graduate/deadlines

**Attended University Outside the U.S. or Canada**

Transcript instructions for applicants who attended university outside the U.S. or Canada. Read the frequently asked questions about credential evaluation.

| Undergraduate Degree is Not Complete | Undergraduate Degree is Complete |
|---|---|
| If you have not yet finished your degree, you must submit an evaluation report of your coursework completed so far. Upload a copy to Box of the electronic copy you get, and ensure an official copy is sent by mail to the campus your program is based.<br><br>Request a course by course evaluation report from a third-party credential evaluation service, such as Educational Credential Evaluators. If you are admitted, you will be required to submit a copy of your diploma from your college/university before enrolling at Berklee. | Transcripts from institutions outside the U.S. or Canada must be evaluated by an approved third-party credential evaluation service, such as Educational Credential Evaluators.<br><br>Request a course by course evaluation and send the evaluation report to the campus where your program is based. |

☐ **Program-Specific Supporting Materials**

In addition to the previously mentioned supporting materials, each applicant must submit program specific materials. See each program for a description of the specific materials required.

<span style="color:red">**Master of Music in Music Production, Technology, and Innovation - Valencia Campus**</span>

1. Describe one to three projects you would like to execute as your culminating experience (thesis) project. These projects are an opportunity to explore something that doesn't exist or hasn't been done before. They could be original music incorporating video or innovative technology, a hyper-instrument or controller you would like to invent, a personal live-performance system, the development of your artistic voice, an App or virtual musical environment you would like to design, or something not described here. Each description should be one paragraph long, as specific as possible, and include how each project will foster your academic, artistic, musical, and professional growth.

2. Additionally, a portfolio with one to three recorded examples of recent work should be submitted in the highest quality audio possible, along with a detailed explanation of your specific role in the work. If written scores or other documentation are available, please submit these as well.

3. *Optional*: In addition to the above requirements, the following materials may also be submitted for consideration:

   • A link to your personal website or Facebook artist page that conveys a sense of your artistry.
   • One-page artist biography, not in first person. Note that this is different from the Statement of Purpose and Resume.

<span style="color:red">**Master of Music in Scoring for Film, Television, and Video Games - Valencia Campus**</span>

Submit three video files of original compositions that you have written for picture. Also submit the corresponding scores. Each file should not exceed two minutes. If you have not had the opportunity to score a film or video project, you may extract clips from existing films and television shows via a number of available applications, import them to your music sequencing program, and create original compositions for the purposes of this application.

**CHECK THE APPLICATION DEADLINES:** berklee.edu/admissions/graduate/deadlines

## Master of Music in Contemporary Performance (Production Concentration) - Valencia Campus

Contemporary performance (production concentration) applicants must submit a portfolio with the following content. The portfolio should be organized in one or two document(s) with all the links and sections clearly labeled, PDF format preferred.

1. Provide links to three recent performances that demonstrate and showcase the diversity of your playing, motivation to experiment, and musicianship. These can include solo performances or performances with a small ensemble or band where you are clearly featured. At least one link should be a video. Write a short description of your role in each performance.

2. Describe one to three potential projects that interest you as possible ideas for your culminating experience (thesis) project. These could be a musical performance idea, a recording project, artistic research, or other initiative that you would like to pursue while at Berklee. Each description should be one paragraph long, as specific as possible, and include how each project will foster your academic, artistic, musical, and professional growth.

3. *Optional*: In addition to the above requirements, the following materials may also be submitted for consideration:
   • A link to your personal website or Facebook artist page that conveys a sense of your artistry.
   • One-page artist biography, not in first person. Note that this is different from the Statement of Purpose and Resume.

## Master of Music in Contemporary Performance (Global Jazz Concentration) - Boston Campus

Applicants must submit the following:

1. Select two of the four following tunes from this webpage and record an original melody and perform an improvised solo on both tracks.
   • Blues in the Basement
   • Beautiful Love
   • All the Things You Are
   • Inner Urge
2. Make a recording of Wayne Shorter's Footprints in a 6/8 groove.
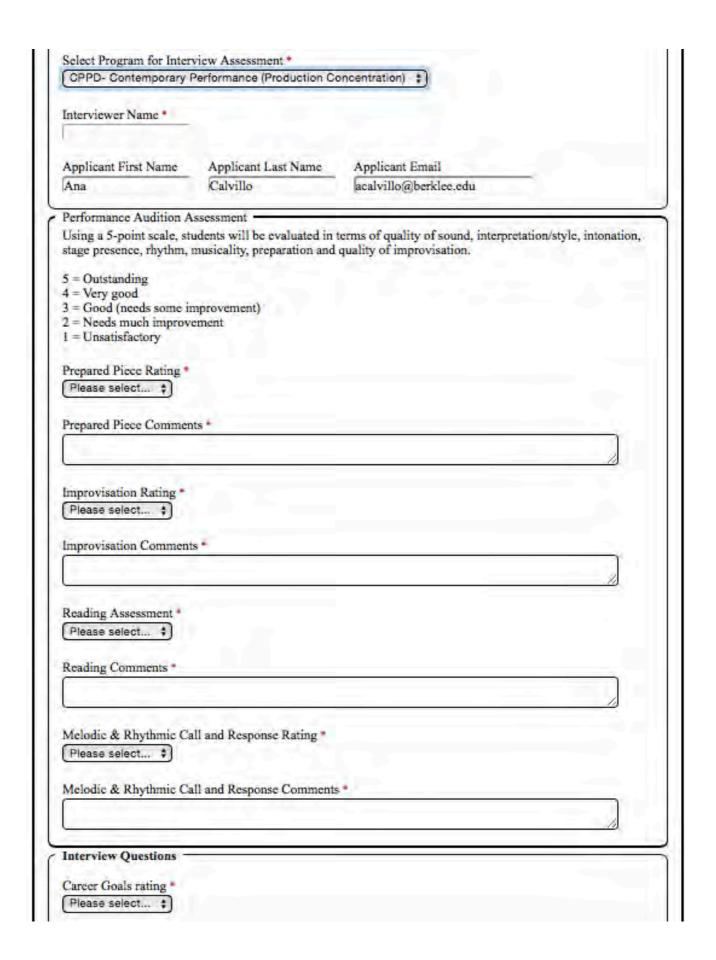
## Master of Arts in Global Entertainment and Music Business - Valencia Campus

Applicants must answer the following questions, either by providing a link to a short video no more than three minutes long, or in a written document of approximately 500-750 words.
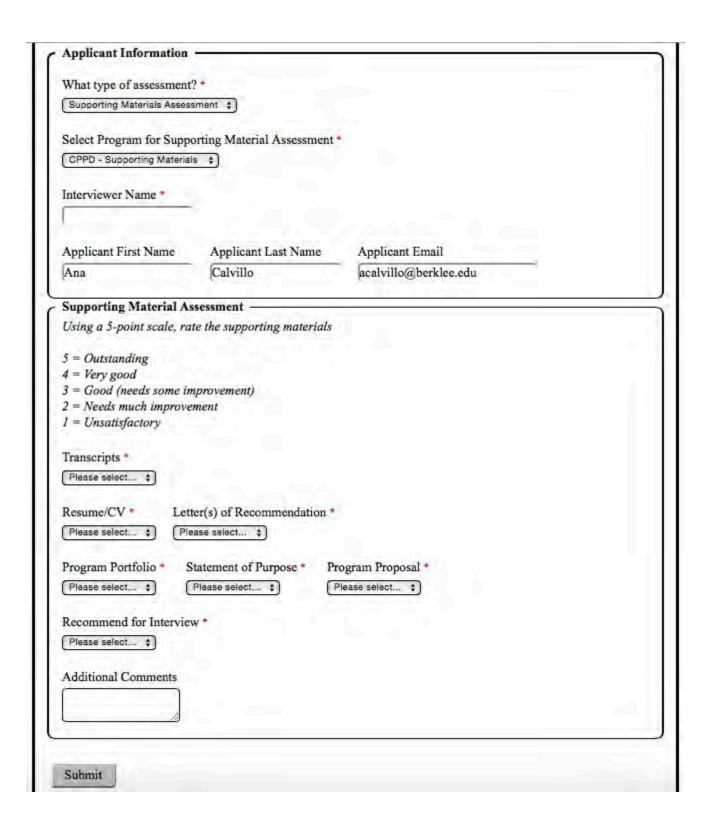
1. Provide a brief analysis of the current state of the music and entertainment industry and identify professional opportunities that interest you.

2. Describe one to three potential projects that interest you as possible ideas for your culminating experience (thesis) project. These could be research projects, entrepreneurial projects, or other initiatives that you would like to pursue while at Berklee. Each description should be as specific as possible, and include how each project will foster your academic, artistic, and professional growth.
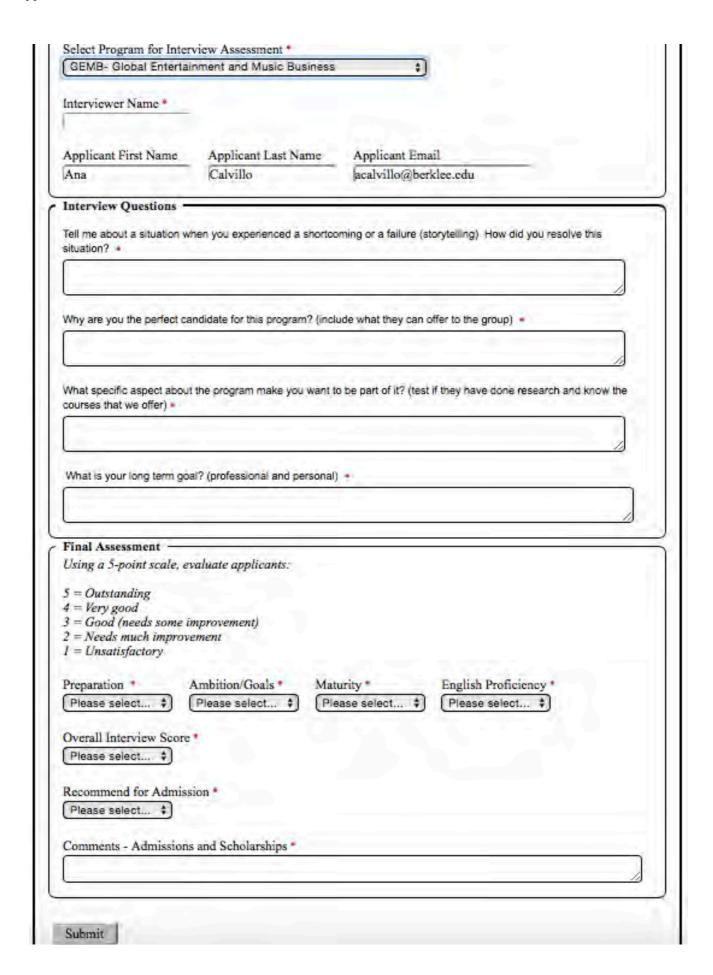
## Master of Arts in Music Therapy - Boston Campus
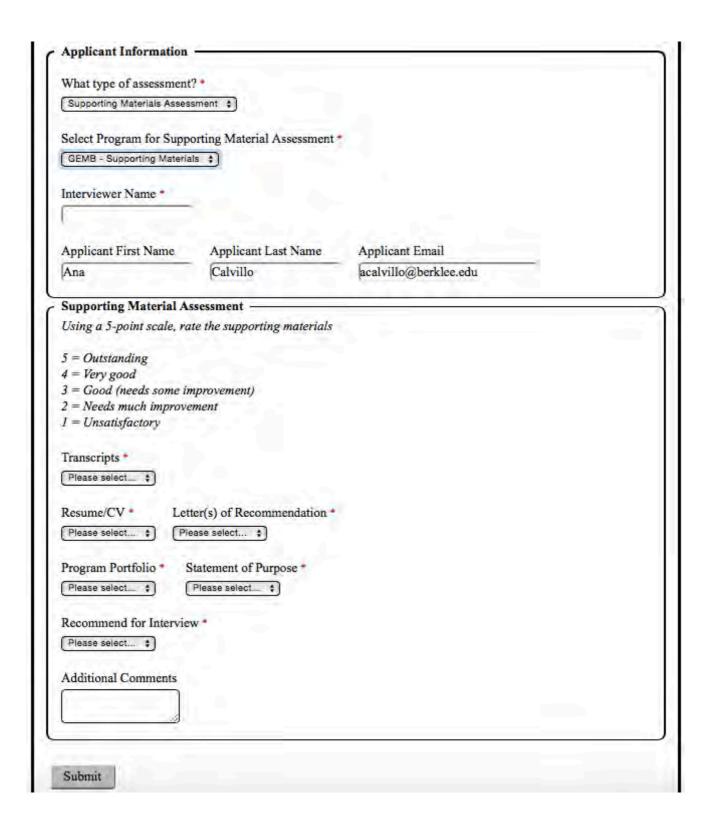
Your statement of purpose should outline your experience and interest in the program as well as discuss your philosophical approach to music therapy (for this program, your statement of purpose may be up to 750 words).

**CHECK THE APPLICATION DEADLINES:** berklee.edu/admissions/graduate/deadlines

Select Program for Interview Assessment *

[ CPPD- Contemporary Performance (Production Concentration)  ⬍ ]

Interviewer Name *

[                                    ]

| Applicant First Name | Applicant Last Name | Applicant Email |
|---|---|---|
| Ana | Calvillo | acalvillo@berklee.edu |

**Performance Audition Assessment**

Using a 5-point scale, students will be evaluated in terms of quality of sound, interpretation/style, intonation, stage presence, rhythm, musicality, preparation and quality of improvisation.

5 = Outstanding
4 = Very good
3 = Good (needs some improvement)
2 = Needs much improvement
1 = Unsatisfactory

Prepared Piece Rating *
[ Please select...  ⬍ ]

Prepared Piece Comments *
[                                    ]

Improvisation Rating *
[ Please select...  ⬍ ]

Improvisation Comments *
[                                    ]

Reading Assessment *
[ Please select...  ⬍ ]

Reading Comments *
[                                    ]

Melodic & Rhythmic Call and Response Rating *
[ Please select...  ⬍ ]

Melodic & Rhythmic Call and Response Comments *
[                                    ]

**Interview Questions**

Career Goals rating *
[ Please select...  ⬍ ]

**Interview Questions**

Career Goals rating *

[ Please select... ↕ ]

Career Goals Comments *

[                                                                          ]

Motivation Rating *

[ Please select... ↕ ]

Motivation Comments *

[                                                                          ]

Contributions rating *

[ Please select... ↕ ]

Contributions Comments *

[                                                                          ]

**Final Assessment**

*Using a 5-point scale, evaluate applicants:*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Technical Ability *          English Proficiency *

[ Please select... ↕ ]     [ Please select... ↕ ]

Overall Interview Score *

[ Please select... ↕ ]

Recommend for Admission *

[ Please select... ↕ ]

Comments - Admissions and Scholarships *

[                                                                          ]

Recommendations for Berklee Online Courses
☐ Contemporary Harmony
☐ Notation Reading
☐ Other

[ Submit ]

Appendix 1.1.04 CPPD Rubric Part 3

**Applicant Information**

What type of assessment? *
[ Supporting Materials Assessment ↕ ]

Select Program for Supporting Material Assessment *
[ CPPD - Supporting Materials ↕ ]

Interviewer Name *
[                              ]

Applicant First Name          Applicant Last Name          Applicant Email
Ana                           Calvillo                     acalvillo@berklee.edu

**Supporting Material Assessment**

*Using a 5-point scale, rate the supporting materials*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Transcripts *
[ Please select... ↕ ]

Resume/CV *          Letter(s) of Recommendation *
[ Please select... ↕ ]    [ Please select... ↕ ]

Program Portfolio *    Statement of Purpose *    Program Proposal *
[ Please select... ↕ ]    [ Please select... ↕ ]    [ Please select... ↕ ]

Recommend for Interview *
[ Please select... ↕ ]

Additional Comments
[                              ]

Submit

Select Program for Interview Assessment *

GEMB- Global Entertainment and Music Business ⊕

Interviewer Name *

| Applicant First Name | Applicant Last Name | Applicant Email |
|---|---|---|
| Ana | Calvillo | acalvillo@berklee.edu |

**Interview Questions**

Tell me about a situation when you experienced a shortcoming or a failure (storytelling)  How did you resolve this situation? •

Why are you the perfect candidate for this program? (include what they can offer to the group) •

What specific aspect about the program make you want to be part of it? (test if they have done research and know the courses that we offer) •

What is your long term goal? (professional and personal) •

**Final Assessment**

*Using a 5-point scale, evaluate applicants:*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

| Preparation * | Ambition/Goals * | Maturity * | English Proficiency * |
|---|---|---|---|
| Please select... ⊕ | Please select... ⊕ | Please select... ⊕ | Please select... ⊕ |

Overall Interview Score *

Please select... ⊕

Recommend for Admission *

Please select... ⊕

Comments - Admissions and Scholarships *

Submit

Appendix 1.1.06 GEMB Rubric 2

**Applicant Information**

What type of assessment? *
[ Supporting Materials Assessment ⬍ ]

Select Program for Supporting Material Assessment *
[ GEMB - Supporting Materials ⬍ ]

Interviewer Name *
[                    ]

Applicant First Name          Applicant Last Name          Applicant Email
Ana                           Calvillo                     acalvillo@berklee.edu

**Supporting Material Assessment**

*Using a 5-point scale, rate the supporting materials*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Transcripts *
[ Please select... ⬍ ]

Resume/CV *              Letter(s) of Recommendation *
[ Please select... ⬍ ]   [ Please select... ⬍ ]

Program Portfolio *      Statement of Purpose *
[ Please select... ⬍ ]   [ Please select... ⬍ ]

Recommend for Interview *
[ Please select... ⬍ ]

Additional Comments
[                    ]

[ Submit ]

Appendix 1.1.07 SFTV Rubric 1

Select Program for Interview Assessment *

SFTV- Scoring for Film, Television, and Video Games        ▲▼

Interviewer Name *

| Applicant First Name | Applicant Last Name | Applicant Email |
| Ana | Calvillo | acalvillo@berklee.edu |

**Interview Questions**

Proficiency with DAWS (Pro Tools, Digital Performer, Logic) *

General knowledge of the orchestra (instrumentation/orchestration skills) *

Reading Music - degree of skill *

Experience writing for film/video games, visual media *

Instrument(s) *

Musical Training (classical, jazz, others - include degree held) *

Knowledge of notation software *

**Final Assessment**

*Using a 5-point scale, evaluate applicants:*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

| Technical Ability * | Ambition/Goals * | Maturity * | English Proficiency * |
| Please select... ▲▼ | Please select... ▲▼ | Please select... ▲▼ | Please select... ▲▼ |

Overall Interview Score *

Please select... ▲▼

Recommend for Admission *

Please select... ▲▼

Comments - Admissions and Scholarships *

Submit

## Applicant Information

What type of assessment? *

[ Supporting Materials Assessment ⬍ ]

Select Program for Supporting Material Assessment *

[ SFTV – Supporting Materials ⬍ ]

Interviewer Name *

[ ]

| Applicant First Name | Applicant Last Name | Applicant Email |
|---|---|---|
| Ana | Calvillo | acalvillo@berklee.edu |

## Supporting Material Assessment

*Using a 5-point scale, rate the supporting materials*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Transcripts *

[ Please select... ⬍ ]

| Resume/CV * | Letter(s) of Recommendation * |
|---|---|
| [ Please select... ⬍ ] | [ Please select... ⬍ ] |

| Program Portfolio * | Statement of Purpose * |
|---|---|
| [ Please select... ⬍ ] | [ Please select... ⬍ ] |

Recommend for Interview *

[ Please select... ⬍ ]

Additional Comments

[ ]

Submit

Select Program for Interview Assessment *

MPTI– Music Production, Technology, and Innovation

Interviewer Name *

| Applicant First Name | Applicant Last Name | Applicant Email |
|---|---|---|
| Ana | Calvillo | acalvillo@berklee.edu |

**Interview Questions**

Share with me your career goals- where would you like to be in 5-10 years? *

What career and personal challenges have you faced and how have you overcome those challenges? *

What role do you see the Berklee Masters program playing in helping you achieve your career goals? *

Describe your ability to work in a collaborative environment, both as a leader and as a team member? *

What is your musical background? *

What is your relationship with technology in general and music technology in specific? *

What do you consider to be your most outstanding accomplishment so far? *

In what ways do you see yourself contributing to the Berklee Valencia campus and community? *

**Final Assessment**

*Using a 5-point scale, evaluate applicants:*

Appendix 1.1.10 MPTI Part 2

**Final Assessment**

*Using a 5-point scale, evaluate applicants:*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Technical Ability *          Ambition/Goals *          Maturity *          English Proficiency *
[ Please select... ▴ ]    [ Please select... ▴ ]    [ Please select... ▴ ]    [ Please select... ▴ ]

Overall Interview Score *
[ Please select... ▴ ]

Recommend for Admission *
[ Please select... ▴ ]

Comments - Admissions and Scholarships *

[                                                                    ]

[ Submit ]

Need assistance with this form?

**Applicant Information**

What type of assessment? *

[ Supporting Materials Assessment  ⬍ ]

Select Program for Supporting Material Assessment *

[ MPTI – Supporting Materials   ⬍ ]

Interviewer Name *

[                                ]

Applicant First Name          Applicant Last Name          Applicant Email

Ana                           Calvillo                     acalvillo@berklee.edu

**Supporting Material Assessment**

*Using a 5-point scale, rate the supporting materials*

*5 = Outstanding*
*4 = Very good*
*3 = Good (needs some improvement)*
*2 = Needs much improvement*
*1 = Unsatisfactory*

Discography/Credits *     Transcripts *

[ Please select...  ⬍ ]    [ Please select...  ⬍ ]

Resume/CV *          Letter(s) of Recommendation *

[ Please select...  ⬍ ]    [ Please select...  ⬍ ]

Program Portfolio *     Statement of Purpose *     Program Proposal *

[ Please select...  ⬍ ]    [ Please select...  ⬍ ]     [ Please select...  ⬍ ]

Recommend for Interview *

[ Please select...  ⬍ ]

Additional Comments

[                    ]

[ Submit ]

Appendix 1.2 Research Instruction Samples

1.2.01 Library Research Workshop Schedule



## LIBRARY RESEARCH WORKSHOP SCHEDULES:

- Library Resources: October 21$^{st}$, January 27$^{th}$
- Chicago Style: February 17$^{th}$ (whole campus), May 23$^{rd}$(CP program), March 13$^{th}$ (SFTV Program I), March 6$^{th}$ (SFTV Program II)
- Citing and Referencing: February 17$^{th}$.
- Library Electronic Resources: May 19$^{th}$
- Academic Writing (for the whole campus): March 24$^{th}$
- Effective Presentations: Public Speaking Skills: June 23$^{rd}$
- Artistic Research: February 8$^{th}$
- Advance Search Techniques: January 20$^{th}$

# BERKLEE ONLINE RESOURCES WORKSHOP

1. **LIBRARY CATALOG (acuadrado/AlexAuditorio7611)**
   **1.** My account, explain **renew and my list**
   2. Explain searching features.
      a. Search Acoustic as Subject, only eBooks, in Valencia Campus
      b. Explain left column for narrow down
      c. Explain **my list** and **On hold**

2. **LEAD SHEET SEARCH**

3. **A-Z LIST OF DATABASES**
   - Explain a little bit of all of them
   - Do the Music Index Activity

   **MUSIC INDEX ACTIVITY**
   1. GO TO MI
   2. BRIEF EXPLANATION OF THE ADVANCE SEARCH BOXES
   3. SEARCH WITH SMARTEXT SEARCHING "David Bowie is an important musician and composer"------ Too many results
   4. ADD: AND+FILM-----Not too many results
   5. ADD: OR+MOVIE-----I want Full text
   6. LIMIT: CLICK LINKED FULL TEXT------I want recent publications
   7. LIMIT: PUBLICTATION DATE FROM 2000-----Too many
   8. LIMIT: TRADE PUBLICATIONS------I want Billboard
   9. LIMIT: BILLBOARD-----CHECK RESULTS
   10. How do I know a summary?=Check small icon on the right side
   11. OK, CLIK ON "MUSIC & SHOWBIZ"
       a. Quick description of the record

b. Show articles at the bottom of the page
c. Translate it into French (good tool when unknown languages)
d. Explain all features (in the first icon "Add to folder" explain why and everybody creates an account
   - explain sign in (cuadradoalex/auditorio)
e. Click "Find similar results"

**4. EBOOKS**
   - Explain quickly all websites
   - Do the EBOOK ACTIVITY

## EBOOK ACTIVITY

1. GO TO EBOOKS ON EBSCOHOST
   a. Explain to download you need your acount
   b. Then, you need a reader "Adobe Digital Editions" (if it's for and iPad you need "Bluefire Reader app")
2. SEARCH: PERFORMANCE AND ANXIETY---choose "The Alexander Technique for Musicians"
3. QUICK LOOK TO THE RECORD
   a. Highlight
      i. Subjects
      ii. Most relevant pages from this eBook
      iii. Table of contents
4. OPEN THE EPUB FULL TEXT TO SEE THE BOOK
   a. Show Dictionary
   b. DOWNLOAD---Explain check out limits; Adobe Digital Editions software; highlight Holds are possible

5. **JOURNALS & MAGAZINES LIST**
   - Just mention resources briefly
   - Go to "Film Score Monthly" explain why it's full text and explain if is not run INTERLIBRARY LOAN REQUEST.

6. **SCORES ONLINE**
   - Explain briefly resources
   - Show Axis 360. Instructions:
     1. You need to click on "login" when you get into the 360 site.
     2. you need to pick books/scores that offer "epub format"
     3. make sure you click on "epub" icon to make it active. BY default the "Axis 360" format is selected, and it won't work on a Mac (and some PCs).
     4. click on "check out"
        a. if you had not clicked on "log in" earlier then your choice of "epub" format will revert back to "360" format.
        b. then click on "epub" again and click on "checkout again"
     5. then you should finally see a "download" link, so a copy of the book can be downloaded on our computer.
     6. at this point you need to download Adobe Digital editions, and then be able to open up the ebook.

   - Do the CLASSICAL SCORES LIBRARY 1 ACTIVITY

### CSL1 ACTIVITY
1. GO TO CSL1
2. Show the advance search and go back
3. Click 21st Century
4. Click "More" in "Composers"

     a. Scroll down to "Part, Arvo"

     b. Sort by "Newest First"

     c. Open "These words"-----Explain everything

        i. Highlight "Related items"

        ii. Highlight "Annotations"

## 7. STREAMING AUDIO

- Just quickly explain
- Do the NAXOS MUSIC JAZZ LIBRARY ACTIVITY

## NMJL ACTIVITY

1. GO TO NMJLA
2. QUICKLY EXPLAIN SEARCH TABS
3. SEARCH "PERICO SAMBEAT"-----SELECT FRIENDSHIP

     a. Play some tracks

     b. Highlight "Booklet" tool, useful for research purposes.

## 8. DICTIONARIES AND ENCYCLOPEDIAS

- Quickly explain all resources
- DO GROVE ONLNE ACTIVITY

## GROVE ACTIVITY

1. GO TO GROVE
2. SEARCH: "Eclectic guitar"

     a. Show article content----highlight BIBLIOGRAPHY

     b. HIGHLIGHT "Cite tool"

## FINDING RESOURCES:

- Worldcat: https://www.worldcat.org/
  - It´s a meta library catalog that connects more than 10,000 libraries worldwide.
  - Available in different languages
  - So many resources not only books: CDs, scores, videos, audiobooks, documents, photos, digital versions of rare items….
  - You can find article citations with links to their full text.
  - To check out materials or view/download items you have to get an active offline membership.
  - Useful to see latest editions and where to find an item you need in a nearby library.
  - Use the ¨Advance Search to get better results.
  - Typical questions can be solved through Worldcat:
    - Is there a newer edition of a book I need?
    - Is the soundtrack I´m looking for published?
    - Where can I find and item I need in my country? (good for interlibrary loans)
    - How do I cite this item I have? (DANGER! sometimes not updated with latest editions of the academic styles)
    - How can I similar items to the one I have? (use "Subjects" and "Similar item" features)
- Libguides: http://community.libguides.com/
  - It's a compilation of guides and resources made by librarians worldwide.
  - Typical questions can be solved through Worldcat:
    - How do I find information about….?
- Libraries "Ask a librarian…." feature:
  - Library of Congress: http://www.loc.gov/rr/askalib/
  - British Library: http://www.bl.uk/reshelp/inrrooms/stp/refteam/refteam/refcontacts.html
  - Check for local libraries…

## MUSIC JOBS

- Musicalchairs: https://www.musicalchairs.info/
  - Also good for competitions/prizes, courses and instrument sales
  - Too focus in Classical Music
  - You can search by institution and job type (composers, arrangers, lecturers, teachers…)
- Musicmatch: http://www.media-match.com/uk/music/jobsboard.php
  - Focus in UK
  - It includes positions in business, management, sales, marketing, technical, studio, tour managers, sound engenieers, promoter, songwriting, social media, teachers, etc…

- Prospects: https://www.prospects.ac.uk/graduate-jobs


## FUNDING AND GRANTS

- Help Musicians UK: https://www.helpmusicians.org.uk/
    - o It's a charity for professional musicians
- Boston Univeristy Libraries guide:
  http://library.bu.edu/c.php?g=525797&p=3595034


## WORKING IN THE UK IF YOU ARE NOT FROM UK
- University of Edinburgh Careers Service:
  http://www.ed.ac.uk/careers/international-students/working-after-your-studies


## WORKING ABROAD ADVICE

- Prospects Working Abroad: https://www.prospects.ac.uk/jobs-and-work-experience/working-abroad


## ARTISTIC RESEARCH

- Electronic publications (good to keep updates):
    - o Journal for Artistic Research (JAR) http://www.jar-online.net/
    - o Music + Practice http://www.musicandpractice.org/
    - o Music Performance Research MPR http://mpr-online.net/
- European Artistic Research Network: http://www.artresearch.eu/
- European Platform for Artistic Research in Music, 2017 conference at the Royal Conservatoire in Antwerp (April 20-22) "Staging Research: from the laboratory to the stage and back again" http://www.aec-music.eu/events/european-platform-for-artistic-research-in-music-eparm-2017
- Find Artistic Doctorates in US:
  https://www.gradschools.com/doctorate/performing-arts/music
- National Association of Schools of Music (NASM) https://nasm.arts-accredit.org/

# LIBRARY RESEARCH GROUP

**Description**

The main goal of this group is to help students through the culminating experience process. A series of activities will be run to assist the student from the initial steps of the process to the final defense of their projects. Moreover, this group wants to work as an intermediary between students and supervisors to detect students' needs and provide assistant with those needs. Berklee Valencia Library is sensitive to the growing interest in art-based research methods and BVRSG wants to contribute to promote the academic music-based research as an important aspect for a master level student learning process.

**Activities**

- Providing assistance to students about specifics issues related to their Culminating Experience projects including among others:
    - Berklee resources for your research area, from print collections to online journals and databases,
    - Academic writing.
    - Defending your project.
    - Project formatting.
    - Citation and referencing.
    - Scholarship and grants writing.
    - Identify, gather and evaluate information.
    - Studying a PhD.
- Conducting relevant training activities and workshops.
- Along with Berklee Boston archivist, collecting students' projects for the Berklee Boston archive.
- Providing a forum for student´s enquiries about their thesis projects.

**Members:**

- Alex Cuadrado (Coordinator): Berklee Valencia Librarian.
- Catalina Millán:  Liberal Arts & Modern Languages Professor (Spanish, English) and official translator.
- Dr. María Zarza: Professor of Psychology of learning, General Psychology and Health and Wellness. Expert Consultant on drug abuse treatment for the United Nations Office on Drugs and Crime (Vienna, Austria). Counselor at Berklee Valencia.
- Enrcih Alberich: Senior manager of Academic Affairs, Berklee Valencia

# PRINCIPLES OF MUSIC RESEARCH CLASS (GS-510-001)

1. The Research Process

-Course Description
-Researcher's Role Vs. Reader's Role
-The Research Process steps
-Research Problem, Research Purpose, Research Questions, Justification

2. Online Resources

-Primary/Secondary/Tertiary sources
-Online Resources: Library Catalog; Musical Periodical Indexes; EBooks; Dictionaries and Encyclopedias; General Periodical Indexes; Magazines and newspapers; Scores online; Dissertations and Thesis; Streaming Audio; Other Useful resources
-Open Access Research Movement
-Inter Library Loan (ILL)

3. Printed Resources

-Printed vs. Online resources
-Shelves classification: Reference materials, Thematic Catalogs, National Bibliographies, Discographies, Thesaurus
-Other resources
-Music scores editions: Facsimile, Urtex/Scholarly edition, Performing/interpretive editions
-Music scores formats: Full score, parts, miniature, lead sheet, vocal, chorus, closed, conductor/condensed, piano-conductor scores

4. Turabian Style (Citing and Paper Formatting)

-Academic Styles.
-Chicago/Turabian Style:  Citing and referencing/Paper formatting

5. Funding your research

-What do grants pay for?
-Where to find grants?
-Non-Grant sources of funding.

6. Advance Search Techniques

-Search strategy
-Keywords/Subject Headings/Thesaurus
-Search Engines; Meta-search engines; Subject Directories
-Advance Boolean Operators
-Invisible web

7. Academic Writing

8. Music Research Methodologies

-Documentary Research.
-Quantitative Research (Survey, Music Codification, Experiments).
-Qualitative Research (Observation, Interview, Biographical research, Discussion/Focus groups).
-Mixed Methods.

9. Studying a PhD!

-Main characteristics, naming, duration, the viva, coursework elements, admission procedures
-Institutions
-Supervisors
-Artistic Research Doctorates
-Funding and fees
-Useful tips

10. Evaluating resources.

-Online vs. printed evaluation
-CRAAP test: Currency, Relevance, Authority, Accuracy and Purpose
-Additional Criteria

11. Communicating results: presenting your project to an audience

12. Music Business Research

13. Ethics of research

## ADDITIONAL WORKSHOPS

- All topics of Principles of Music Research can be single workshops at a more basic level
- Chicago style adapted to every single program
- Know your library resources
- Using Berklee electronic resources
- Reference Software Management Use: Mendeley
- How to publish your articles or books? scholarly publishing
- Microsoft Office: Word for your CE. Advance settings
- Keeping up with topics of your interest
- Analytical workshops: data management, statistics.
- Creating posters for conferences and presentations
- Preparing a postdoc

## INDIVIDUAL ASSESSMENT

The library offers office hours to host one-on-one meetings with students. That service is open to all Berklee Valencia Community at any time during the academic year.

## FELLOWSHIP PROGRAM COLLABORATION

I collaborate with some of the activities related to the Fellowship Program, with topics such as Artistic Research, Artistic Doctorate and Online Resources.

Appendix 1.3 and 1.4

Appendix 1.3:
Link to Study Policy Handbook PDF:

https://www.berklee.edu/policy-handbook-students

Appendix 1.4:
Link to Graduate Bulletin PDF:

https://www.berklee.edu/graduate-studies/graduate-bulletin

**Culminating Experience (Thesis) Project Samples**

| [MM-MTI] Alexander Arnold | |
|---|---|
| Project Title | The Performance and Creation of Flex Sleeves: A Study and Execution of Wearable Technology |
| Project Link | https://archives.berklee.edu/alexander-arnold-aarnold/aarnold-ce-submission |
| Project Abstract | This project utilizes motion-tracking sensors for the vocalist to control vocal effects through gestures. It includes the development and prototyping of a new type of MIDI controller that uses electromyography to sense electrical activity in the muscles. Combining these two technologies resulted in the creation of a live electronic vocal controller. |
| Project Category | Music Technology (MIDI Gesture Detection) |
| Project Type | A prototype based on MyoBand, EMG, Xbee (Arduino Based), and Max/MSP Programming; Live Performance |

| [MA-GEMB] Megan Himel | |
|---|---|
| Project Title | Crowdfunding and the Music-Making Paradigm: A Case on Pledge Music |
| Project Link | https://archives.berklee.edu/megan-himel-mhimel/mhimel-ce-submission |
| Project Abstract | This is a case study on Pledge Music, designed for an undergraduate or master's class in music business. It explores business models, especially in the realm of blue ocean strategies using value proposition and revenue streams. It is ideal for considering ethical and transparent business practices. It introduces students to business development tools such as SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis, while helping them understand institutional logic. |
| Project Category | Music Business (Industry Case Study) |
| Project Type | Paper; Presentation |

| [MM-MTI] Misty Jones | |
|---|---|
| Project Title | Technology in Live Performance: Redefining the Role of the MIDI Controller |
| Project Link | https://archives.berklee.edu/misty-jones-mjones7/mjones7-ce-submission |
| Project Abstract | This project involves researching the history of MIDI controllers, as well as building an instrument from four controller devices. The new instrument demonstrates how to use technology in a new and innovative way. |
| Project Category | Music Technology (MIDI Controller) |
| Project Type | Paper; Live Performance |

| [MM-SFTV] David Faleris | |
|---|---|
| Project Title | Establishing a Modern Day Sports Hero: A Film Soundtrack & Score Analysis of Rudy (1993) |
| Project Link | https://archives.berklee.edu/david-faleris-dfaleris1/dfaleris1-ce-submission |
| Project Abstract | This analysis of Jerry Goldsmith's score to David Anspaugh's film, *Rudy* (1993), provides additional insight into the essential elements of establishing a modern day sports hero. The construction and implementation of Goldsmith's thematic material evokes an immediate emotional reaction from the audience, drawing on tried and tested aural building blocks to prompt and guide us alongside the motion picture. After learning more of the potentially powerful impact of a sports drama and its music, I hope to elicit a similar emotional response through an original two-minute orchestral composition, "Til the Echoes Ring Again." This work, written and recorded in 2014, will be used by Boston College Athletics, in promotion for and during the university's athletic events. |
| Project Category | Musical Analysis (Film Soundtrack) |
| Project Type | Original Composition; Score and Audio; Soundtrack (requires Adobe Reader 9 or higher) |

| [MM-CP] Aditya Srinivasan (MT) | |
|---|---|
| Project Title | Several Miles to Ramanujam |
| Project Link | https://archives.berklee.edu/aditya-srinivasan-maruthuvakudi-thiagarajan-athiagarajan/athiagarajan-ce-submission |
| Project Abstract | The primary objective of the study is to develop a syllabus and material for Indian rhythmic ideas to be taught as a structured course to students at music universities. This study incorporates notation of not just the mathematical and structural ideas, but also the poetry of Indian rhythm, which has never been done to a high level of detail. This project lays the foundation for future research into how Indian rhythmic ideas can be transcribed into standardized notation without compromising their integrity, which has far reaching implications into not just musical dissemination but also in technological music identification and many other areas. To this day, Indian classical music remains a largely unwritten form of music, where true learning can take place only by traveling to India and dedicating many years to rigorous practice of the art. There are, however, many musicians from other musical traditions who seek to understand various aspects of Indian classical music to incorporate into their own music, who are unable to undergo such dedicated learning of the art. This project aims to bridge that gap. |
| Project Category | Music Education (New Course Development) |
| Project Type | Recordings; Syllabus; Reflective Paper; and Proposal for Future Work |

| [MM-CP] Ricardo Curto | |
|---|---|
| Project Title | ElectroJazz |
| Project Link | https://archives.berklee.edu/ricardo-curto-garc%C3%ADa-rcurtogarcia/rcurtogarcia-ce-submission |
| Project Abstract | This project introduces the genre "ElectroJazz" by analyzing its components from the author's original ElectroJazz EP (Extended Play) recording. The recording demonstrates a mix of musical and production elements from jazz and electronic music traditions. It also suggests how to compose and perform such music effectively in order to minimize some of the possible mistakes musicians may make. |
| Project Category | Musical Analysis (Niche Genre) |
| Project Type | Composition; EP Recording; Presentation; and Paper |

# Criterion 3 Appendix

3.1.1 UPV Report GEMB

Report approved on  XXXX by XXXXXXX

calidad UPV

# MANAGEMENT REPORT

## 2015-16 [right margin: UPV Quality]

## Master of Arts – Global Entertainment and Music Business

## Berklee College of Music, Valencia Campus

Objective.

> The objective of the present document is to:
>
> - Present a quantitative and qualitative analysis of the functions and results of the degree program
> - Re-establish degree program goals, in response to the principal indicators
> - Indicate changes made to the program to improve student learning and analyze the results of those changes
> - Define objectives and actions to improve the program

Academic director of the degree: Emilien Moyon, PhD, Program Director, MA-GEMB

Members of the Academic Committee of the Degree:

| Name | Type | Category | Position |
|------|------|----------|----------|
|  | PDI/PAS |  | Chair/secretary/member, etc. |
| Emilien Moyon | PDI | Professor | Program director, Full-time |
| Sam Arvidsson | PDI | Professor | Faculty, Part-time |
| Graham Ball | PDI | Professor | Faculty, Part-time |
| Allen Bargfrede | PDI | Professor | Faculty, Part-time |
| Ben Cantil | PDI | Professor | Faculty, Full-time |
| Benjamin Costantini | PDI | Professor | Faculty, Part-time |
| Ferran Coto | PDI | Professor | Faculty, Part-time |
| Alejandro Cuadrado | PAS | Librarian | Librarian, Full-time |
| Peter Dyson | PDI | Professor | Faculty, Part-time |
| Timothy Ferrone | PDI | Professor | Faculty, Part-time |
| Jon Forsyth | PDI | Professor | Faculty, Part-time |
| Stine Glismand | PAS | Administrator | Manager, International Career Center, Full-time |
| Nacho Marco | PDI | Professor | Faculty, Part-time |
| Lucas Martín | PDI | Professor | Faculty, Full-time |
| Neeltje Mooring | PDI | Professor | Faculty, Part-time |
| Alf Oloffson | PDI | Professor | Faculty, Part-time |
| Alexandre Perrin | PDI | Professor | Faculty, Full-time |
| Nevena Vujosevic | PDI | Professor | Faculty, Part-time |

1. Analysis of the function and results of the degree

1.1. Quantitative indicators of the degree management system

**Level 1. Activity indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|----------|-----------|--------------|------------------------------|
| Teaching activity | Weighted teaching activity indicator | n/a | 80% |

| | | | |
|---|---|---|---|
| | Doctorate PDI rate | n/a | 13% |
| | Full-time PDI rate | n/a | 25% |
| Research activity | Weighted research activity indicator | n/a | 20% |
| Demand | Enrollment rate | n/a | 77.5% |
| | Supply and demand rate | n/a | 270% |

**Level 2. Results indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching | Graduation rate | n/a | 87.1% |
| | Attainment rate | n/a | 98% |
| | Dropout rate | n/a | 12.9% |
| | Efficiency rate | n/a | 106% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | n/a | 97% |
| Employability | Number of enrolled students who have done internships at a company | n/a | 0 |
| | Percentage of graduate students who have done internships in companies | n/a | 7.4% |

**Level 3. Satisfaction indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | n/a | 96% |
| Students | Average satisfaction of the students with the management of the degree | n/a | 60% |
| | Average satisfaction of the students with the teaching provided in the degree | n/a | 60% |
| Graduates | Average satisfaction of graduates with the education received | n/a | 75% |

1.2 Analysis of the quantitative results of the degree

The results of each of the indicators for the degree defined in the System of Quality Management of Official Degrees of UPV [Universidad Politecnica de Valencia] are analyzed below

Level 1. Activity indicators of the degree

1. Teaching activity:

> The Academic Committee of the Degree sees the results as favorable as Berklee College of Music is a teaching institution, rather than a research institution. The work of the faculty is concentrated on teaching. Faculty meet together regularly to discuss teaching, pedagogy, student success and satisfaction. These discussions enable faculty to focus on students who are struggling and to strengthen teaching, as well as to make improvements in the curriculum as necessary. That 80% of faculty time is devoted to teaching is very positive for the institution and for the students.

2. Research activity:

> Berklee is a teaching college rather than a research institution. That said, all of Berklee faculty are engaged in research or other professional and creative work. This is important to their being up-to-date in their profession. Many Berklee faculty in the MA-GEMB program work on music industry events and festivals, or are practicing music business professionals. This research and professional work means that they are able to offer students the latest insights to the industry. Faculty are evaluated each year based on their teaching, professional/research work, and college service. Faculty in the MA-GEMB department are engaged in research vital to the future of the music industry, including research that is shared at professional conferences and in professional journals.

3. Demand:

The demand for the MA-GEMB is very good, with a supply-demand rate of 270% and an enrollment rate of 77.5%. In 2015-16, the program had 108 applications. Of those, 31 students enrolled for the 40 student spots. Note that the number of students that the program is able to accommodate has changed from the 20 stated in the Confirmed Report. There are now 40 possible seats. This change is appropriate as the program's capacity has expanded, due to increased physical space and increases in the number of faculty. This number of students provides for a more vigorous and diverse cohort. The demand for the program is strong and is expected to continue to grow, as the program itself becomes more established.

Level 2. Indicators of the results of the degree.

1. Teaching:

The graduation rate is 87.1%. Four of the 31 students who began the program withdrew from the degree without finishing. The degree attainment rate is very high—98%. Most students were able to earn the credits they attempted. The efficiency rate is 106%. This rate is not because students are repeating failed courses. Students are allowed to enroll in courses above those required for the degree. This provides an opportunity for students to explore an area of interest.

2. Internationalization:

This category does not apply to Berklee as the institution is an international school. Berklee's internationalization is very high: 97% of students are from countries other than Spain. Students in the MA-GEMB come from Belgium, Canada, China, Columbia, France, Hong Kong, India, Jordan, Korea, Oman, the United States, and Spain.

3. Employability:

Employability has been achieved at a high level. Berklee has a strong focus on preparing students for careers. The International Career Center at the Berklee campus in Valencia is dedicated to providing students expert guidance, cutting-edge resources, and professional development experiences. Students work with advisors to build a career plan. They engage in meetings with the industry. Graduates are working in more than 25 different countries across five continents. Many are employed by some of the most important companies in the industry, including Native Instruments, Live Nation, Spotify, and BMG Chrysalis.

Students participate in important music industry conferences and festivals, where they interact with professionals and industry leaders. These conferences and festivals include: Musikmesse in Frankfurt; The Great Escape UK, in Brighton; Midem, in Cannes; and SONAR in Barcelona.

Berklee students also host and organize important industry events, including two major undertakings among the MA-GEMB students. These are TEDxBerkleeValencia and the Berklee Women's Empower Symposium. These large events are organized by students, under the guidance of faculty, and involve an audience of hundreds. TEDx and the Women's Empower Symposium recruit speakers from around the world to address audiences in Valencia. The former focuses on themes of relevance to all. The latter focuses on women in the music industry.

3. Employability, continued:

Students' theses show their preparation to be industry leaders. Topics include:

- "The Sound of Tomorrow," in which a student researched the factors that lead to success of a new music genre.
- "Flits," a new app that allows concertgoers and music enthusiasts to find trending music events.
- "Crowdfunding and the Music-Making Paradigm," a research project that explores contemporary value propositions and revenue streams.
- "The Music Industry in China: Analyzing Consumption, Marketing and Historical Trends," a research project that analyzes how music is consumed and marketed in the burgeoning Chinese market.

All of these projects prepare students for work as leaders of the contemporary music industry.

Level 3. Satisfaction indicators of the degree

1. Faculty:

Faculty satisfaction with the management of the degree is very high—96% are satisfied or very satisfied. Faculty are engaged and committed to students.

2. Students:

The average satisfaction of students with the management of the program and with the teaching provided in the program is 60%. This is lower than the program would like. We will be engaging in additional surveying with students to identify the areas of dissatisfaction and to make improvements.

3. Graduates:

The average satisfaction of graduates of the program with the management of the program and with the teaching provided in the program is 75%. This is lower than the program would like. We will be engaging in additional surveying with students and graduates to identify the areas of dissatisfaction and to make improvements.

1.3. Analysis of the scope/level of competencies

The acquisition of specific skills and knowledge are evaluated throughout the program by faculty, advisors and industry experts. As well, the scope of knowledge for both specific and general skills are evaluated by assessments specified in the educational guidelines of each class.

The program prepares students to succeed in the music industry. Students learn to

- Synthesize the language of the global music and entertainment industries;
- Evaluate and apply leadership models as tools for ethical decision-making;
- Apply effective promotion and marketing strategies;
- Synthesize research techniques applicable to the global music and entertainment industries;
- Synthesize intellectual property laws, with particular attention to rights licensing;
- Assess markets for emerging business models;
- Assess financial considerations in the commerce of music and entertainment in a global economy; and
- Forecast trends and gain expertise in the technology applications appearing in business environments.

Students reach these program competencies, first, through their course work. Required courses in music business finance, contract law, and creative entrepreneurship, for example, help students assess market and financial considerations.

Students also reach these competencies through their participation in professional conferences and festivals, as mentioned above, and through their own leadership and organizing of professional events.

Additionally, students master these competencies by completing their own unique thesis projects, which are overseen and guided by a committee led by a faculty member and staffed with other faculty and/or industry leaders. These research and creative thesis projects help students learn the program contents and competencies and develop as individuals ready to lead in the industry.

## 1.4. Analysis of the actions proposed in previous reports

(NOTE: There were no previous reports. This is the first annual report. This summarizes actions taken.)

| Academic Year | Improvement action implemented | Status | Results obtained | Observations |
|---|---|---|---|---|
| 2013-14 | Increased number of full-time faculty: the number of full-time faculty was increased 100% from 1 to 2 | Complete | Students have more access to consistent well qualified faculty. Full-time faculty are able to devote more time to students and their work. | This has strengthened teacher/student interaction. |
| 2013-14 | Increased number of part-time faculty: the number of part-time faculty increased 100% from 5 to 10 | Complete | Students have more access to consistent well qualified faculty. Permanent part-time faculty are able to devote more time to students and their work. | Part-time faculty have become more involved in student thesis projects. |
| 2013-14 | Increased number of student spots in the program from 20 to 40 | In process | This has expanded the program's ability to meet demand and serve more students. It has also increased the diversity of the student | In some years, including 2015-16, finding 40 qualified students to enter the program has |

| | | | body. | been challenging. Admissions processes are being refined. |
|---|---|---|---|---|
| 2014-15 | Added professional conferences that students organize in Valencia, including TEDx and the Women's Empower Symposium | Complete | These major conferences and events provide students professional experience. Students recruit speakers, organize the events, build the audience, lead the marketing and more. | This is very empowering for students and helps them apply their classroom work to real life experiences. |
| 2012-16 | Ongoing curriculum review and revision: changes to required courses, career preparation, and thesis project | In process | The bridge course option MB-510 Survey of the International Music Industry was removed from the program of study. This course was unnecessary for nearly all of the accepted applicants. All of the current required courses have been updated to include the most recent developments in the global music industry's business practices, resulting in several title changes: MB-551, formerly Business and Intellectual Property Law, is now Contract Management and Entertainment Law; MB-553, formerly Accounting and Finance, is now Music Business Finance; and MB-562, formerly Entrepreneurship and Innovation, is now Creative Entrepreneurship. The number of required courses went from six courses down to four courses with the addition of a subject-specific practicum. This allows students greater flexibility in choosing courses that are directly related to their career goals and responds to student learning and practical needs. Students may choose from four practica, focusing on entrepreneurship, live music, record companies, or music technology business applications. MB-575 Music Business Seminar was added as a formalized class for students to engage with various visiting professors as needed. A zero ECTS advising course was added on student schedules, as well as GS-503 Career Preparation, a 2 ECTS course for required career counseling and planning. MB-695 Culminating Experience has remained the same. (See the curriculum grid in Appendix A.) | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |
| 2012-16 | Ongoing curriculum review and revision: changes to elective | In process | Three previously required courses moved to electives: | At Berklee, curriculum revision |

| | courses | | MB-550, formerly International Marketing and Branding, now Branding, Sponsorship, and Advertising; MB-555, formerly Globalization and Organizational Leadership, now Global Leadership and Management; and MB-557, formerly Economics of Entertainment, now Economics of Creative Industries. These were moved to electives as it was determined that students have diverse needs. These courses are necessary for some students but not all. Other courses were removed from the curriculum to make way for more current content. For example, courses MB-561 Entertainment Management in Process and Theory, MB-611 Emerging Entertainment Business Models, MB-617 Cross-Cultural Business Communication, and MB-621 Operations of Live Entertainment were removed from the curriculum and replaced by other more up-to-date courses, or were transformed into courses that became the basis for the practica. MB-563 Data Analytics in the Music Industry was added, for example. The elective choices in this program also grew with technology course options due to the addition on the campus of the Master of Arts in Music Production, Technology, and Innovation program. Global Entertainment and Music Business students may choose either MTI-543 Music Video Production or MTI-613 Electronic Dance Music Composition as electives. Overall, the Master of Arts in Global Entertainment and Music Business program is highly customizable and serves diverse student interests under the umbrella of music business. Students are also able to enroll in an optional internship (2 ECTS) after they complete their master's degree studies, as well as a research course (GS-510 Principles of Music Research). (See the curriculum grid in Appendix A.) | occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |

| | | | |
|---|---|---|---|

1.5. Analysis of complaints and objections of the interest groups

Not applicable.

1.6. Analysis of the latest evaluation reports of ANECA [Agencia Nacional de Evaluación de la Calidad y Acreditación (National Quality Evaluation and Accreditation Agency)]/AVAP [Agència Valenciana d'Avaluació i Prospectiva (Valencian Evaluation and Planning Agency)]

The latest report from ANECA/AVAP showed that Berklee has not aligned as fully as necessary with the Spanish criteria defined by the European Higher Education Area (EHEA). This is because Berklee has not submitted a modification to the Confirmed Report to show the ways the curriculum and program has changed. As Berklee College of Music is a college based in the United States, approval for all changes was received by the US accreditation authorities through the New England Association of Schools and Colleges (NEASC). Berklee is submitting a modification as soon as possible.

1.7. General qualitative analysis of the function of the degree

1. Strengths of the degree:

ANECA/AVAP noted as strengths of the degree the quality of the content, the professional level of the instructors, and the international prestige. They also noted that the principal indicators of the Degree, Graduation Rate, Dropout Rate, Efficiency Rate, and Rate of Attainment are appropriate.

2. Weaknesses:

Weaknesses come from Berklee's not submitting appropriate documentation to ANECA/AVAP to note the changes in the program implemented since the approval of the Confirmed Report. This led ANECA/AVAP to conclude that there is insufficiency in organization and development. Berklee disagrees and responds that we have not followed proper processes of communication regarding changes. Organization and development are indeed sufficient.

2. Weaknesses, continued:

A second weakness identified by ANECA/AVAP is in information and transparency. There were a number of procedures that Berklee did not follow and will from now on. There are also a number of procedures that Berklee has followed but did not present in a clear manner to the ANECA/AVAP evaluators. Among these are the need to publish on the website:

- The Confirmed Report from ANECA
- Quality indicators from Berklee College of Music Boston (which are on the berklee.edu website but which were not properly presented to the evaluators), including
    - NEASC approval report
    - Program review information
    - Course evaluation information from Berklee College of Music Boston
    - Graduate studies bulletin, including detailed information for the establishment of the master's thesis
- Course syllabi
- Faculty information, including CVs

A third weakness identified by ANECA/AVAP was the fact that the UPV SGIC system had not been implemented. This report is an effort to rectify that. Clear information about the quality improvement plan—the student satisfaction surveys, student course evaluations—was not presented to evaluators. This led ANECA/AVAP to conclude that Berklee does not have procedures that facilitate evaluation and improvement of the quality of the teaching and learning process. In fact, Berklee does have procedures in place but these were not presented in a satisfactory manner. Likewise, Berklee is supplementing its procedures with the UPV SGIC system.

2. Proposals and improvements

2.1. Revision of goals established for indicators of the System of Quality Management of Official Degrees of UPV

**Level 1. Activity indicators**

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | 80% | 80% |
| | Doctorate PDI rate | 41.7% | 42% |
| | Full-time PDI rate | 16.7% | 16% |
| Research activity | Weighted research activity indicator | 20% | 20% |
| Demand | Enrollment rate | 77.5% | 75% |
| | Supply and demand rate | 267.5% | 265% |

Level 2. Results indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching | Graduation rate | 87.1% | 90% |
| | Attainment rate | 98% | 98% |
| | Dropout rate | 12.9% | 10% |
| | Efficiency rate | 112% | 105% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | 97% | 95% |
| Employability | Number of enrolled students who have done internships at a company | 0 | 0 |
| | Percentage of graduate students who have done internships in companies | 7.4% | 10% |

Level 3. Satisfaction indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | 96% | 96% |
| Students | Average satisfaction of the students with the management of the degree | 60% | 80% |
| | Average satisfaction of the students with the teaching provided in the degree | 60% | 80% |
| Graduates | Average satisfaction of graduates with the education received | 75% | 85% |

Justification of the new goals set out

These goals show our intention to improve in key areas, especially in graduation rate and in student satisfaction with the management of the degree. They reveal the commitment of the program to improve.

2.2. Objectives and actions to improve the degree

As a result of the analysis in the previous sections and the areas of improvement detected, the following objectives to improve the degree are defined, as well as the actions to be carried out in order to achieve them.

| Proposed academic year | Improvement action | Status | Motivation |
|---|---|---|---|
| 2016-17 | Survey students in greater detail to learn more about the aspects of the management of the degree with which they are dissatisfied; and work to resolve their dissatisfaction | In process | To increase student satisfaction |
| 2016-17 | Limit the number of extra courses in which students may enroll | In process | To increase efficiency |
| 2016-17 | Submit to ANECA/AVAP the necessary reports to attain approval of changes made to the degree | In process | To update the Confirmed Report so that Berklee is in alignment with ANECA/AVAP requirements |
| 2016-17 | Publish required documentation on the website to be in compliance with ANECA/AVAP requirements | In process | To meet requirements and increase transparency for students |
| 2016-17 | Participate in UPV SGIC quality system | In process | To improve quality and align with ANECA/AVAP standards |

2.3. Suggestions for improving the Internal System of Quality Management of Degrees

Optionally, evaluate and propose suggestions for improving the quality assurance system of degrees.

| |
|---|
| None at this time. |

**APPENDIX A:**
**Academic Year 2016-17**
**Master of Arts – Global Entertainment and Music Business**
**Courses by Semester**

| | Fall: Semester 1 | Spring: Semester 2 | Summer: Semester 3 | Fall: Semester 4 *(optional)* |
|---|---|---|---|---|
| **Required Courses (3 credits/6 ECTS each unless otherwise noted; 10 credits/20 ECTS total)** | | | | |
| MB-551 Contract Management and Entertainment Law | X | | | |
| MB-553 Music Business Finance | X | | | |
| MB-562 Creative Entrepreneurship | X | | | |
| MB-575 Music Business Seminar (1 credit/2 ECTS); take both fall and spring | X | X | | |
| **Practicum Courses (3 credits/6 ECTS each; choose 1; determines program concentration)** MB-611 Entrepreneurship Practicum MB-621 Live Practicum MB-623 Record Practicum MB-625 Technology Practicum | | X | | |
| **Elective Courses (choose 4; 3 credits/6 ECTS each unless otherwise noted)** MB-550 Branding, Sponsorship, and Advertising MB-555 Global Leadership and Management MB-556 Music Marketing MB-557 Economics of Creative Industries MB-559 Publishing, Licensing, and Distribution MB-563 Data Analytics in the Music Industry MB-564 Music, Media and Society MB-613 The Science of Artist Management MB-615 Digital Marketing & Social Media Management MTI-613 Electronic Dance Music Composition MTI-543 Music Video Production | X | X X | X | |
| **Optional Electives** *(do not count in credit total of program)* GS-510 Principles of Music Research (3 credits/6 ECTS) | X | X | X | |
| **Advising (0 credits/0 ECTS)** GS-500 Master's Advising | X | X | X | |
| **Career Preparation (1 credit/2 ECTS)** GS-503 Career Preparation | | X | | |
| **Optional Internship (1 credit/2 ECTS)** GS-595 Graduate Internship | | | | X |
| **Culminating Experience (6 credits/6 ECTS)** MB-695 Culminating Experience | | | X | |
| **Total credits: 33/34 with optional internship** | 13 | 11 | 9 | 1 |
| **Total ECTS: 60/62 with optional internship** | 26 | 22 | 12 | 2 |

Report approved on  XXXX by XXXXXXX

# MANAGEMENT REPORT

# 2015-16 [right margin: UPV Quality]

## Master of Music – Scoring for Film, Television and Video Games

## Berklee College of Music, Valencia Campus

Objective.

The objective of the present document is to:

- Present a quantitative and qualitative analysis of the functions and results of the degree program
- Re-establish degree program goals, in response to the principal indicators
- Indicate changes made to the program to improve student learning and analyze the results of those changes
- Define objectives and actions to improve the program

Academic director of the degree: Lucio Godoy, Program Director, MM-SFTV

Members of the Academic Committee of the Degree:

| Name | Type | Category | Position |
|------|------|----------|----------|
| | PDI/PAS | | Chair/secretary/member, etc. |
| Lucio Godoy | PDI | Professor | Program director, Full-time |
| Alfons Conde | PDI | Professor | Faculty, Full-time |
| Alejandro Cuadrado | PAS | Librarian | Librarian, Full-time |
| Vanessa Garde | PDI | Professor | Faculty, Full-time |
| Stine Glismand | PAS | Administrator | Manager, International Career Center, Full-time |
| Sergio Jimenez Lacima | PDI | Professor | Faculty, Part-time |
| Pablo Schuller | PDI | Professor | Engineer/Faculty, Full-time |

1. Analysis of the function and results of the degree

1.1. Quantitative indicators of the degree management system

**Level 1. Activity indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|----------|-----------|--------------|------------------------------|
| Teaching activity | Weighted teaching activity indicator | n/a | 80% |
| | Doctorate PDI rate | n/a | 0% |
| | Full-time PDI rate | n/a | 80% |
| Research activity | Weighted research activity indicator | n/a | 20% |
| Demand | Enrollment rate | n/a | 67.5% |
| | Supply and demand rate | n/a | 302.5% |

**Level 2. Results indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching | Graduation rate | n/a | 96.3% |
| | Attainment rate | n/a | 99% |
| | Dropout rate | n/a | 3.7% |
| | Efficiency rate | n/a | 104% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | n/a | 93% |
| Employability | Number of enrolled students who have done internships at a company | n/a | 0 |
| | Percentage of graduate students who have done internships in companies | n/a | 15.4% |

**Level 3. Satisfaction indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | n/a | 96% |
| Students | Average satisfaction of the students with the management of the degree | n/a | 100% |
| | Average satisfaction of the students with the teaching provided in the degree | n/a | 67% |
| Graduates | Average satisfaction of graduates with the education received | n/a | 100% |

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1.2 Analysis of the quantitative results of the degree

The results of each of the indicators for the degree defined in the System of Quality Management of Official Degrees of UPV [Universidad Politecnica de Valencia] are analyzed below

Level 1. Activity indicators of the degree

1. Teaching activity:

> The Academic Committee of the Degree sees the results as favorable as Berklee College of Music is a teaching institution, rather than a research institution. The work of the faculty is concentrated on teaching. Faculty meet together regularly to discuss teaching, pedagogy, student success and satisfaction. These discussions enable faculty to focus on students who are struggling and to strengthen teaching, as well as to make improvements in the curriculum as necessary. That 80% of faculty time is devoted to teaching is very positive for the institution and for the students.

2. Research activity:

> Berklee is a teaching college rather than a research institution. That said, all of Berklee faculty are engaged in research or other professional and creative work. This is important to their being up-to-date in their profession. Berklee faculty in the MM-SFTV are actively engaged in professional work in scoring for film, television and video games. For instance, program director Lucio Godoy is among the best-known film composers in Spain. His credits include, among others, the recent films *The Fury of a Patient Man* (2016) and *A Bakery in Brooklyn* (2016), as well as the popular television series *Velvet* (2013-15) and *Grand Hotel* (2011-13). Vanessa Garde has worked on the forthcoming film *Hunter's Prayer* (2017) and the feature film *Exodus: Gods and Kings* (2014), among many other projects. Alfons Conde has worked on *The Bride* (2015) and the short film *Copetin* (2014), among others. Among his many credits, Sergio Jimenez Lacima composed the music for the popular video game *Call of Duty: Black Ops II* (2012). Pablo Schuller runs his own recording studio, SchullerSound, and works with musicians in all genres. Berklee faculty are evaluated each year based on their teaching, professional/research/creative work, and college service. Faculty in the MM-SFTV department are actively engaged in composing, scoring and producing film, television and game music. This engagement enables them to provide students the most up-to-date teaching about the music industry.

3. Demand:

> The demand for the MM-SFTV program is very good, with a supply-demand rate of 302.5% and an enrollment rate of 67.5%. In 2015-16, the program had 121 applications. Of those, 27 students enrolled for the 40 student spots. Note that the number of students that the program is able to accommodate has changed from the 20 stated in the Confirmed Report. There are now 40 possible seats. This change is appropriate as the program's capacity has expanded, due to increased physical space and increases in the number of faculty. This number of students provides for a more vigorous and diverse cohort. The demand for the program is strong and is expected to continue to grow, as the program itself becomes more established.

Level 2. Indicators of the results of the degree.

1. Teaching:

> The graduation rate is 96.3%. Only one of the 27 students who began the program in fall 2015 withdrew from the degree without finishing. The degree attainment rate is very high—99%. Most students were able to earn the credits they attempted. The efficiency rate is 104%. This rate is not because students are repeating failed courses. Students are allowed to enroll in courses above those required for the degree. This provides an opportunity for students to explore an area of interest.

2. Internationalization:

> This category does not apply to Berklee as the institution is an international school. Berklee's internationalization is very high: 93% of students are from countries other than Spain. Students in the MM-SFTV program come from Canada, China, Ecuador, Italy, Malta, Norway, Switzerland, the United Kingdom, and the United States, as well as Spain.

3. Employability:

Employability has been achieved at a high level. Berklee has a strong focus on preparing students for careers. The International Career Center at the Berklee campus in Valencia is dedicated to providing students expert guidance, cutting-edge resources, and professional development experiences. Students work with advisors to build a career plan. They engage in meetings with the industry. Graduates are working in more than 25 different countries across five continents.

Berklee students in the MM-SFTV program are provided with professional recording experiences. Several times throughout the year, students record their compositions on the Berklee Valencia scoring stage with professional musicians from the major orchestras in Valencia. This is an opportunity for students to engage with the community and to provide additional employment for local musicians, as well as to prepare for their careers working with orchestra professionals. Students also participate in remote recording sessions with orchestras such as the Budapest Art orchestra, connecting with the studio team and the orchestra online, which is an increasingly popular way to record film music.

The thesis project for students in the MM-SFTV program includes a professional recording session at a major studio, such as Air Studios or Abby Road Studios in London. Students record their master's composition with a professional orchestra there, just as they would for a major feature film.

Students also learn the latest hardware and software used in the industry. They graduate with professional knowledge of industry workflows and processes.

3. Employability, continued:

Students' theses show their preparation to be industry leaders. Topics include:

- "Lament," in which a student composed music for scenes in *Atonement* and *Ana Karenina* using diversified orchestral and non-western instruments.
- "The Rise and Fall of Globosome," an original score for an animated Disney Pixar film.
- "The Alien Anthology," in which a student analyzed the score of the sci-fi film *Alien,* compared it to other sci-fi films and re-imagined the film with an original score.

All of these projects prepare students for work as leaders of the contemporary film scoring industry.

Level 3. Satisfaction indicators of the degree

1. Faculty:

Faculty satisfaction with the management of the degree is very high—96% are satisfied or very satisfied. Faculty are engaged and committed to students.

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2. Students:

> The average satisfaction of students with the management of the program is 100%. It is 67% with the teaching provided in the program. The latter is lower than the program would like. We will be engaging in additional surveying with students to identify the areas of dissatisfaction and to make improvements.

3. Graduates:

> The average satisfaction of graduates of the program with the management of the program and with the teaching provided in the program is 100%.

1.3. Analysis of the scope/level of competencies

The acquisition of specific skills and knowledge are evaluated throughout the program by faculty, advisors and industry experts. As well, the scope of knowledge for both specific and general skills are evaluated by assessments specified in the educational guidelines of each class.

The program prepares students to succeed in the scoring industry. Students learn to

- Synthesize the language of visual media;
- Evaluate and apply leadership models as tools for ethical and culturally influenced decision-making;
- Interpret and apply musically artistic aesthetics to visual media projects in different styles;
- Analyze and research techniques of leading masters of music composition, orchestration, and arranging;
- Synthesize intellectual property laws, with particular attention to artistic contracts;
- Design project management plans for emerging new media scoring models;
- Assess financial considerations in the commerce of music within the entertainment economy; and
- Exhibit expertise in the technology applications appearing in media scoring and sound environments.

Students reach these program competencies, first, through their course work. Required courses in scoring, orchestration, and technology, for example, help students synthesize the language of visual media and develop expertise in technology applications related to media scoring.

Students also reach these competencies through their participation in professional recording sessions, in which they conduct musicians who perform students' original compositions.

Additionally, students master these competencies by completing their own unique thesis projects, which are overseen and guided by a committee led by a faculty member and staffed with other faculty and/or industry leaders. These research and creative thesis projects help students learn the program contents and competencies and develop as individuals ready to lead in the industry.

### 1.4. Analysis of the actions proposed in previous reports

(NOTE: There were no previous reports. This is the first annual report. This summarizes actions taken.)

| Academic Year | Improvement action implemented | Status | Results obtained | Observations |
|---|---|---|---|---|
| 2013-15 | Increased number of full-time faculty: the number of full-time faculty was increased 100% from 2 to 4 | Complete | Students have more access to consistent well qualified faculty. Full-time faculty are able to devote more time to students and their work. | This has strengthened teacher/student interaction. |
| 2014-15 | Increased number of part-time faculty, adding a part-time faculty member who is an expert in video game scoring | Complete | Students have more access to consistent well-qualified faculty. Permanent part-time faculty are able to devote more time to students and their work. | Part-time faculty have become more involved in student thesis projects. |
| 2013-14 | Increased number of student spots in the program from 20 to 40 | In process | This has expanded the program's ability to meet demand and serve more students. It has also increased the diversity of the student body. | In some years, including 2015-16, finding 40 qualified students to enter the |

| | | | | program has been challenging. Admissions processes are being refined. |
|---|---|---|---|---|
| 2012-16 | Ongoing curriculum review and revision: changes to required courses, career preparation, and thesis project | In process | The preparatory bridge class, FS-500 Scoring Techniques and Technology, was removed as an option. As the program developed, this was not needed as students' entering skill levels are high and any deficiencies are addressed in existing courses. A third level of directed study was added, FS-532 Directed Study 3, to increase student opportunities for creative and collaborative projects. A second level was added to the Advanced Dramatic Orchestration series as well. Two additional courses were added as required to address important technology skills for film scorers: FS-616 Technology in Media Scoring and FS-631 Recording, Editing, and Mixing Techniques for Film Composers 1.  A zero ECTS advising course was added on student schedules, as well as GS-503 Career Preparation, a 2 ECTS course for required career counseling and planning. (See the curriculum grid in Appendix A.) | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |
| 2012-16 | Ongoing curriculum review and revision: changes to elective courses | In process | Since this program's inception, the electives have changed to include additional film scoring-specific courses. Students are offered the opportunity to focus on an additional skill, choosing from conducting, video game scoring, advanced editing and recording skills, and additional technological skills. Two courses were removed from the offerings, based on student feedback and interest: FS-619 Master Film Composers and FS-627 Global Music Traditions. Students in need of conducting experience are strongly encouraged to enroll in FS-533 Conducting for Scoring. Those who need more technology experience are strongly encouraged to select FS-617 Dramatic Electronic Composition. Students are also able to enroll in an optional internship (2 ECTS) after they complete their master's degree studies, as well as a research course (GS-510 Principles of Music Research). (See the curriculum grid in Appendix A.) | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |

1.5. Analysis of complaints and objections of the interest groups

Not applicable.

1.6. Analysis of the latest evaluation reports of ANECA [Agencia Nacional de Evaluación de la Calidad y Acreditación (National Quality Evaluation and Accreditation Agency)]/AVAP [Agència Valenciana d'Avaluació i Prospectiva (Valencian Evaluation and Planning Agency)]

The latest report from ANECA/AVAP showed that Berklee has not aligned as fully as necessary with the Spanish criteria defined by the European Higher Education Area (EHEA). This is because Berklee has not submitted a modification to the Confirmed Report to show the ways the curriculum and program has changed. As Berklee College of Music is a college based in the United States, approval for all changes was received by the US accreditation authorities through the New England Association of Schools and Colleges (NEASC). Berklee is submitting a modification as soon as possible.

1.7. General qualitative analysis of the function of the degree

1. Strengths of the degree:

ANECA/AVAP noted as strengths of the degree the quality of the content, the professional level of the instructors, and the international prestige. They also noted that the principal indicators of the Degree, Graduation Rate, Dropout Rate, Efficiency Rate, and Rate of Attainment are appropriate.

2. Weaknesses:

Weaknesses come from Berklee's not submitting appropriate documentation to ANECA/AVAP to note the changes in the program implemented since the approval of the Confirmed Report. This led ANECA/AVAP to conclude that there is insufficiency in organization and development. Berklee disagrees and responds that we have not followed proper processes of communication regarding changes. Organization and development are indeed sufficient.

2. Weaknesses, continued:

Page 10

A second weakness identified by ANECA/AVAP is in information and transparency. There were a number of procedures that Berklee did not follow and will from now on. There are also a number of procedures that Berklee has followed but did not present in a clear manner to the ANECA/AVAP evaluators. Among these are the need to publish on the website:

- The Confirmed Report from ANECA
- Quality indicators from Berklee College of Music Boston (which are on the berklee.edu website but which were not properly presented to the evaluators), including
  - NEASC approval report
  - Program review information
  - Course evaluation information from Berklee College of Music Boston
  - Graduate studies bulletin, including detailed information for the establishment of the master's thesis
- Course syllabi
- Faculty information, including CVs

A third weakness identified by ANECA/AVAP was the fact that the UPV SGIC system had not been implemented. This report is an effort to rectify that. Clear information about the quality improvement plan—the student satisfaction surveys, student course evaluations—was not presented to evaluators. This led ANECA/AVAP to conclude that Berklee does not have procedures that facilitate evaluation and improvement of the quality of the teaching and learning process. In fact, Berklee does have procedures in place but these were not presented in a satisfactory manner. Likewise, Berklee is supplementing its procedures with the UPV SGIC system.

2. Proposals and improvements

2.1. Revision of goals established for indicators of the System of Quality Management of Official Degrees of UPV

Level 1. Activity indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | 80% | 80% |
| | Doctorate PDI rate[1] | 0% | 10% |
| | Full-time PDI rate | 80% | 80% |
| Research activity | Weighted research activity indicator | 20% | 20% |
| Demand | Enrollment rate | 67.5% | 65% |

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[1] In this program, it is most important that faculty have experience in the scoring industry and are well-connected professionally. The faculty in this program are that. Berklee will make an effort to seek doctorally prepared faculty when new positions open. As well, we will support completion of advanced education by existing faculty.

| | Supply and demand rate | 302.5% | 300% |
|---|---|---|---|

Level 2. Results indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching | Graduation rate | 96.3% | 95% |
| | Attainment rate | 99% | 99% |
| | Dropout rate | 3.7% | 3% |
| | Efficiency rate | 107% | 105% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | 93% | 90% |
| Employability | Number of enrolled students who have done internships at a company | 0 | 0 |
| | Percentage of graduate students who have done internships in companies | 15.4% | 20% |

Level 3. Satisfaction indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | 96% | 96% |
| Students | Average satisfaction of the students with the management of the degree | 100% | 90% |
| | Average satisfaction of the students with the teaching provided in the degree | 67% | 80% |
| Graduates | Average satisfaction of graduates with the education received | 100% | 90% |

Justification of the new goals set out

These goals show our intention to improve in key areas, especially in student satisfaction with the teaching provided in the degree. They reveal the commitment of the program to improve.

2.2. Objectives and actions to improve the degree

As a result of the analysis in the previous sections and the areas of improvement detected, the following objectives to improve the degree are defined, as well as the actions to be carried out in order to achieve them.

| Proposed academic year | Improvement action | Status | Motivation |
|---|---|---|---|
| 2016-17 | Survey students in greater detail to learn more about the aspects of the teaching of the degree with which they are dissatisfied; and work to resolve their dissatisfaction | In process | To increase student satisfaction |
| 2016-17 | Limit the number of extra courses in which students may enroll | In process | To increase efficiency |
| 2016-17 | Submit to ANECA the necessary reports to attain approval of changes made to the degree | In process | To update the Confirmed Report so that Berklee is in alignment with ANECA requirements |
| 2016-17 | Publish required documentation on the website to be in compliance with ANECA requirements | In process | To meet requirements and increase transparency for students |
| 2016-17 | Participate in UPV SGIC quality system | In process | To improve quality and align with ANECA standards |

2.3. Suggestions for improving the Internal System of Quality Management of Degrees

Optionally, evaluate and propose suggestions for improving the quality assurance system of degrees.

| None at this time. |
|---|

**APPENDIX A:**
**Academic Year 2016-17**
**Master of Music – Scoring for Film, Television, and Video Games**
**Courses by Semester**

| | Semester 1 | Semester 2 | Semester 3 | Semester 4 (optional) |
|---|---|---|---|---|
| **Required courses (3 credits/6 ECTS each except where noted)** | | | | |
| FS-510 Advanced Scoring 1: Narrative Analysis | X | | | |
| FS-520 Advanced Scoring 2: Genre and Form | | X | | |
| FS-530 Directed Study 1 (3 credits/3 ECTS) | X | | | |
| FS-531 Directed Study 2 (3 credits/3 ECTS) | | X | | |
| FS-532 Directed Study 3 (3 credits/3 ECTS) | | | X | |
| FS-615 Video Game Scoring Techniques | X | | | |
| FS-620 Advanced Dramatic Orchestration 1 | X | | | |
| FS-621 Advanced Dramatic Orchestration 2 | | X | | |
| FS-631 Recording, Editing and Mixing Techniques for Film Composers 1 | X | | | |
| FS-616 Technology in Media Scoring | X | | | |
| **Electives (3 credits/3 ECTS each, choose one):** FS-617 Dramatic Electronic Composition FS-618 Additional DAWs for Scoring FS-533 Conducting for Scoring FS-633 Advanced Conducting for Scoring FS-632 Recording, Editing and Mixing Techniques for Film Composers 2 FS-623 Advanced Video Game Scoring | | X | | |
| **Advising (0 credits/0 ECTS)** GS-500 Master's Advising | X | X | X | |
| **Career Preparation (1 credit/2 ECTS)** GS-503 Graduate Professional Development Seminar | | X | | |
| **Optional Electives (do not count in credit total of program)** GS-510 Principles of Music Research (3 credits/6 ECTS) | | X | | |
| **Optional Internship** GS-595 Graduate Internship (1 credit/2 ECTS) | | | | X |
| **Culminating Experience** FS-695 Culminating Experience (6 credits/6 ECTS) | | | X | |
| **Total credits: 40/41 with internship** | 18 | 13 | 9 | 1 (optional) |
| **Total ECTS: 62/64 with internship** | 33 | 23 | 9 | 2 (optional) |

Report approved on  XXXX by XXXXXXX

# MANAGEMENT REPORT

# 2015-16 [right margin: UPV Quality]

## Master of Music – Contemporary Performance (Production Concentration)

## Berklee College of Music, Valencia Campus

Objective.

The objective of the present document is to:

- Present a quantitative and qualitative analysis of the functions and results of the degree program
- Re-establish degree program goals, in response to the principal indicators
- Indicate changes made to the program to improve student learning and analyze the results of those changes
- Define objectives and actions to improve the program

Academic director of the degree: Casey Driessen, Program Director, MM-CPPD

Members of the Academic Committee of the Degree:

| Name | Type | Category | Position |
|------|------|----------|----------|
|  | PDI/PAS |  | Chair/secretary/member, etc. |
| Casey Driessen | PDI | Professor | Program director, Full-time |
| Enric Alberich | PDI | Professor | Assistant Dean/Faculty, Full-time |
| Peter (Zebbler) Berdovsky | PDI | Professor | Faculty, Part-time |
| Ben Cantil | PDI | Professor | Faculty, Full-time |
| Drew Cappotto | PDI | Professor | Engineer/Faculty, Full-time |
| Alejandro Cuadrado | PAS | Librarian | Librarian, Full-time |
| Neil Diercks | PDI | Professor | Faculty, Part-time |
| Jon Forsyth | PDI | Professor | Faculty, Part-time |
| Stine Glismand | PAS | Administrator | Manager, International Career Center, Full-time |
| Nacho Marco | PDI | Professor | Faculty, Part-time |
| Sergio Martínez | PDI | Professor | Faculty, Part-time |
| Victor Mendoza | PDI | Professor | Faculty, Full-time |
| Celia Mur | PDI | Professor | Faculty, Part-time |
| Polo Orti | PDI | Professor | Faculty, Part-time |
| Paul Pacifico | PDI | Professor | Faculty, Part-time |
| Yoel Páez | PDI | Professor | Faculty, Part-time |
| Olga Roman | PDI | Professor | Faculty, Part-time |
| Perico Sambeat | PDI | Professor | Faculty, Part-time |
| Isreal Sandoval | PDI | Professor | Faculty, Part-time |
| Mariano Steimberg | PDI | Professor | Faculty, Part-time |
| Liz Teutsch | PDI | Professor | Director/Faculty, Full-time |
| Javier Vercher | PDI | Professor | Faculty, Part-time |
| Chris Wainwright | PDI | Professor | Engineer/Faculty, Full-time |
| Gary Willis | PDI | Professor | Faculty, Part-time |
| Brian Zalmijn | PDI | Professor | Faculty, Part-time |

1. Analysis of the function and results of the degree

1.1. Quantitative indicators of the degree management system

**Level 1. Activity indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | n/a | 80% |
| | Doctorate PDI rate | n/a | 0% |
| | Full-time PDI rate | n/a | 30% |
| Research activity | Weighted research activity indicator | n/a | 20% |
| Demand | Enrollment rate | n/a | 80% |
| | Supply and demand rate | n/a | 277.5% |

**Level 2. Results indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching | Graduation rate | n/a | 100% |
| | Attainment rate | n/a | 98% |
| | Dropout rate | n/a | 0% |
| | Efficiency rate | n/a | 103% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | n/a | 91% |
| Employability | Number of enrolled students who have done internships at a company | n/a | 0 |
| | Percentage of graduate students who have done internships in companies | n/a | 9.4% |

**Level 3. Satisfaction indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | n/a | 96% |

| Students | Average satisfaction of the students with the management of the degree | n/a | 76% |
|---|---|---|---|
| | Average satisfaction of the students with the teaching provided in the degree | n/a | 88% |
| Graduates | Average satisfaction of graduates with the education received | n/a | 100% |

1.2 Analysis of the quantitative results of the degree

The results of each of the indicators for the degree defined in the System of Quality Management of Official Degrees of UPV [Universidad Politecnica de Valencia] are analyzed below

Level 1. Activity indicators of the degree

1. Teaching activity:

The Academic Committee of the Degree sees the results as favorable as Berklee College of Music is a teaching institution, rather than a research institution. The work of the faculty is concentrated on teaching. Faculty meet together regularly to discuss teaching, pedagogy, student success and satisfaction. These discussions enable faculty to focus on students and to strengthen teaching, as well as to make improvements in the curriculum as necessary. That 80% of faculty time is devoted to teaching is very positive for the institution and for the students.

2. Research activity:

Berklee is a teaching college rather than a research institution. This is a performance program and the emphasis is on performance practice and on artistic research. All of Berklee faculty in this program are engaged in performance and/or artistic research. This is important to their being up-to-date in their profession. They are active performers and understand well the music industry today. Many Berklee faculty in the MM-CPPD program perform regularly in Valencia and around the world. Casey Driessen, the director of the program, for instance, just released his third album, one that grew out of his many live performances. Saxophonist Perico Sambeat is considered one of the best musicians in Spain and is performing continuously, across Spain and Europe. Vibraphonist and composer Victor Mendoza is a leading international artist in the Latin jazz and world percussion spheres, has won many awards and continues to tour and perform. That the program is led by performing faculty means that students have many opportunities to perform, in Valencia and beyond, often joining their faculty on stage. It also means that Berklee is able to offer students the latest insights to the industry. Faculty are evaluated each year based on their teaching, professional/research/creative work, and college service. Faculty in the MM-CPPD department are engaged in creative work and professional service vital to the future of the music industry. They understand the world of musical performance today and are able to prepare students well for their careers.

3. Demand:

The demand for the MM-CPPD is very good, with a supply-demand rate of 277.5% and an enrollment rate of 80%. In 2015-16, the program had 111 applications. Of those, 32 students enrolled for the 40 student spots. Note that the number of students that the program is able to accommodate has changed from the 20 stated in the Confirmed Report. There are now 40 possible seats. This change is appropriate as the program's capacity has expanded, due to increased physical space and increases in the number of faculty. This number of students provides for a more vigorous and diverse cohort. The demand for the program is strong and is expected to continue to grow, as the program itself becomes more established.

Level 2. Indicators of the results of the degree.

1. Teaching:

The graduation rate is 100%. All of the 32 students who began the program completed. The degree attainment rate is very high—98%. Most students were able to earn the credits they attempted. The efficiency rate is 103%. This rate is not because students are repeating failed courses. Students are allowed to enroll in courses above those required for the degree. This provides an opportunity for students to explore an area of interest.

2. Internationalization:

This category does not apply to Berklee as the institution is an international school. Berklee's internationalization is very high: 91% of students are from countries other than Spain. Students in the MM-CPPD program come from Colombia, Czechoslovakia, Ecuador, France, Greece, India, Italy, Korea, the Netherlands, the United Kingdom and the United States, as well as Spain.

3. Employability:

Employability has been achieved at a high level. Berklee has a strong focus on preparing students for careers. The International Career Center at the Berklee campus in Valencia is dedicated to providing students expert guidance, cutting-edge resources, and professional development experiences. Students work with advisors to build a career plan. They engage in meetings with the industry. Graduates are working in more than 25 different countries across five continents. Most graduates of the MM-CPPD program choose to launch their own performing careers, touring with their bands around the world. Others have gone on to earn additional master or doctoral degrees, especially in pedagogy or in musicology.

3. Employability, continued:

Students participate in important music industry conferences and festivals, where they interact with professionals and industry leaders. These conferences and festivals include: Musikmesse in Frankfurt; The Great Escape UK, in Brighton; Midem, in Cannes; and SONAR in Barcelona.

Berklee students also engage in regular performances in Valencia, throughout Spain and throughout Europe. Weekly, students perform "The B Jam Sessions" at Radio City in Valencia, a series presented by LiveXmusic; students perform in the regular outdoor concert series Berklee sponsors at the Palau: "Un Lago de Conciertos," and students perform in the major commencement concert, also outside, in July.

The program requires students to develop a business plan for their performing career and to learn how to record and produce their own music.

Students' theses show their preparation to be performing musicians. All students complete a creative project that involves performing and recording. Some students also complete a research project. Examples include:

- "Guerilla Tactics for Guitar Improvisation: A Non-jazz Approach," in which a student wrote his own instructional book, derived from his own research on positive and negative experiences learning jazz guitar in a conservatory.
- "Balkan Meets Berklee," in which a student wrote and recorded an EP of Balkan folk songs, blending elements of other genres to bring the songs to the present age.
- "Inclusion through Performance," in which a student not only performed and recorded his original music, but also developed a thesis that explored musical performance as a form of inclusion, especially as it relates to people with special needs. The thesis presents a brief historical overview of the inclusivity of music and then traces the development of society's reactions to people with special needs.

All of these projects prepare students for work as contemporary musicians.

Level 3. Satisfaction indicators of the degree

1. Faculty:

Faculty satisfaction with the management of the degree is very high—96% are satisfied or very satisfied. Faculty are engaged and committed to students.

2. Students:

The average satisfaction of students with the management of the program is 76%, and 88% are satisfied with the teaching provided in the program.

3. Graduates:

The average satisfaction of graduates of the program with the management of the program is 100%.

1.3. Analysis of the scope/level of competencies

The acquisition of specific skills and knowledge are evaluated throughout the program by faculty, advisors, and industry experts. As well, the scope of knowledge for both specific and general skills are evaluated by assessments specified in the educational guidelines of each class.

The program prepares students to succeed as contemporary performers . Students learn to

- Synthesize the harmonic and stylistic practices associated with their chosen area of performance;
- Synthesize the skills required of performers in a variety of contemporary music settings;
- Perform music in contemporary musical styles;
- Create and improvise music;
- Develop strategies for producing and marketing their performance projects;
- Synthesize their artistic identity, vision, and intent in performance work; and
- Apply technology to recording and distributing music.

Students reach these program competencies, first, through their course work. Students study in private lessons and ensembles each semester. Students also complete required and elective courses in performance, production, entrepreneurship, music theory, pedagogy, songwriting and more. These all contribute to students' development as performers and to their preparation not only to make music but to be able to support themselves financially while doing it.

Students also reach these competencies through their participation in professional performance events and festivals, as mentioned above, and through their own leadership and organizing of production and performance projects.

Additionally, students master these competencies by completing their own unique thesis projects, which are overseen and guided by a committee led by a faculty member and staffed with other faculty and/or industry leaders. These creative and research thesis projects help students learn the program contents and competencies and develop as individuals ready to lead as contemporary performers.

## 1.4. Analysis of the actions proposed in previous reports

(NOTE: There were no previous reports. This is the first annual report. This summarizes actions taken.)

| Academic Year | Improvement action implemented | Status | Results obtained | Observations |
|---|---|---|---|---|
| 2013-14 | Increased number of full-time faculty: the number of full-time faculty was increased from 2 to 6 | Complete | Students have more access to consistent well qualified faculty. Full-time faculty are able to devote more time to students and their work. | This has strengthened teacher/student interaction. |
| 2013-14 | Increased number of part-time faculty: the number of part-time faculty increased to 13 | Complete | Students have more access to consistent well qualified faculty. Permanent part-time faculty are able to devote more time to students and their work. | Part-time faculty have become more involved in student thesis projects. |
| 2013-14 | Increased number of student spots in the program from 20 to 40 | In process | This has expanded the program's ability to meet demand and serve more students. It has also increased the diversity of the student body. | In some years, including 2015-16, finding 40 qualified students to enter the program has been challenging. |

| | | | | Admissions processes are being refined. |
|---|---|---|---|---|
| 2013-16 | Added and continue to increase the number of performance opportunities for students, including "The B Jam Sessions" and "Un Lago de Conciertos" | In process | These performance opportunities provide students professional experience. Students perform at and produce the events. | This is very empowering for students and helps them apply their classroom work to real life experiences. Every effort is being made to expand these opportunities. |
| 2013-14, and 2015-16 | Program name change | Complete | After the first year it ran, this program's name was changed to "Master of Music Contemporary Performance" rather than "Contemporary Studio Performance." After review, the Academic Committee of the Degree decided that the word "studio" in the original title was extraneous, confusing, and was not translating correctly to an international audience. In 2015, "Production Concentration" was added to the name to differentiate this program from the Master of Music in Contemporary Performance offered on Berklee's Boston campus. That one is called MM-Contemporary Performance (Global Jazz Concentration). The words "Production Concentration" highlight the recording and production components of the program's curriculum as well as the recording facilities available on the Berklee Valencia campus. | This has been a helpful change with recruitment. |
| 2013-16 | Ongoing curriculum review and revision: changes to required courses, career preparation, and thesis project | In process | From 2013-2016, the required curriculum changed in several significant ways. The first required course, the Masters Performance Forum, was changed from PS-520 to PS-522 and a second level was added: PS-622 Masters Advanced Performance Forum. It was found that students benefit from more time together, sharing performance projects and being critiqued by professionals, as they are in the forum. The required business course, PS-530 Performing Musicians in the Global Economy was revised (in collaboration with Global Entertainment and Music Business faculty) to PS-533 The Artist as a Startup, in response to | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and |

| | | | student feedback about the course content. This course now focuses on students' business plans for their own performance careers. Additionally, in line with the program's updated focus on production, the original production course, PS-520 Production Concepts for the Contemporary Musician, was updated with a new number and a second level with more advanced production work was added: PS-522 Production Concepts for the Contemporary Musician and PS-624 Applied Advanced Production Projects. Private instruction courses numbers and titles changed to remove "Recording Projects" since those are now covered in the two levels of production courses. Private instruction courses were also recalculated as 3 ECTS each because of this curricular change and focus primarily on performance and technical skills. A similar title change was made to PS-695 Culminating Experience: specific project types were removed from the title to allow for more student flexibility. A zero ECTS advising course was added on student schedules, as well as GS-503 Career Preparation, a 2 ECTS course for required career counseling and planning. (See the curriculum grid in Appendix A.) | aligned with student learning. |
|---|---|---|---|---|
| 2013-16 | Ongoing curriculum review and revision: changes to elective courses | In process | Elective course offerings were revised primarily in response to the newly introduced Master of Music in Music Production, Technology, and Innovation program, which started in fall 2013. By 2016, three Music Production, Technology, and Innovation courses opened up to Contemporary Performance (Production Concentration) students: MTI-511 Music Technology for the Writer, MTI-543 Music Video Production, and MTI-613 Electronic Dance Music Composition. Music business electives were reduced from two to one, primarily because the revised course content of the required business course (PS-533 The Artist as a Startup) negated the need to offer specialized music business courses to | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |

| | | | performance students. Other electives, such as SW-565 Lyric Writing, and additional Performance Studies (PS) courses were added in response to course development and student interest. Electives offerings are intended to be flexible and respond to student interest. Students are also able to enroll in an optional internship (2 ECTS) after they complete their master's degree studies, as well as a research course (GS-510 Principles of Music Research). (See the curriculum grid in Appendix A.) | |
|---|---|---|---|---|

1.5. Analysis of complaints and objections of the interest groups

Not applicable.

1.6. Analysis of the latest evaluation reports of ANECA [Agencia Nacional de Evaluación de la Calidad y Acreditación (National Quality Evaluation and Accreditation Agency)]/AVAP [Agència Valenciana d'Avaluació i Prospectiva (Valencian Evaluation and Planning Agency)]

ANECA/AVAP has not yet visited campus to evaluate this program.

1.7. General qualitative analysis of the function of the degree

1. Strengths of the degree:

ANECA/AVAP has not yet visited campus to evaluate this program. Strengths of the degree include the quality of the content, the professional level of the instructors, and the international prestige. An additional strength includes the professional facilities in which students complete their studies. The principal indicators of the Degree, Graduation Rate, Dropout Rate, Efficiency Rate, and Rate of Attainment are also strong. The focus on self-sufficiency and career skills is an advantage over most performance programs. As well, the integration with the MM-MPTI and MA-GEMB programs enhances student skills and learning. The program provides excellent preparation for an independent performing artist.

2. Weaknesses:

ANECA/AVAP has not yet visited campus to evaluate this program. Berklee is working to ensure compliance with ANECA criteria.

2. Proposals and improvements

2.1. Revision of goals established for indicators of the System of Quality Management of Official Degrees of UPV

Level 1. Activity indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | 80% | 80% |
| | Doctorate PDI rate[1] | 0% | 0% |
| | Full-time PDI rate | 31.6% | 33% |
| Research activity | Weighted research activity indicator | 20% | 20% |
| Demand | Enrollment rate | 80% | 75% |
| | Supply and demand rate | 277.5% | 280% |

Level 2. Results indicators

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[1] In this program, it is most important that faculty have experience as performers and are well-connected professionally. The faculty in this program are that. Berklee will make an effort to seek doctorally prepared faculty when new positions open. As well, we will support completion of advanced education by existing faculty.

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching | Graduation rate | 96.9% | 95% |
| | Attainment rate | 98% | 95% |
| | Dropout rate | 0% | 5% |
| | Efficiency rate | 101% | 100% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | 91% | 90% |
| Employability | Number of enrolled students who have done internships at a company | 0 | 0 |
| | Percentage of graduate students who have done internships in companies | 9.7% | 15% |

Level 3. Satisfaction indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | 96% | 96% |
| Students | Average satisfaction of the students with the management of the degree | 76% | 85% |
| | Average satisfaction of the students with the teaching provided in the degree | 88% | 90% |
| Graduates | Average satisfaction of graduates with the education received | 75% | 85% |

Justification of the new goals set out

These goals show our intention to continue to excel in key areas, especially in graduation rate and in student satisfaction with the management of the degree. They reveal the commitment of the program to provide a high level education.

2.2. Objectives and actions to improve the degree

As a result of the analysis in the previous sections and the areas of improvement detected, the following objectives to improve the degree are defined, as well as the actions to be carried out in order to achieve them.

| Proposed | Improvement action | Status | Motivation |
|---|---|---|---|

| academic year | | | |
|---|---|---|---|
| 2016-17 | Survey students in greater detail to learn more about the aspects of the management and teaching of the degree with which they are dissatisfied; and work to resolve their dissatisfaction | In process | To increase student satisfaction |
| 2016-17 | Limit the number of extra courses in which students may enroll | In process | To increase efficiency |
| 2016-17 | Submit to ANECA the necessary reports to attain approval of changes made to the degree | In process | To update the Confirmed Report so that Berklee is in alignment with ANECA requirements |
| 2016-17 | Publish required documentation on the website to be in compliance with ANECA requirements | In process | To meet requirements and increase transparency for students |
| 2016-17 | Participate in UPV SGIC quality system | In process | To improve quality and align with ANECA standards |

2.3. Suggestions for improving the Internal System of Quality Management of Degrees

Optionally, evaluate and propose suggestions for improving the quality assurance system of degrees.

| |
|---|
| None at this time. |

**APPENDIX A:**
**Academic Year 2016-17**
**Master of Music – Contemporary Performance (Production Concentration)**
**Courses by Semester**

| | Semester 1 | Semester 2 | Semester 3 | Semester 4 (optional) |
|---|---|---|---|---|
| **Required Courses (3 credits/6 ECTS each unless otherwise noted)** | | | | |
| PS-619 Masters Performance Forum | X | | | |
| PS-622 Masters Advanced Performance Forum | | X | | |
| PS-532 The Artist as a Startup | | X | | |
| PS-522 Production Concepts for the Contemporary Musician | X | | | |
| PS-624 Applied Advanced Production Projects | | X | | |
| PIMM-550 Private Instruction 1 (3 ECTS) | X | | | |
| PIMM-600 Private Instruction 2 (3 ECTS) | | X | | |
| PIMM-650 Private Instruction 3 (3 ECTS) | | | X | |
| ENDS-550 Contemporary Ensemble (1 credit/1 ECTS; take 3 times) | X | X | X | |
| **Electives: Choose any two (3 credits/6 ECTS each unless otherwise noted)** <br> **Technology/Business/Production Electives** <br> MTI-511 Music Technology for the Writer <br> MTI-543 Music Video Production <br> MTI-613 Electronic Dance Music Composition <br> MB-615 Digital Marketing and Social Media Management <br> **Music/General Electives** <br> AR-511 Contemporary Arranging <br> ET-511 Contemporary Ear Training <br> HR-511 Contemporary Harmony <br> PS-621 Topics in Improvisation <br> PS-631 Performance Pedagogy <br> SW-565 Lyric Writing | X | X | | |
| **Optional Research Elective (3 credits/6 ECTS)** <br> GS-510 Principles of Music Research | | X | | |
| **Advising (0 credits/0 ECTS)** <br> GS-500 Master's Advising | X | X | X | |
| **Career Preparation (1 credit/2 ECTS)** <br> GS-503 Career Preparation | | X | | |
| **Optional Internship (1 credit/2 ECTS)** <br> GS-595 Graduate Internship | | | | X |
| **Culminating Experience (6 credits/6 ECTS)** <br> PS-695 Culminating Experience | | | X | |
| **Total credits: 40/41 with internship)** | 13 | 17 | 10 | 1 (optional) |
| **Total ECTS: 62/64 with internship)** | 22 | 30 | 10 | 2 (optional) |

Report approved on  XXXX by XXXXXXX

# MANAGEMENT REPORT

# 2015-16 [right margin: UPV Quality]

## Master of Music – Music Production, Technology, and Innovation

## Berklee College of Music, Valencia Campus

Objective.

> The objective of the present document is to:
>
> - Present a quantitative and qualitative analysis of the functions and results of the degree program
> - Re-establish degree program goals, in response to the principal indicators
> - Indicate changes made to the program to improve student learning and analyze the results of those changes
> - Define objectives and actions to improve the program

Academic director of the degree: Pablo Munguía, Program Director, MM-MPTI

Members of the Academic Committee of the Degree:

| Name | Type | Category | Position |
|---|---|---|---|
| | PDI/PAS | | Chair/secretary/member, etc. |
| Pablo Munguía | PDI | Professor | Program director, Full-time |
| Peter Zebbler Berdovsky | PDI | Professor | Faculty, Part-time |
| Benjamin Cantil | PDI | Professor | Faculty, Full-time |
| Alejandro Cuadrado | PAS | Librarian | Librarian, Full-time |
| Jon Forsyth | PDI | Professor | Faculty, Part-time |
| Stine Glismand | PAS | Administrator | Manager, International Career Center, Full-time |
| Pablo Langa | PDI | Professor | Faculty, Part-time |
| Nacho Marco | PDI | Professor | Faculty, Part-time |
| Javier Sánchez | PDI | Professor | Faculty, Part-time |
| Pablo Schuller | PDI | Professor | Engineer/Faculty, Full-time |
| Liz Teutsch | PDI | Professor | Director/Faculty, Full-time |
| F. Pierce Warnecke | PDI | Professor | Faculty, Full-time |

1. Analysis of the function and results of the degree

1.1. Quantitative indicators of the degree management system

**Level 1. Activity indicators**

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | n/a | 80% |
| | Doctorate PDI rate | n/a | 10% |
| | Full-time PDI rate | n/a | 50% |
| Research activity | Weighted research activity indicator | n/a | 20% |

| Demand | Enrollment rate | n/a | 87.5% |
|---|---|---|---|
| | Supply and demand rate | n/a | 222.5% |

## Level 2. Results indicators

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Teaching | Graduation rate | n/a | 97.1% |
| | Attainment rate | n/a | 95% |
| | Dropout rate | n/a | 3% |
| | Efficiency rate | n/a | 117% |
| Internationalization | Number of exchange students received | n/a | n/a |
| | Number of enrolled students who have done an academic exchange | n/a | n/a |
| | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | n/a | 94% |
| Employability | Number of enrolled students who have done internships at a company | n/a | 0 |
| | Percentage of graduate students who have done internships in companies | n/a | 11.8% |

## Level 3. Satisfaction indicators

| Category | Indicator | Defined goal | Result academic year 2015-16 |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | n/a | 96% |
| Students | Average satisfaction of the students with the management of the degree | n/a | 92% |
| | Average satisfaction of the students with the teaching provided in the degree | n/a | 100% |
| Graduates | Average satisfaction of graduates with the education received | n/a | 100% |

1.2 Analysis of the quantitative results of the degree

The results of each of the indicators for the degree defined in the System of Quality Management of Official Degrees of UPV [Universidad Politecnica de Valencia] are analyzed below

Level 1. Activity indicators of the degree

1. Teaching activity:

The Academic Committee of the Degree sees the results as favorable as Berklee College of Music is a teaching institution, rather than a research institution. The work of the faculty is concentrated on teaching. Faculty meet together regularly to discuss teaching, pedagogy, student success and satisfaction. These discussions enable faculty to focus on students and to strengthen teaching, as well as to make improvements in the curriculum as necessary. That 80% of faculty time is devoted to teaching is very positive for the institution and for the students.

2. Research activity:

Berklee is a teaching college rather than a research institution. That said, all of Berklee faculty are engaged in research or other professional and creative work. This is important to their being up-to-date in their profession. Many Berklee faculty in the MM-MPTI program work on music industry events and festivals, or are practicing music technology professionals. This research, creative and professional work means that they are able to offer students the latest insights to the industry. Program director Pablo Munguía, for instance, is an active music engineer and producer who works with clients including Madonna, Carole King, Sheryl Crow, Barbra Streisand and more. He has also worked in television audio production for the Oscars, Grammys, Superbowl Halftime Shows, and more. Javier Sanchez has served as a post-doctoral researcher at Stanford University's Center for Computer Research in Music and Acoustics and is an expert in the development of iOS apps, as well as the co-founder of the language learning tool Lingualia. Faculty are evaluated each year based on their teaching, professional/research work, and college service. Faculty in the MM-MPTI department are engaged in research and professional service vital to the future of the music industry, including research that is shared at professional conferences and in professional journals.

3. Demand:

The demand for the MM-MPTI is very good, with a supply-demand rate of 222.5% and an enrollment rate of 87.5%. In 2015-16, the program had 89 applications. Of those, 35 students enrolled for the 40 student spots. Note that the number of students that the program is able to accommodate has changed from the 20 stated in the Confirmed Report. There are now 40 possible seats. This change is appropriate as the program's capacity has expanded, due to increased physical space and increases in the number of faculty. This number of students provides for a more vigorous and diverse cohort. The demand for the program is strong and is expected to continue to grow, as the program itself becomes more established.

Level 2. Indicators of the results of the degree.

1. Teaching:

The graduation rate is 97%. Of the 35 students who began the program, 34 completed it. The degree attainment rate is very high—95%. Most students were able to earn the credits they attempted. The efficiency rate is 117%. This rate is not because students are repeating failed courses. Students are allowed to enroll in courses above those required for the degree. This provides an opportunity for students to explore an area of interest.

2. Internationalization:

This category does not apply to Berklee as the institution is an international school. Berklee's internationalization is very high: 94% of students are from countries other than Spain. Students in the MM-MPTI program come from Belgium, Canada, China, Denmark, Ecuador, India, Mexico, the Netherlands, Taiwan, the United Kingdom and the United States, as well as Spain.

3. Employability:

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Employability has been achieved at a high level. Berklee has a strong focus on preparing students for careers. The International Career Center at the Berklee campus in Valencia is dedicated to providing students expert guidance, cutting-edge resources, and professional development experiences. Students work with advisors to build a career plan. They engage in meetings with the industry. Graduates are working in more than 25 different countries across five continents. Many are employed by some of the most important companies in the industry, including Native Instruments, Izotope, and BMG Chrysalis.

Students participate in important music industry conferences and festivals, where they interact with professionals and industry leaders. These conferences and festivals include: Musikmesse in Frankfurt; The Great Escape UK, in Brighton; Midem, in Cannes; and SONAR in Barcelona.

Berklee students also host and organize important industry events, including TEDxBerkleeValencia, where MM-MPTI students are actively engaged in production, and "Innovation: En Vivo!" This is a concert, open to the entire Valencia community, that explores the future of music. The concert features surround sound with interactive video and world music, jazz, folk, and electronic music. It features student performers from Berklee and from the Universidad Politecnica de Valencia, as well as from the Institut Educacio Secundaria Arabista Ribera. Students in the MM-MPTI program also participate in production of the many concerts Berklee provides to the community each year, including the regular outdoor concert series at the Palau: "Un Lago de Conciertos' and the major commencement concert, also outside, in July.

3. Employability: (continued from above)

Students' theses show their preparation to be industry leaders. Topics include:

- "A Performance and Creation of Flex Sleeves," in which a student performs original tracks with the use of homemade wearable technology. The technology takes the form of a sleeve that utilizes electromyography sensors.
- "Imagining Columbia," an interactive performance for children in the form of a story that recreates the Pacific Region in Columbia with the help of sound design, music, and technology.
- "Ecuadorian Grooves: Innovating Music Heritage," in which a student produced an EP featuring traditional Ecuadorian rhythms intertwined with electronic music and technologies.

All of these projects prepare students for work as leaders of the contemporary music industry.

Level 3. Satisfaction indicators of the degree

1. Faculty:

Faculty satisfaction with the management of the degree is very high—96% are satisfied or very satisfied. Faculty are engaged and committed to students.

2. Students:

The average satisfaction of students with the management of the program is 92%, and 100% are satisfied with the teaching provided in the program.

3. Graduates:

The average satisfaction of graduates of the program with the management of the program and with the teaching provided in the program is 100%.

1.3. Analysis of the scope/level of competencies

The acquisition of specific skills and knowledge are evaluated throughout the program by faculty, advisors, and industry experts. As well, the scope of knowledge for both specific and general skills are evaluated by assessments specified in the educational guidelines of each class.

The program prepares students to succeed in the music technology industry. Students learn to

- Create innovative music using technology;
- Apply technology to the composition of music;
- Analyze the properties of sound;
- Master critical listening and assessment skills;
- Synthesize studio technologies and techniques;
- Master MIDI and audio production technologies and techniques;
- Perform electronic music live;
- Integrate music and audio into software applications and games;
- Generate and manipulate video in relationship to music; and
- Develop audio in the context of software applications (i.e., coding).

Students reach these program competencies, first, through their course work. Required courses in music technology innovation, hybrid recording methods, electronic production and music video production, for example, help students develop and strengthen skills and knowledge in music technology as well as develop as innovators.

Students also reach these competencies through their participation in professional conferences and festivals, as mentioned above, and through their own leadership and organizing of professional events.

Additionally, students master these competencies by completing their own unique thesis projects, which are overseen and guided by a committee led by a faculty member and staffed with other faculty and/or industry leaders. These research and creative thesis projects help students learn the program contents and competencies and develop as individuals ready to lead in the industry.

## 1.4. Analysis of the actions proposed in previous reports

(NOTE: There were no previous reports. This is the first annual report. This summarizes actions taken.)

| Academic Year | Improvement action implemented | Status | Results obtained | Observations |
|---|---|---|---|---|
| 2013-14 | Increased number of full-time faculty: the number of full-time faculty was increased from 2 to 3 | Complete | Students have more access to consistent well qualified faculty. Full-time faculty are able to devote more time to students and their work. | This has strengthened teacher/student interaction. |
| 2013-14 | Increased number of part-time faculty: the number of part-time faculty increased to 6 | Complete | Students have more access to consistent well qualified faculty. Permanent part-time faculty are able to devote more time to students and their work. | Part-time faculty have become more involved in student thesis projects. |
| 2013-14 | Increased number of student spots in the program from 20 to 40 | In process | This has expanded the program's ability to meet demand and serve more students. It has also increased the diversity of the student body. | In some years, including 2015-16, finding 40 qualified students to enter the |

| | | | | program has been challenging. Admissions processes are being refined. |
|---|---|---|---|---|
| 2014-15 | Added professional conferences and events that students organize in Valencia, including TEDx and "Innovation: En Vivo!" | Complete | These major conferences and events provide students professional experience. Students perform at and produce the events. | This is very empowering for students and helps them apply their classroom work to real life experiences. |
| 2014-15 | Program name change | Complete | After the program ran as Music Technology Innovation for one year, the Academic Committee of the Degree approved a change to include the word "Production" in the name of the program. This was an important addition that highlighted one of the main areas of study in the program, and gave the program broader appeal externally. | This has been a helpful change with recruitment and especially recruitment of female students. |
| 2013-16 | Ongoing curriculum review and revision: changes to required courses, career preparation, and thesis project | In process | The required courses in this program were reduced from nine courses to six courses. Several other courses were moved from required to elective. This was done to address more fully students' varying needs. The following placement courses were removed from the curriculum: MTI-512 Accelerated Studio Recording Techniques and MTI-617 Advanced Large Format Studio Production.<br>The Music Video Production course curriculum has been reviewed to better reflect the content of the course, and areas of expertise of the faculty. The new curriculum allows the faculty and students to explore live and post-produced video production in greater depth and focus. Accepted students entered the programs with high-level skills and did not require these introductory courses. The current curriculum of required courses ensures that students develop broad high-level technical skills that enable them to specialize further in their elective choices. A zero ECTS advising course was added on student schedules, as well as GS-503 Career Preparation, a 2 ECTS course for required career counseling and planning. (See the curriculum grid in Appendix A.) | At Berklee, curriculum revision occurs annually, led by the Academic Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |
| 2012-16 | Ongoing curriculum review and revision: changes to elective courses | In process | This program expanded its elective options from seven courses to ten specialized music technology courses. Two formerly required courses moved to electives: MTI-641 | At Berklee, curriculum revision occurs annually, led by the Academic |

| | | | Advanced Topics in Music Technology and MTI-645 Advanced Studio and Interactive Performance Mixing. Six new courses were added: MTI-614 Professional and Creative Music Sound Design, MTI-618 Mobile Music App Writing, MTI-623 Applied Analog Synthesis, MTI-630 Innovation Maker's Lab 1, MTI-640 Innovation Maker's Lab 2, and MTI-643 Advanced Music Video Production. The Maker's Lab Courses have been redesigned to better address the educational possibilities of the Lab. The Berklee Multi-Media Lab has been instituted in a new space with new equipment. The addition of new faculty to the Valencia campus made it possible for this amount of curriculum development, with electives reflecting both student interest and faculty expertise. The elective program includes two Makers Labs (MTI-630 and MTI-640) that offer students hands-on implementation of music technology projects. Two electives, MTI-611 DJing and Turntablism and MTI-613 Electronic Dance Music Composition have stayed in the same position in the curriculum as electives. Students are also able to enroll in an optional internship (2 ECTS) after they complete their master's degree studies, as well as a multimedia design course (MTI-615 Multimedia Installation Workshop, formerly Opera Technology Workshop) or a research course (GS-510 Principles of Music Research). (See the curriculum grid in Appendix A.) | Committee of the Degree. Curriculum revisions are made to improve student learning, are based on feedback received from student course evaluations and from faculty analysis of student success. These changes will be continually monitored and aligned with student learning. |
|---|---|---|---|---|

1.5. Analysis of complaints and objections of the interest groups

Not applicable.

1.6. Analysis of the latest evaluation reports of ANECA [Agencia Nacional de Evaluación de la Calidad y Acreditación (National Quality Evaluation and Accreditation Agency)]/AVAP [Agència Valenciana d'Avaluació i Prospectiva (Valencian Evaluation and Planning Agency)]

ANECA/AVAP has not yet visited campus to evaluate this program.

1.7. General qualitative analysis of the function of the degree

1. Strengths of the degree:

ANECA/AVAP has not yet visited campus to evaluate this program. Strengths of the degree include the quality of the content, the professional level of the instructors, and the international prestige. An additional strength includes the professional facilities in which students complete their studies. The principal indicators of the Degree, Graduation Rate, Dropout Rate, Efficiency Rate, and Rate of Attainment are also strong. The program provides excellent preparation for an independent artist and producer to achieve success in a rapidly changing field.

2. Weaknesses:

ANECA/AVAP has not yet visited campus to evaluate this program. Berklee is working to ensure compliance with ANECA criteria.

2. Proposals and improvements

2.1. Revision of goals established for indicators of the System of Quality Management of Official Degrees of UPV

Level 1. Activity indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching activity | Weighted teaching activity indicator | 80% | 80% |
| | Doctorate PDI rate | 11.1% | 11% |
| | Full-time PDI rate | 33.3% | 33% |
| Research activity | Weighted research activity indicator | 20% | 20% |
| Demand | Enrollment rate | 87.5% | 85% |
| | Supply and demand rate | 280% | 280% |

Level 2. Results indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Teaching | Graduation rate | 100% | 95% |
| | Attainment rate | 95% | 95% |
| | Dropout rate | 0% | 5% |
| | Efficiency rate | 124% | 105% |
| Internationalization | Number of exchange students received | n/a | n/a |

|  | Number of enrolled students who have done an academic exchange | n/a | n/a |
|---|---|---|---|
|  | Percentage of graduate students who have done an academic exchange | n/a | n/a |
| Alternative definition of internationalization | Percentage of international students, students from countries other than Spain | 94% | 95% |
| Employability | Number of enrolled students who have done internships at a company | 0 | 0 |
|  | Percentage of graduate students who have done internships in companies | 11.4% | 15% |

Level 3. Satisfaction indicators

| Category | Indicator | Current goal | Proposed goal |
|---|---|---|---|
| Faculty | Average satisfaction of the faculty with the management of the degree | 96% | 96% |
| Students | Average satisfaction of the students with the management of the degree | 92% | 90% |
|  | Average satisfaction of the students with the teaching provided in the degree | 100% | 90% |
| Graduates | Average satisfaction of graduates with the education received | 100% | 90% |

Justification of the new goals set out

> These goals show our intention to continue to excel in key areas, especially in graduation rate and in student satisfaction with the management of the degree. They reveal the commitment of the program to provide a high level education.

2.2. Objectives and actions to improve the degree

As a result of the analysis in the previous sections and the areas of improvement detected, the following objectives to improve the degree are defined, as well as the actions to be carried out in order to achieve them.

| Proposed academic year | Improvement action | Status | Motivation |
|---|---|---|---|
| 2016-17 | Survey students in greater detail to learn more about the aspects of the management of the degree with which they are dissatisfied; and work to resolve their dissatisfaction | In process | To increase student satisfaction |
| 2016-17 | Limit the number of extra courses in which students may enroll | In process | To increase efficiency |
| 2016-17 | Submit to ANECA the necessary reports to attain approval of changes made to the degree | In process | To update the Confirmed Report so that Berklee is in alignment with ANECA |

| | | | requirements |
|---|---|---|---|
| 2016-17 | Publish required documentation on the website to be in compliance with ANECA requirements | In process | To meet requirements and increase transparency for students |
| 2016-17 | Participate in UPV SGIC quality system | In process | To improve quality and align with ANECA standards |

2.3. Suggestions for improving the Internal System of Quality Management of Degrees

Optionally, evaluate and propose suggestions for improving the quality assurance system of degrees.

> None at this time.

**APPENDIX A:**
**Academic Year 2016-17**
**Master of Music – Music Production, Technology and Innovation**
**Courses by Semester**

| | Fall: Semester 1 | Spring: Semester 2 | Summer: Semester 3 | Fall: Semester 4 (optional) |
|---|---|---|---|---|
| **Required Courses (3 credits/6 ECTS each; must be taken in designated semester)** | | | | |
| MTI-515 Music Technology Innovation Seminar 1 | X | | | |
| MTI-525 Hybrid Recording Methods and Strategems | X | | | |
| MTI-616 Music Technology Innovation Seminar 2 | | X | | |
| **Required Courses (3 credits/6 ECTS each; may be taken in either fall or spring semester)** | | | | |
| MTI-521 Nonlinear Structures for Real-Time Media | X | | | |
| MTI-523 Electronic Production and Live Performance | | X | | |
| MTI-543 Music Video Production | | X | | |
| **Electives: choose at least three (9 credits/18 ECTS each)** | | | | |
| MTI-611 DJing and Turntablism MTI-613 Electronic Dance Music Composition MTI-614 Professional and Creative Music Sound Design MTI-618 Mobile Music App Writing MTI-623 Applied Analog Synthesis MTI-630 Innovation Maker's Lab 1 MTI-640 Innovation Maker's Lab 2 MTI-641 Advanced Topics in Music Technology MTI-643 Advanced Music Video Production MTI-645 Advanced Studio and Interactive Performance Mixing | X* | X* | X* | |
| *take electives in fall, spring, or summer | | | | |
| **Advising (0 credits/0 ECTS)** | | | | |
| GS-500 Advising | X | X | X | |
| **Career Preparation (1 credits/2 ECTS)** | | | | |
| GS-503 Career Preparation | | X | | |
| **Optional Electives (do not count in program total; 3 credits/6 ECTS unless otherwise indicated)** | | | | |
| MTI-615 Multimedia Installation Workshop GS-510 Principles of Music Research | X* | | | |
| *take optional electives in fall, spring, or summer | | | | |
| **Optional Internship (1 credit/2 ECTS)** | | | | |
| GS-595 Graduate Internship | | | | X |
| **Culminating Experience/Thesis (6 credits/6 ECTS)** | | | | |
| MTI-695 Culminating Experience in Music Production, Technology, and Innovation | | | X | |
| **Total Credits: 34/35 with optional internship** | 12 | 13 | 9 | 1 |
| **Total ECTS: 62/64 with optional internship** | 24 | 26 | 12 | 2 |

# Report on Program Review
# Completed in the 2015-16 Program Review Cycle
# for Programs at Berklee College of Music[1]

*December 6, 2016*

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[1] This Program Review includes programs at the legacy Berklee College of Music. Programs at the Conservatory will be included in this process in future years.

**Table of Contents**

**Report on Program Review Completed in the 2015-16 Program Review Cycle**
*December 6, 2016*

As part of Berklee's ongoing efforts to ensure its curriculum remains innovative, relevant and engaging, and to ensure success in student learning, all academic programs are required to conduct regular reviews every three years. This requirement applies to all programs of study—master's programs; undergraduate majors and minors; core music courses; Berklee institutes; and liberal arts requirements. These programs conduct a thorough evaluation of program design—including description, learning outcomes and assessments of student learning—as well as course offerings.

Additionally, beginning with this year, courses are examined for issues related to student success with a special focus on those with a high rate (20% or more) of students receiving a grade of D or F, or of withdrawing from the course. This is referred to as the D/F/W rate. Courses with populations of more than 20 students per semester, with this rate of non-success, are considered to be high risk. It is important for Berklee to be aware of these courses in order to conduct additional assessments and to plan appropriate interventions. These courses are discussed below.

The focus of program review is on student learning and success, with special attention given to the alignment of stated learning outcomes and objectives with student assessment. The program review process is an opportunity for deans, chairs and faculty to revise, amend, and improve the curriculum and the student experience.

In summary, the goals of program review are to:
- Clarify the intended learning outcomes for the program as a whole, whether it be a master's program, an undergraduate major, or a sequence of required classes;
- Ensure that the assessment of student learning is stated as clearly and concretely as possible, explaining what students should know and be able to do by the time they complete the program;
- Ensure that the assessment of student learning is aligned with the program or course outcomes;
- Evaluate the individual courses that comprise the program, ensuring that they support the program's learning outcomes as well as the assessment of student learning;
- Ensure that the program reflects current best practices as well as an awareness of important developments in the field; and
- Ensure that the program meets broader institutional goals, and is aligned with the institutional mission, core competencies, and commitment to diversity.

Curriculum changes recommended as a result of the program review are submitted to the course chair and division dean, as well as the College Curriculum Committee (for undergraduate programs), and the Graduate Studies Committee (for graduate programs) for approval. Recommendations are then made to the provost.

During the 2015-2016, the following programs completed a full review. Summaries of the individual program reports are included in the appendix.

**Undergraduate Programs**
*Bachelor of Music Core*
- Performance Core
*Bachelor of Music Majors*

- Composition
- Film Scoring
- Music Business/Management
- Music Education
- Professional Music
- Songwriting

*Bachelor of Music Minors*
- American Roots Music
- Conducting
    - Choral Track
    - Contemporary Track
    - Music Education Track
- Mediterranean Music
- Video Game Scoring

## Graduate Programs

*Master of Arts*
- Global Entertainment and Music Business
- Music Therapy

*Master of Music*
- Contemporary Performance (Global Jazz Concentration)
- Contemporary Performance (Production Concentration)
- Music Production, Technology, and Innovation
- Scoring for Film, Television, and Video Games

## Summary of changes for the 2015-16 Review
- 19 programs underwent review;
- 61 new courses (22 prototypes) were recommended for addition;
- 27 courses were recommended for deletion;
- 31 prototypes were recommended to be converted to regular courses;
- 10 prototypes were recommended for deletion;
- 56 courses were added to the various grids;
- Other changes:
    - 88 course descriptions were revised
    - 16 course numbers were changed
    - 73 course prerequisites were changed
    - 75 course titles were changed
    - 3 courses were changed in terms of credits required
    - 33 courses were changed in terms of the semesters offered
- There were major and minor changes to program descriptions, course requirements, learning outcomes, and assessments;
- There were changes in program entrance requirements; and
- The performance core was formalized as a program of study with a clear description and requirements.

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**Themes of the 2015-16 Program Review**

The majority of program revisions made in the 2015-16 academic year focused on minor content and form changes. However, a few revisions were significant. The songwriting major for the bachelor of music program at the College underwent a substantial revision of its program requirements and purposes, with a renewed emphasis on style diversity, incorporation of technology and production skills, and intensive attention towards career readiness. As well, the performance core for the bachelor of music program of the College gained significant clarity by defining itself as a program and clearly articulating its purposes and options.

Among the range of issues and topics addressed by the 2015-16 program review process, some common themes emerged. These include:

- **Clarification of program purposes, program requirements, and entrance requirements.** Examples include:
  - from the **Songwriting** department: The new entrance requirements help to clarify the prerequisite knowledge students need before starting the program: Students need to complete HR-212 Harmony 2 before taking SW-211 Songwriting 1. As well, the revised learning outcomes emphasize the range of knowledge and skills students develop in the program.
  - from the **Music Education** department, revised entrance processes require that students interested in the major complete all core music requirements and successfully complete (or be enrolled in) ME-111 Introduction to Music Education before declaring. They must also complete an application and interview explaining why music education is the best fit for them.
  - from the **Master of Music in Contemporary Performance (Production Concentration)**, revised language describing the "ideal candidate" helps applicants to the program understand what is expected of them.
  - from the **Performance** division, a description and learning outcomes for the Performance Core have been clarified, explaining why this core is a fundamental part of the undergraduate learning at Berklee. Requirements and options are delineated: "All Berklee students, regardless of major or career goals, will achieve proficiency on their principal instrument through the performance core. The performance core comprises a mix of private lessons, instrumental labs, and ensembles. Private lessons provide in-depth, individualized study of an instrument while labs give students an opportunity to workshop specialized instrumental or stylistic topics. Ensembles teach students how to play music with others, working together toward a performance."

- **Clarification of evidence required for the assessment of student learning.** Examples include:
  - from the **Conducting minor - Music Education track**, an emphasis has been placed on exams, as well as additional directed study and one-on-one sessions focusing on score preparation, harmonic analysis, and conducting technique.
  - from the **Songwriting** department, assessments now include:
    - In-class performances with informal critiques on form and content
    - Written exams
    - Recordings: students apply their knowledge of ProTools and other software
    - Research requiring students to complete several projects exploring songwriting careers

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- - Directed Study and Senior Seminar portfolios that include lead sheets, lyric sheets, and demonstration recordings of each songs
  - Songwriting contests which all students are encouraged to enter

- **Increased flexibility to provide students choice**
  - from the **Performance Core,** students may opt for lab credits to replace ensemble credits and vice versa; and/or they may choose to replace two credits of ensembles or labs with a performance studies course (PSXX).
  - from the **Master of Arts in Music Therapy,** students may choose to focus on one of the two tracks: Integrative and Conventional Medicine, or Research; or they may choose to take courses in each track.

- **Increased focus on career preparation**
  - from the **Conducting minor - Music Education track,** guest conductors are now included in the weekly seminars to help students understand better real life challenges.
  - from the **Music Business/Management** department, there are increased activities with industry professionals, including annual trips to New York and Los Angeles; visits to music companies; on-campus meetings with guest speakers and leaders of music tech startups. As well, the Institute for Creative Entrepreneurship sponsors annual student trips to the Silicon Valley, SXSW, and MIDEM. The Berklee Popular Music Institute interacts on a regular basis with concert and festival promoters, such as Live Nation and C3. This language has been added to the departmental website: "The internship, Entrepreneurial Practicum, and the ICE-sponsored Open Music Initiative, IDEO, the Berklee ICE Summer Lab, and the ICE Ambassadors project, as well as the activities coordinated by the Berklee Popular Music Institute, provide bridges to the real world, where students apply skills and knowledge gained from the program."
  - from the **Songwriting** department, the program continually invites music professionals to give clinics in songwriting, music publishing, music production, and related fields. The program is involved in annual trips to Nashville. Students have the opportunity to meet with professional artists, songwriters, producers, and publishers, and to be present in co-writing situations in recording studios.
  - from the **master's** programs, a new career preparation course, GS-503 Graduate Professional Development Seminar, has been added. This helps ensure that all graduate students incorporate career planning into their studies.

**Courses with High D/F/W Rates**
As mentioned above, beginning with this year, courses are examined annually for issues related to student success with a special focus on those with a high rate (20% or more) of students receiving a grade of D or F, or of withdrawing from the course. Courses with populations of more than 20 students per semester, with this rate of non-success, are considered to be high risk. It is important for Berklee to be aware of these courses in order to plan appropriate interventions.

Courses in this category include the following:

AR-112 Arranging 2
AR-201 Chord Scale Voicings for Arranging
CM-341 Scoring for Strings

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CM-373 Jazz Composition 2
CP-215 Art of Counterpoint 2
CP-361 Jazz Counterpoint 1
CW-171 Groove Writing
ENVC-111 Rhythm Section Grooves for Vocalists 1
ET-111 Ear Training 1
FS-468 Contemporary Techniques in Film Scoring
HR-335 Advanced Harmonic Concepts
ILGT-115 Guitar Performance Skills for the Non-Guitar Principal
ILPN-271 Jazz Harmonic Techniques for Piano 1
ISKB-211 Basic Keyboard Techniques 1
ISKB-212 Basic Keyboard Techniques 2
ISKB-222 Keyboard Class 2 for Music Education Majors
ISKB-P111 Keyboard Fundamentals
LHIS-215 History of Modern East Asia
LHIS-248 Palestinian-Israeli Relations
LHUM-P433 Digital Narrative Theory and Practice
LMAS-341 Irish and Celtic Culture, Film, and Music
LMAS-352 Music and Literature for Children
LMAS-P224 A Vision of Music's Future
LMSC-130 Concepts of Mathematics
LMSC-251 Data Management and Statistics
LSOC-210 Introduction to Cultural Anthropology
LSOC-225 Principles of Economics
LSOC-371 Identity
MB-553 Music Business Finance
ME-111 Introduction to Music Education
MHIS-342 The Music of the English-Speaking Caribbean Islands
MP-114 Critical Listening Lab for Musicians
MP-115 Production Analysis Lab for Musicians
MP-210 Principles of Independent Record Production
MTH-331 Research in Music Therapy
PM-330 The Private Studio Teacher
PM-340 Entrepreneurship
PM-375 Music Career Planning Seminar
PSH-200 Vocal Technique and Wellness
PW-111 Music Application and Theory
SW-236 Guitar Techniques for Songwriting
SW-361 Song Demo Production Techniques

It is important to examine these courses in greater detail to gain a fuller sense of the issues. Some of these courses have a high D/F/W rate each semester they are offered. Others have this rate only some semesters and only in some sections. A deeper assessment may reveal patterns that suggest appropriate interventions—pedagogical, curricular, or other—to enhance student success.

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**Programs to Undergo Review in 2016-17**

The following programs will undergo a full review in 2016-17.

**Undergraduate Programs**

*Bachelor of Music Majors*
- Contemporary Writing and Production
- Music Production & Engineering
- Music Therapy
- Performance Core (all lessons, labs, and ensembles)
- Performance Major (all instruments and minors)

*Bachelor of Music Minors*
- Commercial Record Production
- Recording and Production for Musicians
- Performance Studies in Latin Music

**Other Programs**
- Artist's Diploma Program
- Study Abroad

**Institutes/Focused Areas of Study**
- Africana Studies
- Berklee Global Jazz Institute
- Latin Music Studies
- Planet Microjam Institute

The Boston Conservatory at Berklee may add programs into the rotation for 2017-18.

Full instructions on the program review process can be read here. For additional information, please contact Camille Colatosti at ccolatosti@berklee.edu or Sophie Innerfield at sinnerfield@berklee.edu.

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# Appendix A: Undergraduate Programs
## *Bachelor of Music Core*

**Program Review: Performance Core (New Program)**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | ■ | | |
| Entrance Requirements | | ■ | | |
| Program Requirements | | ■ | | |
| Learning Outcomes | | ■ | | |
| Additional Program Review Information | | ■ | | |

These changes are in the documenting of the program, primarily, rather than the content. The performance core had not been defined clearly on the website.

**Description:**
The performance core, in combination with <u>arranging</u>, <u>ear training</u>, <u>harmony</u>, <u>conducting</u>, <u>tonal harmony and counterpoint</u>, and <u>music technology</u> courses, provides students with a broad-based musical vocabulary, important skills for major studies, and a well-rounded musical background. All entering students are placed into performance core courses based on their ensemble rating audition.

The performance core comprises a mix of private lessons, instrumental labs, and ensembles. Private lessons provide in-depth, individualized study of an instrument while labs give students an opportunity to workshop specialized instrumental or stylistic topics. Ensembles teach students how to play music with others, working together toward a performance.

**Entrance Requirements**

All entering students must audition in their instrumental department to attain their ensemble ratings, which are used for placement into private instruction and ensemble courses.

**Learning Outcomes**

Upon completion of the performance core, students will:
- synthesize and integrate knowledge of contemporary and traditional styles into musical interpretation;
- synthesize and integrate knowledge of posture, breathing, and instrumental technique into their daily practice routines;

- demonstrate technical proficiency on their principal instrument;
- sight read music in a variety of styles;
- play music in a variety of contemporary and traditional styles;
- play in ensembles of varying size, instrumentation, and stylistic orientation; and
- apply knowledge of musical styles and harmonic practices in improvisation.

**Program Requirements**
**Semester one:**
- 50-minute private lesson (2 credits) plus one ensemble (1 credit)

**Semester two:**
- 50-minute private lesson (2 credits) plus one ensemble (1 credit) or
- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

**Semester three:**
- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

**Semester four:**
- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

*Note: Students should enroll in an ensemble and private instruction during their first four fulltime semesters. In semester two, they may select either a 50-minute lesson (2 credits) or a 30-minute lesson (1 credit) with a corequisite one-hour lab (1 credit ILXX course). Lab credits may replace ensemble credits and vice versa, and one performance studies course (PSXX) may replace 2 credits of ensembles or labs during the first four semesters. Additional PSXX courses may be taken as general electives or approved specified elective (ASE) credits, depending on major. Performance major ASEs include ENXX, ILXX, PFET, and PSXX courses. Performance major ASEs do not include performance studies health courses PSH, PSHR-321, PSVC-425, PSPC-341, or PSME courses.*

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# *Bachelor of Music Majors*

**Program Review: Composition**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | ORANGE | |
| Entrance Requirements | GRAY | | | |
| Program Requirements | | | ORANGE | |
| Learning Outcomes | GRAY | | | |
| Additional Program Review Information | | | | RED |

**Description**
- Minor language was changed in this section.
- Deleted the word "Fugue" and "20th and 21st century compositional techniques."

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to the elective courses:
  - ET-P399: Microtonal Ear Training and Composition

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
*Assessment Evidence*
- The following courses were revised to have new assessments:
  - CP-311 Fugue
  - CM-441 Scoring for Full Orchestra
  - CM-221 Techniques of Tonal Writing
  - CM-231 Instrumentation and Score Preparation
  - CM-342 Digital Score Preparation for Composers
  - CM-341 Scoring for Strings
  - CM-P343 Scoring for Classical Percussion
  - CM-351 Choral Composition
  - CM-355 Principles and Techniques of Writing for Voice
  - CM-357 Introduction to Electro-acoustic Composition
  - MLAN-311 Analysis of Classical and Romantic Music

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○ MLAN-312 Analysis of the Twentieth and Twenty-first Century Music

*How does this program link to external professionals?*
- The following information has been added:
  - Berklee Composition Majors have been successful in the field of music composition.
  - For students enrolled in the directed study courses--CM-398, CM-497 and CM-498--seminar attendance is mandatory.
  - The Composition Department produces the annual Words and Music Festival.
  - Since 2015, department member Dr. Panagiotis Liaropolous has led a special summer Directed Study in String Quartet Composition in Athens and Amorgos, Greece; this is undergoing review in fall 2016.

*Determining and Sharing Results*
- The statement has been revised as follows:
  - The Composition Department Portfolio Committee reviews majors' portfolio works seven times a year.
  - The Department reviews majors' work each January to recommend students for departmental scholarship awards.
  - Faculty members attend and critique some concerts and master classes at which student compositions are performed. Increasing participation is a continuing goal.
  - Faculty committees judge and select students' scores for guest ensemble performances such as the Esterhazy String Quartet.

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**Program Review: Film Scoring**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | | |
| Entrance Requirements | | | | |
| Program Requirements | | | | |
| Learning Outcomes | | | | |
| Additional Program Review Information | | | ■ | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- No changes submitted.

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
*Missing Outcomes / Future Topics*
- Future topics have been revised as follows:
  - The film scoring program is now seeking ways to improve student learning of orchestration, which would benefit from an additional course to bridge CM-231 Instrumentation and Score Preparation and FS-340 Dramatic Orchestration. However, there are no credits available in the major grid at this time to offer this course. Alternative ways to bridge these two courses are being explored. These include extracurricular offerings and working with the Composition Department.

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**Program Review: Music Business/Management**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | ███ | |
| Entrance Requirements | ░░░ | | | |
| Program Requirements | | | ███ | |
| Learning Outcomes | ░░░ | | | |
| Additional Program Review Information | | | ███ | |

**Description**
- Revised the description slightly.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to elective courses:
  - Advanced Music Business Electives:
    - MB-339: Music Technology in the Marketplace
    - MB-345: Advanced Management Techniques
    - MB-397: Website Development for eBusiness
    - MB-405: Advanced Legal Aspects and Contract Negotiations
    - MB-415: International Music Licensing
    - MB-P425: Strategic Management
  - Approved Specified Electives:
    - ICE-P455: Music+Devices
    - MB-499: International Industry Seminar
- Removed from elective courses:
  - MB-490: Senior Practicum 1 (Heavy Rotation Records)
  - MB-491: Senior Practicum 2 (Heavy Rotation Records)
  - NOTE: Material in these courses fed into the new courses in the Pop Music Institute: BPMI-P401 Popular Music Institute 1; BPMI-P402 Popular Music Institute 2; and BPMI-P403 Popular Music Institute 3

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
*Assessment Evidence*
*How does this program link to external professionals?*
- The following section has been added:

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- We advise student activities such as the Music Business Club, which plans annual trips to New York and Los Angeles; we visit music companies; the Student Entrepreneurship Association brings in guest speakers and hosts periodic Music Tech Meetups. Likewise, Berklee ICE sponsors annual student field trips to the Silicon Valley, SXSW, and MIDEM, and the Berklee Pop Music Institute (BPMI) interacts on a regular basis with concert and festival promoters such as Live Nation and C3.

*How does this program link with or reinforce the college's Core Competencies?*
- The following section has been added:
  - The internship, Entrepreneurial Practicum, the ICE-sponsored Open Music Initiative, IDEO + Berklee ICE Summer Lab, and ICE Ambassadors project, and the activities coordinated by the Berklee Popular Music Institute provide bridges to the real world, where students apply skills and knowledge gained from the program.

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**Program Review: Music Education**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | 🟧 | |
| Entrance Requirements | ▨ | | | |
| Program Requirements | ▨ | | 🟧 | |
| Learning Outcomes | | | 🟧 | |
| Additional Program Review Information | ▨ | | | |

**Description**
- The following 20 courses had description revisions to delineate more accurately the context of the courses, reflecting what is stated in the course syllabus.
    - COND-221: Choral Conducting for Music Education Majors
    - COND-222: Instrumental Conducting for Music Education Majors
    - COND-321: Choral Rehearsal Techniques for Music Education Majors
    - COND-322: Instrumental Rehearsal Techniques for Music Education Majors
    - ENVC-361: Music Education Concert Choir
    - ISBR-221: Trumpet Class for Music Education Majors
    - ISBR-231: Trombone Class for Music Education Majors
    - ISWD-221: Flute Class for Music Education Majors
    - ISWD-222: Clarinet Class for Music Education Majors
    - ISWD-223: Double Reed/Saxophone Class for Music Education Majors
    - ME-111: Introduction to Music Education
    - ME-152: Computer Applications for Music Education
    - ME-211: Elementary Classroom Methods
    - ME-212: Music Classroom Methods and Materials
    - ME-326: Multimedia for the Educator
    - ME-387: Instrument Repair 1
    - ME-P388: Instrument Repair 2
    - ME-P389: Instrument Repair 3
    - ME-475: Pre-Practicum Apprenticeship/Seminar
    - PSME-311: Recital Class for Music Education Majors

**Entrance Requirements**
- Students interested in the major must first complete all core music requirements and successfully complete (or be enrolled in) ME-111 Introduction to Music Education before declaring. They must also complete an application and interview explaining why music education is the best fit for them.

**Program Requirements**
- No changes submitted.

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**Learning Outcomes**
- Learning Outcomes for music education required/elective courses have been rewritten by listing specific tasks the student will be able to do.

**Additional Program Review Information**
- No changes submitted.

**Program Review: Professional Music**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▨ | | | |
| Entrance Requirements | ▨ | | | |
| Program Requirements | | | ▨ | |
| Learning Outcomes | ▨ | | | |
| Additional Program Review Information | ▨ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Replaced 2 credits of Pro Music approved specified electives (currently choosing from ensembles, labs or additional PIxx-xxx) with PM-340 The Artist Entrepreneur as a required sixth semester course.
- Requiring PM-340 will provide the necessary framework and foundation for students then moving on to take the required PM-P425 Business of Professional Music and PM-475 Pro Music Capstone Project.
- Private Instruction levels 5 & 6 on a student's principal instrument or on guitar, voice or piano as a secondary instrument will still be afforded to Pro Music students but they may apply those to fulfill electives.
- ASE's are redundant in a major that already allows freedom of choice in the concentration and Pro Music core in addition to Electives, so these have been removed.

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

**Program Review: Songwriting**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | | 🟥 |
| Entrance Requirements | | | 🟧 | |
| Program Requirements | | | | 🟥 |
| Learning Outcomes | | | | 🟥 |
| Additional Program Review Information | | | | 🟥 |

**Description**
- The revised description emphasizes the technology stream in songwriting to allow students to select from any two of a group of songwriting courses. In this way, students who have not found that ProTools is the best DAW for them may try Logic or Ableton, and students who are already conversant in ProTools can test into advanced song production courses.

**Entrance Requirements**
- Students must complete HR-212 Harmony 2 in order to take SW-211 Songwriting 1.

**Program Requirements**
- Added to the required courses:
  - SW-P238: Keyboard Techniques for Songwriters
  - SW-P236: Guitar Techniques for Songwriters
  - SW-261: Song Demo Production Techniques
  - SW-P281: Advanced Non-Linear Creative Strategies
  - SW-P291: Advanced Logic Skills for the Songwriter
  - SW-P360 Band Record Production for the Songwriter

- Added to the elective courses:
  - ENDS-406: Songwriters' Directed Study Ensemble
  - ET-332: Harmonic Ear Training 2
  - HR-261: The Music of the Beatles
  - HR-325: Reharmonization Techniques
  - ILGT-115: Guitar Performance Skills for the Non-Guitar Principal
  - ILVC-210: Elements of Vocal Technique for Non-Voice Principals
  - LENG-450: Spoken Word and Slam Poetry 1
  - LENG-452: Spoken Word and Slam Poetry 2
  - LENG-460: Flo'ology: Spoken Word and Improvisation
  - MLAN-251: Blues: Analysis and Application

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- - - MP-114: Critical Listening Lab for Musicians
    - MTI-309: Music Video Production and Dissemination
    - PSPR-365: The Pop/Rock Player/Vocalist
    - PST-P352: Stage Performance Techniques 2
    - PSVC-P440: Vocal Perspectives on Songwriting

- Removed from the required courses:
    - SW-361: Song Demo Production Technique

## Learning Outcomes
- The learning outcomes have been revised to include the following:
    - Upon completion of the program, students will be able to:
        - Analyze the harmonic and melodic structures of songs in a variety of contemporary and traditional styles;
        - Contextualize songs in their historical, musical, and social context;
        - Synthesize and apply knowledge of contemporary and traditional musical styles to the composition of songs;
        - Synthesize and apply knowledge of contemporary and traditional song lyrics to the composition of original lyrics;
        - Arrange songs in a variety of musical styles for ensembles of varying size and instrumentation;
        - Create professional quality recordings of songs using ProTools and other DAWs; and
        - Create a professional portfolio of original songs.

## Additional Program Review Information
*Assessment Evidence*
- Statement has been revised as follows
    - **In-class performances:** Students receive informal critiques on the form and content (musical and lyrical) of their songs from both peers and faculty.
    - **Written exams:** The exams evaluate the student's mastery of key course concepts (e.g. song forms).
    - **Recordings:** Production classes require students to apply their knowledge of ProTools and other software by creating and editing recordings.
    - **Research projects:** The Business of Songwriting (SW-335) requires students to complete several projects exploring songwriting careers. **Directed Study and Senior Seminar portfolios:** Students complete a portfolio that can includes lead sheets, lyric sheets, and demonstration recordings of each songs,
    - **Songwriting contests:** Throughout their course of study, students have opportunities to enter songwriting contests sponsored by the department.

*How does this program link to external professionals?*
- Statement has been revised as follows:

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- ○ The program continually invites music professionals to give clinics in either songwriting, music publishing, music production and related fields for our students.
- ○ The program also offers students the opportunity to meet with Nashville artists, songwriters, producers, and publishers and to be present in co-writing situations and in recording studios.

*How does this program reflect the mission and vision of the college?*
- ● The revised statement clearly reflects the mission of Songwriting curriculum by adding new courses such as SW-335 The Business of Songwriting, and by showing commercially successful songs that use techniques and tools that can be appropriated and learned by them.
- ● The revised statement helps define a goal for students: to become a professional musician, not simply a songwriter. This reflects this part of Berklee's mission statement: Developing the musicianship of all our students is the foundation of our curriculum.

*How does this program link with the college's Diversity Statement?*
- ● The revised statement clearly reflects how well the program is diversified by adding statements such as:
  - ○ Within the Songwriting major, we expose the origins of the American popular song in a required course SW-241: The Survey of Popular Song Styles, a course that acknowledges and examines the contributions of African Americans to the makeup of this great cultural and world phenomenon.
  - ○ In Songwriting classes, we attempt to be as non-stylistically driven as possible, concentrating our teaching on techniques and tools that be applied to every genre of songwriting: Pop, Country, EDM, R&B, Hip Hop, Rock, and Alternative, etc. We offer elective courses, taught by people who work in these fields, in hiphop writing and production and R&B toplining.

*How does this program link with or reinforce the college's Core Competencies?*
- ● The revised statement well articulates how the program reinforces the college's Core Competencies:
  - ○ Develop musicianship as they sing and/or play a variety of music
  - ○ Compose, arrange, and transcribe music in a variety of styles
  - ○ Improvise music
  - ○ Read and notate music
  - ○ Listen to, analyze, and describe music
  - ○ Relate music to history and culture
  - ○ Develop professional skills needed to participate in the music industry
  - ○ Evaluate music and music performances representing a variety of musical styles
  - ○ Lead and collaborate with musicians in rehearsal and/or performance settings
  - ○ Employ technology as a learning and music making instrument software and hardware available
  - ○ Demonstrate information literacy using a variety of research tools

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- Think logically, critically, and creatively
- Communicate (musically, orally, and in writing)
- Make ethical choices
- Develop a global perspective for music and society
- Apply skills and knowledge in real world settings

# *Bachelor of Music Minors*

**Program Review: American Roots Music**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▨ | | | |
| Entrance Requirements | ▨ | | | |
| Program Requirements | | | ▨ | |
| Learning Outcomes | ▨ | | | |
| Additional Program Review Information | ▨ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to the liberal arts courses:
  - LHIS-223: History Topics: History and Music in Rural America
- Added to the ensemble courses:
  - ENVC-P219: Celtic Vocal Ensemble
  - ENRT-P202: 21st Century String Band
- Removed from the ensemble courses:
  - ENRT-P304 Acoustic Strings Workshop
  - ENST-131 Harp Improvisation Ensemble
  - ENST-132 Banjo Improvisation Ensemble
  - ENST-222 Acoustic Roots Improvisation Ensemble
- Removed from the required courses:
  - PFSS-P363 Bluegrass Traditions and Contemporary Trends
  - PSIS-P364 Melodic Variation Techniques in American String Traditions

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

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**Program Review: Conducting - Choral Track**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▓ | | | |
| Entrance Requirements | ▓ | | | |
| Program Requirements | ▓ | | | |
| Learning Outcomes | ▓ | | | |
| Additional Program Review Information | | | ▓ | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- No changes submitted.

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
*Determining and Sharing Results*
- Information has been revised to note that conducting capstone projects are recorded in order to provide a comparative analysis. All grading and statistical results are shared among the conducting faculty.

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**Program Review: Conducting - Contemporary Track**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | | |
| Entrance Requirements | | | | |
| Program Requirements | | | | |
| Learning Outcomes | | | | |
| Additional Program Review Information | | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- No changes submitted.

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

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**Program Review: Conducting - Music Education Track**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | | ██ |
| Entrance Requirements | ░░ | | | |
| Program Requirements | ░░ | | | |
| Learning Outcomes | | | | ██ |
| Additional Program Review Information | | | | ██ |

**Description**
- The description has been revised to explain that the music education track is designed specifically for students who plan to be music teachers who serve as conductors of secondary school concert bands, orchestras, and choruses. Many of the courses are taken through the Music Education Department.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- No changes submitted.

**Learning Outcomes**
- Learning outcomes have been revised to focus on specific knowledge and skills that students gain.

**Additional Program Review Information**
*Assessment Evidence*
- Assessments include written exams and assignments, as well as one-on-one discussion of score preparation, harmonic analysis, and conducting technique.

*Course Technology Use*
- This program uses Notion Conducting software. This enables a real time response between the student conductor and the class, which serves as the orchestra.

*External Professionals*
- The Conducting Minor - Music Education Track includes guest conductors in weekly seminars.

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**Program Review: Mediterranean Music**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▓ | | | |
| Entrance Requirements | ▓ | | | |
| Program Requirements | | | ▓ | |
| Learning Outcomes | ▓ | | | |
| Additional Program Review Information | ▓ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to elective courses:
  - ENDS-400 (Directed Study) - Balkan Choir
  - ENVC-218 - Eastern Vocal Styles
- Removed from the liberal arts courses:
  - LSOC-213 Music and Peace

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

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**Program Review: Video Game Scoring**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | | |
| Entrance Requirements | | | | |
| Program Requirements | | | | |
| Learning Outcomes | | | | |
| Additional Program Review Information | | | | |

**Description**
● No changes submitted.

**Entrance Requirements**
● No changes submitted.

**Program Requirements**
● No changes submitted.

**Learning Outcomes**
● No changes submitted.

**Additional Program Review Information**
*Assessment Evidence*
● The following assessments have been added to the program:
● **Projects:** Scores are created for real and simulated video games using different technology in various courses.
● **Session evaluations.** Reports from studio personnel document the specific preparedness and leadership/rehearsal proficiency of each student during his/her scoring session.

*How does this program link to external professionals?*
● This statement has been revised as follows:
● Faculty who teach in the minor are active professionals and maintain close industry ties through annual GDC (Game Developers Conference) visits and other speaking engagements as well as extensive networking.
● Visiting artists are included in the semesterly rotation.

*Missing Outcomes / Future Topics*
● The statement has been revised as follows:
We also need to determine if a game-version of FS-487 or similar capstone course should be offered; we have piloted sections of FS-487 but this is not ideal as it is a similar but not identical course. We are awaiting final word on whether a Video Game Audio Major will be

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offered at the college. This would impact the minor; if the major is not going to be offered by 2017 we will move forward on rethinking the minor offerings.

# Appendix B: Graduate Programs
## *Master of Arts*

**Program Review: Master of Arts in Global Entertainment and Music Business
Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▨ | | | |
| Entrance Requirements | ▨ | | | |
| Program Requirements | | | ▨ | |
| Learning Outcomes | | | ▨ | |
| Additional Program Review Information | ▨ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Moved MB-555: Global Leadership and Management to elective from required courses
- Title changed for MB-563: Strategic Marketing Management and MB-611: Emerging Business Models Practicum
- Added to the required courses:
    - GS-500: Master's Advising as required under heading "Advising"
    - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

**Program Review: Master of Arts in Music Therapy**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ☐ | | | |
| Entrance Requirements | ☐ | | | |
| Program Requirements | | | ☐ | |
| Learning Outcomes | ☐ | | | |
| Additional Program Review Information | ☐ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- MTH-520 Clinical Music Improvisation is no longer a required course; it has been moved to electives.
- Added to the required courses:
  - GS-502: Music Therapy Master's Advising Committee
- Removed from elective courses:
  - ET-511: Contemporary Ear Training
- Students may take any combination of courses from the two tracks as long as the prereqs are met and they have permission from the program director; if they take the first two levels of each track in the second semester, one course will apply as an elective.

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

# *Master of Music*

**Program Review: Master of Music in Contemporary Performance (Global Jazz Concentration)**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▓ | | | |
| Entrance Requirements | ▓ | | | |
| Program Requirements | | | 🟧 | |
| Learning Outcomes | ▓ | | | |
| Additional Program Review Information | ▓ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to the required courses:
    - GS-500: Master's Advising under heading "Advising"
    - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Added to the elective courses:
    - GS-556 Avant-Garde Explorations in Music and Visual Arts
    - GS-627 The Composing Performer
- Added as the Optional Skills Classes:
    - PSW-235: World Percussion for Non-percussionists
    - ILPN-P375: Danilo Perez Performance Lab
- Removed from the elective courses:
    - ET-511: Contemporary Ear Training

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- PS-523 Studio Recording and Production for the Contemporary Musician will be offered in two sections, one for beginning producers and one for more advanced students. The projects in the course will more closely link with students' Culminating Experience.
- PS-530 The Business Potential of Making Music Today will have its assignments more closely linked with students' Culminating Experience.

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**Program Review: Master of Music in Contemporary Performance (Production Concentration)**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | | | ■ | |
| Entrance Requirements | | | ■ | |
| Program Requirements | | | ■ | |
| Learning Outcomes | | | ■ | |
| Additional Program Review Information | ▓ | | | |

**Description**
- The revised description more accurately describes what is happening on the Valencia campus for this degree program.
- The words "recorded" or "recording" were added throughout to reflect the type of production and projects the program offers.

**Entrance Requirements**
- Entrance Requirements have been revised to describe ideal candidates. They should:
  - have a very advanced level of instrumental or vocal technique and musical skill;
  - desire to expand their experience through further exploration of familiar and new styles including fusions of genres;
  - be deeply motivated to learn and apply strategies for recorded music production (including the pre-production, recording, and mixing processes) to their craft, with a focus on artistic identity and intent; and
  - demonstrate a strong interest in learning and applying new performance technology, electroacoustic instruments, and video into their live and recorded performances.

**Program Requirements**
- The course PS-532: The Artist as a Startup was moved to the second semester
- Added to the required courses:
  - GS-500: Master's Advising as required under the heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under the heading "Career Preparation"
- Added to the elective courses:
  - MTI-543: Music Video Production
  - PS-631: Performance Pedagogy
  - SW-565: Lyric Writing

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- Removed from the required courses:
  - ISKB-211 (Basic Keyboard Techniques 1)
  - ISKB-212 (Basic Keyboard Techniques 2)

**Additional Program Review Information**
- No changes submitted.

**Program Review: Master of Music in Music Production, Technology, and Innovation
Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ☑ | | | |
| Entrance Requirements | ☑ | | | |
| Program Requirements | | | ☑ | |
| Learning Outcomes | ☑ | | | |
| Additional Program Review Information | ☑ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to the required courses:
  - GS-500: Master's Advising as required under heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Removed from the elective courses:
  - PS-532: The Artist as a Startup
  - MTI-617: Master's Engineering Lab
- MTI-645: Advanced Studio and Interactive Performance was moved from a required to an elective course
- Title change for MTI-615: Multimedia Installation Workshop

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

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**Program Review: Master of Music in Scoring for Film, Television, and Video Games**
**Academic Year 2015-16**

| Section | No Changes | Formatting Changes Only | Minor Content Changes | Major Content Changes |
|---|---|---|---|---|
| Description | ▓ | | | |
| Entrance Requirements | ▓ | | | |
| Program Requirements | | | | ▓ |
| Learning Outcomes | ▓ | | | |
| Additional Program Review Information | ▓ | | | |

**Description**
- No changes submitted.

**Entrance Requirements**
- No changes submitted.

**Program Requirements**
- Added to the required courses:
    - FS-616: Technology in Media Scoring
    - FS-631: Recording, Editing, and Mixing Techniques for Film Composers 1
    - GS-500: Master's Advising as required under heading "Advising"
    - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Added to the elective courses:
    - FS-533: Conducting for Scoring Sessions
    - FS-618: Additional DAWs for Scoring
    - FS-633: Advanced Conducting for Scoring Sessions
- Removed from the required courses:
    - FS-361: Computer/Synthesis Applications for Film Scoring
    - ISKB-211: Basic Keyboard Techniques 1
    - ISKB-212: Basic Keyboard Techniques 2

**Learning Outcomes**
- No changes submitted.

**Additional Program Review Information**
- No changes submitted.

# Appendix C: D/F/W Rates in courses

| Course # | Course Title | Percent of Students Earning a D,F, or W | | | Total Grades Earned in Course | | |
|---|---|---|---|---|---|---|---|
| | | 15FA % DFW | 16SP % DFW | 16SU % DFW | 15FA | 16SP | 16SU |
| AR-112 | Arranging 2 | 23% | 16% | 9% | 237 | 253 | 43 |
| AR-201 | Chord Scale Voicings for Arranging | 13% | 21% | 18% | 56 | 63 | 22 |
| AR-340 | Jazz Arranging for Small Ensemble | 0% | 0% | 25% | 7 | 6 | 4 |
| AR-407 | Advanced Jazz Arranging for Large Ensemble | 9% | 27% | | 11 | 15 | |
| CM-251 | Traditional Materials and Structure of Music 1 | 8% | 67% | | 13 | 3 | |
| CM-341 | Scoring for Strings | 3% | 25% | | 30 | 28 | |
| CM-342 | Digital Score Preparation for Composers | | 25% | | | 12 | |
| CM-357 | Introduction to Electroacoustic Music for Composers | 33% | | | 9 | | |
| CM-373 | Jazz Composition 2 | 18% | 19% | 44% | 17 | 31 | 9 |
| CM-398 | Directed Study in Small Forms 2 | 5% | 22% | 11% | 22 | 18 | 18 |
| CM-441 | Scoring for Full Orchestra | 11% | 26% | 29% | 18 | 19 | 7 |
| CM-P103 | The Composer's Toolkit: Shaping Sound In Time | | 33% | | | 12 | |
| COND-321 | Choral Rehearsal Techniques for Music Education Majors | 0% | 33% | 0% | 8 | 3 | 2 |
| CP-215 | Art of Counterpoint 2 | 7% | 8% | 21% | 123 | 159 | 38 |
| CP-311 | Advanced Counterpoint | 6% | 15% | 33% | 64 | 26 | 6 |
| CP-361 | Jazz Counterpoint 1 | 23% | 19% | 33% | 31 | 27 | 12 |
| CW-171 | Groove Writing | 21% | 20% | 17% | 161 | 151 | 23 |
| CW-P227 | Flamenco Music Composition and Arranging | 0% | 60% | | 4 | 5 | |
| ENFF-201 | Retro Funk/Fusion | 20% | | | 10 | | |

| ENFF-326 | Improvisation on 21st-Century Grooves | 0% | 25% | 0% | 4 | 4 | 10 |
|---|---|---|---|---|---|---|---|
| ENGT-233 | Jazz Guitar Trio | 0% | 33% | | 3 | 3 | |
| ENJZ-204 | The Music of Martino, Pass, and Wes Montgomery | 25% | | | 4 | | |
| ENJZ-231 | Piano Trio with Vocals Rating 4 | 25% | 0% | | 4 | 8 | |
| ENJZ-323 | The Music of Cedar Walton | 0% | 20% | | 6 | 5 | |
| ENJZ-328 | The Music of Dave Holland | 25% | 0% | | 4 | 6 | |
| ENJZ-329 | ECM/Free Jazz | 0% | 25% | | 13 | 4 | |
| ENJZ-409 | The Music of Joe Henderson | 0% | 25% | | 4 | 4 | |
| ENLT-321 | Brazilian Ensemble Rating 6 with Vocals | 0% | 20% | | 6 | 5 | |
| ENLT-400 | Merengue and Bachata Ensemble | 25% | 0% | | 8 | 5 | |
| ENPC-211 | Beginning Percussion Ensemble | 0% | 20% | | 4 | 5 | |
| ENPC-363 | Marimba in Mixed Chamber Music Ensemble | 25% | | | 4 | | |
| ENPN-279 | Accompanying Techniques for the Piano/Vocalist Ensemble | 38% | 13% | 0% | 8 | 8 | 4 |
| ENPN-P112 | Jazz Piano Trio 1 | 9% | 12% | 20% | 22 | 17 | 5 |
| ENST-131 | Harp Improvisation Ensemble | 50% | | | 6 | | |
| ENVC-111 | Rhythm Section Grooves for Vocalists I | 12% | 20% | 12% | 137 | 66 | 42 |
| ENVC-122 | Vocal Ensemble With Improvisation 1: Jazz/Blues | 8% | 13% | 25% | 13 | 16 | 8 |
| ENVC-243 | Instrumental Vocal Singing Ensemble | 29% | 25% | | 7 | 4 | |
| ENVC-421 | Advanced Pop/Rock/Country Vocal Ensembles With Background Vocals | | | 25% | | | 4 |
| ENVC-470 | Musical Theater Chorus | 0% | 0% | 23% | 10 | 11 | 13 |
| ENVC-P300 | Vocal Master Class: Creative Development for Vocalists | 21% | 8% | | 14 | 26 | |
| ENWD-343 | Flute Choir | 0% | 20% | | 4 | 5 | |
| EP-330 | Indian Music Concepts in Electronic Production | 25% | | 0% | 4 | | 9 |

| EP-337 | Csound: Sound Design and Composition | 33% | 27% | 9% | 12 | 11 | 11 |
|---|---|---|---|---|---|---|---|
| EP-350 | Live Performance Techniques for Electronic Musicians | 0% | 22% | 0% | 9 | 9 | 10 |
| EP-353 | Audio Programming in C | 58% | 36% | | 12 | 11 | |
| EP-371 | Composition Workshop | 0% | 25% | | 8 | 8 | |
| EP-391 | Circuit Bending and Physical Computing | 58% | 33% | | 12 | 12 | |
| EP-413 | Digital Signal Processing: Composition and Sound Design | 18% | 20% | | 11 | 10 | |
| EP-461 | Electroacoustic and Acousmatic Composition | 46% | 36% | | 13 | 11 | |
| EP-P360 | Composition and Performance on Mobile Devices | 67% | | | 3 | | |
| ET-111 | Ear Training 1 | 14% | 21% | 18% | 432 | 148 | 91 |
| ET-232 | Solfege 2 | 12% | 14% | 18% | 34 | 65 | 11 |
| ET-351 | Fundamentals of Transcription | | 33% | | | 6 | |
| ET-451 | Jazz Solo Transcription | 23% | 43% | | 13 | 7 | |
| ET-P461 | Advanced Modal Ear Training | 14% | 20% | | 14 | 10 | |
| FS-203 | Scorng Technology1 | | 10% | 22% | | 51 | 18 |
| FS-351 | Post-Romantic Scoring | 7% | 30% | 0% | 41 | 10 | 4 |
| FS-441 | Dramatic Scoring 3 | 8% | 13% | 33% | 48 | 45 | 12 |
| FS-468 | Contemporary Techniques in Film Scoring | 25% | 26% | 11% | 12 | 23 | 18 |
| FS-475 | Advanced Film Music Editing | 0% | 20% | 0% | 6 | 5 | 5 |
| HR-211 | Harmony 3 | 15% | 14% | 13% | 682 | 554 | 86 |
| HR-231 | Harmonic Analysis of Rock Music | 22% | 0% | | 9 | 8 | |
| HR-335 | Advanced Harmonic Concepts | 25% | 16% | 10% | 44 | 43 | 10 |
| HR-345 | Advanced Modal Harmony | 13% | 17% | 25% | 30 | 30 | 4 |
| HR-511 | Contemporary Harmony | 0% | 44% | | 12 | 9 | |
| ILBS-121 | Bass Lab -- Lines 1 | 0% | 0% | 40% | 5 | 3 | 5 |

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| | | | | | | |
|---|---|---|---|---|---|---|
| ILBS-244 | Five- and Six-String Electric Bass Lab | | 20% | | | 5 | |
| ILBS-263 | Playing in Odd Meters | 25% | 50% | | 8 | 6 | |
| ILBS-324 | Bass Lab -- Advanced Rhythmic Language | 25% | 20% | | 4 | 5 | |
| ILBS-P220 | Metal Bass | 33% | 17% | | 3 | 6 | |
| ILBS-P385 | Gospel Bass Lab | 6% | 25% | | 16 | 8 | |
| ILEN-333 | Turntable Technique | 19% | 9% | | 31 | 32 | |
| ILGT-115 | Guitar Performance Skills for the Non-Guitar Principal | 18% | 25% | 10% | 82 | 61 | 31 |
| ILGT-217 | Creative Applications for Proficiency Materials | 29% | 25% | | 7 | 8 | |
| ILGT-241 | Jazz/Rock Improvisation for Guitar | 17% | 0% | 20% | 6 | 5 | 5 |
| ILGT-243 | Jazz/Rock Rhythm Guitar Playing | 17% | 0% | 40% | 6 | 4 | 5 |
| ILGT-253 | Groove Concept for Funk Guitar Performance | 0% | 25% | | 8 | 8 | |
| ILGT-269 | Polyrhythms for Guitar 1 | 0% | 33% | | 8 | 6 | |
| ILGT-325 | Walking Bass Line and Chords for Guitar | 20% | | | 5 | | |
| ILGT-340 | The George Benson Lab | 14% | 29% | | 7 | 7 | |
| ILGT-367 | Building Guitar Technique through Triads | 20% | 50% | | 5 | 2 | |
| ILPC-315 | Concert Snare Drum Techniques | | 20% | | | 5 | |
| ILPC-319 | Advanced Drum Rudiments 1 | 13% | 29% | | 8 | 7 | |
| ILPD-111 | Drum Set Basics | 8% | 20% | | 12 | 5 | |
| ILPD-125 | Snare Drum Techniques for the Drum Set Principal | 0% | 20% | | 4 | 5 | |
| ILPD-339 | Fusion Repertoire Development and Application | 0% | 0% | 25% | 8 | 8 | 8 |
| ILPH-357 | Afro-Caribbean Rhythms and Percussion | 25% | 25% | | 4 | 4 | |
| ILPN-112 | Keyboard Lab -- Reading 2 | 14% | 24% | | 7 | 17 | |
| ILPN-121 | Keyboard Lab -- Comping 1 | 10% | 20% | 10% | 20 | 10 | 10 |

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| ILPN-271 | Jazz Harmonic Techniques for Piano 1 | 32% | 26% | 33% | 22 | 23 | 12 |
|---|---|---|---|---|---|---|---|
| ILPN-272 | Jazz Harmonic Techniques for Piano 2 | 0% | 20% | 14% | 9 | 10 | 7 |
| ILPN-273 | Jazz Harmonic Applications | 17% | 25% | 33% | 6 | 8 | 6 |
| ILPN-385 | Classical Accompanying | 25% | 0% | | 4 | 4 | |
| ILPN-P101 | Keyboard Lab -- Smart Reading | 33% | 22% | | 9 | 9 | |
| ILST-111 | String Reading Lab | | 25% | | | 4 | |
| ILVC-111 | Vocal Sight-Reading Techniques 1 | 12% | 5% | 20% | 25 | 39 | 15 |
| ILWD-323 | Woodwind Doubling Lab -- Saxophone and Theater Doubling | 33% | 0% | | 3 | 7 | |
| IN-399 | Internship in Music and Entertainment 2 | 25% | 0% | 7% | 4 | 7 | 14 |
| ISBR-221 | Trumpet Class for Music Education Majors | 17% | 0% | 50% | 6 | 2 | 2 |
| ISKB-211 | Basic Keyboard Techniques 1 | 17% | 23% | 14% | 204 | 198 | 51 |
| ISKB-212 | Basic Keyboard Techniques 2 | 17% | 22% | 13% | 126 | 154 | 38 |
| ISKB-222 | Keyboard Class 2 for Music Education Majors | 33% | 24% | 20% | 18 | 21 | 5 |
| ISKB-322 | Keyboard Class 4 for Music Education Majors | 20% | 0% | | 5 | 5 | |
| ISKB-P111 | Keyboard Fundamentals | 21% | 29% | | 14 | 24 | |
| ISWD-221 | Flute Class for Music Education Majors | 25% | 0% | | 4 | 3 | |
| ISWD-223 | Double Reed/Saxophone Class for Music Education Majors | 20% | 33% | 0% | 5 | 3 | 1 |
| LENG-319 | Fiction and Film | 20% | | | 10 | | |
| LENG-331 | Creative Writing: Poetry 1 | 6% | 6% | 20% | 17 | 17 | 10 |
| LENG-337 | Telling True Stories | 22% | | | 9 | | |
| LFRN-151 | French 1 | 25% | 45% | | 12 | 11 | |
| LHIS-215 | History of Modern East Asia | 21% | | | 33 | | |
| LHIS-220 | Cinema in Hitler's Germany | 0% | 19% | 5% | 21 | 21 | 19 |
| LHIS-248 | Palestinian-Israeli Relations | | 29% | | | 35 | |

| LHUM-P433 | Digital Narrative Theory and Practice | 30% | 17% | | 30 | 30 | |
|---|---|---|---|---|---|---|---|
| LJPN-373 | Japanese 3 | 25% | 0% | | 8 | 4 | |
| LMAS-341 | Irish and Celtic Culture, Film, and Music | 20% | 15% | 18% | 44 | 41 | 39 |
| LMAS-352 | Music and Literature for Children | 20% | 22% | | 61 | 41 | |
| LMAS-P224 | A Vision of Music's Future | 40% | | | 20 | | |
| LMSC-130 | Concepts of Mathematics | 39% | 41% | | 31 | 27 | |
| LMSC-209 | Applications of Music Acoustics | 12% | 5% | 29% | 65 | 102 | 14 |
| LMSC-251 | Data Management and Statistics | 10% | 9% | 33% | 60 | 64 | 24 |
| LMSC-281 | Logic and Programming | 31% | 17% | | 16 | 18 | |
| LPHL-475 | Philosophy of Education | 28% | 15% | 17% | 18 | 20 | 6 |
| LSOC-210 | Introduction to Cultural Anthropology | 32% | | | 41 | | |
| LSOC-225 | Principles of Economics | 9% | 15% | 35% | 112 | 86 | 20 |
| LSOC-281 | Masculinity in Contemporary Society | | 24% | | | 17 | |
| LSOC-371 | Identity | 33% | 15% | | 21 | 20 | |
| LSOC-P373 | Racial/Ethnic Identity and the Social Construction of Race | 50% | | | 16 | | |
| MB-553 | Music Business Finance | 21% | | | 28 | | |
| MB-564 | Music, Media and Society | | | 20% | | | 5 |
| MB-615 | Online and Social Media Management | | 43% | | | 7 | |
| ME-111 | Introduction to Music Education | 36% | 17% | 25% | 28 | 36 | 4 |
| ME-431 | Instrumental Methods and Materials | 0% | 20% | | 10 | 5 | |
| ME-475 | Pre-Practicum Apprenticeship/Seminar | 29% | 14% | | 17 | 7 | |
| ME-495 | Practice Teaching/Seminar | 17% | 27% | | 12 | 15 | |
| MHIS-342 | The Music of the English-Speaking Caribbean Islands | 11% | 38% | | 18 | 29 | |
| MLAN-288 | Music of Olivier Messiaen | 20% | | | 5 | | |
| MLAN-311 | Style Analysis of Classical and Romantic Music | 12% | 0% | 29% | 26 | 16 | 7 |

| MP-114 | Critical Listening Lab for Musicians | 23% | 15% | 17% | 70 | 61 | 29 |
|---|---|---|---|---|---|---|---|
| MP-115 | Production Analysis Lab for Musicians | 10% | 21% | 8% | 52 | 57 | 24 |
| MP-210 | Principles of Independent Record Production | 23% | 10% | | 26 | 58 | |
| MP-226 | Hybrid Recording and Mixing | 0% | 9% | 40% | 24 | 23 | 5 |
| MP-475 | Masters Engineering Lab | 11% | 25% | 0% | 9 | 16 | 9 |
| MP-P335 | Digital DJing Technique | 20% | 29% | | 5 | 7 | |
| MP-P432 | Vocal Technologies for Records | 0% | 20% | | 12 | 15 | |
| MTEC-200 | Berklee Internet Radio Network Workshop | 26% | 11% | 25% | 19 | 19 | 8 |
| MTEC-222 | Introduction to Synthesizer Programming and Sound Design | 0% | 20% | | 5 | 5 | |
| MTEC-321 | Music and Sound Production for Games | 10% | 0% | 27% | 10 | 21 | 11 |
| MTEC-383 | Studio Maintenance and Troubleshooting | 0% | 25% | | 16 | 16 | |
| MTEC-455 | Hip-Hop Production for Records | 25% | 0% | 29% | 8 | 8 | 7 |
| MTEC-P230 | Electronic Music on the iPad | 57% | | | 7 | | |
| MTH-331 | Research in Music Therapy | 0% | 23% | 6% | 30 | 22 | 17 |
| MTH-431 | Music Therapy and Medicine | 5% | 8% | 33% | 22 | 24 | 12 |
| MTH-495 | Music Therapy Internship | 0% | 50% | 0% | 13 | 10 | 15 |
| MTI-618 | Mobile Music App Writing | | 22% | | | 9 | |
| MTI-630 | Innovation Makers Lab 1 | 20% | 30% | | 10 | 10 | |
| MTI-643 | Advanced Music Video Production | | 25% | | | 4 | |
| MTI-P308 | Virtual Production Techniques | 0% | 25% | | 13 | 8 | |
| MTI-P309 | Music Video Production and Dissemination | 9% | 19% | | 44 | 63 | |
| PFET-367 | Performance Ear Training for Guitar 1 | 25% | 0% | | 8 | 7 | |
| PFSS-371 | Survey of Vocal Styles | 12% | 25% | | 17 | 16 | |
| PFSS-385 | R&B, Funk, and Smooth Jazz | 29% | 14% | | 7 | 7 | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | Saxophone Styles | | | | | | |
| PFSS-P301 | Survey of Mediterranean Musical Styles | 0% | 20% | | 3 | 5 | |
| PIBR-211 | Private Instruction - Brass Level 3 | 6% | 29% | 0% | 32 | 7 | 3 |
| PIBR-312 | Private Instruction - Brass Level 6 | 50% | 20% | | 2 | 5 | |
| PIBR-412 | Private Instruction - Brass Level 8 | 0% | 33% | | 2 | 3 | |
| PIBS-101 | | 0% | 0% | 25% | 1 | 7 | 4 |
| PIGT-212 | Private Instruction - Guitar Level 4 | 10% | 12% | 19% | 97 | 190 | 31 |
| PIGT-312 | Private Instruction - Guitar Level 6 | 9% | 10% | 33% | 23 | 48 | 6 |
| PIPC-312 | Private Instruction - Perc Level 6 | 11% | 11% | 29% | 19 | 35 | 7 |
| PIPN-101 | | 0% | 0% | 25% | 21 | 17 | 8 |
| PIPN-311 | Private Instruction - Piano Level 5 | 0% | 6% | 22% | 22 | 16 | 9 |
| PIPN-312 | Private Instruction - Piano Level 6 | 11% | 13% | 33% | 9 | 23 | 6 |
| PIPN-411 | Private Instruction - Piano Level 7 | 0% | 0% | 50% | 7 | 4 | 2 |
| PIVC-412 | Private Instruction - Voice Level 8 | 0% | 5% | 20% | 11 | 20 | 5 |
| PIWD-211 | Private Instruction - Woodwind Level 3 | 9% | 36% | 33% | 46 | 11 | 6 |
| PIWD-212 | Private Instruction - Woodwind Level 4 | 8% | 10% | 25% | 13 | 49 | 4 |
| PIWD-311 | Private Instruction - Woodwind Level 5 | 6% | 50% | 0% | 17 | 6 | 3 |
| PM-230 | Computer Literacy for the Professional Musician | 8% | 27% | | 13 | 11 | |
| PM-330 | The Private Studio Teacher | 21% | 6% | 24% | 39 | 48 | 25 |
| PM-340 | Entrepreneurship | 20% | 20% | 7% | 59 | 44 | 15 |
| PM-375 | Music Career Planning Seminar | 22% | | | 51 | | |
| PMH-250 | Movement for Musicians | 18% | 16% | 32% | 45 | 68 | 19 |
| PS-621 | Topics in Improvisation | 5% | 20% | | 20 | 5 | |
| PSH-200 | Vocal Technique and Wellness | 13% | 21% | | 23 | 29 | |
| PSH-261 | Playing in the Key of Qi: Qigong for Musicians | 13% | 20% | | 15 | 15 | |

| PSH-P150 | Body Mapping for Musicians | 27% | 0% | | 11 | 11 | |
|---|---|---|---|---|---|---|---|
| PSHR-321 | Harmonic Considerations in Improvisation 1 | 9% | 8% | 29% | 90 | 101 | 17 |
| PSIM-341 | Improvisation in the Latin/Jazz Idiom | 20% | | | 5 | | |
| PST-385 | Elements of Theater Production | 0% | 25% | | 6 | 4 | |
| PSVC-110 | Elements of Vocal Technique | 11% | 20% | | 18 | 15 | |
| PSVC-325 | Vocal Improvisation in the Jazz Idiom | | 33% | | | 3 | |
| PSVC-333 | Foundations of Singing with Soul | 0% | | 22% | 10 | | 9 |
| PSVC-425 | Advanced Vocal Improvisation Techniques | 6% | 0% | 25% | 18 | 11 | 8 |
| PSW-361 | Brazilian Musical Styles | 25% | | | 4 | | |
| PW-111 | Music Application and Theory | 14% | 31% | 16% | 539 | 172 | 103 |
| PW-361 | Multimedia for the Writer | 0% | 33% | 0% | 4 | 6 | 7 |
| PW-365 | Orchestral Mock-Up Production | 3% | 10% | 35% | 29 | 30 | 17 |
| RPBR-311 | Recital Preparation - Brass Level 5 | 20% | 0% | 0% | 5 | 1 | 1 |
| RPBR-412 | Recital Preparation - Brass Level 8 | 0% | 20% | | 1 | 5 | |
| RPGT-412 | Recital Preparation - Guitar Level 8 | 6% | 11% | 25% | 18 | 27 | 4 |
| RPPC-411 | Recital Preparation - Perc. Level 7 | 3% | 20% | 33% | 30 | 5 | 3 |
| RPVC-212 | Recital Preparation - Voice Level 4 | 0% | 3% | 25% | 11 | 30 | 4 |
| RPWD-211 | Recital Preparation - Woodwind Level 3 | 0% | 0% | 50% | 16 | 5 | 2 |
| RPWD-212 | Recital Preparation - Woodwind Level 4 | 0% | 0% | 50% | 4 | 12 | 2 |
| RPWD-411 | Recital Preparation - Woodwind Level 7 | 0% | 0% | 33% | 10 | 3 | 3 |
| SW-225 | Hip-Hop Songwriting | 27% | 33% | | 15 | 12 | |
| SW-236 | Guitar Techniques for Songwriting | 21% | 25% | | 24 | 12 | |
| SW-325 | The Music of John Lennon | 27% | 21% | | 15 | 19 | |
| SW-361 | Song Demo Production Techniques | 15% | 22% | 8% | 33 | 37 | 12 |
| SW-365 | Song Demo in the Recording Studio | 0% | 20% | | 6 | 5 | |

| SW-565 | Lyric Writing | | 33% | | | 9 | |
|---|---|---|---|---|---|---|---|
| SW-P226 | Creating Tracks for Hip-Hop Songs | 20% | 31% | | 10 | 13 | |

# Berklee College of Music Peer Comparison Report

## 2015-16

**Prepared by the Office of Institutional Assessment**

# THE 2015-16 PEER COMPARISON REPORT

Data is based on most recent complete IPEDS data from survey year 2014-15

Prepared by the Office of Institutional Assessment

Summer 2016

# Table of Contents

# Preface

The Berklee Peer Comparison report compares Berklee College of Music to a selected group of peer schools[1] on a variety of the most recent data publicly available from the National Center for Education Statistics' (NCES) Integrated Postsecondary Education Data System (IPEDS) data center (http://nces.ed.gov/ipeds/). Data from IPEDS are submitted via surveys from each institution, and undergo a review and revision process after all sur. eys are completed. Due to this verification process, finalized data sets are not a. ailable until the second year after the sur. eys are complete. As of April 2016, the most recent complete data sets available are from the 2014–15 surveys, which are used throughout this report. Year-to-year comparisons made in this report reflect changes from previous survey responses. Whenever available, the most recent data are provided for Berklee and are used when comparing to previous years.

This report focuses on the seven key areas listed in the table below. Berklee's peer group is composed of the following 16 institutions with a similar focus on music and/or art education. At the time of the data analyzed in this report, The Boston Conservatory was considered a peer school, however the next report will incorporate Conservatory institutional data as part of Berklee. Data presented from 2013-14 also precedes the introduction of Berklee Online's Bachelor of Professional Studies degree; sections with more recent Berklee data include Berklee Online degree students.

| AREAS OF FOCUS | PEER GROUP |
|---|---|
| • Accreditation and Degrees<br>• Admissions and Selectivity<br>• Enrollment<br>• Retention and Graduation<br>• Faculty<br>• Endowment<br>• Tuition and Financial Aid | • Belmont University<br>• Boston University<br>• Emerson College<br>• Ithaca College<br>• Manhattan School of Music<br>• New York University<br>• Oberlin College<br>• Rhode Island School of Design<br>• The Boston Conservatory<br>• The Juilliard School<br>• The New England Conservatory of Music<br>• The New School<br>• University of Miami (Frost School of Music)<br>• University of North Texas<br>• University of Rochester (Eastman School of Music)<br>• University of Southern California (Thornton School of Music) |

For those music schools contained within larger colleges or universities, the IPEDS data are reported for the overall institution since separate data on the music school are not available.

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[1] The peer group has been expanded from previous reports to include Belmont University, Boston University, Ithaca College, and Oberlin College. California Institute of the Arts has been removed from the peer comparison group.

# Executive Summary

The purpose of this report is to provide a benchmark for comparing Berklee to peer schools using concrete data points. The information reported in the following pages allows Berklee to have an accurate understanding of institutional data both relative to other schools and longitudinally. The report shows that Berklee compares favorably in some admissions and enrollment categories, including application growth and international student population, and less favorably in some success categories such as graduation rate. The following highlights areas of strength and places for improvement.

## POSITIVE HIGHLIGHTS

1. Undergraduate application increase of 11% from 2012 to 2014, slightly higher than the peer group average of 9%.
2. Undergraduate enrollment growth of 7% from 2012 to 2014, third highest among the peer group.
3. Graduate enrollment growth of 120% from 2012 to 2014, highest among the peer group.
4. Master's graduation rate for the 2014 cohort is 98%, unchanged from the 2013 cohort.
5. Undergraduate retention rate has increased from 82% to 87% from the 2012 cohort to the 2014 cohort.
6. Percentage of undergraduate and graduate international students is strong relative to peer schools (third and second, respectively).

## AREAS FOR IMPROVEMENT

1. Percentage of female undergraduate applicants is lowest among peer group at 33%.
2. Undergraduate graduation rate is lowest among peer group at 51%, but increased to 58% for the 2009 cohort.
3. Graduation rate for African-American students in the 2008 cohort is down from the previous two years at 31%, ranking last among the peer group.
4. Student loan default rate is highest among the peer group at 10%, but is still below the national average of 12%.

# Accreditation and Degrees Offered

Berklee is institutionally accredited by the New England Association of Schools and Colleges (NEASC) as are the other five New England Schools in the peer group. The peer group schools outside of New England are accredited by their respective regional associations. Berklee's Music Therapy program is accredited by the National Association of Schools of Music (NASM) via the American Music Therapy Association (AMTA). As of 2015, nine peer schools had at least one program accredited by NASM. Oberlin College, like The Boston Conservatory, was previously accredited by NASM, but resigned this accreditation. Each peer school offers both bachelor's and master's degrees as does Berklee, while all but five, including Berklee and The Boston Conservatory, offer doctoral degrees.

**Accreditation and Degrees offered by peer schools**

| | Accrediting Body | 1+ programs Accredited by NASM | Pre-baccalaureate Certificate | Associate's Degree | Bachelor's Degree | Master's Degree | Doctor's Degree |
|---|---|---|---|---|---|---|---|
| Belmont University | SACS | X | | | X | X | X |
| **Berklee College of Music** | **NEASC** | **X** | **X** | | **X** | **X** | |
| Boston University | NEASC | X | X | | X | X | X |
| Emerson College | NEASC | | | | X | X | |
| Ithaca College | MSCHE | X | X | | X | X | X |
| Manhattan School of Music | MSCHE | | X | | X | X | X |
| New York University | MSCHE | | X | X | X | X | X |
| Oberlin College | NCA/HLC | Resigned 12/31/2014 | X | | X | X | |
| Rhode Island School of Design | NEASC | | | | X | X | |
| The Boston Conservatory | NEASC | Resigned 6/01/2016 | | | X | X | |
| The Juilliard School | MSCHE | | X | | X | X | X |
| The New England Conservatory | NEASC | X | X | | X | X | X |
| The New School | MSCHE | | X | X | X | X | X |
| University of Miami | SACS | X | X | | X | X | X |
| University of North Texas | SACS | X | | | X | X | X |
| University of Rochester | MSCHE | X | | | X | X | X |
| University of Southern California | WSCUS | X | | | X | X | X |

Table 1. Accreditation and degrees offered by peer schools. IES College Navigator
NEASC=New England Association of Schools and Colleges, Commission on Institutions of Higher Education
SACS=Southern Association of Colleges and Schools, Commission on Colleges
MSCHE=Middle States Commission on Higher Education
NCA/HLC=North Central Association of Colleges and Schools, The Higher Learning Commission
WSCUS=Western Association of Schools and Colleges, Senior College and University Commission
NASM=National Association of Schools of Music

# Admissions and Selectivity

In this section, Berklee is compared to the peer schools on three key metrics: undergraduate application growth, acceptance rate, and yield.[1] Data used for these comparisons are from the 2014–15 IPEDS reporting cycle, which are reported in spring 2015 and reflect data from the fall 2014 entering class. Data from previous years are from the corresponding year's IPEDS cycle.

## KEY ADMISSIONS AND SELECTIVITY FINDINGS

1. Undergraduate applications have grown at a slightly higher rate than peers.
2. Among the peer schools, Berklee shows the largest gender differences in applications, selectivity, and yield.
3. Over the last four years, the acceptance rate for women has been lower than it is for men.
4. Overall selectivity in 2015 is at similar levels to 2011, while admissions yield is lower.

### APPLICATIONS

Undergraduate applications to Berklee grew 11% from 2012 to 2014. This is slightly above the peer group average (9%). This increase is largely due to the increase of 16% from 2012–2013. Only one school, The New England Conservatory of Music, saw an application decrease from 2012 to 2013, while six peer schools and Berklee saw an application decrease from 2013 to 2014. Looking over the past five years, Berklee has seen a 63% growth in applications from 2011 to 2015, with an increase of almost 2,000 applications from 2014 to 2015.

Most of the peer schools have higher percentages of female applicants than male. Only three peer schools—Manhattan School of Music, The New England Conservatory, and University of Rochester—and Berklee, have more male applicants than female applicants. Berklee has the highest percentage of male applicants (67%), 26 percentage points above the peer group average (41%). However, Berklee is trending towards a more gender balanced application pool: the percent of applications from women increased from 27% in 2011 to 39% in 2015.



Figure 1. Undergraduate application growth from fall 2012 to fall 2014. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.



Figure 2. Berklee undergraduate application growth. First-time degree/certificate-seeking undergraduate students. 2014 and 2015 figures include Berklee Online first-time degree students. IPEDS 2015–16 Admissions and previous years' IPEDS.



Figure 3. Fall 2014 applications by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.



Figure 4. Berklee applicant gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

[1] Acceptance rate is calculated as the number of students accepted for admission out of the number of students who submitted applications. Yield is calculated as the number of students enrolled in the college out of the number of students accepted for admission.

## SELECTIVITY

Berklee's 40% acceptance rate for 2014 is slightly lower than the average rate of the peer group (42%). Schools with similar acceptance rates to Berklee include The Boston Conservatory (39%) and the University of Rochester (36%). The Juilliard School has the lowest acceptance rate (8%). Half of the peer schools accept men at a higher rate than women. Some notable schools from this group include The Juilliard School, Rhode Island School of Design, and The Boston Conservatory. Berklee has the largest difference between male and female acceptance rates with a male acceptance rate of 13 percentage points higher than for females. The school with the next largest difference between male and female acceptance rate is The Boston Conservatory (male acceptance is 7% higher than female).

### Acceptance rate by gender
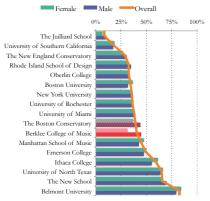


Figure 5. Fall 2014 acceptance rate by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions.

As the graph below shows, Berklee has experienced variability in acceptance rate over the past five years. While women had a higher acceptance rate in 2011, over the past four years, Berklee has had a higher acceptance rate for men, with the largest difference in 2014 (14 percentage points). In 2014, the male acceptance rate reached a five year high (45%) while women saw a decrease to 31% in 2014 and 26% in 2015.

### Berklee acceptance rate by gender



Figure 6. Berklee acceptance rate by gender. First-time degree/certificate-seeking undergraduate students. IPEDS Admissions data.

## YIELD

Berklee's yield (39%) ranks fourth among the peer group and is above the peer group average (30%). In looking at yield through the lens of gender, only The Juilliard School (63%), has a higher yield rate for women than Berklee (46%). In 2014, women who were admitted to Berklee had a nine percentage point higher yield than men, the largest yield difference compared to the peer group.

### Yield by gender
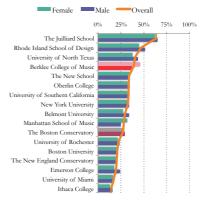


Figure 7. Fall 2014 Yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions.

Berklee's yield peaked in 2011 (66%), then decreased in 2012 (42%) and has had little change since then. In 2011, the yield for men (72%) was substantially higher than for women (57%). In three of the past four years, women have had a slightly higher yield than men.

### Berklee yield by gender



Figure 8. Berklee yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

# Enrollment

This section explores student enrollment trends. Demographic and additional student profile information is included in comparing Berklee's student body to our peers. Data used in this section are from the 2014–15 IPEDS reporting cycle, which reflects data from the fall 2014 entering classes. Data from previous years are from the corresponding years' IPEDS cycles. This section includes information about international (nonresident alien) students and various student ethnicities; IPEDS reports race and ethnicity only of domestic students.

## KEY ENROLLMENT FINDINGS

1. Berklee's student population is largely undergraduate, however its graduate enrollment is the fastest growing among the peer group.
2. Compared to peers, Berklee has a large number of international students in both graduate and undergraduate programs, and a large number of ALANA[1] students in graduate programs. However, Berklee has a lower percentage of ALANA students in its undergraduate programs than do others in the peer group.
3. Berklee has a higher percentage of men at both the undergraduate and graduate levels than do all other members of the peer group.

### STUDENT BODY

An overview of the entire student body shows that Berklee is composed of a large percentage of undergraduate students (97%), and a small percentage of graduate students (3%). On average, the peer group enrolls 68% undergraduate students and 32% graduate students. Only two of the peer schools, University of Southern California and Manhattan School of Music, enroll more graduate students than undergraduate students.



Figure 9. Fall 2014 enrollment by student type. First-time degree/certificate-seeking students. IPEDS 2014–15 Fall Enrollment.

### ENTERING UNDERGRADUATE STUDENT ENROLLMENT

Berklee has a slightly higher percentage of entering transfer students than the average of the peer group (Berklee: 21%, peer group: 19%). The University of North Texas, The New School, and the University of Southern California all report over 30% of entering students as transfer students.

From 2012 to 2014, Berklee saw a 4% increase in entering undergraduate student enrollment, which is just above the peer group average (3%). Berklee's increase was driven by

a 41% increase in transfer enrollment (see Appendix A for more detail). The Manhattan School of Music saw the largest increase in entering students, with a 33% increase (31% first-time and 44% transfer). A number of schools saw a large decrease in entering students, including the New England Conservatory of Music (-27%) and The Boston Conservatory (-8%).
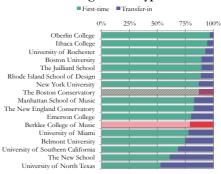


Figure 10. Fall 2014 entering student enrollment by student type. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.
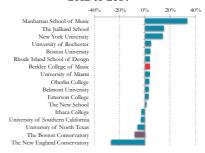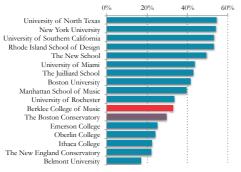


Figure 11. Entering student enrollment growth from fall 2012 to fall 2014. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

[1] ALANA stands for African, Latino/a, Asian, and Native American.

Berklee's 2014 entering class had the fourth highest percentage of students from outside of the United States (29%), which was above the peer group average of 19%. Of the 71% of Berklee students from the United States, one-third are ALANA students. On average, 38% of the peer group's entering students are ALANA students, with four schools having an entering class of over 50% ALANA students (University of North Texas, New York University, University of Southern California, and Rhode Island School of Design). Berklee's incoming fall 2014 class (59%) had a slightly higher percentage of students coming from out of state than the peer group average (55%).

**Entering international students**
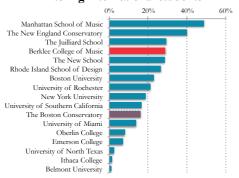


Figure 12. Fall 2014 entering international students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

**Entering domestic ALANA students**



Figure 13. Fall 2014 entering domestic ALANA students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

**Out-of-state entering students**



Figure 14. Fall 2014 entering undergraduate domestic students that are from a state other than the location of the institution. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

UNDERGRADUATE ENROLLMENT

All of the peer schools enroll at least 80% full-time students, with the majority enrolling over 90% and the average enrolling 94% full-time students. Berklee has the third lowest percentage of full-time students (88%), only higher than The New School (87%) and The University of North Texas (80%).
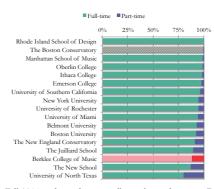
**Undergraduate students by student type**



Figure 15. Fall 2014 undergraduate enrollment by student type. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Reflective of the admissions numbers discussed above, Berklee has the lowest percentage of students who are women (32%), below the peer group average of 56%. Only two peer schools report having a fewer number of women than men, The Juilliard School (44% female) and The New England Conservatory of Music (43% female). Over the past four years, there has been a one percent increase in female undergraduate enrollment each year at Berklee.
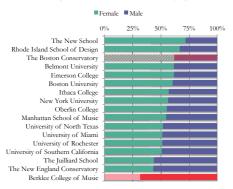
### Undergraduate enrollment by gender



Figure 16. Fall 2014 undergraduate enrollment by gender. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### Berklee female enrollment



Figure 17. Undergraduate female students. Degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

Compared to the peer groups, Berklee has one of the highest percentages of older students. Fifteen percent of Berklee's undergraduate students are over the age of 25, which is higher than the peer average of 6% of students over the age of 25. Only two schools had a higher percentage of students over the age of 25: University of North Texas (23%) and The New School (22%).

Schools are required to report the percentage of students with a disability only if that number is over 3%. Only six peer schools reported a number greater than 3%, with Oberlin College as the only school over 10%. Five percent of Berklee students reported having a disability, which is the fifth highest in the peer group.

### Undergraduate students over age of 25



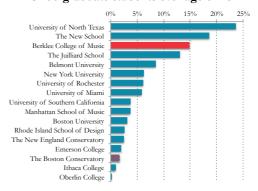Figure 18. Fall 2014 undergraduate enrollment over the age of 25. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

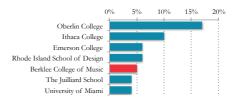### Undergraduate students with a disability



Figure 19. Fall 2014 undergraduate enrollment with a disability. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

In 2014, Berklee had one of the most internationally diverse student bodies in the peer group with 32% of students from countries outside of the United States. This was well above the peer group average of 17%. Berklee's large international student population has grown by 18% from 2012 to 2014, slightly more than the peer group average (14%). New York University (42%), University of Rochester (38%), and Manhattan School of Music (32%) all had international student growth of over 30%. Growth for The Boston Conservatory could not be calculated as they did not report having international students prior to 2014.
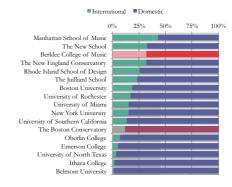
### Undergraduate international students



Figure 20. Fall 2014 Undergraduate enrollment by country of origin. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

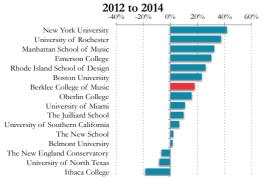## Undergraduate international student growth 2012 to 2014



Figure 21. Undergraduate international student growth from fall 2012 to fall 2014. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Berklee's percentage of domestic ALANA students (33%) is slightly below the peer average of 35%. Of Berklee's 33%, 12% are Hispanic, 8% are Black or African American, 7% are two or more races, 5% are Asian American, and fewer than 1% are American Indian, Alaskan Native, Native Hawaiian or Other Pacific Islander. Over the past five years, the percentage of domestic ALANA students at Berklee has grown from 29% in 2011 to 33% in 2014. See table in Appendix B for complete peer school undergraduate enrollment by ethnicity.
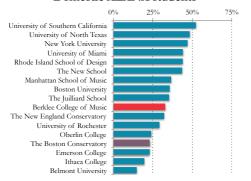
## Domestic ALANA students



Figure 22. Fall 2014 undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.
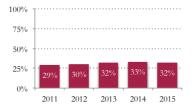
## Berklee domestic ALANA students



Figure 23. Undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

Compared to peer schools, Berklee (7%) had the third highest growth of undergraduate enrollment from 2012 to 2014. Only Belmont University (9%) and New York University (9%) saw more growth. As a whole, the peer group saw a 1% decrease in undergraduate enrollment, with Boston University (-10%), The New England Conservatory of Music (-11%), and The Juilliard School (-18%) all having at least a 10% decrease.

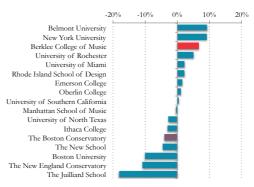## Degree/certificate-seeking undergraduate enrollment growth 2012 to 2014



Figure 24. Undergraduate student growth from fall 2012 to fall 2014, degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### GRADUATE ENROLLMENT

Berklee's graduate programs began in 2012, and saw a growth from 75 students in the first year to 165 in the third. Berklee's 120% graduate enrollment growth was the highest of the peer group. On average, the peer group's graduate student enrollment grew 2%, with three schools reporting an increase of at least 10% [Oberlin College (21%), New York University (10%), and University of Southern California (10%)].

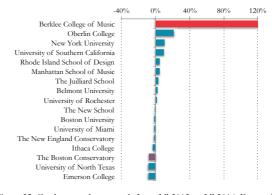## Total graduate student enrollment growth 2012 to 2014



Figure 25. Graduate student growth from fall 2012 to fall 2014. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

Compared to undergraduate students, a larger percentage of graduate students are part-time. Twelve percent of Berklee's graduate students are part-time, a percentage that places Berklee in the middle of the peer group. More than 50% of the graduate students at the University of North Texas are part-time, while two schools—Oberlin College and Rhode Island School of Design—have no part-time graduate students. Similar to undergraduate enrollment, most peer schools have more women than men, with the peer group female graduate student average at 56%. Berklee has fewer female graduate students (30%) than male, similar to the percentage of undergraduate female students (32%).

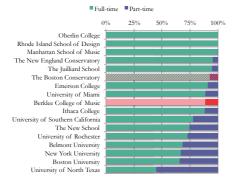**Graduate students by student type**



Figure 26. Fall 2014 graduate enrollment by student type, degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

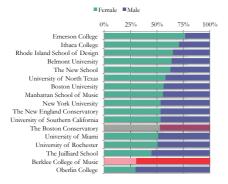**Graduate students by gender**



Figure 27. Fall 2014 graduate enrollment by gender, degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

While Berklee's undergraduate enrollment contains a higher than average number of older students, Berklee's graduate enrollment of students over the age of 25 (56%) is on par with the peer group (56%).

**Graduate students over age of 25**
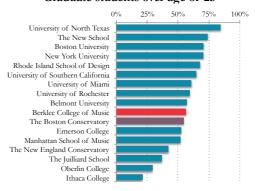


Figure 28. Fall 2014 graduate enrollment students over the age of 25. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

As of 2014, over half (55%) of Berklee's graduate students are from a country other than the United States, well above the peer group average of 29%. Only Manhattan School of Music has a higher percentage of international graduate students (56%). Of domestic graduate students, Berklee ranks among the highest in terms of domestic ALANA students (39% compared to peer group average of 29%). Of the domestic students, 15% are Black or African American, 14% are Hispanic, 5% are two or more races, 3% are Asian American, 1% are Native Hawaiian or Other Pacific Islander, and 1% are American Indian or Alaska Native. See Appendix C for a complete list of peer school graduate enrollment by ethnicity.

**Graduate students country of origin**



Figure 29. Fall 2014 graduate enrollment by country of origin, degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

## Graduate domestic ALANA students
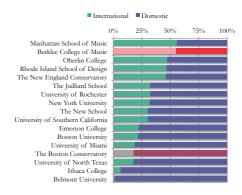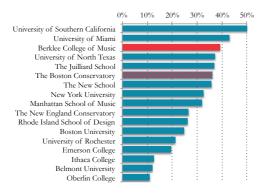


Figure 30. Fall 2014 graduate domestic ALANA students, domestic degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

# Retention and Graduation

The following section of this report examines two key metrics that look at the success of a college in selecting and guiding students to reach their goal of graduation. Retention rates required for national reporting measure how many undergraduate first-time/full-time students (FTFT) return to Berklee after year one of their program. Graduation rates required for national reporting measure how many undergraduate FTFT students complete their intended program within six years. Data used in this section is from the 2014–15 IPEDS reporting cycle and reflects data from the fall entering classes.[1] Data from previous years are from the corresponding year's IPEDS cycles. Graduation rate data reported in this section are based on the cohort's FTFT students, which include both Bachelor of Music degree and professional diploma students. Berklee Online Bachelor of Professional Studies students are not yet included in these data but will be in future years.

## Key retention and graduation findings

1. Berklee's one-year undergraduate retention rate is below the peer group average, but is rising.
2. The undergraduate graduation rate for the 2008 cohort is the second lowest among the peer group, and the lowest from Berklee in the past five years, but the rate rose for the 2009 cohort.
3. Berklee's master's student graduation rate is high, at 98%, in 2014.
4. The graduation rate for Berklee's African American students is lower than both the graduation rate for African American students at peer schools and the graduation rate for all other demographic groups at Berklee.

## Retention

The retention rate is a significant measure of students' academic progress and a school's ability to select students who are academically prepared for success. A poor retention rate may point to various issues, such as students' inability to meet costs, students' dissatisfaction, or students' lack of academic preparedness. IPEDS calculates retention rate as the percentage of the FTFT cohort who re-enroll the following fall semester.

Berklee's retention rate for FTFT bachelor's degree students entering in 2013 is 84%, which is lower than the peer group average (90%). However, Berklee's retention rate increased to 87% in 2014. Four other peer schools have lower retention rates than Berklee—Belmont University, The New School, Manhattan School of Music, and University of North Texas. The Juilliard School continues to have the highest retention rate of the peer group at 98%. Over the past five years, Berklee's retention rate has hovered between 82% and 87%, except for a dramatic rise with the 2011 cohort, which had 96% retention from fall 2011 to fall 2012.

### Full-time bachelor's retention rate
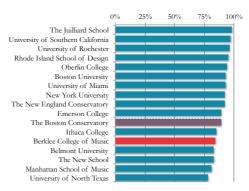


Figure 31. Retention rate for students entering fall 2013 and returning in fall 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 Fall Enrollment.

### Berklee one-year retention rate
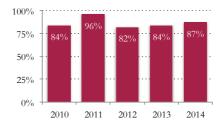


Figure 32. Berklee's one-year retention rate by entering cohort for students admitted in 2010 to 2014. FTFT bachelor's degree seeking students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

[1] The 2014–15 IPEDS surveys report retention rates from the 2013 FTFT entering student cohort and graduation rates from the 2008 FTFT student cohort.

## GRADUATION

Graduation rates are commonly accepted as a fundamental measure of an institution's academic success. Traditionally, the IPEDS graduation rate for a cohort is based on FTFT students who graduate within six years of starting (150% graduation rate). This group includes only those students who attended no post-secondary institutions prior to attending Berklee. Transfer students are not calculated into the official IPEDS graduation rate. This section analyzes graduation rates based on students seeking bachelor's degrees.

For the data reported in the 2014–15 IPEDS (2008 entering class cohort), Berklee's graduation rate was the second lowest of the peer group (51%), leading only the University of North Texas (50%). All peer schools except for the University of North Texas had a graduation rate of at least 60%, and the peer group average is 78%.

While full data for the peer group are not yet available, the IPEDS survey Berklee completed for 2015–16 showed that the graduation rate for bachelor's degree students has increased to 58%. The graduation rate including both bachelor's and diploma students increased to 56% from 49%.

IPEDS introduced a new survey component in the winter of 2016, called Outcome Measures. This is used to report graduation rates that include both traditional FTFT students as well as transfer and part-time students. Peer comparison data is not yet available from this measure. However, Berklee's 150% graduation rate from the 2007 cohort of all entering students—FTFT, transfer, part-time, degree and diploma—was 53%.

### Bachelor's 150% graduation rate
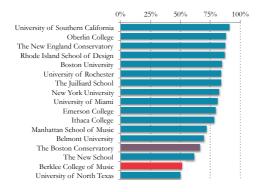


Figure 33. Graduation rate for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

### Berklee 150% bachelor's graduation rate



Figure 34. Berklee's six-year graduation rates by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

Similar to the peer group, the graduation rates for the 2008 FTFT cohort at Berklee are higher for women (54%) than for men (50%). Only four peer schools had higher graduation rates for men than women: Oberlin College, Emerson College, Ithaca College, and The Boston Conservatory. In four of the past five years, women have had a higher graduation rate than men at Berklee.

### Graduation rate by gender
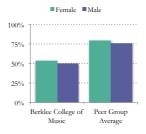


Figure 35. Graduation rate by gender for undergraduate students entering in fall 2008 and graduating by spring 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

### Berklee graduation rate by gender
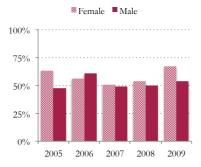


Figure 36. Berklee's six-year graduation rates by gender by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

Compared to the peer group, Berklee has similar trends in graduation rate by ethnicity.[2] Berklee has the lowest graduation rate for African American students (31%), with the next lowest being the University of Texas (47%). This is below the peer group average (71%). Berklee is closer to the peer average in Hispanic and international students graduation rates (63%, 65% respectively). However, these rates are still lower than the peer average (73%, 79%). Over the past three years, African American students have had the lowest graduation rate of any race or ethnicity at Berklee. In each of the past five years, international students had the highest graduation rate, most recently 78% for the 2009 cohort.

**Black or African American bachelor's 150% graduation rate**
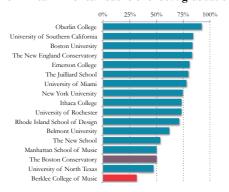


Figure 37. Graduation rate for Black or African American undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.

**Graduation rate by ethnicity**
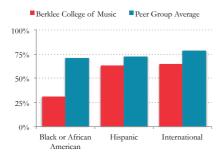


Figure 38. Graduation rate by ethnicity for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.
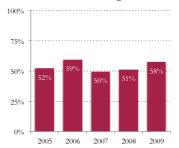
**Berklee graduation rate by ethnicity**
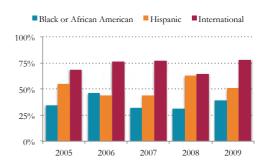


Figure 39. Berklee's six-year graduation rates by ethnicity. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% graduation rates and previous years.

See Appendix D for a table of graduation rates by demographics for each peer school.

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[2] Students with American Indian/Alaska Native, and Native Hawaiian/Other Pacific Islander were not used for comparison due to small or no sample size at peer schools.

# Faculty

In this section, faculty changes, compensation, and student-to-faculty ratio are examined.

## KEY FACULTY FINDINGS

1. The student-to-faculty ratio for Berklee and the peer group average has not changed during the past five years.
2. Student-to-faculty ratio is slightly higher at Berklee than the peer group average.
3. From 2012 to 2014, Berklee's full-time equivalent (FTE) faculty has grown at the third fastest rate among the peer group.
4. Berklee's average faculty salary is at the midpoint of the peer group, and has been the highest among arts schools in the peer group for the past three years.

STUDENT-TO-FACULTY RATIO

Student-to-faculty ratio[1] is often used as a measure to indicate class size and the kind of individualized attention students can expect. At 12:1, Berklee has a slightly higher student-to-faculty ratio than the peer group average (11:1). Three music/arts schools have the three lowest ratios, The Juilliard School (5:1), The New England Conservatory of Music (5:1), and The Boston Conservatory (6:1), but the Manhattan School of Music has the second highest ratio (18:1). Berklee's student-to-faculty ratio has stayed constant at 12:1 over the past five years, as has the peer group average at 11:1.

### Student-to-faculty ratio
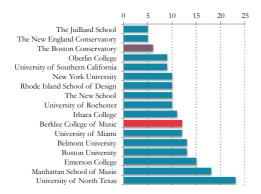


Figure 40. 2014 undergraduate student-to-faculty ratio. IPEDS 2014–15 Fall enrollment.

### Berklee student-to-faculty ratio
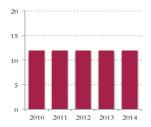


Figure 41. Berklee's student-to-faculty ratio. IPEDS 2015–16 Fall enrollment and previous years.

FACULTY SIZE AND SALARY

Over the past three years, the size of Berklee's part-time faculty has grown at a slightly higher rate (8%) than that of full-time faculty (6%). Overall, the size of Berklee's FTE faculty is growing at a faster rate than most peer schools, with the exception of New York University and Belmont University.

### Berklee faculty
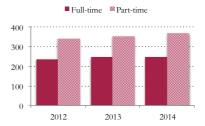


Figure 42. Berklee number of instructional staff. IPEDS 2014–15 Human Resources.

[1] Student-to-faculty ratio is measured as full-time student equivalent enrollment to full-time equivalent faculty. Using IPEDS requirements, part-time faculty are counted as 1/3 full-time faculty. Teaching loads for part-time faculty vary by institution, and at Berklee, part-time faculty often have a higher course load than 33% of the load of full-time faculty. Additionally IPEDS calculates full-time equivalent students based on credit hours; 30 credit hours per year (reported in 12 Month Enrollment IPEDS) is equal to one FTE student. Since most Berklee students take 16 credits per semester, and many Berklee students study for three semesters a year, the IPEDS calculations of student-to-faculty ratio tend toward a higher FTE count which inflates the student-to-faculty ratio. Berklee's student-to-faculty ratio is projected to decrease as a result of the the recent merger with the Conservatory.

**FTE faculty growth rate
2012 to 2014**
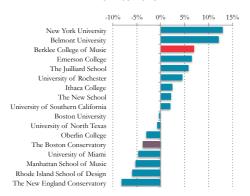


Figure 43. FTE faculty growth rate. IPEDS 2014–15 Human Resources.

**Average faculty salary for arts schools
2012 to 2014**
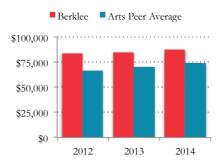


Figure 45. Average faculty salary increase compared to peer arts schools from 2012 to 2014. IPEDS 2014–15 Human Resources.

Berklee's average faculty salary ($87,444) is at the midpoint among the peer group, with a few large schools in the peer group having average salaries of over $110,000 (New York University, University of Southern California, University of Rochester, and Boston University). This skews the average to $90,629. (See Appendix E for more detail.) Berklee's average full-time faculty salary has grown from $83,844 in 2012 to $87,444 in 2014, a 4% increase compared to an average 7% increase for the peer group.

However, when the large universities are removed from the peer group, and Berklee is compared with the arts schools in the group, average faculty salary at Berklee has ranked the highest for the past three years.[2] In these three years, average faculty salary at Berklee has been at least $10,000 higher than that of the average of the arts schools in the peer group.

**Average faculty salary**



Figure 44. Average faculty salary. IPEDS 2014–15 Human Resources.

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[2] Arts schools in the peer group include Emerson College, Manhattan School of Music, Rhode Island School of Design, The Boston Conservatory, The Juilliard School, and The New England Conservatory.

# Endowment

IPEDS data on endowments reported in the 2014–15 cycle reflect the 2013–14 fiscal year. Berklee ($321 million) is just above the peer group midpoint for total endowment, which ranges from $4.5 billion (University of Southern California) to $11 million (The Boston Conservatory). Only one arts peer school, The Juilliard School ($1 billion), has a higher endowment than Berklee. Berklee's endowment has increased greatly from 2012, and has increased each of the past four years, reaching $327.7 million in May 2015.

**Endowment
YE2014, in billions**
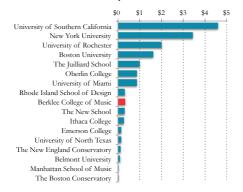


Figure 46. Endowment assets year-end 2014. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

**Berklee endowment
in millions**
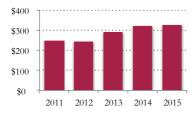


Figure 47. Berklee endowment at year-end 2011 to 2015. IPEDS 2015–16 Finance and earlier.

IPEDS uses the endowment assets per FTE enrollment metric, which allows for endowment comparison between different size schools. This metric is directly affected by enrollment growth, therefore schools who have a jump in enrollment will see the metric decrease. The Juilliard School is at the top of the list with $935,238 endowment assets per full-time enrollment student (FTE), followed by Oberlin College ($301,926/FTE). Berklee ($66,678/FTE) ranks just above the peer group median[1] ($52,141/FTE). Every school in the peer group reported endowment growth with Berklee growing 22% from 2012 to 2014. Berklee's growth is below the peer group average growth of 29%. The Boston Conservatory's

percentage endowment growth was considerably higher than the peer group at 124% ($13,176/FTE to $29,485/FTE).

**Endowment assets per FTE enrollment
in thousands**
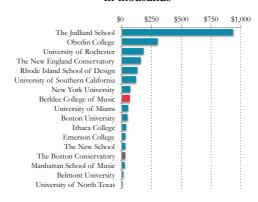


Figure 48. Endowment assets per FTE enrollment, year-end 2013–14. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

**Change in endowment assets per FTE enrollment
YE2012 to YE2014**
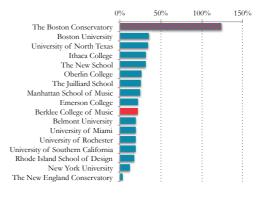


Figure 49. Two-year change in endowment assets per FTE from year-end 2012 to year-end 2014. IPEDS 2014–15 Finance and 2012–13 Finance.

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[1] The median, or midpoint, is reported here rather than the average due to the effect of Juilliard's significantly larger endowment on the average.

# Tuition and Financial Aid

The following sections of this report examine aspects of affordability including tuition costs, total cost of attendance, and different types of funding available to help students pay for education. Data used in this section is from the 2014–15 IPEDS reporting cycle and reflects data from the Fall 2013 entering class. Data from previous years is from the corresponding years' IPEDS cycles. Financial aid data reported in this section is based on FTFT students, including both Bachelor of Music degree and professional diploma students.

## KEY TUITION AND FINANCIAL AID FINDINGS

1. Tuition cost is below the peer group average.
2. Berklee's cost of attendance increase from 2012 to 2014 is the third lowest among the peer group.
3. Percentage of students receiving institutional grant aid is the second lowest among the peer group.
4. Average size of student loans are the highest among the peer group.
5. Berklee has the highest federal student loan default rate among the peer group, but the rate is lower than the national average.

## UNDERGRADUATE TUITION

The 2013–14 tuition for Berklee was $37,586, which is below the peer group average of $39,207. Oberlin College, the University of Southern California, and the University of Rochester are the only schools over $45,000. The University of North Texas, a public institution, has the lowest tuition of the peer schools ($17,241), while Belmont University has the lowest tuition of all private peer schools ($27,380). Every peer school saw an increase in tuition from the 2012–13 academic year to the 2013–14 academic year, with an average increase of 4%. Berklee's tuition rate increase over the two years (3%) was third lowest in the peer group.

### 2013–14 Undergraduate tuition
in thousands
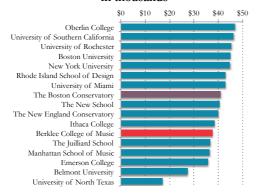


Figure 50. 2013–14 Undergraduate tuition. IPEDS 2014–15 Student Financial Aid.

### One-year tuition rate increase
2012–13 to 2013–14
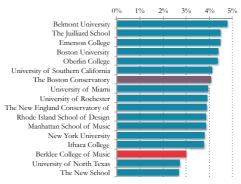


Figure 51. Tuition rate increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

## COST OF ATTENDANCE

The calculated cost of attendance[1] for Berklee in the 2013–14 academic year was $58,522, slightly above the peer group average of $55,800, and just below the peer group's median. The peer group average is pulled down by The University of North Texas — the only public institution in the peer group — which has a cost of attendance of $20,232. Fourteen of the peer schools, including Berklee, are clustered around this average with New York University ($63,540) at the high end and Emerson College ($53,554) at the low end. From 2012-13 to 2013-14, Berklee had the third lowest percent cost of attendance increase, 2.4%, which is lower than the peer average of 3.4%. Of all peer schools, the Juilliard School saw the lowest increase (1.3%), while Emerson College saw the highest increase (4.6%).

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[1] Cost of attendance is equal to tuition and fees + books and supplies + room and board + other expenses.

Figure 52. Total cost of undergraduate attendance. Calculated as the average cost for all undergraduate students at all levels. IPEDS 2014–15 Student Financial Aid.



Figure 53. Cost of Attendance Increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

Net Price by Income Range

Average net price is the average price a student pays for college taking into account aid received from the government or from the institution. Traditionally, the net price for students with a lower household income is lower than those with a higher household income. For the 2013–14 academic year, Berklee had the highest average net price for students in both the $0–$30,000 and $30,001–$48,000 income ranges, and the second highest in the $110,000+ income range. Also of note, Berklee's average net price for students in the $48,001–$75,000 income range was lower than that for students in the $0–$30,000 and $30,001–$48,000 ranges.

### Net price by income range

| | Students receiving grant or scholarship aid | Average net-price | | | | |
|---|---|---|---|---|---|---|
| | | Income range | | | | |
| | | 0–30,000 | 30,001–48,000 | 48,001–75,000 | 75,001–110,000 | 110,000+ |
| The Juilliard School | $29,013 | $21,077 | $26,102 | $21,882 | $29,274 | $34,111 |
| Belmont University | $30,581 | $25,586 | $27,962 | $31,886 | $34,492 | $37,057 |
| University of Southern California | $31,189 | $15,013 | $16,754 | $21,248 | $32,515 | $45,639 |
| Boston University | $32,539 | $22,695 | $21,952 | $26,827 | $32,940 | $45,821 |
| University of Rochester | $32,996 | $13,995 | $14,240 | $19,580 | $26,848 | $40,554 |
| University of Miami | $33,284 | $24,792 | $26,468 | $29,465 | $34,005 | $39,206 |
| Manhattan School of Music | $33,541 | $31,393 | $28,510 | $45,968 | $22,403 | $43,920 |
| Ithaca College | $33,866 | $22,302 | $25,703 | $30,080 | $33,703 | $39,441 |
| Emerson College | $34,427 | $30,287 | $30,446 | $33,534 | $35,014 | $42,992 |
| Rhode Island School of Design | $35,058 | $27,160 | $32,879 | $34,986 | $39,444 | $50,402 |
| New York University | $35,543 | $25,311 | $27,272 | $33,244 | $39,445 | $50,276 |
| Oberlin College | $38,887 | $11,788 | $15,566 | $19,063 | $24,241 | $39,728 |
| The New England Conservatory | $41,086 | $37,790 | $30,175 | $36,860 | $43,286 | $42,045 |
| **Berklee College of Music** | **$41,619** | **$46,416** | **$49,701** | **$35,436** | **DNR** | **$50,249** |
| The New School | $42,505 | $29,010 | $29,936 | $36,499 | $37,131 | $44,499 |
| The Boston Conservatory | $42,649 | $32,858 | $41,624 | $48,231 | $44,746 | $44,150 |
| University of North Texas | Did not report (DNR) | | | | | |

Table 2. Net Price of Attendance by Income Range. FTFT degree/certificate-seeking students. IPEDS 2014–15 Student Financial Aid.

FINANCIAL AID *(ALL FINANCIAL AID INFORMATION IS FOR FTFT STUDENTS ENTERING FALL COHORT 2013)*

Financial aid includes federal work-study, loans to students, or grant or scholarship aid from the federal government, state/local government, the institution, or other sources known to the institution. In 2013, 67% of Berklee FTFT undergraduates received some form of financial aid, the same percentage of students as in 2012 (67%) and a decrease from 2011 (70%). Berklee's percentage of students receiving financial aid is the sixth lowest among the peer group, and 10 percentage points below the group average of 77%. In 2014, Berklee's percentage increased slightly to 68%.

### Student receiving any financial aid



Figure 54. 2013 entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014-15 Student Financial Aid.

### Berklee students receiving financial aid



Figure 55. Entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and earlier.

FEDERAL, STATE, LOCAL, OR INSTITUTIONAL GRANT AID

Fifty-one percent of Berklee FTFT undergraduate students received grant aid—that is aid that does not need to be repaid. Looking at both governmental and institutional grant aid, at 51%, Berklee ranked the second lowest in percentage of students receiving aid, 20 percentage points below the peer group average of 71%. Berklee's average grant aid amount was $16,629, which is below the peer group average of $21,973. The two peer schools with the highest percentage of students receiving grant aid, The New England Conservatory of Music and The New School, both rank below Berklee in the average amount of grant aid. In 2014, Berklee's percentage of students receiving aid remains at 51% with the average amount of aid increasing to $17,247.

### Federal, state, local, or institutional grant aid
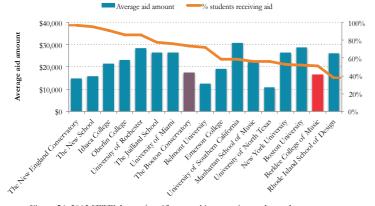


Figure 56. 2013 FTFT degree/certificate-seeking entering undergraduate students receiving federal, state, local, or institutional grant aid. Entering. IPEDS 2014–15 Student Financial Aid.

### Berklee students receiving federal, state, local, or institutional grant aid
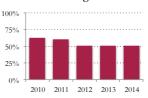


Figure 57. Entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

### Average amount of federal, state, local, or institutional grant aid
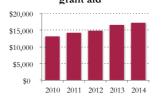


Figure 58. Average grant aid of entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

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## INSTITUTIONAL GRANT AID

Berklee awarded institutional grant aid to 44% of its students, which is below the peer group average of 69%, and less than all but one peer school, Rhode Island School of Design. Berklee's average amount of institutional grant aid ($17,558) is also lower than the peer group average ($20,328). In 2014, Berklee's percentage remains at 44% with the average aid amount increasing to $18,218.

### Institutional grant aid
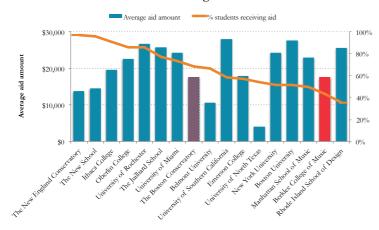


Figure 59. 2013 entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

### Berklee students receiving institutional grant aid



Figure 60. Entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

### Average institutional grant aid
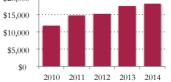


Figure 61. Average institutional grant aid of entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

## DISCOUNT RATE

The tuition discount rate is the percentage of institutional aid that is awarded relative to the revenue from tuition and fees. Berklee's overall undergraduate discount rate in 2013–14 was 20%, compared to the peer group average of 30%. Berklee's undergraduate discount rate increased by 1.2% over one year, above the peer group average of 0.4% increase. Berklee's graduate discount rate (including the Boston and Valencia graduate programs) for 2015 was 35%. Information on peer schools' graduate discount rate is not available.

### 2013–14 Tuition discount rate
### Gross institutional aid / tuition & fee revenue
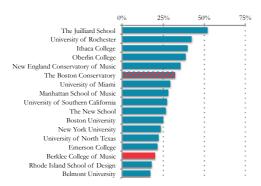


Figure 62. 2013–14 tuition discount rate. Gross institutional aid divided by tuition & fee revenue. IPEDS 2014–15 Finance.

### Percentage point difference in discount rate
### 2012–13 to 2013–14
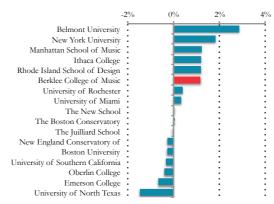


Figure 63. Change in discount rate (gross institutional aid divided by tuition & fee revenue) in from 2012–13 to 2013–14. IPEDS 2014–15 Finance.

Prepared by the Office of Institutional Assessment

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## PELL GRANT AID

Pell Grants are need-based federal student financial aid grants awarded to low-income undergraduate students with a maximum award of $5,645. In 2013, 20% of Berklee FTFT students received Pell Grants, which is slightly below the peer group average of 23%. Two schools have over one-third of students receiving Pell Grants (University of North Texas, 41% and The New School, 35%), while only one school has fewer than 15% of students receiving Pell Grants (Oberlin College, 10%).

The range of the peer group average award size is quite small, with the lowest at $3,827 (Manhattan School of Music) and the highest at $4,704 (The Juilliard School). Berklee is fifth lowest in the peer group, with an average Pell Grant aid award of $4,096. In 2014, Berklee's percentage decreased to 14%, a five year low, with an average award increasing to $4,121.

### Pell Grant awards



Figure 64. 2013 entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking domestic undergraduate students. IPEDS 2014–15 Student Financial Aid.

### Berklee students receiving Pell Grants
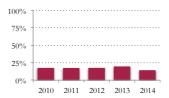


Figure 65. Entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

### Average Pell Grant award



Figure 66. Average Pell Grant awarded to entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

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[2] International students (non US-citizens or US Green Card holders) are not eligible for federal financial aid and are not included in calculations for Pell Grants.

## Loan aid

Slightly less than half (44%) of Berklee's FTFT students received student loan aid from either federal or other (privately funded) sources in 2013, which is a slight increase from 2011 (39%), and below the peer group average of 47%. On average, Berklee's students received $15,493 in loan aid, which is the highest of the peer group and 84% higher than the peer group average of $8,394. Only four other schools had an average loan size over $10,000: The Boston Conservatory, The New England Conservatory of Music, Emerson College, and Boston University—all of which are located in Boston. In 2014, Berklee's percentage remains at 44% with the average loan aid amount decreasing to $14,091.

**Loan aid**
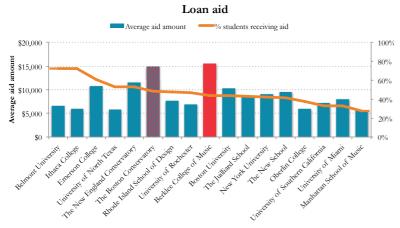


Figure 67. 2013 entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.
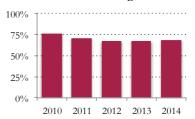
**Berklee students receiving any loan aid**



Figure 68. Entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

**Average loan aid**
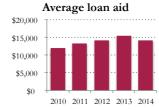


Figure 69. Average loan aid of entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

When looking at the type of loan aid, Berklee (43%, $6,111) lies near the peer average (46%, $6,043) for both percentage receiving and average amount of federal student loans, and on the high end for other loan aid. Berklee has the third highest percentage of students receiving other loan aid (14%), behind The Boston Conservatory (14%), and Emerson College (17%). Berklee students have the second highest average other loan aid amount, $31,081, which is below only The Boston Conservatory ($34,902). This is above the peer group average of $19,380.

**Loan details**

| | Federal Student Loans | | Other Loan Aid | |
|---|---|---|---|---|
| | % Students Receiving | Average Amount | % Students Receiving | Average Amount |
| Belmont University | 69% | $5,637 | 5% | $19,326 |
| Ithaca College | 72% | $5,930 | 0% | |
| Emerson College | 60% | $5,674 | 17% | $18,699 |
| University of North Texas | 51% | $5,316 | 4% | $8,681 |
| The New England Conservatory | 52% | $7,081 | 13% | $18,739 |
| The Boston Conservatory | 45% | $5,399 | 14% | $34,902 |
| Rhode Island School of Design | 45% | $6,734 | 3% | $20,621 |
| University of Rochester | 46% | $5,991 | 4% | $12,753 |
| **Berklee College of Music** | **43%** | **$6,111** | **14%** | **$31,081** |
| Boston University | 43% | $6,794 | 8% | $18,533 |
| The Juilliard School | 41% | $6,041 | 7% | $16,179 |
| New York University | 41% | $7,233 | 3% | $24,574 |
| The New School | 41% | $5,887 | 6% | $23,519 |
| Oberlin College | 34% | $6,087 | 3% | $4,162 |
| University of Southern California | 33% | $5,655 | 2% | $26,969 |
| University of Miami | 33% | $5,556 | 4% | $23,663 |
| Manhattan School of Music | 27% | $5,685 | 0% | |

Table 3. 2013–14 Student loan details. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

Berklee's three-year federal loan default rate[3] is the highest among the peer schools at 10%, which is above the peer group average of 3%. However, Berklee's default rate dropped from 12% for FY2010 and 14% for FY2011. All peer schools except for Oberlin College saw a drop in the federal loan default rate from FY2010 to FY2012. The Boston Conservatory had the biggest decrease, from 9% for FY2010 to 4% for FY2012.

### Three-year federal loan default rate 2012 Cohort
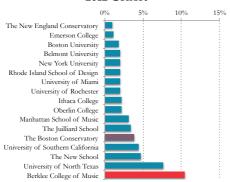


Figure 70. Three-year federal loan default rate for students with loan payments beginning in 2012. National Student Loan Data System. nslds.ed.gov

### 3 Year federal loan default rate trend 2010 Cohort to 2012 Cohort
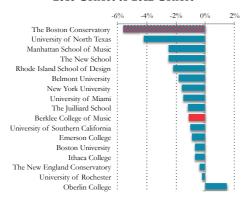


Figure 71. Change in default rate from 2010 cohort to 2012 cohort. National Student Loan Data System.

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[3] Default rate is calculated as percent of borrowers who entered repayment in 2012 and defaulted in 2012, 2013, or 2014.

# Conclusion

Student interest in Berklee has continued to grow, as reflected by a strong increase in undergraduate applications over the past five years, a trend that is slightly higher than the peer group average. This applicant pool continues to be composed of more males than females, but the percentage of female applicants is trending upward. In the past four years, the acceptance rate for men has been higher than for women. Compared to peer schools, Berklee has remained a moderately selective school with a high yield. Berklee's undergraduate student body continues to be comprised of slightly older students, and is one of the few schools with over 3% of students with a registered disability. Berklee continues to be geographically diverse with a strong international student body.

Berklee's graduate program has the fastest growing enrollment rate of the peer group. Like undergraduate enrollment, there is a strong international presence and fewer females than males relative to other schools. The percentages of full-time and part-time students are typical of the peer group as is the average student age. The percentage of graduate domestic ALANA students is among the highest of the peer schools.

Although Berklee ranks in the lower third of the peer group regarding retention, the retention rate has increased over the past three years. Graduation rate, still below the other peer schools, has seen an increase from the last cohort. International students graduate at significantly greater rates and African American students' graduation rates are below the average.

Faculty growth has been relatively strong. Average full-time faculty salaries are competitive and lead among peer arts schools. Student-to-faculty ratio has stayed consistent, and ranks among the middle of peer schools. Like other schools, Berklee's endowment has increased.

Tuition and cost of attendance increases are below the peer group average as Berklee continues to work toward the goal of increasing affordability for students. The percentage of students receiving institutional aid is the second lowest among the peer group and the average size of student loans is high. One-fifth of Berklee FTFT students receive Pell Grants, just slightly below the peer group average. Berklee's undergraduate discount rate increase was above the peer group average increase, however Berklee's overall discount rate is 20%, while the peer group average discount rate is 30%. Federal student loan default rates have been decreasing, although Berklee's 2012 student cohort has the highest default rate among peer schools.

Two significant changes have taken place at Berklee since the time period represented by the data in this report. In 2014, Berklee Online began enrolling students in Bachelor of Professional Studies degree programs, and in June 2106, The Boston Conservatory merged with Berklee. These changes will undoubtedly affect Berklee's positioning relative to our peers in subsequent peer comparison reports.

# Appendices

**Appendix A: Undergraduate Entering Student Growth**
**2012 to 2014**

|  | Entering Enrollment | First-time | Transfer |
|---|---|---|---|
| Manhattan School of Music | 33% | 31% | 44% |
| The Juilliard School | 15% | 19% | -11% |
| New York University | 14% | 15% | 9% |
| University of Rochester | 5% | 7% | -15% |
| Boston University | 4% | 1% | 44% |
| Rhode Island School of Design | 4% | 6% | -13% |
| **Berklee College of Music** | **4%** | **-3%** | **41%** |
| University of Miami | 4% | 3% | 5% |
| Oberlin College | 3% | 4% | -18% |
| Belmont University | 3% | 10% | -13% |
| Emerson College | 3% | -1% | 22% |
| The New School | 1% | 10% | -10% |
| Ithaca College | -3% | -1% | -22% |
| University of Southern California | -3% | 3% | -13% |
| University of North Texas | -6% | 0% | -11% |
| The Boston Conservatory | -8% | -9% | 0% |
| The New England Conservatory | -27% | -26% | -27% |

Undergraduate entering student growth. All entering students. IPEDS 2014-15 Fall Enrollment

## Appendix B: Undergraduate enrollment by ethnicity

| | Nonresident Alien | Domestic students | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | American Indian or Alaska Native | Asian | Black or African American | Hispanic | Native Hawaiian or Pacific Islander | Two or more races | White | Race/ ethnicity unknown |
| **Berklee College of Music** | **32%** | **0%** | **5%** | **8%** | **12%** | **0%** | **7%** | **55%** | **12%** |
| Belmont University | 1% | 0% | 2% | 4% | 5% | 0% | 4% | 81% | 4% |
| Boston University | 18% | 0% | 16% | 4% | 11% | 0% | 4% | 55% | 9% |
| Emerson College | 5% | 0% | 4% | 3% | 11% | 0% | 5% | 70% | 7% |
| Ithaca College | 2% | 0% | 4% | 5% | 8% | 0% | 3% | 72% | 9% |
| Manhattan School of Music | 43% | 0% | 12% | 4% | 12% | 0% | 9% | 57% | 6% |
| New York University | 15% | 0% | 23% | 6% | 13% | 0% | 4% | 42% | 11% |
| Oberlin College | 7% | 0% | 5% | 6% | 8% | 0% | 6% | 75% | 1% |
| Rhode Island School of Design | 26% | 0% | 24% | 3% | 11% | 0% | 5% | 43% | 13% |
| The Boston Conservatory | 12% | 0% | 7% | 5% | 9% | 0% | 2% | 65% | 12% |
| The Juilliard School | 23% | 0% | 16% | 6% | 7% | 0% | 7% | 51% | 14% |
| The New England Conservatory | 32% | 0% | 16% | 2% | 7% | 0% | 7% | 58% | 10% |
| The New School | 32% | 0% | 15% | 8% | 16% | 0% | 5% | 49% | 8% |
| University of Miami | 15% | 0% | 7% | 9% | 25% | 0% | 3% | 49% | 6% |
| University of North Texas | 4% | 0% | 6% | 13% | 21% | 0% | 8% | 51% | 1% |
| University of Rochester | 17% | 0% | 12% | 6% | 7% | 0% | 3% | 62% | 9% |
| University of Southern California | 14% | 0% | 26% | 5% | 16% | 0% | 6% | 41% | 6% |

Undergraduate student enrollment ethnicity. IPEDS 2014-15 Fall Enrollment

## Appendix C: Graduate enrollment by ethnicity

| | Nonresident Alien | Domestic students | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | American Indian or Alaska Native | Asian | Black or African American | Hispanic | Native Hawaiian or Pacific Islander | Two or more races | White | Race/ ethnicity unknown |
| **Berklee College of Music** | **55%** | **1%** | **3%** | **15%** | **14%** | **1%** | **5%** | **26%** | **35%** |
| Belmont University | 1% | 0% | 3% | 5% | 2% | 0% | 2% | 76% | 12% |
| Boston University | 22% | 0% | 10% | 5% | 7% | 0% | 2% | 60% | 15% |
| Emerson College | 22% | 0% | 2% | 7% | 8% | 0% | 2% | 64% | 16% |
| Ithaca College | 6% | 0% | 3% | 3% | 5% | 0% | 2% | 78% | 9% |
| Manhattan School of Music | 55% | 0% | 19% | 4% | 6% | 0% | 3% | 59% | 9% |
| New York University | 32% | 0% | 15% | 7% | 9% | 0% | 2% | 51% | 17% |
| Oberlin College | 47% | 0% | 0% | 0% | 11% | 0% | 0% | 56% | 33% |
| Rhode Island School of Design | 46% | 0% | 11% | 3% | 9% | 0% | 3% | 58% | 16% |
| The Boston Conservatory | 18% | 0% | 22% | 5% | 8% | 0% | 1% | 47% | 17% |
| The Juilliard School | 32% | 0% | 18% | 5% | 6% | 0% | 9% | 59% | 4% |
| The New England Conservatory | 46% | 0% | 12% | 2% | 9% | 0% | 5% | 63% | 10% |
| The New School | 30% | 0% | 6% | 12% | 13% | 0% | 5% | 57% | 8% |
| University of Miami | 19% | 0% | 7% | 8% | 25% | 0% | 2% | 47% | 10% |
| University of North Texas | 18% | 0% | 4% | 9% | 13% | 0% | 10% | 61% | 2% |
| University of Rochester | 32% | 0% | 8% | 6% | 5% | 0% | 2% | 65% | 14% |
| University of Southern California | 30% | 0% | 21% | 9% | 17% | 0% | 3% | 44% | 6% |

Graduate student enrollment ethnicity. IPEDS 2014-15 Fall Enrollment

**Appendix D: 150% Bachelor's degree or equivalent seeking graduation rate by ethnicity**

| Institution Name | Overall | American Indian or Alaskan Native | Asian | Black or African American | Hispanic | Native Hawaiian or Other Pacific Islander | White | Two or more races | Race/ ethnicity unknown | Nonresident alien |
|---|---|---|---|---|---|---|---|---|---|---|
| University of Southern California | 91% | 97% | 95% | 84% | 89% | | 90% | | 89% | 88% |
| Oberlin College | 88% | 100% | 81% | 92% | 83% | | 88% | 94% | 100% | 91% |
| The New England Conservatory | 87% | | 100% | 83% | 67% | | 81% | 100% | 100% | 96% |
| Rhode Island School of Design | 87% | 100% | 91% | 71% | 90% | | 92% | 88% | 80% | 84% |
| Boston University | 85% | 100% | 88% | 83% | 84% | 57% | 87% | 97% | 67% | 83% |
| University of Rochester | 84% | 100% | 87% | 73% | 69% | | 86% | | 82% | 83% |
| The Juilliard School | 84% | | 76% | 80% | 80% | | 82% | 100% | 100% | 95% |
| New York University | 82% | 89% | 86% | 74% | 79% | | 83% | 100% | 80% | 77% |
| University of Miami | 81% | 75% | 85% | 78% | 83% | | 82% | | 84% | 68% |
| Emerson College | 80% | 75% | 84% | 81% | 79% | 71% | 78% | 100% | 85% | 65% |
| Ithaca College | 78% | 33% | 67% | 73% | 68% | 100% | 82% | 93% | 66% | 81% |
| Manhattan School of Music | 72% | | 69% | 50% | 80% | | 64% | 0% | 100% | 86% |
| Belmont University | 70% | 100% | 84% | 62% | 52% | 100% | 71% | 80% | 40% | 75% |
| The Boston Conservatory | 66% | | 64% | 50% | 50% | | 69% | | 73% | 62% |
| The New School | 62% | 67% | 81% | 54% | 60% | | 55% | 58% | 46% | 69% |
| **Berklee College of Music** | **51%** | **0%** | **48%** | **31%** | **63%** | | **50%** | **100%** | **56%** | **65%** |
| University of North Texas | 50% | 25% | 53% | 47% | 47% | | 51% | 57% | 67% | 56% |

150% Graduation rates for bachelor's degree or equivalent seeking students by ethnicity. IPEDS 2014-15 Graduation Rates.

## Appendix E: Faculty size and salary

|  | Full-time faculty | Part-time faculty | Average Salary |
|---|---|---|---|
| **Berklee College of Music** | **249** | **367** | **$87,444** |
| Belmont University | 366 | 413 | $78,264 |
| Boston University | 2464 | 1208 | $113,058 |
| Emerson College | 197 | 259 | $85,230 |
| Ithaca College | 504 | 226 | $76,842 |
| Manhattan School of Music | 77 | 289 | $70,893 |
| New York University | 5028 | 4403 | $119,826 |
| Oberlin College | 336 | 36 | $92,682 |
| Rhode Island School of Design | 155 | 308 | $70,560 |
| The Boston Conservatory | 90 | 91 | $59,832 |
| The Juilliard School | 127 | 200 | $81,693 |
| The New England Conservatory | 98 | 305 | $78,984 |
| The New School | 416 | 1719 | $91,206 |
| University of Miami | 1507 | 380 | $102,366 |
| University of North Texas | 1102 | 382 | $90,090 |
| University of Rochester | 2061 | 220 | $118,341 |
| University of Southern California | 2184 | 1439 | $120,195 |

Faculty size and average salary. IPEDS 2014–15 Human Resources.
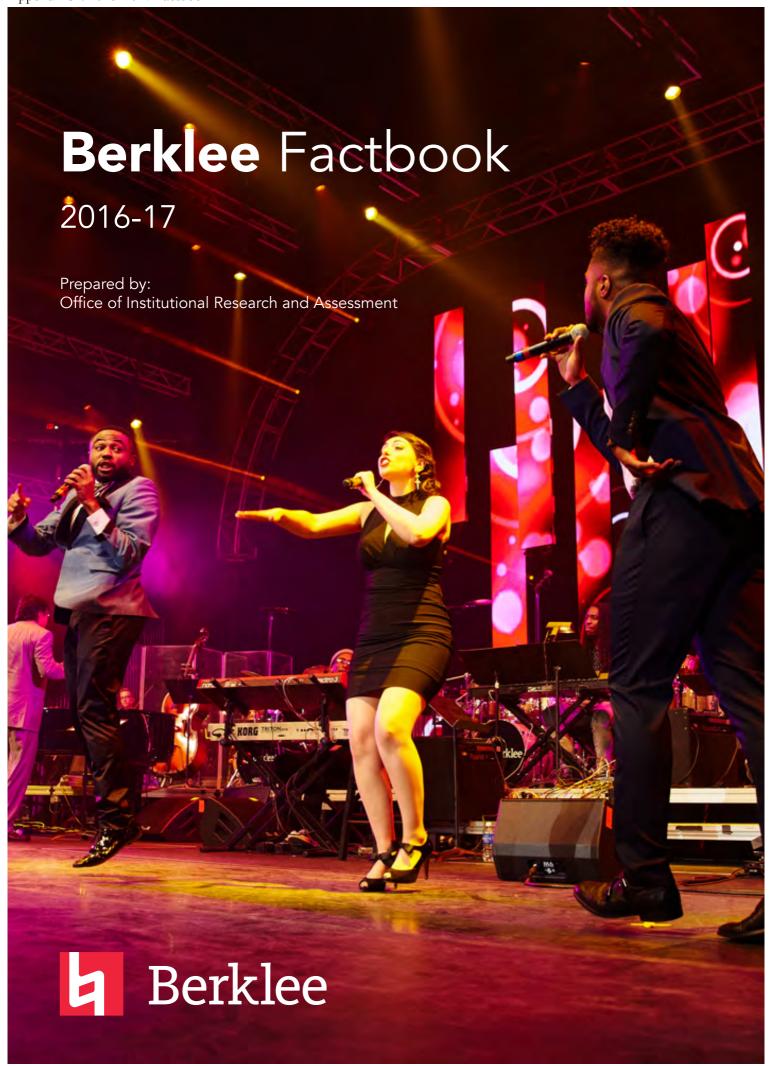
## Appendix F: Comparison of gender

|  | Year | Overall | Women | Men |
|---|---|---|---|---|
| % of Applications | 2015 | 100% | 39% | 61% |
| Acceptance Rate | 2015 | 29% | 26% | 31% |
| Yield | 2015 | 41% | 40% | 41% |
| Overall 150% Graduation Rate | 2015 | 56% | 64% | 53% |
| Bachelor's 150% Graduation Rate | 2015 | 58% | 67% | 54% |
|  |  |  |  |  |
| Outcome Measures | Year | Overall | First Time | Transfer |
| 6 year Graduation Rate | 2007 cohort | 53% | 50% | 61% |

Note that the Outcome Measures section counts all first-time and transfer students who complete their programs at Berklee. This was the first year this information was collected, and peer data is not yet available. All data from IPEDS 2015–16.

# Glossary of Terms

| | Description | Calculation |
|---|---|---|
| Acceptance Rate | Percent of applicants that were admitted to the college. This calculation includes only first-time degree/certificate seeking undergraduate students. Data is from Admissions IPEDS, Selection Process. | $\dfrac{\text{Number of admissions}}{\text{Number of applicants}}$ |
| Cost of Attendance | Cost of attendance represents the gross cost for a student to attend an institution for one academic year. It consists of; tuition and fees, books and supplies, room and board, and other expenses. Data is from Student Financial Aid IPEDS, Section 1. | Tuition + Required fees + Books and supplies + Room and board + Other expenses |
| Default Rate | Percent of federal loan borrowers who entered repayment, and defaulted within three years. | Calculated by the National Student Loan Data System |
| Discount Rate | Percent of institutional aid awarded relative to the revenue from tuition and fees. Data is from Finance IPEDS. Total institutional grant aid is Part C, line 5 and 6. Total gross tuition and required fee revenue is Part D, line 1 and Part C, line 8. | $\dfrac{\text{Total institutional grant aid}}{\text{Total gross tuition and required fee revenue}}$ |
| Student-to-Faculty Ratio | Ratio of FTE students to FTE instructional staff. Calculation does not include students or faculty in "stand-alone" graduate programs. Data is from Fall Enrollment IPEDS, Part F. | $\dfrac{\text{Full-time student equivalent enrollment}}{\text{Full-time equivalent faculty}}$ |
| Yield | Percent of admitted applicants who enroll in the college. This calculation includes only first-time degree/certificate seeking undergraduate students. Data is from Admissions IPEDS, Selection Process. Data is from Student Financial Aid IPEDS, Section 1. | $\dfrac{\text{Total enrolled full-time and part-time}}{\text{Number of admissions}}$ |

# **Berklee** Factbook

## 2016-17

Prepared by:
Office of Institutional Research and Assessment

![Berklee logo] Berklee

# Welcome

Welcome to the 2016-17 Berklee Factbook. This factbook has been created for ease of access and transparency to key information about Berklee. With the merger between Berklee College of Music and The Boston Conservatory and the expansion of existing programs, the Berklee community has grown. This factbook helps to outline what the new combined Berklee looks like, and provides information for each legacy institution as well as Berklee as a whole.

In the following pages, you will find official statistics on Berklee's students, faculty, staff, programming, and financial aid. Information was gathered from many areas throughout the institution. Data in the factbook, updated yearly, reflects information for the fall 2016 semester, unless otherwise noted. Facts of particular note include enrollment of nearly 6,000 students in undergraduate degree programs and over 400 in graduate programs; an increase in the graduation rate to 61%; and a strong student to faculty ratio of 10:1.

I encourage you to review the information in the factbook and refer back to it as needed. If you have any questions, please contact Institutional Research and Assessment at institutionalassessment@berklee.edu.

Sincerely,
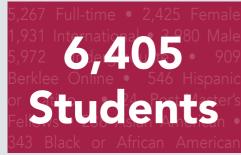
Camille Colatosti, Ph.D.
Dean, Institutional Research and Assessment/Graduate Studies

# WHAT'S INSIDE?

## PROFILE OF THE BERKLEE COMMUNITY

**6,405 Students**

Find information on students on page 5.

**903 Faculty**

Find information on faculty on page 11.

**822 Staff**

Find information on staff on page 11.

## FACTS AND FIGURES

**61%**

6-year Undergraduate graduation rate (p. 9)
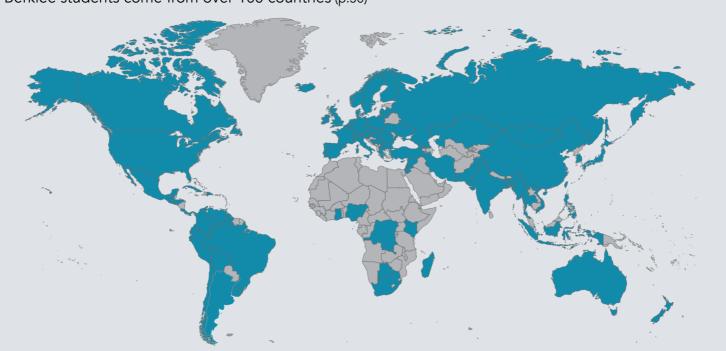
**3,122**

Students enrolled in Summer Programs (p.10)

**34%**

Undergraduate acceptance rate (p.8)

## STUDENT ENROLLMENT BY COUNTRY

Berklee students come from over 100 countries (p.30)



For a full list of information available in the factbook, see the table of contents on the next page

# Contents

# Total Student Enrollment

## Institution

| | Undergraduate | Graduate | Total | % Undergraduate | % Graduate |
|---|---|---|---|---|---|
| Berklee Boston | 4,489 | 63 | 4,552 | 99% | 1% |
| Boston Conservatory | 574 | 220 | 794 | 72% | 28% |
| Berklee Valencia | see footnote[1] | 150 | 150 | 0%[1] | 100% |
| Berklee Online[2] | 909 | n/a | 909 | 100% | 0% |
| **Berklee** | **5,972** | **433** | **6,405** | **93%** | **7%** |

## Full-time/Part-time

| | Full-time | Part-time | Total | FTE | % Full-time | % Part-time |
|---|---|---|---|---|---|---|
| Berklee Boston | 4,134 | 418 | 4,552 | 4,273 | 91% | 9% |
| Boston Conservatory | 777 | 17 | 794 | 783 | 98% | 2% |
| Berklee Valencia | 150 | 0 | 150 | 150 | 100% | 0% |
| Berklee Online | 206 | 703 | 909 | 440 | 23% | 77% |
| **Berklee** | **5,267** | **1,138** | **6,405** | **5,646** | **82%** | **18%** |

## Gender

| | Female | Male | Total | % Female | % Male |
|---|---|---|---|---|---|
| Berklee Boston | 1,633 | 2,919 | 4,552 | 36% | 64% |
| Boston Conservatory | 492 | 302 | 794 | 62% | 38% |
| Berklee Valencia | 50 | 100 | 150 | 33% | 67% |
| Berklee Online | 250 | 659 | 909 | 28% | 72% |
| **Berklee** | **2,425** | **3,980** | **6,405** | **38%** | **62%** |

## Ethnicity/International

| | | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | International | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Count | Berklee Boston | 6 | 181 | 218 | 343 | 3 | 1,484 | 159 | 488 | 1,670 | 4,552 |
| | Boston Conservatory | 0 | 21 | 33 | 62 | 1 | 383 | 30 | 139 | 125 | 794 |
| | Berklee Valencia | 0 | 7 | 10 | 12 | 0 | 30 | 2 | 24 | 65 | 150 |
| | Berklee Online | 3 | 29 | 82 | 129 | 1 | 456 | 26 | 112 | 71 | 909 |
| | **Berklee** | **9** | **238** | **343** | **546** | **5** | **2,353** | **217** | **763** | **1,931** | **6,405** |
| Percent | Berklee Boston | <1% | 4% | 5% | 8% | <1% | 33% | 3% | 11% | 37% | 100% |
| | Boston Conservatory | 0% | 3% | 4% | 8% | <1% | 48% | 4% | 18% | 16% | 100% |
| | Berklee Valencia | 0% | 5% | 7% | 8% | 0% | 20% | 1% | 16% | 43% | 100% |
| | Berklee Online | <1% | 3% | 9% | 14% | <1% | 50% | 3% | 12% | 8% | 100% |
| | **Berklee** | **<1%** | **4%** | **5%** | **9%** | **<1%** | **37%** | **3%** | **12%** | **30%** | **100%** |

Data reflects fall 2016 enrollment as of the fall archive date. For more information, including program breakdown and trends, please see the appendix. Twenty-four Berklee College of Music post-master's interns and fellows are included in these tables. Eleven non-matriculated Boston Conservatory students are not included in these tables.

[1] Forty-two fall 2016 study abroad students in Valencia are counted in Berklee Boston numbers. See appendix for a table of historical study abroad enrollment.
[2] Only degree-seeking Berklee Online students are counted in this enrollment. See appendix for non-degree-seeking Berklee Online enrollment.
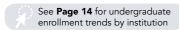
# Undergraduate Enrollment

## Full-time/Part-time

| | Full-time | Part-time | Total | FTE |
|---|---|---|---|---|
| Berklee Boston | 4,101 | 388 | 4,489 | 4,230 |
| Boston Conservatory | 568 | 6 | 574 | 570 |
| Berklee Online | 206 | 703 | 909 | 440 |
| **Berklee** | **4,875** | **1,097** | **5,972** | **5,241**[3] |

## Gender

| | Female | Male | Total |
|---|---|---|---|
| Berklee Boston | 1,601 | 2,888 | 4,489 |
| Boston Conservatory | 366 | 208 | 574 |
| Berklee Online | 250 | 659 | 909 |
| **Berklee** | **2,217** | **3,755** | **5,972** |

## Ethnicity/International

| | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | International | Total |
|---|---|---|---|---|---|---|---|---|---|---|
| Berklee Boston | 6 | 180 | 215 | 341 | 3 | 1,463 | 157 | 474 | 1,650 | 4,489 |
| Boston Conservatory | 0 | 10 | 26 | 47 | 0 | 311 | 20 | 102 | 58 | 574 |
| Berklee Online | 3 | 29 | 82 | 129 | 1 | 456 | 26 | 112 | 71 | 909 |
| **Berklee** | **9** | **219** | **323** | **517** | **4** | **2,230** | **203** | **688** | **1,779** | **5,972** |

See **Page 14** for undergraduate enrollment trends by institution

Data reflects fall 2016 enrollment as of the fall archive date.
[3] Full-time equivalent (FTE) is calculated as Full-time+ 1/3 Part-time. Actual value is 5,240.67 and rounded up to 5,241.

# Entering Undergraduate Enrollment

## First-time/Transfer
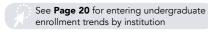
| | First-time | Transfer | Total |
|---|---|---|---|
| Berklee Boston | 951 | 155 | 1,106 |
| Boston Conservatory | 163 | 16 | 179 |
| Berklee Online | 80 | 169 | 249 |
| **Berklee** | **1,194** | **340** | **1,534** |

## Gender

| | Female | Male | Total |
|---|---|---|---|
| Berklee Boston | 417 | 689 | 1,106 |
| Boston Conservatory | 116 | 63 | 179 |
| Berklee Online | 75 | 174 | 249 |
| **Berklee** | **608** | **926** | **1,534** |

## Ethnicity/International

| | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | International | Total |
|---|---|---|---|---|---|---|---|---|---|---|
| Berklee Boston | 2 | 36 | 63 | 88 | 0 | 385 | 30 | 128 | 324 | 1,106 |
| Boston Conservatory | 0 | 5 | 8 | 26 | 0 | 91 | 11 | 16 | 22 | 179 |
| Berklee Online | 0 | 8 | 32 | 44 | 0 | 123 | 8 | 19 | 15 | 249 |
| **Berklee** | **2** | **49** | **103** | **158** | **0** | **599** | **49** | **213** | **361** | **1,534** |

See **Page 20** for entering undergraduate enrollment trends by institution

Data reflects fall 2016 enrollment as of the fall archive date.

# Graduate Enrollment

## Full-time/Part-time

| | Full-time | Part-time | Total | FTE |
|---|---|---|---|---|
| Berklee Boston | 33 | 30 | 63 | 43 |
| Boston Conservatory | 209 | 11 | 220 | 213 |
| Berklee Valencia | 150 | 0 | 150 | 150 |
| **Berklee** | **392** | **41** | **433** | **406** |

## Gender

| | Female | Male | Total |
|---|---|---|---|
| Berklee Boston | 32 | 31 | 63 |
| Boston Conservatory | 126 | 94 | 220 |
| Berklee Valencia | 50 | 100 | 150 |
| **Berklee** | **208** | **225** | **433** |

## Ethnicity/International

| | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | International | Total |
|---|---|---|---|---|---|---|---|---|---|---|
| Berklee Boston | 0 | 1 | 3 | 2 | 0 | 21 | 2 | 14 | 20 | 63 |
| Boston Conservatory | 0 | 11 | 7 | 15 | 1 | 72 | 10 | 37 | 67 | 220 |
| Berklee Valencia | 0 | 7 | 10 | 12 | 0 | 30 | 2 | 24 | 65 | 150 |
| **Berklee** | **0** | **19** | **20** | **29** | **1** | **123** | **14** | **75** | **152** | **433** |

Data reflects fall 2016 enrollment as of the fall archive date. For more information, including program breakdown and trends, please see the appendix. Twenty-four Berklee College of Music post-master's interns and fellows are included in these tables.

# Selection

| | Undergraduate | | | | | Graduate | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Applications | Admits | Enrollments | **Accept Rate** | **Yield** | Applications | Admits | Enrollments | **Accept Rate** | **Yield** |
| Berklee Boston | 9,197 | 2,906 | 1,106 | 32% | 38% | 300 | 47 | 38 | 16% | 81% |
| Boston Conservatory | 1,422 | 553 | 175 | 39% | 32% | 568 | 232 | 86 | 41% | 37% |
| Berklee Valencia | n/a | n/a | n/a | n/a | n/a | 474 | 232 | 139 | 49% | 60% |
| Berklee Online | 495 | 328 | 259 | 66% | 79% | n/a | n/a | n/a | n/a | n/a |
| **Berklee** | **11,114** | **3,787** | **1,540** | **34%** | **41%** | **1,342** | **511** | **263** | **38%** | **51%** |

Data reflects selection for fall 2016 enrollment.

# Retention

## Undergraduate Retention
*Fall 2015 cohort returning in fall 2016*

| | Cohort | Returning | **Rate** |
|---|---|---|---|
| Berklee Boston | 910 | 767 | 84% |
| Boston Conservatory | 194 | 174 | 90% |
| Berklee Online | 38 | 14 | 37% |
| **Berklee** | **1,142** | **955** | **84%** |

Data reflects full-time students entering summer and fall 2015 still enrolled as of fall 2016.

# Graduation

*First-time, Full-time Undergraduate Students*
*Six-year graduation rates (2010 cohort)*

| | Berklee Boston | | | Boston Conservatory | | | Berklee | | |
|---|---|---|---|---|---|---|---|---|---|
| | Cohort | Graduates | Rate | Cohort | Graduates | Rate | Cohort | Graduates | Rate |
| **Overall** | **880** | **525** | **60%** | **134** | **97** | **72%** | **1014** | **622** | **61%** |
| Female | 289 | 178 | 62% | 77 | 63 | 82% | 366 | 241 | 66% |
| Male | 591 | 347 | 59% | 57 | 34 | 60% | 648 | 381 | 59% |
| American Indian or Alaska Native | 2 | 0 | 0% | 0 | 0 | n/a | 2 | 0 | 0% |
| Asian American | 21 | 10 | 48% | 1 | 1 | 100% | 22 | 11 | 50% |
| Black or African American | 68 | 32 | 47% | 0 | 0 | n/a | 68 | 32 | 47% |
| Hispanic/Latino | 82 | 54 | 66% | 8 | 7 | 88% | 90 | 61 | 68% |
| Native Hawaiian or Other Pacific Islander | 1 | 1 | 100% | 0 | 0 | n/a | 1 | 1 | 100% |
| Two or More Races | 28 | 16 | 57% | 3 | 3 | 100% | 31 | 19 | 61% |
| White | 365 | 208 | 57% | 11 | 10 | 91% | 376 | 218 | 58% |
| International | 258 | 182 | 71% | 10 | 7 | 70% | 268 | 189 | 71% |
| Race/Ethnicity unreported | 55 | 22 | 40% | 101 | 69 | 68% | 156 | 91 | 58% |
| Pell Grant recipient | 159 | 71 | 45% | 29 | 17 | 59% | 188 | 88 | 47% |
| Stafford, did not receive Pell | 252 | 145 | 58% | 47 | 37 | 79% | 299 | 182 | 61% |
| Did not receive Pell or Stafford | 469 | 309 | 66% | 58 | 43 | 74% | 527 | 352 | 67% |

### 6-Year Transfer, Full-time (2010 cohort)

| | Cohort | Graduates | Rate |
|---|---|---|---|
| Berklee Boston | 232 | 142 | 61% |
| Boston Conservatory | 26 | 26 | 100% |
| **Berklee** | 258 | 168 | **65%** |

### 8-Year First-time, Full-time (2008 cohort)

| | Cohort | Graduates | Rate |
|---|---|---|---|
| Berklee Boston | 633 | 332 | 52% |
| Boston Conservatory | 154 | 108 | 70% |
| **Berklee** | 787 | 440 | **56%** |

## Graduate students

### Graduation Rate by Graduate Program

| Program | Rate |
|---|---|
| M.M. Contemporary Performance (Global Jazz) | 91% |
| M.M. Contemporary Performance (Production) | 97% |
| M.A. Global Entertainment and Music Business | 87% |
| M.M. Music Production, Technology, and Innovation | 97% |
| M.M. Scoring for Film, Television, and Video Games | 93% |
| **Berklee College of Music** | **93%** |

Data reflect students entering Berklee College of Music graduate degree programs in fall 2015. Berklee's first Music Therapy class will be graduating in 2017. Graduate program graduation rate for Boston Conservatory is not available at this time.

# Summer Programs

| Students | Programs | Students |
|---|---|---|
| Berklee Boston | 18 | 2,852 |
| Boston Conservatory | 11 | 270 |
| **Berklee** | **29** | **3,122** |

| Gender | Female | Male | Unknown | Total |
|---|---|---|---|---|
| Berklee Boston | 1,265 | 1,584 | 3 | 2,852 |
| Boston Conservatory | 173 | 97 | 0 | 270 |
| **Berklee** | **1,438** | **1,681** | **3** | **3,112** |

| Nationality | Domestic | International | Unknown | Total | Non-U.S. Countries |
|---|---|---|---|---|---|
| Berklee Boston | 2,196 | 593 | 63 | 2,852 | 77 |
| Boston Conservatory | 248 | 22 | 0 | 270 | 7 |
| **Berklee** | **2,218** | **841** | **63** | **3,122** | |

Data reflects programs run in summer 2016.

# Education Outreach

*Berklee City Music®*

**46,000** students
**44** sites
**39** cities

**$20,240,171**
in college scholarships awarded to
246 students to date.

**55**
students currently attend Berklee
College of Music on City Music
College Scholarships.

Data reflects programs run in 2016-17.

**Berklee City Music Network® Sites**

# Faculty

## Full-time/Part-time

| | Full-time | Part-time | Total | FTE |
|---|---|---|---|---|
| Berklee Boston | 259 | 383 | 642 | 387 |
| Boston Conservatory | 89 | 111 | 200 | 126 |
| Berklee Valencia | 16 | 45 | 61 | 31 |
| **Berklee** | **364** | **539** | **903** | **544** |

## Gender

| | Female | Male | Total |
|---|---|---|---|
| Berklee Boston | 203 | 439 | 642 |
| Boston Conservatory | 98 | 102 | 200 |
| Berklee Valencia | 10 | 51 | 61 |
| **Berklee** | **311** | **592** | **903** |

## Student to Faculty Ratio[4]

| | |
|---|---|
| Berklee Boston | 11:1 |
| Berklee College of Music | 12:1 |
| Boston Conservatory | 5:1 |
| **Berklee** | **10:1** |

## Ethnicity/International

| | | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | Non-resident alien | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Count | Berklee Boston | 2 | 24 | 67 | 29 | 0 | 488 | 3 | 24 | 5 | 642 |
| | Boston Conservatory | 0 | 1 | 1 | 1 | 0 | 53 | 1 | 142 | 1 | 200 |
| | Berklee Valencia | 1 | 0 | 0 | 1 | 0 | 11 | 0 | 0 | 48 | 61 |
| | **Berklee** | **3** | **25** | **68** | **31** | **0** | **552** | **4** | **166** | **54** | **903** |
| Percent | Berklee Boston | <1% | 4% | 10% | 5% | 0% | 76% | <1% | 4% | 1% | 100% |
| | Boston Conservatory | 0% | 1% | 1% | 1% | 0% | 27% | 1% | 71% | 1% | 100% |
| | Berklee Valencia | 2% | 0% | 0% | 2% | 0% | 18% | 0% | 0% | 79% | 100% |
| | **Berklee** | **0%** | **3%** | **8%** | **3%** | **0%** | **61%** | **<1%** | **18%** | **6%** | **100%** |

[4] Student to Faculty Ratio reflects undergraduate students only. Berklee College of Music Student to Faculty Ratio combines Berklee Boston and Berklee Online. Calculation for Student to Faculty ratio can be found in the glossary.

# Staff

## Full-time/Part-time

| | Full-time | Part-time | Total | FTE |
|---|---|---|---|---|
| Berklee Boston | 605 | 62 | 667 | 626 |
| Boston Conservatory | 59 | 75 | 134 | 84 |
| Berklee Valencia | 20 | 1 | 21 | 20 |
| **Berklee** | **684** | **138** | **822** | **730** |

## Gender

| | Female | Male | Total |
|---|---|---|---|
| Berklee Boston | 288 | 379 | 667 |
| Boston Conservatory | 70 | 64 | 134 |
| Berklee Valencia | 11 | 10 | 21 |
| **Berklee** | **369** | **453** | **822** |

## Ethnicity/International

| | | American Indian or Alaska Native | Asian American | Black or African American | Hispanic or Latino | Native Hawaiian or Other Pacific Islander | White | Two or more races | Ethnicity unreported | Non-resident alien | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Count | Berklee Boston | 2 | 27 | 63 | 57 | 1 | 471 | 6 | 27 | 13 | 667 |
| | Boston Conservatory | 0 | 1 | 1 | 0 | 0 | 35 | 0 | 91 | 6 | 134 |
| | Berklee Valencia | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 21 | 0 | 21 |
| | **Berklee** | **2** | **28** | **64** | **57** | **1** | **506** | **6** | **118** | **19** | **822** |
| Percent | Berklee Boston | <1% | 4% | 9% | 9% | <1% | 71% | 1% | 4% | 2% | 100% |
| | Boston Conservatory | 0% | 1% | 1% | 0% | 0% | 26% | 0% | 68% | 4% | 100% |
| | Berklee Valencia | 0% | 0% | 0% | 0% | 0% | 0% | 0% | 100% | 0% | 100% |
| | **Berklee** | **<1%** | **3%** | **8%** | **7%** | **<1%** | **62%** | **1%** | **17%** | **2%** | **100%** |

# Tuition and Financial Aid

## Undergraduate

| | Tuition | | | Financial Aid | | | | |
|---|---|---|---|---|---|---|---|---|
| | Tuition and fees | Room and board | Total cost | Aid recipients | Pell recipients (domestic only) | Institutional aid recipients | Average aid package | Institution average contribution |
| Berklee Boston[5] | $41,398 | $18,000 | $59,398 | 3989 | 1029 | 2601 | $17,999 | $7,949 |
| Boston Conservatory | $43,860 | $18,000 | $61,860 | 539 | 88 | 515 | $34,296 | $18,427 |
| Berklee Online | | | $1,479 per course | included in Berklee Boston totals | | | | |

Data reflects 2016-17 academic year.
[5] Berklee Boston financial aid numbers include financial aid for students enrolled in Berklee Online and undergraduate study abroad students in Valencia.

## Graduate
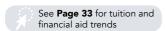
| | Tuition | Financial Aid | | | |
|---|---|---|---|---|---|
| | Tuition and fees[6] | Aid recipients | Institutional aid recipients | Average aid package | Institution average contribution |
| Berklee Boston (M.M. and M.A.) | $48,715 | 165 | 151 | $23,525 | $12,284 |
| Boston Conservatory (M.M. and M.F.A.) | $43,860 | 235 | 235 | $34,504 | $18,054 |
| Berklee Valencia (M.M. and M.A.) | $42,315 | included in Berklee Boston totals | | | |

Data reflects 2016-17 academic year.
[6] Amount represents total program tuition for Berklee Boston and Berklee Valencia. Amount represents per year for Boston Conservatory program, which are two years long.

# Appendix

# Berklee Boston
*Undergraduate Enrollment*

**Program Type**

|  | Students |
|---|---|
| Bachelor of Music | 3,982 |
| Diploma | 484 |
| Post-Bachelor's Internship or Artist's Diploma | 23 |
| **Total** | **4,489** |

| | Program Type | | Gender | | |
|---|---|---|---|---|---|
| | Degree | Diploma | Female | Male | Total |
| Composition | 73 | 8 | 18 | 63 | 81 |
| Contemporary Writing and Production | 389 | 63 | 141 | 311 | 452 |
| Electronic Production and Design | 198 | 21 | 41 | 178 | 219 |
| Film Scoring | 218 | 33 | 79 | 172 | 251 |
| Jazz Composition | 102 | 23 | 27 | 98 | 125 |
| Music Business/Management | 369 | 2 | 177 | 194 | 371 |
| Music Education | 54 | n/a | 25 | 29 | 54 |
| Music Production and Engineering | 271 | 14 | 59 | 226 | 285 |
| Music Therapy | 135 | n/a | 108 | 27 | 135 |
| Performance | 587 | 116 | 199 | 504 | 703 |
| Professional Music | 381 | 49 | 177 | 253 | 430 |
| Songwriting | 265 | 28 | 159 | 134 | 293 |
| Dual major | 530 | 46 | 199 | 377 | 576 |

Students with dual majors are listed once for each major. Undeclared students are not included in breakdown by major.

**Principal Instrument**

|  | Students |
|---|---|
| Bass | 291 |
| Brass | 133 |
| Guitar | 992 |
| Percussion / Drum Set | 560 |
| Piano | 718 |
| String | 211 |
| Voice | 1,343 |
| Woodwind | 241 |
| **Total** | **4,489** |

# Berklee Boston
## Undergraduate Enrollment Trends

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total enrollment** | **4,447** | **4,402** | **4,490** | **4,510** | **4,489** |
| Full-time | 4,049 | 3,950 | 4,083 | 4,101 | 4,101 |
| Part-time | 398 | 452 | 407 | 409 | 388 |
| Female | 1,321 | 1,365 | 1,450 | 1,519 | 1,601 |
| Male | 3,126 | 3,037 | 3,040 | 2,991 | 2,888 |
| International | 1,288 | 1,367 | 1,526 | 1,641 | 1,650 |
| American Indian or Alaska Native | 6 | 5 | 6 | 5 | 6 |
| Asian American | 134 | 149 | 161 | 186 | 180 |
| Black or African American | 267 | 235 | 238 | 219 | 215 |
| Hispanic/Latino | 392 | 391 | 360 | 355 | 341 |
| Native Hawaiian/Pacific Islander | 8 | 8 | 7 | 8 | 3 |
| Two or more races | 136 | 178 | 196 | 182 | 157 |
| White | 1,858 | 1,702 | 1,640 | 1,532 | 1,463 |
| Ethnicity unreported | 358 | 367 | 356 | 382 | 474 |
| Countries Represented | 96 | 98 | 106 | 101 | 95 |
| On-campus housing | 759 | 769 | 1,227 | 1,215 | 1,254 |
| *Bachelor of Music* | *3,846* | *3,790* | *3,852* | *3,924* | *3,982* |
| Composition | 86 | 70 | 64 | 72 | 73 |
| Contemporary Writing and Production | 286 | 310 | 343 | 426 | 389 |
| Electronic Production and Design | 171 | 201 | 213 | 205 | 198 |
| Film Scoring | 296 | 298 | 268 | 253 | 218 |
| Jazz Composition | 72 | 79 | 97 | 105 | 102 |
| Music Business/Management | 370 | 387 | 375 | 382 | 369 |
| Music Education | 102 | 107 | 93 | 76 | 54 |
| Music Production and Engineering | 251 | 253 | 268 | 270 | 271 |
| Music Therapy | 99 | 102 | 108 | 141 | 135 |
| Performance | 604 | 606 | 657 | 605 | 587 |
| Professional Music | 405 | 407 | 411 | 387 | 381 |
| Songwriting | 188 | 230 | 238 | 273 | 265 |
| Dual Major | 526 | 546 | 573 | 554 | 530 |
| *Diploma* | *601* | *611* | *623* | *567* | *484* |
| Composition | 11 | 10 | 9 | 12 | 8 |
| Contemporary Writing and Production | 49 | 43 | 58 | 73 | 63 |
| Electronic Production and Design | 20 | 23 | 25 | 20 | 21 |
| Film Scoring | 49 | 49 | 38 | 39 | 33 |
| Jazz Composition | 13 | 17 | 21 | 26 | 23 |
| Music Business/Management | 12 | 8 | 6 | 3 | 2 |
| Music Production and Engineering | 33 | 31 | 18 | 19 | 14 |
| Performance | 130 | 135 | 123 | 126 | 116 |
| Professional Music | 54 | 68 | 55 | 49 | 49 |
| Songwriting | 27 | 30 | 30 | 21 | 28 |
| Dual Major | 55 | 60 | 58 | 60 | 46 |
| Post-Bachelor's Internship or Artist's Diploma | n/a | 1 | 15 | 19 | 23 |
| Bass | 349 | 344 | 321 | 313 | 291 |
| Brass | 126 | 123 | 127 | 129 | 133 |
| Guitar | 1,117 | 1,097 | 1,098 | 1,068 | 992 |
| Percussion/Drum Set | 637 | 586 | 589 | 566 | 560 |
| Piano | 663 | 653 | 711 | 715 | 718 |
| String | 196 | 201 | 195 | 215 | 211 |
| Voice | 1,118 | 1,148 | 1,202 | 1,263 | 1,343 |
| Woodwind | 241 | 250 | 247 | 241 | 241 |

Students with dual majors are listed once for each major. Undeclared students are not included in breakdown by major.

# Boston Conservatory
*Undergraduate Enrollment*

**Program Type**

| | Students |
|---|---|
| Bachelor of Music | 187 |
| Bachelor of Fine Arts | 387 |
| **Total** | **574** |

| | Gender | | |
|---|---|---|---|
| | Female | Male | Total |
| *Bachelor of Music* | *101* | *86* | *187* |
| Brass | 4 | 7 | 11 |
| Composition | 6 | 18 | 24 |
| Harp | 4 | 0 | 4 |
| Percussion | 1 | 10 | 11 |
| Piano | 9 | 9 | 18 |
| Strings | 18 | 18 | 36 |
| Voice | 46 | 14 | 60 |
| Voice - Opera | 2 | 1 | 3 |
| Woodwinds | 11 | 9 | 20 |
| *Bachelor of Fine Arts* | *265* | *122* | *387* |
| Dance | 116 | 24 | 140 |
| Theater: Contemporary Theater | 12 | 7 | 18 |
| Theater: Multidisciplinary Stage Management | 2 | 0 | 2 |
| Theater: Musical Theater | 135 | 91 | 226 |
| **Total** | **366** | **208** | **574** |

11 non-matriculated Boston Conservatory students are not included in these tables.

# Boston Conservatory
*Undergraduate Enrollment Trends*

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total enrollment** | **526** | **545** | **505** | **563** | **574** |
| Full-time | 526 | 540 | 502 | 559 | 568 |
| Part-time | 0 | 5 | 3 | 4 | 6 |
| Female | 300 | 330 | 313 | 357 | 366 |
| Male | 226 | 215 | 192 | 206 | 208 |
| International | 0 | 0 | 61 | 54 | 58 |
| American Indian or Alaska Native | - | 4 | 0 | 0 | 0 |
| Asian American | - | 30 | 33 | 13 | 10 |
| Black or African American | - | 28 | 23 | 23 | 26 |
| Hispanic/Latino | - | 19 | 38 | 50 | 47 |
| Native Hawaiian/Pacific Islander | - | 2 | 0 | 0 | 0 |
| Two or more races | 62 | 26 | 8 | 9 | 20 |
| White | 226 | 229 | 287 | 280 | 311 |
| Ethnicity unreported | 238 | 207 | 55 | 134 | 102 |
| On-campus housing | - | - | - | - | 193 |
| *Bachelor of Music* | - | - | - | *193* | *187* |
| Brass | - | - | - | - | 11 |
| Composition | - | - | - | - | 24 |
| Harp | - | - | - | - | 4 |
| Percussion | - | - | - | - | 11 |
| Piano | - | - | - | - | 18 |
| Strings | - | - | - | - | 36 |
| Voice | - | - | - | - | 60 |
| Voice - Opera | - | - | - | - | 3 |
| Woodwinds | - | - | - | - | 20 |
| *Bachelor of Fine Arts* | - | - | - | *370* | *387* |
| Dance | - | - | - | - | 140 |
| Contemporary Theater | - | - | - | - | 18 |
| Multidisciplinary Stage Management | - | - | - | - | 2 |
| Musical Theater | - | - | - | - | 226 |
| Non-matriculated students | - | - | - | - | 11 |

Values shown as a dash are not available at this time.

# Berklee Valencia
*Undergraduate Study Abroad Trends*

## Student Home Institution

| | 2012-13 | | 2013-14 | | 2014-15 | | 2015-16 | | 2016-17 | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Fall | Spring | Fall | Spring | Fall | Spring | Fall | Spring | Fall | Spring |
| **Berklee (matriculated)** | **33** | **41** | **26** | **45** | **59** | **80** | **69** | **68** | **42** | **74** |
| **Berklee Online** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Emerson | 0 | 0 | 0 | 8 | 0 | 12 | 8 | 10 | 6 | 6 |
| ITESM (Tec de Monterrey) | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 |
| USF Quito | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 |
| PROarts | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 |
| **Total** | **33** | **41** | **26** | **53** | **61** | **93** | **78** | **79** | **50** | **82** |

# Berklee Online
*Undergraduate Enrollment*

**Enrollment**

| | # |
|---|---|
| Enrollment (fiscal year total non-unique registrations) | 17,148 |
| Total degree and non-degree-seeking students (fall) | 2,563 |

**Degree-Seeking Students**

| | Gender | | |
|---|---|---|---|
| | Female | Male | Total |
| Electronic Production and Sound Design | 5 | 75 | 80 |
| Music Composition for Film, TV, and Games | 15 | 65 | 80 |
| Interdisciplinary Music Studies | 75 | 126 | 201 |
| Music Business/Management | 99 | 111 | 210 |
| Music Production and Engineering | 31 | 238 | 269 |
| Songwriting | 30 | 21 | 51 |
| Guitar | 2 | 33 | 35 |

Students with dual majors are listed once for each major. Undeclared students are not included in major breakdown.

# Berklee Online
*Undergraduate Enrollment Trends*

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Bachelor of Professional Music enrollment** | **n/a** | **n/a** | **244** | **602** | **909** |
| Electronic Music Production and Sound Design | n/a | n/a | n/a | 32 | 80 |
| Music Composition for Film, TV, and Games | n/a | n/a | n/a | 54 | 80 |
| Interdisciplinary Music Studies | n/a | n/a | n/a | 104 | 201 |
| Music Business/Management | n/a | n/a | 80 | 136 | 210 |
| Music Production and Engineering | n/a | n/a | 170 | 246 | 269 |
| Songwriting | n/a | n/a | n/a | 5 | 51 |
| Guitar | n/a | n/a | n/a | n/a | 35 |
| Full-time | n/a | n/a | - | 190 | 206 |
| Part-time | n/a | n/a | - | 412 | 703 |
| U.S. students | 70% | 69% | 69% | 68% | 68% |
| International students | 30% | 31% | 31% | 32% | 32% |
| Total enrollment (FY non-unique registrations) | 10,403 | 10,063 | 9,977 | 13,097 | 17,148 |
| Total degree and non-degree students (fall) | 2,204 | 2,189 | 2,632 | 2,553 | 2,563 |

Students with dual majors are listed once for each major. Undeclared students are not included in major breakdown. Values shown as a dash are not available at this time.

# Berklee Boston
*Entering Undergraduate Enrollment Trends*

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total entering undergraduate enrollment** | **1,061** | **1,073** | **1,085** | **981** | **1,106** |
| First-time | 883 | 911 | 908 | 825 | 951 |
| Transfer | 178 | 162 | 177 | 156 | 155 |
| Female | 341 | 365 | 345 | 350 | 417 |
| Male | 720 | 708 | 740 | 631 | 689 |
| International | 268 | 280 | 348 | 330 | 324 |
| American Indian or Alaska Native | 0 | 2 | 1 | 1 | 2 |
| Asian American | 42 | 41 | 43 | 41 | 36 |
| Black or African American | 61 | 63 | 58 | 56 | 63 |
| Hispanic/Latino | 86 | 83 | 81 | 72 | 88 |
| Native Hawaiian/Pacific Islander | 4 | 2 | 1 | 1 | 0 |
| Two or more races | 47 | 62 | 54 | 31 | 30 |
| White | 443 | 419 | 421 | 347 | 385 |
| Ethnicity unreported | 110 | 121 | 78 | 102 | 178 |
| Bachelor of Music | 931 | 899 | 903 | 866 | 1,021 |
| Diploma | 130 | 174 | 182 | 115 | 85 |
| Berklee International Network student transfers | 35 | 33 | 51 | 47 | 90 |
| Summer programs alumni | 253 | 276 | 290 | 299 | 316 |
| Bass | 80 | 76 | 69 | 64 | 77 |
| Brass | 36 | 33 | 38 | 33 | 32 |
| Guitar | 246 | 271 | 269 | 207 | 230 |
| Percussion/Drum Set | 150 | 142 | 135 | 117 | 135 |
| Piano | 141 | 140 | 172 | 143 | 159 |
| String | 61 | 57 | 40 | 53 | 48 |
| Voice | 292 | 286 | 293 | 305 | 358 |
| Woodwind | 55 | 68 | 69 | 59 | 67 |

# Boston Conservatory
## Entering Undergraduate Enrollment Trends

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total enrollment** | **155** | **149** | **125** | **193** | **179** |
| First-time | 137 | 133 | 125 | 180 | 163 |
| Transfer | 18 | 16 | 0 | 13 | 16 |
| Female | 88 | 91 | 45 | 129 | 116 |
| Male | 67 | 58 | 80 | 64 | 63 |
| International | 0 | 0 | 20 | 15 | 22 |
| American Indian or Alaska Native | - | 2 | 0 | 0 | 0 |
| Asian American | - | 11 | 6 | 3 | 5 |
| Black or African American | - | 9 | 4 | 6 | 8 |
| Hispanic/Latino | - | 7 | 19 | 22 | 26 |
| Native Hawaiian/Pacific Islander | - | 1 | 0 | 0 | 0 |
| Two or more races | 19 | 11 | 2 | 4 | 11 |
| White | 55 | 83 | 43 | 79 | 91 |
| Ethnicity unreported | 81 | 25 | 31 | 64 | 16 |
| Bachelor of Music | - | - | - | - | 55 |
| Bachelor of Fine Arts | - | - | - | - | 124 |

Values shown as a dash are not available at this time.

# Berklee Online
*Entering Undergraduate Enrollment*

## Program Type

| | Students |
|---|---|
| Electronic Production and Sound Design | 30 |
| Guitar | 26 |
| Music Composition for Film, TV, and Games | 17 |
| Interdisciplinary Music Studies | 65 |
| Music Business/Management | 49 |
| Music Production and Engineering | 45 |
| Songwriting | 15 |
| Dual Major | 1 |
| Undeclared | 3 |
| **Total** | **249** |

Students with dual majors are listed once for each major. Undeclared students are not included in major breakdown.

# Berklee Boston
## Graduate Enrollment

**Program Type**

| | Students |
|---|---|
| M.M. Contemporary Performance (Global Jazz Concentration) | 20 |
| M.A. Music Therapy | |
| First Year | 18 |
| Second Year | 12 |
| Post-Master's Internship and Fellowship | 13 |
| **Total** | **63** |


# Berklee Boston
## Graduate Enrollment Trends

| | 2015-16 | 2016-17 |
|---|---|---|
| **Total Enrollment** | **37** | **63** |
| M.M. Contemporary Performance (Global Jazz Concentration) | 22 | 20 |
| M.A. Music Therapy | 13 | 30 |
| Post-Master's Internship and Fellowship | 2 | 13 |
| Male | 21 | 31 |
| Female | 16 | 32 |
| International | 18 | 20 |
| American Indian or Alaska Native | 0 | 0 |
| Asian American | 0 | 1 |
| Black or African American | 1 | 3 |
| Hispanic/Latino | 1 | 2 |
| Native Hawaiian/Pacific Islander | 0 | 0 |
| Two or more races | 1 | 2 |
| White | 7 | 21 |
| Ethnicity unreported | 9 | 14 |
| Bass | 4 | 7 |
| Brass | 1 | 3 |
| Guitar | 4 | 3 |
| Percussion/Drum Set | 5 | 5 |
| Piano | 7 | 18 |
| String | 4 | 5 |
| Voice | 7 | 14 |
| Woodwind | 5 | 7 |
| Undeclared | 0 | 1 |

Data includes students in Post-Master's Internship and Fellowship programs.

# Boston Conservatory
*Graduate Enrollment*

| | Gender | | |
| --- | --- | --- | --- |
| | Female | Male | Total |
| *Master of Music* | *88* | *63* | *151* |
| Brass | 3 | 5 | 8 |
| Composition | 4 | 4 | 8 |
| Conducting | 2 | 7 | 9 |
| Contemporary Music Performance | 5 | 5 | 10 |
| Harp | 2 | 0 | 2 |
| Music Education | 8 | 7 | 15 |
| Percussion | 4 | 6 | 10 |
| Piano | 16 | 2 | 18 |
| Strings | 10 | 8 | 18 |
| Vocal Pedagogy | 5 | 3 | 8 |
| Voice - Opera | 22 | 12 | 34 |
| Woodwinds | 7 | 4 | 11 |
| *Master of Fine Arts* | *14* | *9* | *23* |
| Musical Theater | 14 | 9 | 23 |
| *Other* | *24* | *22* | *46* |
| Artist Diploma | 0 | 1 | 1 |
| Certificate | 1 | 0 | 1 |
| Grad Diploma | 1 | 0 | 1 |
| Performance Diploma | 14 | 18 | 32 |
| Professional Studies Certificate | 8 | 3 | 11 |
| **Total** | **126** | **94** | **220** |

# Boston Conservatory
*Graduate Enrollment Trends*

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total enrollment** | **223** | **229** | **206** | **235** | **220** |
| Full-time | 207 | 212 | 191 | 229 | 209 |
| Part-time | 16 | 17 | 15 | 6 | 11 |
| Female | 127 | 136 | 109 | 134 | 126 |
| Male | 96 | 93 | 97 | 101 | 94 |
| *Master of Music* | - | - | - | 165 | 151 |
| Brass | - | - | - | - | 8 |
| Composition | - | - | - | - | 8 |
| Conducting | - | - | - | - | 9 |
| Contemporary Music Performance | - | - | - | - | 10 |
| Harp | - | - | - | - | 2 |
| Music Education | - | - | - | - | 15 |
| Percussion | - | - | - | - | 10 |
| Piano | - | - | - | - | 18 |
| Strings | - | - | - | - | 18 |
| Vocal Pedagogy | - | - | - | - | 8 |
| Voice and Opera | - | - | - | - | 34 |
| Woodwinds | - | - | - | - | 11 |
| *Master of Fine Arts* | - | - | - | 27 | 23 |
| Musical Theater | - | - | - | - | 23 |
| *Other* | - | - | - | 43 | 46 |
| Artist Diploma | - | - | - | - | 1 |
| Certificate | - | - | - | - | 1 |
| Grad Diploma | - | - | - | - | 1 |
| Performance Diploma | - | - | - | - | 32 |
| Professional Studies Certificate | - | - | - | - | 11 |
| International | 0 | 0 | 37 | 65 | 67 |
| American Indian or Alaska Native | 0 | 1 | 0 | 1 | 0 |
| Asian | 0 | 51 | 38 | 10 | 11 |
| Black or African American | 0 | 8 | 8 | 5 | 7 |
| Hispanic/Latino | 0 | 4 | 13 | 15 | 15 |
| Native Hawaiian/Pacific Islander | 0 | 0 | 0 | 1 | 1 |
| Two or more races | 14 | 11 | 2 | 3 | 10 |
| White | 63 | 110 | 79 | 63 | 72 |
| Ethnicity unreported | 146 | 44 | 29 | 72 | 37 |

Values shown as a dash are not available at this time.

# Berklee Valencia
## Graduate Enrollment Trends

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| **Total enrollment** | **74** | **110** | **148** | **148** | **150** |
| M.M. Contemporary Performance (Production Concentration) | 24 | 23 | 38 | 32 | 37 |
| M.M. Music Production, Technology, and Innovation | n/a | 20 | 37 | 35 | 36 |
| M.M. Scoring for Film, TV, and Video Games | 20 | 35 | 34 | 27 | 32 |
| M.A. Global Entertainment and Music Business | 30 | 32 | 39 | 31 | 34 |
| Post-Master's Internship & Fellowship | n/a | n/a | 12 | 23 | 11 |
| Female | 27 | 29 | 44 | 47 | 50 |
| Male | 47 | 81 | 104 | 101 | 100 |
| International | 52 | 62 | 82 | 84 | 65 |
| American Indian or Alaska Native | 0 | 0 | 1 | 1 | 0 |
| Asian | 3 | 2 | 9 | 2 | 7 |
| Black or African American | 3 | 9 | 9 | 7 | 10 |
| Hispanic/Latino | 4 | 6 | 14 | 9 | 12 |
| Native Hawaiian/Pacific Islander | 0 | 0 | 0 | 1 | 0 |
| Two or more races | 0 | 1 | 0 | 2 | 2 |
| White | 14 | 16 | 31 | 20 | 30 |
| Ethnicity unreported | 0 | 14 | 2 | 22 | 24 |
| Bass | 3 | 3 | 5 | 7 | 7 |
| Brass | 1 | 0 | 2 | 4 | 4 |
| Guitar | 7 | 4 | 9 | 26 | 27 |
| Percussion/Drum Set | 1 | 2 | 7 | 18 | 18 |
| Piano | 6 | 4 | 3 | 29 | 39 |
| String | 0 | 0 | 2 | 7 | 12 |
| Voice | 4 | 7 | 7 | 23 | 19 |
| Woodwind | 1 | 3 | 2 | 4 | 6 |
| Undeclared | 0 | 0 | 0 | 30 | 18 |
| Other | 1 | 0 | 0 | 0 | 0 |

Data includes students in Post-Master's Internship and Fellowship programs.

# Undergraduate Selectivity

## Berklee Boston

|                  | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|------------------|---------|---------|---------|---------|---------|
| Applications     | 7,262   | 7,650   | 7,283   | 8,734   | 9,197   |
| Acceptances      | 2,622   | 2,650   | 2,500   | 2,462   | 2,906   |
| **Acceptance rate** | **36%** | **35%** | **34%** | **28%** | **32%** |
| Deposits         | 1,521   | 1,376   | 1,176   | 1,474   | 1,403   |
| Enrollments      | 1,061   | 1,073   | 1,085   | 981     | 1,106   |
| **Yield**        | **40%** | **40%** | **43%** | **40%** | **38%** |

## Boston Conservatory

|                  | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|------------------|---------|---------|---------|---------|---------|
| Applications     | 1354    | 1351    | 1254    | 1305    | 1,422   |
| Acceptances      | 598     | 533     | 489     | 558     | 553     |
| **Acceptance Rate** | **44%** | **39%** | **39%** | **43%** | **39%** |
| Deposits         | -       | -       | -       | -       | 187     |
| Enrollments      | 159     | 144     | 125     | 193     | 175     |
| **Yield**        | **27%** | **27%** | **26%** | **35%** | **32%** |

Values shown as a dash are not available at this time.

## Berklee Online

|                  | 2015-16 | 2016-17 |
|------------------|---------|---------|
| Applications     | 600     | 495     |
| Acceptances      | 484     | 328     |
| **Acceptance rate** | **81%** | **66%** |
| Deposits         | 407     | 305     |
| Enrollments      | 343     | 259     |
| **Yield**        | **71%** | **79%** |

Data reflects selectivity by entering cohort.

# Graduate Selectivity

## Berklee Boston

|  | 2015-16 | 2016-17 |
| --- | --- | --- |
| Applications | 190 | 300 |
| Acceptances | 45 | 47 |
| **Acceptance rate** | **24%** | **16%** |
| Deposits | 37 | 38 |
| Enrollments | 35 | 38 |
| **Yield** | **78%** | **81%** |

## Boston Conservatory

|  | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
| --- | --- | --- | --- | --- | --- |
| Applications | 559 | 622 | 576 | 615 | 568 |
| Acceptances | 242 | 279 | 297 | 307 | 232 |
| **Acceptance rate** | **43%** | **45%** | **52%** | **50%** | **41%** |
| Deposits | - | - | - | - | 90 |
| Enrollments | 89 | 102 | 101 | 138 | 86 |
| **Yield** | **37%** | **37%** | **34%** | **45%** | **37%** |

Values shown as a dash are not available at this time.

## Berklee Valencia

|  | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
| --- | --- | --- | --- | --- | --- |
| Applications | 334 | 347 | 463 | 429 | 474 |
| Acceptances | 117 | 195 | 226 | 187 | 232 |
| **Acceptance rate** | **35%** | **56%** | **49%** | **44%** | **49%** |
| Deposits | 84 | 114 | 154 | 125 | 147 |
| Enrollments | 74 | 110 | 146 | 125 | 139 |
| **Yield** | **63%** | **56%** | **65%** | **67%** | **60%** |
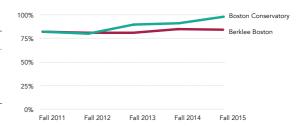
Data reflects selectivity by entering cohort.

# Historical Retention and Graduation Rates

## Undergraduate Retention
*by entering summer/fall cohort, still enrolled in the following fall semester*

| | Fall 2011 | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 |
|---|---|---|---|---|---|
| Berklee Boston | 82% | 81% | 81% | 85% | 84% |
| Boston Conservatory | 82% | 80% | 90% | 91% | 90% |
| Berklee Online | n/a | n/a | n/a | 67% | 37% |
| **Berklee** | **82%** | **81%** | **82%** | **85%** | **84%** |



## Berklee Boston Undergraduate Graduation Rate
*First-time, Full-time students by entering fall cohort, graduating within 6 years*

| | Fall 2004 | Fall 2005 | Fall 2006 | Fall 2007 | Fall 2008 | Fall 2009 | Fall 2010 |
|---|---|---|---|---|---|---|---|
| 6-year graduation rate | 54% | 52% | 60% | 50% | 49% | 56% | 60% |
| Female | 57% | 63% | 57% | 51% | 52% | 64% | 62% |
| Male | 52% | 48% | 61% | 49% | 47% | 53% | 59% |
| American Indian or Alaska Native | 67% | n/a | 100% | 43% | 0% | 0% | 0% |
| Asian American | 64% | 45% | 67% | 71% | 46% | 52% | 48% |
| Black or African American | 23% | 35% | 46% | 32% | 28% | 35% | 47% |
| Hispanic/Latino | 41% | 55% | 44% | 44% | 62% | 52% | 66% |
| Native Hawaiian or Other Pacific Islander | - | n/a | n/a | 0% | n/a | n/a | 100% |
| Two or More Races | - | n/a | 100% | 100% | 100% | 67% | 57% |
| White | 51% | 52% | 61% | 50% | 48% | 56% | 57% |
| International | 71% | 69% | 76% | 77% | 63% | 75% | 71% |
| Race/Ethnicity unreported | 61% | 50% | 61% | 46% | 53% | 54% | 40% |
| *8-year graduation rate* | *-[7]* | *55%* | *62%* | *52%* | *52%* | *n/a[8]* | *n/a[8]* |
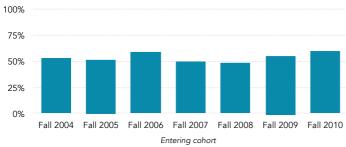
## Boston Conservatory Undergraduate Graduation Rate
*First-time, Full-time students by entering fall cohort, graduating within 6 years*
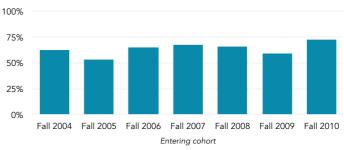
| | Fall 2004 | Fall 2005 | Fall 2006 | Fall 2007 | Fall 2008 | Fall 2009 | Fall 2010 |
|---|---|---|---|---|---|---|---|
| 6-year graduation rate | 62% | 54% | 65% | 67% | 66% | 59% | 72% |
| Female | 59% | 62% | 64% | 66% | 65% | 62% | 82% |
| Male | 69% | 42% | 65% | 69% | 67% | 55% | 60% |
| *8-year graduation rate* | *63%* | *54%* | *65%* | *68%* | *70%* | *n/a[8]* | *n/a[8]* |

### Berklee Boston
*6-year, First-time, Full-time, Undergraduate graduation rate*



### Boston Conservatory
*6-year, First-time, Full-time, Undergraduate graduation rate*



Historical graduation rate by ethnicity at the Conservatory is not available at this time.

Two or More Races and Native Hawaiian or Other Pacific Islander ethnicity categories were added by IPEDS for the Fall 2005 and future cohorts.

[7] Berklee Boston 8-year graduation rate for the Fall 2004 cohort was calculated for Bachelor's degree students only (64%).

[8] Eight year graduation rates for the fall 2009 and fall 2010 cohorts will not be available until 2018 and 2019, respectively.

# Student Enrollment by Country

| Country | Berklee Boston Undergraduate | Berklee Boston Graduate | Boston Conservatory Undergraduate | Boston Conservatory Graduate | Berklee Valencia Graduate | Berklee Online Undergraduate | Berklee Total |
|---|---|---|---|---|---|---|---|
| Andorra | | | | | 1 | | 1 |
| Anguilla | 1 | | | | | | 1 |
| Argentina | 17 | | | | 1 | | 18 |
| Australia | 27 | | | 1 | | | 28 |
| Austria | 4 | | | | | | 4 |
| Bahamas | 3 | | | | | | 3 |
| Bahrain | 1 | | | | | | 1 |
| Bangladesh | 1 | | | | | | 1 |
| Belgium | 3 | | | | | | 3 |
| Bermuda | 1 | | | | | | 1 |
| Bolivia | 1 | | 1 | | | | 2 |
| Bosnia | 1 | | | | | | 1 |
| Botswana | 1 | | | | | | 1 |
| Brazil | 57 | | 1 | | 3 | | 61 |
| Bulgaria | 4 | | | 1 | | | 5 |
| Canada | 87 | 3 | 9 | 4 | 5 | 2 | 110 |
| Cayman Islands | 1 | | | | | | 1 |
| Chile | 9 | 1 | | | 1 | | 11 |
| China | 208 | | 22 | 34 | 5 | | 269 |
| Colombia | 32 | | | | 3 | | 35 |
| Congo | 1 | | | | | | 1 |
| Costa Rica | 5 | | 1 | | | | 6 |
| Cuba | 1 | | | | | | 1 |
| Curacao | | | | | | 1 | 1 |
| Cyprus | 9 | | | | | | 9 |
| Czech Republic | 3 | | | | | | 3 |
| Denmark | 4 | | | | | | 4 |
| Dominican Republic | 17 | | | | | | 17 |
| Ecuador | 32 | | | | 1 | | 33 |
| El Salvador | 2 | | | | | | 2 |
| Finland | 1 | | | | | | 1 |
| France | 37 | 1 | | | 2 | | 40 |
| Georgia | 6 | | | | | | 6 |
| Germany | 23 | 2 | | | 2 | | 27 |
| Ghana | 1 | | | | | | 1 |
| Gibraltar | 1 | | | | | | 1 |
| Greece | 12 | 1 | | | 1 | | 14 |
| Guatemala | 5 | | | | | 1 | 6 |
| Guyana | 1 | | | | | | 1 |
| Honduras | 1 | | | | | | 1 |
| Hong Kong | 16 | | 1 | 3 | 3 | 1 | 24 |
| Hungary | 2 | | | | | | 2 |
| Iceland | 3 | | | | | | 3 |
| India | 62 | 1 | | | 6 | 1 | 72 |
| Indonesia | 34 | | 1 | | | | 35 |
| Iran | 2 | | | 1 | | | 3 |
| Ireland | 3 | | | | 1 | | 4 |
| Israel | 38 | | 1 | | | | 39 |
| Italy | 54 | | 1 | 2 | | | 57 |
| Japan | 68 | | | 2 | 1 | 2 | 73 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Jordan | 2 | 1 | | | | | 3 |
| Kazakhstan | 2 | | 1 | | | | 3 |
| Kenya | 6 | | 1 | | | 1 | 8 |
| Korea | 247 | 5 | 4 | 2 | 1 | 2 | 261 |
| Latvia | 4 | | 1 | | | | 5 |
| Lebanon | 1 | | | | 1 | | 2 |
| Liechtenstein | 1 | | | | | | 1 |
| Lithuania | 1 | | | | | | 1 |
| Luxembourg | 1 | | | | | | 1 |
| Macao | 3 | | | | | | 3 |
| Macedonia | 3 | | | 2 | | | 5 |
| Madagascar | 1 | | | | | | 1 |
| Malaysia | 40 | 1 | 1 | | 1 | | 43 |
| Malta | | | | | | 1 | 1 |
| Mexico | 77 | | 2 | | 4 | | 83 |
| Monaco | | | | | 1 | | 1 |
| Mongolia | 1 | | | 1 | | | 2 |
| Myanmar | 1 | | | | | | 1 |
| Netherlands | 4 | | | | | | 4 |
| New Zealand | 3 | | | | | | 3 |
| Nigeria | | | | | | 1 | 1 |
| Norway | 13 | | | | | | 13 |
| Oman | | | | | 1 | | 1 |
| Pakistan | 1 | | | | | | 1 |
| Palestine | 1 | | | | | | 1 |
| Panama | 9 | | | | | | 9 |
| Peru | 21 | | | 1 | 1 | | 23 |
| Philippines | 6 | | | | | | 6 |
| Poland | 8 | | | | | | 8 |
| Portugal | 4 | | | | 1 | 1 | 6 |
| Romania | 3 | | | 1 | | | 4 |
| Russia | 7 | | | | 2 | | 9 |
| Serbia | 8 | | | | 1 | | 9 |
| Singapore | 31 | | 1 | 2 | | | 34 |
| Slovakia | 2 | | | | | | 2 |
| Slovenia | 3 | | | | | | 3 |
| South Africa | 5 | 1 | 1 | | 2 | 1 | 10 |
| Spain | 38 | 1 | 2 | 1 | 12 | | 54 |
| Sweden | 11 | 1 | 1 | | | | 13 |
| Switzerland | 17 | | | | 1 | | 19 |
| Syria | 1 | | | | | | 1 |
| Taiwan | 54 | | 2 | 8 | | | 64 |
| Thailand | 13 | | | | | | 13 |
| Trinidad and Tobago | 3 | | | | | | 3 |
| Turkey | 22 | | | | 1 | | 23 |
| Ukraine | 4 | | 1 | | | | 5 |
| United Kingdom | 45 | | | 1 | 3 | 2 | 51 |
| Unknown | | | 1 | | | 54 | 55 |
| Uruguay | 1 | | | | | | 1 |
| Venezuela | 17 | 1 | 1 | | | | 19 |
| Vietnam | 1 | | | | | | 1 |
| **Total number of students** | **1,650** | **20** | **58** | **67** | **69** | **71** | **1,935** |
| **Non-U.S. countries represented** | **94** | **13** | **22** | **17** | **30** | **13** | **100** |

# Berklee Summer Programs Trends

| | 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 |
|---|---|---|---|---|---|
| **Number of programs** | **21** | **22** | **18** | **18** | **18** |
| Students enrolled | 2,700 | 3,492 | 2,731 | 2,792 | 2,852 |
| Five-week enrollment | 971 | 998 | 1,097 | 1,021 | 987 |
| Female | 958 | 1,345 | 1,067 | 1,168 | 1,265 |
| Male | 1,742 | 2,147 | 1,645 | 1,630 | 1,584 |
| Domestic | 1,954 | 2,576 | 2,063 | 2,159 | 2,196 |
| International | 698 | 916 | 668 | 639 | 593 |
| Non-U.S. countries represented | n/a | 83 | 73 | 63 | 76 |

Table only reflects summer programs at Berklee College of Music.

# Tuition Trends

## Undergraduate

| Berklee Boston | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Tuition and fees | $36,490 | $37,586 | $38,910 | $40,082 | $41,398 |
| Room and board[9] | $16,950 | $17,200 | $17,372 | $17,546 | $18,000 |
| **Total Cost** | **$53,440** | **$54,786** | **$56,282** | **$57,628** | **$59,398** |

| Boston Conservatory | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Tuition and fees | $39,300 | $40,900 | $42,326 | $43,800 | $43,860 |
| Room and board | $17,080 | $15,725 | $17,180 | $17,242 | $18,000 |
| **Total Cost** | **$56,380** | **$56,625** | **$59,506** | **$61,042** | **$61,860** |

| Berklee Online | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Cost per course | - | - | $1,449 | $1,449 | $1,479 |

## Graduate tuition and fees

| | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Berklee Boston (M.M. and M.A.) | n/a | n/a | n/a | $47,215 | $48,715 |
| Boston Conservatory (M.M. and M.F.A.) | $37,100 | $38,800 | $41,241 | $43,800 | $43,860 |
| Berklee Valencia (M.M. and M.A.) | $36,850 | $36,850 | $38,140 | $41,904 | $42,315 |

Amount represents total program tuition for Berklee Boston and Berklee Valencia. Amount represents per year for Boston Conservatory programs, which are two years long.

[9] Room and board for study abroad in Valencia varies from Berklee Boston.

# Financial Aid Trends

## Undergraduate

| Berklee Boston | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Number of aid recipients | 2,990 | 2,855 | 2,995 | 3,116 | 3,989 |
| Number of Pell recipients (domestic only) | 791 | 712 | 598 | 980 | 1,029 |
| Number of institutional aid recipients | 2,223 | 2,088 | 2,199 | 2,448 | 2,601 |
| Average aid package | $17,558 | $8,283 | $14,004 | $14,893 | $17,999 |
| Berklee's average contribution | $13,110 | $5,517 | $7,880 | $9,602 | $7,949 |

## Graduate

| Berklee Boston & Berklee Valencia | 2012-13 | 2013-14 | 2014-15 | 2015-16 | 2016-17 |
|---|---|---|---|---|---|
| Number of aid recipients | 10 | 72 | 93 | 77 | 165 |
| Number of institutional aid recipients | 33 | 58 | 73 | 60 | 151 |
| Average aid package | $20,500 | $6,546 | $27,937 | $29,796 | $23,525 |
| Berklee's average contribution | $14,448 | $3,306 | $13,317 | $11,197 | $12,284 |

Historical financial aid information from the Boston Conservatory is not available at this time.

# Budget and Endowment Trends

| Berklee College of Music | FY 2013 | FY 2014 | FY 2015 | FY 2016 | FY 2017 |
|---|---|---|---|---|---|
| FY operating budget | $191,000,000 | $203,000,000 | $223,787,000 | $237,760,000 | $243,616,453 |
| FY spending per FTE | $44,802 | $49,506 | $51,245 | $50,320 | $50,337 |
| Endowment | $290,634,435 | $321,453,450 | $327,745,268 | $331,484,894 | n/a[10] |

[10] Endowment for FY2017 is not available at this time.
Boston Conservatory information is not available at this time.

# Glossary

| Term | Description | Calculation |
|---|---|---|
| Acceptance rate | Percentage of applicants that are admitted. | $\dfrac{\text{Number of admissions}}{\text{Number of applicants}}$ |
| Full-time Equivalent (FTE) | Full-time Equivalent (FTE) is a number that weights part-time students, faculty, and staff to give an accurate representation of total people. | Full-time count + 1/3 Part-time count |
| International | International students are equivalent to the nonresident alien category in IPEDS. | |
| Student-to-Faculty ratio | Ratio of FTE students to FTE instructional staff. Calculation does not include students or faculty in "stand-alone" graduate programs. | $\dfrac{\text{FTE student enrollment}}{\text{FTE faculty}}$ |
| Yield | Percentage of admitted applicants who enroll. | $\dfrac{\text{Total enrolled full-time and part-time}}{\text{Number of admissions}}$ |

**AFTER BERKLEE:**
**The Berklee College of Music Fall 2014 Alumni**
**Survey Report**

**July 2015**

**AFTER BERKLEE: The Berklee College of Music Fall 2014 Alumni Survey**

**Table of Contents**
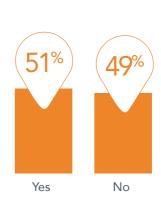
# Alumni after Berklee
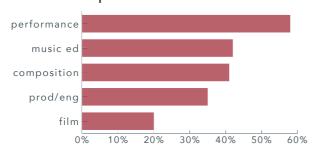
## Many Work in Music

67% Yes
33% No

## Half Are Self-Employed

51% Yes
49% No

## Top 5 Music Fields

- performance
- music ed
- composition
- prod/eng
- film

0% 10% 20% 30% 40% 50% 60%
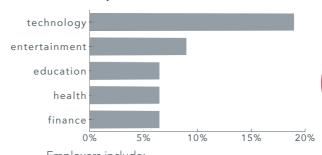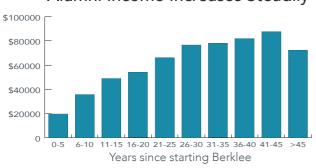
Employers include:
Arts Boston • Bose • Pandora • Sony • Yamaha • YouTube

## Top 5 General Fields

- technology
- entertainment
- education
- health
- finance

0% 5% 10% 15% 20%

Employers include:
ESPN • IBM • MIT • NBC • Tesla • Univision

## Alumni Income Increases Steadily

$100000
$80000
$60000
$40000
$20000
0

0-5  6-10  11-15  16-20  21-25  26-30  31-35  36-40  41-45  >45

Years since starting Berklee

## Most Remain Engaged in Music

83%

community theater • gigging • leisure & family
entertainment • teaching • worship • volunteering

**AFTER BERKLEE:**
**The Berklee College of Music Fall 2014 Alumni Survey Report**
**July 2015**

**Executive Summary**

The Fall 2014 Alumni Survey provided an important tool for the College to engage with former students, assess their professional and personal success, learn how they feel about Berklee, and determine what the College can do to support them. This survey will be administered every two years in an effort to regularize the information that the College receives about its alumni. This report presents the results of the 2014 survey.

Over 1,800 Berklee alumni[1] from around the world, ranging from the class of 1955 to the class of 2014, responded. The results show that alumni are heavily involved in music. Sixty-seven percent of alumni currently work in music-related fields. Half of alumni are self-employed, and of this particular group, over 80% are in music-related fields. Eleven percent of alumni describe their position as being at the executive level and 9% are managers; as well, over one-third of alumni work in a technical/specialized skill or service.

Alumni are generally satisfied with the work they do and indicate that they are "neither satisfied nor unsatisfied" with their income. In addition to their careers, most Berklee alumni continue to participate in music-related activities outside of work, such as gigging or personal leisure.

Twenty percent of respondents had previously earned a post-secondary degree—associate's, bachelor's or master's and above—before attending Berklee. And over 20% of alumni earned an advanced degree after leaving the College. Of the just over 30% of alumni who did not complete their degree at Berklee, financial reasons were cited as the most frequent cause, followed by professional opportunity.

Berklee alumni feel very positively about the institution, and especially about the way that Berklee enhanced their music performance skills as well as their ability to connect with people from varying backgrounds and/or cultures. They are also positive about the way that Berklee improved their technical skills relevant to their chosen field. They express a desire to stay connected to Berklee and to become more involved with the College and with other alumni.

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[1] Berklee defines an alumnus/alumna as a student who attended for a minimum of one fall or spring semester.

**Survey Administration**

Alumni in Berklee's Colleague system were initially contacted by email on September 22, 2014; additional alumni for whom no email was available were contacted by postcard. A further email reminder was sent on November 21, 2014.

The survey was also publicized on Facebook throughout December 2014 and at the New York and Boston holiday parties in November and December 2014. The survey opened on September 22, 2014, and closed on January 5, 2015.

A unique identification number was provided to each alum as well as a link to complete the survey through Survey Monkey. The survey consisted of 39 open-ended and multiple-choice questions addressing demographics, career and employment information, music-related interests, attitudes toward Berklee, and interest in alumni activities. See Appendix E for a complete copy of the survey.

In total 47,554 alumni were contacted (29,511 by email; 18,043 by postcard) and 1,820 alumni responded. This large outreach effort enabled Berklee to ensure that the number of respondents would be sufficient to have a high level of confidence in the results. With a sample of this size, we can conclude with 95% confidence that our overall results are within a ±3% margin of error.[2]
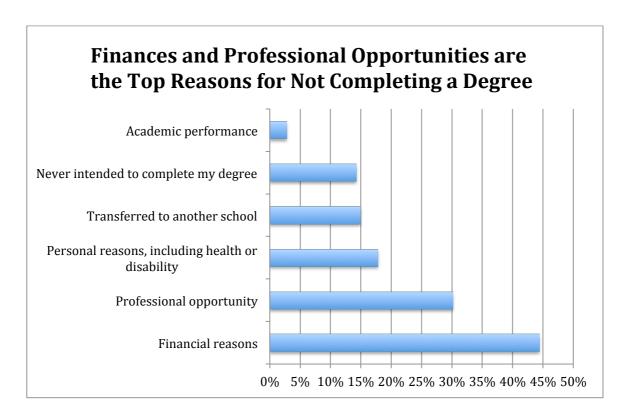
Additionally, the sample that responded is highly representative of Berklee's overall alumni population. Appendix A of this report presents an analysis of the sample's generalizability.

**Degree Completion**

Close to 70% of respondents reported that they completed a degree program while at Berklee. Those who answered that they did not complete were directed to a further question asking them to indicate the best reason why they left. The results point to financial issues as the most compelling reason for students to leave without completing their program. A sizable percentage of non-completers also indicated that professional opportunities interrupted their plans to complete their studies at Berklee. Very few former students listed academic performance as the reason that would best describe their leaving.

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[2] Since all respondents did not answer every question, individual questions have slightly different margins of error based on the actual sample for that specific question. This calculation represents the margin of error across all the questions calculated by averaging each question's response sample.

3

## Finances and Professional Opportunities are the Top Reasons for Not Completing a Degree
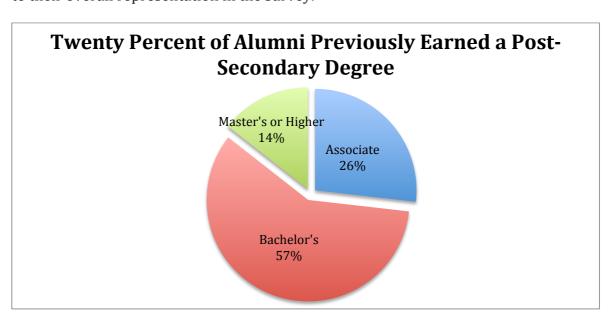


## Other Degrees
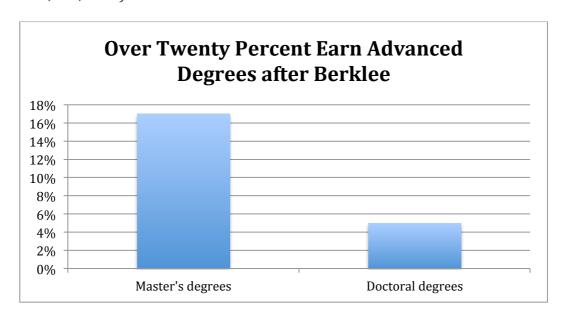
*Previous Post-Secondary Degrees*

Twenty percent of alumni reported that they earned a post-secondary degree before entering Berklee (N=336). Of this group, 57% reported previously earning a bachelor's degree, 26% earned an associate's degree, and 14% had a master's or higher. Three percent did not report the type of a degree they earned. International alumni comprised 33% of those with previous degrees, a large proportion relative to their overall representation in the survey.

## Twenty Percent of Alumni Previously Earned a Post-Secondary Degree

*Post-Secondary Degrees After Berklee*
Over twenty percent of alumni earned an advanced degree after leaving Berklee. Of this group, 17% earned a master's and 5% earned a doctoral degree (including JD, PhD, MD, DMA).



**Over Twenty Percent Earn Advanced Degrees after Berklee**

Additionally, another 11% earned an associate's or a bachelor's degree after leaving Berklee. The majority of this group (n=146) consists of students who did not finish their degree at Berklee but finished elsewhere. A list of schools from which alumni obtained degrees after Berklee can be found in Appendix B.
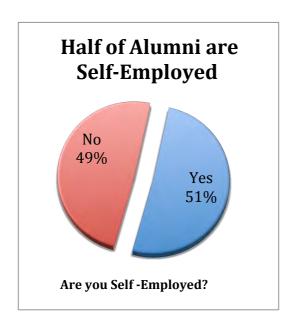
## What Are Alumni Doing Now: Information about Careers and Activities
*Primary Occupation*
When asked whether their current primary occupation is music-related, 67% percent (n=1,144) of those who answered this question responded yes. Slightly more than half of respondents (51%) also report that their primary occupation involves music, media, or entertainment. Half of the respondents indicated that they are self-employed. This figure corresponds to other research regarding self-employment and the arts industry. [3]
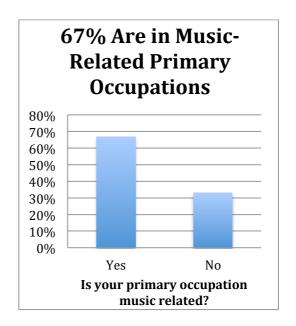
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[3] In a report from data collected in 2011 by the Strategic National Arts Alumni Project (SNAAP) of 13,581 alumni of arts schools, 63% indicated they are or had been self-employed.
Lindemann , D.J. and Steven J. Tepper, S.J., (2012), Painting with Broader Strokes: Reassessing the Value of an Arts Degree   http://snaap.indiana.edu/pdf/SNAAP_Special%20Report_1.pdf

5

## Half of Alumni are Self-Employed

No
49%

Yes
51%

**Are you Self-Employed?**

## 67% Are in Music-Related Primary Occupations

**Is your primary occupation music related?**
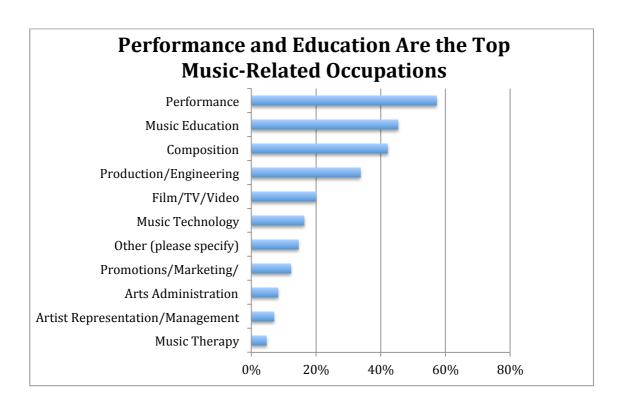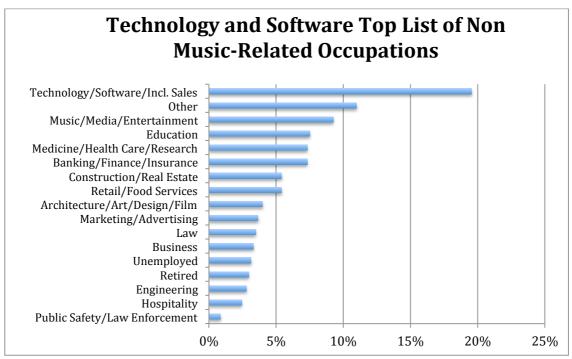
Of alumni who are self-employed, over 80% are in a music-related occupation. Of those who are not self-employed, half identify as being in a music-related occupation.

## Most Self-Employed Alumni Work in Music-Related Fields

■ Music-Related Occupation

■ Not Music-Related Occupation

The majority of alumni whose primary occupation is music-related selected performance as one of the best descriptions of their occupation (57%), followed by music education (45%) and composition (42%) (multiple responses were possible). A small number indicated they were retired, unemployed or on disability, categories that were not included in this survey but will be included in the future.

6

## Performance and Education Are the Top Music-Related Occupations

| Occupation | |
|---|---|
| Performance | |
| Music Education | |
| Composition | |
| Production/Engineering | |
| Film/TV/Video | |
| Music Technology | |
| Other (please specify) | |
| Promotions/Marketing/ | |
| Arts Administration | |
| Artist Representation/Management | |
| Music Therapy | |

*(Horizontal bar chart with x-axis: 0%, 20%, 40%, 60%, 80%)*

The 33% of respondents (n=574) who answered that their primary occupation is not music-related are in a wide range of occupations with software or technology being the most frequent category.

## Technology and Software Top List of Non Music-Related Occupations

| Occupation | |
|---|---|
| Technology/Software/Incl. Sales | |
| Other | |
| Music/Media/Entertainment | |
| Education | |
| Medicine/Health Care/Research | |
| Banking/Finance/Insurance | |
| Construction/Real Estate | |
| Retail/Food Services | |
| Architecture/Art/Design/Film | |
| Marketing/Advertising | |
| Law | |
| Business | |
| Unemployed | |
| Retired | |
| Engineering | |
| Hospitality | |
| Public Safety/Law Enforcement | |

*(Horizontal bar chart with x-axis: 0%, 5%, 10%, 15%, 20%, 25%)*

Overall, when asked to categorize the level of their current primary occupation, over one-third (36%) chose technical/specialized skill or service, 11% chose executive, and 9% chose managerial. Another 5% are in customer service and 6% are in

7
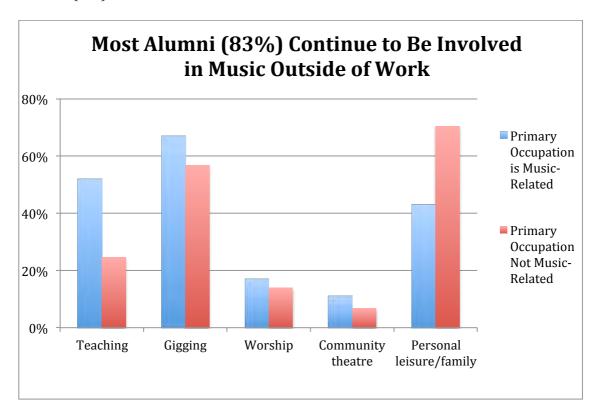
administrative positions. An unusually large percentage (33%) selected "other" in response to this question. Many of the alumni in this "other" category indicated that they were educators at various levels. The survey will be analyzed to see if there are ways to refine this question in the future. A list of titles and employers from the 892 alumni who reported this information can be found in Appendix C.

*Secondary Occupation*
Of those alumni who answered that they did not have music-related primary occupations, 45% (n=263) have music-related secondary or part-time jobs. These secondary jobs are primarily in performance (68%), as well as in composition (23%), music education (23%), and production/engineering (21%). Respondents were able to choose more than one category.

**Other Music Related Activities**
The majority of Berklee alumni continue to participate in music-related activities outside of work (83%). These activities include gigging (64%), personal leisure or family entertainment (52%), teaching (43%), worship (16%), and community theater (9%).
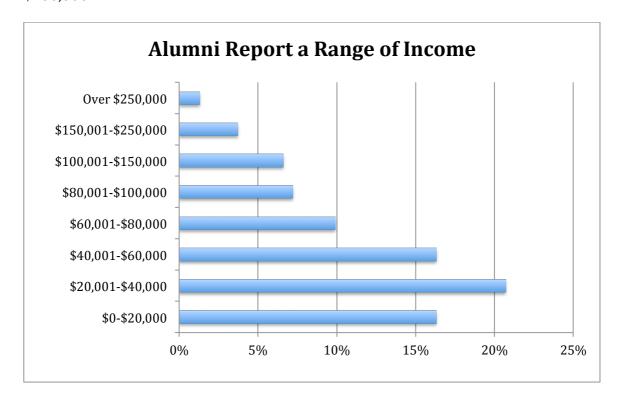


Further analysis shows that these responses were not significantly affected by whether the individual's primary occupation is music-related. The overall percentage of respondents who answered that they engage in music-related activities outside of work was the same both for those who work in music and for those who do not. However, the group whose primary occupation is not music-

8
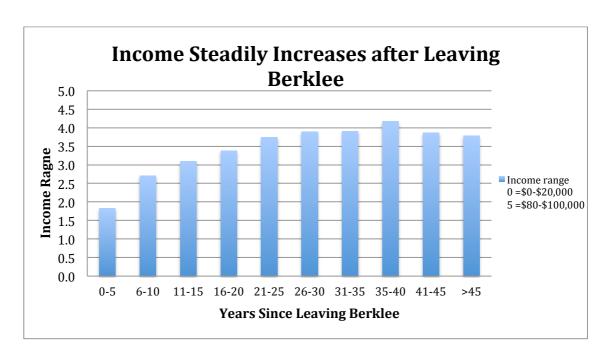
related engages in more music for leisure and less for teaching than the group who works in music-related occupations.

## Income

Most of the alumni who responded to the survey provided an income range for the previous year, although 18% preferred not to respond. A wide range of annual income was represented with the majority falling in the $20,000 to $40,000 range. The next most frequent ranges were above and below this. Five percent of alumni earned over $150,000 the previous year and another seven percent earned over $100,000.



**Alumni Report a Range of Income**
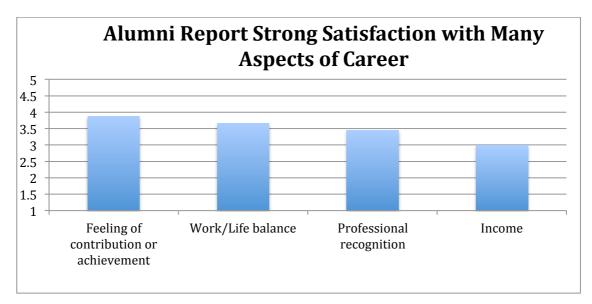
As might be expected, when we look at income range in five-year increments since the alum has left Berklee, we see a steady increase as alumni progress in their career. This increase is followed by a leveling off mid-career and a slight decline as alumni enter retirement.

## Income Steadily Increases after Leaving Berklee

A bar chart titled "Income Steadily Increases after Leaving Berklee." The y-axis is labeled "Income Ragne" ranging from 0.0 to 5.0. The x-axis is labeled "Years Since Leaving Berklee" with categories: 0-5, 6-10, 11-15, 16-20, 21-25, 26-30, 31-35, 35-40, 41-45, >45. Legend: Income range, 0 = $0-$20,000, 5 = $80-$100,000. Approximate values: 0-5 ≈ 1.8, 6-10 ≈ 2.7, 11-15 ≈ 3.1, 16-20 ≈ 3.4, 21-25 ≈ 3.7, 26-30 ≈ 3.9, 31-35 ≈ 3.9, 35-40 ≈ 4.2, 41-45 ≈ 3.9, >45 ≈ 3.8.

**Career Satisfaction**

Alumni were asked to rate their level of satisfaction with four aspects of their current careers: their feeling of contribution or achievement, their work/life balance, their professional recognition, and their income. On a scale of 1 to 5 (1 = Very Unsatisfied, 5 = Very Satisfied), alumni tended to be satisfied with their careers overall with an average of only 7% indicating "very unsatisfied" across the four categories. Alumni are most satisfied with their feeling of contribution or achievement (average rating of 3.9); and slightly less with their work/life balance (3.7) and their professional recognition (3.4). Alumni express less satisfaction with the income aspect of their careers than with any of the other three aspects. The overall rating of satisfaction with their income was precisely in the middle of the scale (3.0), translating to neither satisfied nor unsatisfied.

## Alumni Report Strong Satisfaction with Many Aspects of Career

A bar chart titled "Alumni Report Strong Satisfaction with Many Aspects of Career." The y-axis ranges from 1 to 5. Categories: Feeling of contribution or achievement ≈ 3.9, Work/Life balance ≈ 3.7, Professional recognition ≈ 3.4, Income ≈ 3.0.

10

**Experience at Berklee**

As might be expected, alumni strongly believe that Berklee enhanced their music performance skills. The average rating on a three-point scale (1 = not at all, 2 = somewhat, 3 = very much) was a 2.7 for this question. Alumni also felt strongly that Berklee enhanced their ability to connect with people from varying backgrounds and/or cultures (2.5), and improved other technical skills relevant to their chosen field (2.4). Other aspects of career preparation rated less positively, although still greater than "somewhat," such as the extent to which Berklee prepared them for their career in general (2.2), the extent to which Berklee improved their ability to develop both an effective professional network (2.2) and an entrepreneurial approach to their career (2.0).



Performance Leads List of Skills Developed at Berklee

The comments that alumni added when responding to this question reflect a wide range of attitudes towards their Berklee experience. For some, "Berklee was a life changing opportunity that made a massive impact on my life that I'll treasure always!" Others are less effusive and felt that "most of my growth came from situations after Berklee." Those who did not finish express regret, as seen through this comment, "Berklee alumni have a certain presence about them, the overall experience makes people more thoughtful, more motivated, more engaged in life. I would not trade my time at Berklee for anything, and I miss the people and the environment. This is like no other experience and no other school. I think about Berklee a lot, and have considered returning if finances permit."

11

**Staying Connected: Use of Websites and Social Media**
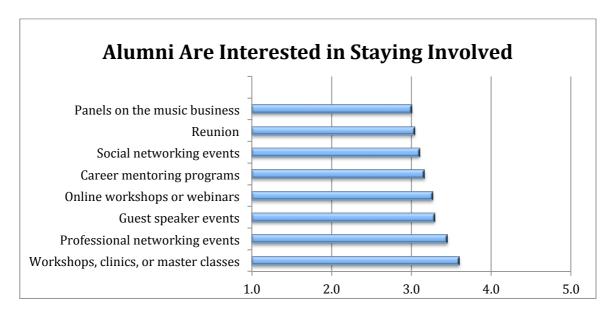
A number of questions on the survey investigated how often and through what avenues Berklee alumni use websites and social media in general and to stay in touch with the College and/or with fellow alumni. These results show that Berklee alumni rarely use the Berklee website except for job postings and that they most often use Facebook compared to other social media to stay in touch with the College and with fellow alumni. In terms of their usage of general music sites, they favor iTunes, Spotify and Pandora.

| How frequently do you visit/use the following: | | | | |
|---|---|---|---|---|
| **To learn about or stay in touch with Berklee College of Music or fellow alumni:** | Often | Occasionally | Rarely | Never |
| Berklee Website | 10% | 22% | 61% | 8% |
| Facebook | 36% | 26% | 15% | 23% |
| Twitter | 7% | 11% | 18% | 65% |
| LinkedIn | 8% | 21% | 23% | 49% |
| Pinterest | <1% | 2% | 6% | 92% |
| Google+ | 4% | 7% | 13% | 76% |
| Tumblr | <1% | 1% | 5% | 93% |
| Instagram | 6% | 7% | 9% | 78% |
| | | | | |
| **For general use:** | | | | |
| | | | | |
| Pandora | 14% | 18% | 21% | 47% |
| Yahoo Music | 1% | 2% | 6% | 91% |
| Google Play | 4% | 4% | 9% | 82% |
| Grooveshark | 2% | 4% | 9% | 84% |
| SoundCloud | 18% | 29% | 19% | 34% |
| iTunes | 51% | 27% | 11% | 12% |
| Myspace | 1% | 4% | 16% | 79% |
| Spotify | 26% | 15% | 13% | 46% |
| TuneIn | 3% | 3% | 5% | 90% |
| Other (e.g. YouTube) | 18% | 6% | 3% | 74% |

**TABLE 1.  ALUMNI USE OF WEBSITES, SOCIAL MEDIA AND MUSIC SERVICES**

**Interest in Alumni Activities**

Finally, this survey provided an opportunity to gauge alumni interest in alumni activities. On a scale of 1 to 5 (1= no interest, 5 = high interest), alumni expressed the most interest in attending workshops, clinics, or master classes, followed by interest in professional networking events. Several alumni suggested career-related events and financial advice seminars. In addition to online workshops or webinars, a number of alumni also would like livestreaming of alumni events and online access

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to the Career Development Center and the library. Alumni who live in areas where there are few other alumni and no alumni chapters would especially like Berklee to offer more for them to stay involved electronically.

## Alumni Are Interested in Staying Involved

| Category | Value |
|---|---|
| Panels on the music business | 3.0 |
| Reunion | 3.05 |
| Social networking events | 3.1 |
| Career mentoring programs | 3.15 |
| Online workshops or webinars | 3.25 |
| Guest speaker events | 3.3 |
| Professional networking events | 3.45 |
| Workshops, clinics, or master classes | 3.6 |

Regarding times of events, alumni are strongly in favor of attending dinner events (47%) and after dinner/evening events (64%) compared to morning, lunch or afternoon events (ranging from 21% to 34%). Although Berklee has not charged for alumni events in the past, 45% of respondents felt that it would not be unreasonable to pay less than $15 for an event; another 45% felt that between $15-$30 would also be reasonable, while a small group would consider paying more than $30 (8%).

**Open-Ended Comments**
The final question in the survey allowed respondents to provide any further comments, observations or feedback to Berklee. Many of the comments reiterated themes addressed earlier in the survey. A sample of comments illustrative of each of the following themes is in Appendix D.

- ***Finances:*** A number of alumni talked about financial concerns, both personally regarding their own debt or their inability to finish because of finances, as well as a greater concern over the increasing cost of attendance at Berklee and the need for increased scholarships.

- ***Engagement:*** Another theme frequently expressed in the comments is the desire for greater alumni engagement. Particularly the international alumni and those in the Midwest and rural areas wrote that they feel overlooked compared to their counterparts in major U.S. coastal cities. Alumni asked the College to make more efforts to reach out, and not just for solicitation.

- ***Career Support:*** Alumni suggested that Berklee incorporate more career preparation into the curriculum at Berklee and continued career support

after leaving. Some alumni felt uninformed about the latest developments in their field, or about how to handle practical matters like contracts. Others felt unprepared for the competitive nature of their field, had trouble networking, or finding jobs that paid the bills.

- o *Internships:* Within this theme of Career Support, all comments regarding internships were analyzed further. While some of the comments highlighted both the potential and real benefits that internships could provide, there was less satisfaction with the amount of support Berklee provided in finding internships. There was also concern with the unpaid nature of the internships and that they did not necessarily lead to a paid position.

- **Praise for Berklee:** Along with these comments about finances, career preparation and engagement, a frequently occurring single theme was a positive feeling toward the College and gratitude for their experience. Some alumni reflected on how young they were and how they wish they had worked harder and appreciated it more. Comments included praise for the talented and interested faculty, the lasting knowledge base, and the peer relationships. In the words of a Music Production and Engineering major from the late 1970's:
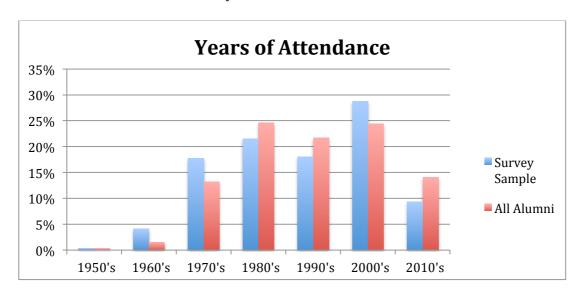
*I remember so many people I attended Berklee with, it is amazing as I get older how often I think of these friends and our shared experiences. The blend of music, art, cultures, just the sounds of the practice rooms, the classes, the Performance Center, the Recital Hall, the sounds of Berklee and the people behind those sounds still hold great value and pleasure… These are lifetime memories, and I cherish them daily.*

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## Appendix A: Response Sample Analysis

In order to ensure the generalizability of the sample that responded to the survey, a thorough analysis of the sample was conducted for potential bias on several key metrics: years of attendance, gender, region, degree completions and areas of study.
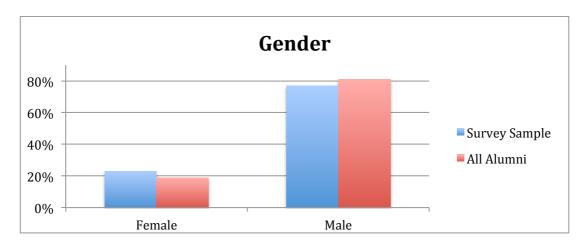
*Years of attendance*
The years of attendance of survey respondents range from 1955 to 2014, with a midpoint of 1994 of when the respondents began attending Berklee. The chart below shows the distribution of respondents compared to overall alumni in ten-year increments. The average amount of time alumni spent at Berklee is 3¼ years, but the range of time spent at the college is wide, and includes 21 alumni who attended Berklee on and off for over 10 years.
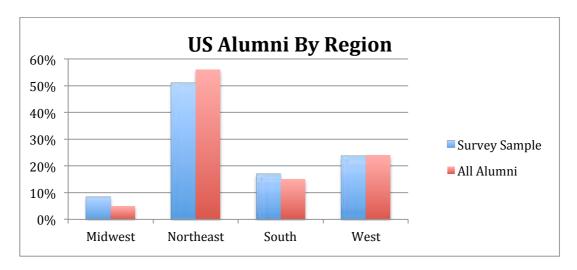


*Gender*
About three times as many men answered the survey than women (77% men, 23% women), which proportionally is representative of the overall alumni population of 81% men and 19% women.
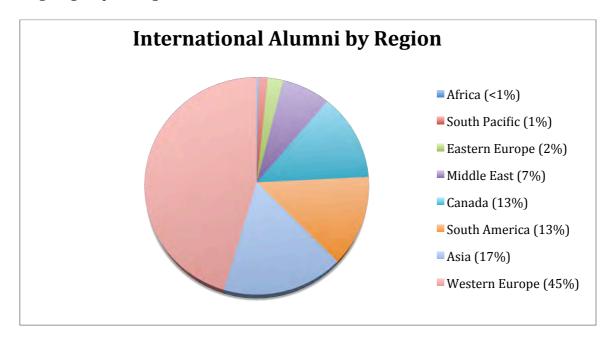
*Region*

Alumni responses to the survey came from around the United States and around the world. Just over 80% of the alumni who answered currently live in the United States with a large concentration in the Northeast. A comparison between respondents and overall alumni information shows a similar distribution.



Nineteen percent of respondents live outside the United States. This distribution is significantly higher than the 13% of international alumni overall. Nearly half of the international alumni who answered the survey live in Western Europe with the next largest groups living in South America and Canada.
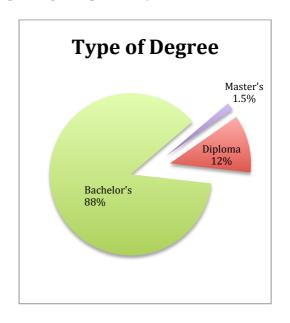


*Degree completion and Area of Study*
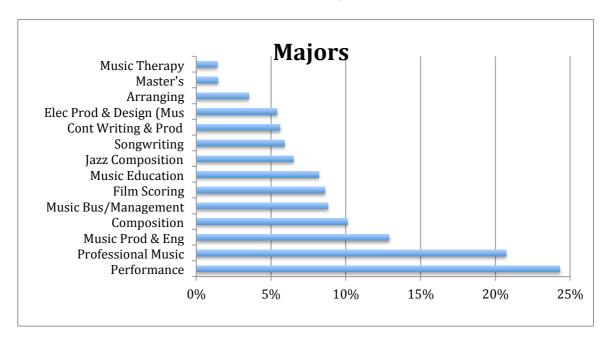
While Berklee's six-year graduation rates have generally hovered around 50%, the survey sample had higher reported lifetime graduation rates of 68%. The program

completed, however, is typical of Berklee's overall enrollment distribution. Of those who received degrees, 88% percent received bachelor's degrees; 12% received diplomas; and 1.5% received master's (multiple degrees possible).

## Degree Completion



## Type of Degree



The most frequent undergraduate majors and master's areas of study identified by the survey are Performance and Professional Music (24% and 21%), followed by Music Production and Engineering (13%). These three undergraduate majors are also the most frequent among the declared majors of alumni overall (Professional Music 23%, Performance 17%, and MP&E 11%).

## Majors

*Conclusion*

These analyses of several key variables—years of attendance, gender, region, areas of study, type of degree, and to a lesser extent, graduation rates—provide assurance that the survey sample does not show any obvious response bias and is representative of the overall larger population of Berklee alumni. The survey population is skewed somewhat toward those who obtained a degree and toward international alumni.

# Appendix B
## Post-Secondary Degrees and Institutions Attended by Berklee Alumni

| Associate's |
| --- |

Aquinas College
Berklee College of Music-Boston, MA (Two Year Certificate)
Cape Cod Community College
Colburn School, Los Angeles
County College of Morris
Cuesta College
DeVry Institute of Technology
Eastern Kentucky University
Empire State College
Five Towns College
Johnson State College
Konservatorium Schaffhausen
Middlesex Community College
Nashville State Technical Community College
National Paralegal College
New York City Technical College
Northwest Vista College
Orange County Community College Middletown, NY
Onondaga Community College
Prince Georges Community College
Quinsigamond Community College
Rochester Community Technical College
RISE
Royal College of Music Stockholm
Springfield Technical Community College
Suffolk Community College Selden, New York
Tacoma Community College
University of Massachusetts - Lowell
University of Alaska Anchorage - Mat-Su College
University of California, Northridge
University of Maryland
University of Rhode Island
Wentworth Institute of Technology

| Bachelor's |
| --- |

American Conservatory of Music
Amsterdam School of the Arts, NL
Arizona State University
Austin Peay State University
Baruch College
Belmont University
Boston Conservatory
Brooklyn College
California State East Bay (Jazz Studies)

City College of New York
Clarion University of Pennsylvania
College of New Jersey
Columbia University
Columbia College
Columbia College Chicago
Columbia University School of General Studies
Cornell University
City University of New York
University of Miami Frost School of Music
Dalhousie University
DePaul University
DeVry Institute of Technology
Eastern Kentucky University
Eastman School of Music
Embry-Riddle Aeronautical University
Emerson College
Emmanuel College
Empire State College
Fitchburg State College
Five Towns College
Florida State University
George Mason University
Harvard Extension
Hunter College
Indiana University
Jacksonville State University
John Jay College CUNY
Massachusetts Institute of Technology
Massachusetts Maritime Academy
McGill University & University of Victoria
McKendree University
Moravian College
Mount Marty College
Musashino Academia Musicae
Nazareth College
New England Conservatory
New Hampshire College
New York Institute Of Technology
New Jersey Institute of Technology
Northwest Missouri State University
Oakwood University, Huntsville, AL
Oberlin College and Conservatory of Music
Pacific Western University
Pomona College
Purdue University
Reed College
Rio de Janeiro Federal University
Rowan University
Rutgers Business School
State University of New York, Purchase
San Francisco State University
School of Audio Engineering
Southern Connecticut State University

Southern Oregon University
State University of New York, Albany
State University of New York (Empire State College / Alabama State University)
State University of New York, Fredonia
State University of New York, New Paltz
The College of Saint Rose
Thomas Edison State College
Trevecca Nazarene University
Troy University
University of Arts, Philadelphia
University of British Columbia
University of Massachusetts, Amherst
University of Massachusetts, Boston
University of Iowa
University of Buffalo
University of British Columbia
University of California Santa Barbara
University of Illinois
University of Illinois at Springfield
University of Lowell
University of Maine
University of Miami
University of Minnesota
University of Toledo
University of Utah
University of Wisconsin, Madison
Univesidade Estacio de Sá - Rio de Janeiro, Brazil
University of Nevada, Las Vegas
Ursinus College
Valdezarza Official School of Languages (Madrid)
Weber State University
West Chester University
Westfield State College - MA
William Paterson College
York College of Pennsylvania

## Master's

Academy of Art University
Andrews U, Berrien Springs, MI/Alliant International U, SF, CA
Antioch University Los Angeles
Austin Peay State University
Berklee College of Music
Boston Conservatory, Harvard
Boston University (MM)
Brandeis University
California State U. Fullerton
Cambridge College
Cape Cod Community College
College of New Jersey
College of St. Rose
Conservatório Brasileiro de Música-Rio de Janeiro, Brazil
Conservatory of Brussels-Belgium

City University of New York
DePaul University and University of Northern Iowa
Eastern Kentucky University
Five Towns College
Full Sail University
Harvard University
Hult International Business School
Hunter College
Indiana University
Istanbul Technical University
Lancaster Theological Seminary
Lehman College
Lesley University
Liberty University
Zurich University of The Arts in Zurich, Switzerland
New England Conservatory
New Hampshire College
New Mexico Highlands University
Northeastern University
Pacific Western
Pepperdine University
Princeton University
Royal University of music Stockholm
South Dakota State University
State University of New York, Buffalo
Syracuse University
University of The Arts, Philadelphia
University of British Columbia
University of Massachusetts, Lowell
Universidad Autonoma de Santo Domingo
University of British Columbia
University of California, Berkeley
University of Illinois
University of La Verne
University of Wisconsin Madison
University Paris France
University of Southern California
Westminster Choir College

## Doctoral Degrees

Alliant International University, San Francisco, CA
Boston University (Ed.D.)
Brooklyn Law School
County College of Morris
Cummings School of Veterinary Medicine at Tufts University
DeVry Institute of Technology
Eastern Kentucky University
Empire State College
Five Towns College
Golden Gate Baptist Theological Seminary (in progress)
Konservatorium Schaffhausen
Northeastern University

New York State
New York University, Film School
Servicio Madrileño de Salud
University of British Columbia
University of California Los Angeles
United Theological Seminary, Dayton, OH
University of California, Berkeley
University of Glasgow
University of Illinois
University of Maryland
University of Rhode Island

## Appendix C
## Employment Information

| Title: | Company: |
| --- | --- |
| Owner | 1prophototv.com |
| Director of Marketing and Product Management | 6StringMedia, Inc |
| Owner | A.M. Creative Tech, LLC |
| - | Aaron Henry Music |
| Delivery Driver | Aaron's |
| President | Academy of Music and Art, Inc. |
| Employer | Adjust Music business |
| - | Adorpheus |
| Photographer | Adrien Bisson Photography |
| Machinist | Advanced Tooling, Inc. |
| Respiratory Therapist | AHCAH |
| APS Fine Arts Music Teacher | Albuquerque Public School |
| Head of Production | AllBlues Konzert AG |
| Owner | Allegro Music Studios Inc |
| Student | Andean Global Studies |
| Principle | Andy Cohen Consulting |
| Musician/Educator | Ann Arbor Music Center |
| Antoine Rollet Music School | Antoine Rollet Music School |
| President/Chief Executive Officer | Anytime Publications |
| - | Apple |
| Specialist | Apple |
| - | Apple |
| Payment Analyst | Apple |
| Owner | Artistic Pianos |
| BosTix Customer Service Representative | ArtsBoston |
| Dr. Psych. | Atelier Rhyvis |
| Director of Music and Unified Arts Department Chair | Athol High School |
| Enrolled Agent | Atkins and Garone |
| Principal/Chief Engineer | Atomic #79 Audio |
| Principal | Audio Alchemist |
| Sound Designer/ Mixer | Audio Alchemy, LLC |
| Floor Manager | Aventura |
| Principal Software Engineer | Avid |
| President | AVM Internet Solutions |
| Backsuk University | Backsuk University |
| Owner | Baer's Music Service LLC |
| - | Bagno Petrini |
| Product Manager-Entertainment/Music | Baker and Taylor |
| Director of Music Production | Baker Sound Studios |
| Co-Owner | Ball & Skein & More |
| - | Bank of America |
| President | Barn Productions |
| Music Teacher | Barrington Public Schools |
| Big Boss | BARRWELCO Productions |
| Media Manager | Beehive Productions |
| Co-Owner | Bella's Pantry |
| Editor | Berklee College of Music |
| VP | Berklee College of Music |

| | |
|---|---|
| Assistant Professor | Berklee College of Music |
| Accompanist | Berklee College of Music |
| - | Berklee College of Music |
| Voice Instructor | Berklee City Music |
| Music Department Coordinator | Berklee City Music |
| Assistant Professor, Voice Department | Berklee College of Music |
| Chief Retention and Student Success Officer | Berklee College of Music |
| Professor | Berklee College of Music |
| Coordinator of Community Responsibility Education | Berklee College of Music |
| Student Technology Services Manager | Berklee College of Music |
| Campus Visit & Tour Guide Coordinator | Berklee College of Music |
| Classroom Technology Support Specialist | Berklee College of Music |
| Support Consultant 2 | Berklee College of Music |
| Lab Manager, CTMI | Berklee College of Music |
| Assistant Director, Alumni Affairs | Berklee College of Music |
| Professor | Berklee College of Music |
| Vice President, Online Education/CEO Berklee Online | Berklee College of Music |
| SVP for Innovation, Strategy & Technology | Berklee College of Music |
| Assistant Professor of Voice | Berklee College of Music |
| Professor | Berklee College of Music |
| Professor | Berklee College of Music |
| Data Integrity/ERP Business Analyst | Berklee College of Music |
| Scheduling Coordinator | Berklee College Of Music |
| Director Networks and Computer Systems WTDV | Berklee College of Music |
| Program Coordinator | Berklee College of Music |
| Assistant Director, Career Development Center | Berklee College of Music |
| - | Berklee College of Music |
| Sr. Frontline Communications Coordinator | Berklee College of Music |
| Professor | Berklee College of Music |
| Assistant Professor, Voice Department | Berklee College of Music |
| Assistant Director of International Student Services | Berklee College of Music |
| Assistant Director for Career Resources and Programs | Berklee College of Music |
| SVP Innovation, Strategy, & Technology | Berklee College of Music |
| Director | Berklee College of Music |
| Lab Monitor | Berklee College of Music |
| Instructor | Berklee College of Music |
| AVP, Institutional Advancement | Berklee College of Music |
| Auditions Coordinator | Berklee College of Music |
| Director | Berklee College of Music |
| - | Berklee College of Music |
| Website Developer | Berklee College of Music |
| Vice President | Berklee College of Music |
| Senior Director | Berklee College of Music |
| Associate Professor | Berklee College of Music |
| Studio operations assistant | Berklee Studio Operations |
| Director of Instrumental Music | Berlin Community School |
| CEO | Berthold International |
| - | Big Party Orchestra |
| Owner | BigDogHouse Productions |
| Director of Music/Bands | Bishop Feehan High School |

| | |
|---|---|
| Managing Partner | BKJ Publications |
| Senior Engineer | Blackstone Audio, Inc. |
| Owner | Blackstone Valley Music |
| Musician | Blue in Green Productions |
| Owner/President | Bluhm's Music Services |
| Digital Assets Assistant | BMG Chrysalis |
| Director of Production | BMG Chrysalis/Selectracks |
| Senior Director, Writer/Pubilsher Relations | BMI |
| Sr. Graphic Designer | Bolchazy-Carducci Publishers, Inc. |
| Assistant Store Manager | Bose |
| Manager of Education | Boston Architectural College |
| Director of IT | Boston Harbor Hotel |
| Research Assistant | Boston Medical |
| VP, Strategy and Planning | Boston Medical Center HealthNet Plan |
| Assistant Manager of Artistic Administration | Boston Pops Orchestra |
| - | Boston Public Schools |
| Music Teacher | Boston Public Schools |
| Apple Specialist | Boston Reboot |
| Real Estate Sales and Leasing Consultant | Boston Top Properties |
| Associate Director of the School of Music for Music Education | Boston University |
| Instructional Technology Specialist | Boston University |
| Account Manager | BR Deliverables |
| Physician | Brigham & Women's Hospital |
| - | Brigiam's Productions |
| Managing Director | British American Tax |
| Purchaser | Broes Electric |
| Visual Merchandise Coordinator | Brooks Brothers |
| Assistant Vice President for Strategy and Resource Development | Brown University |
| Director of Middle School Music | Browne Academy |
| Bruce Cassidy | Bruce Cassidy Music |
| Managing Director | Burlington Discover Jazz Festival |
| Music director | BYPC |
| Chief Financial Officer | C.F. Martin & Co., Inc. |
| Product Manager | Cakewalk |
| Global sales manager | Cakewalk |
| President | Calderia Group LLC |
| Assistant Professor | California State University, Chico |
| Musician | Camelland Productions |
| Owner | Camtoonz |
| Sound designer/sound artist | Capcom |
| Director | Cariko Music Network |
| Leader / Guitar / Vocals | Carl Verheyen Band |
| Associate of Family Programs | Carnegie Hall |
| Music Director | Carrier Piano Studios |
| - | Cash Publishing |
| Audiovisual Design Consultant | Cavanaugh Tocci Associates |
| Director of Sales and Promotions | CBO - Casablanca Orchestra |
| Administrative Assistant | CCALAC |
| Owner | CDR Studios |
| Producer/MD | CDR Studios |
| Business Development Manager | Central Auto Team |
| Office Manager | Central Presbyterian Church |

| | |
|---|---|
| Music Therapist | Central Regional Hospital |
| Pianist | Cercle d'Orient Buyuk Kulup |
| President | Chaffee Management Group |
| Owner | Chianese, Inc. |
| - | Chie Ishii |
| Owner | Chris Joye Music |
| Operations Manager | Christian Copyright Licensing International |
| Owner | Chronic Audio NYC |
| - | CineLab SoundMix |
| Composer | Cirkestra Music |
| Technical Solutions Architect | Cisco Systems, Inc. |
| Music Teacher/Choral Director | City of Brockton |
| Educator | Clayton County Schools |
| South Station Product Manager | ClearChannel Outdoor |
| Vocal/General Music Teacher | Clearspring ES, MCPS |
| Support Manager | ClickTime.com, Inc |
| Realtor Broker | Coldwell Banker |
| Realtor | Coldwell Banker Bain |
| Research Analyst | Coleman Insights |
| - | Collage Music Arts |
| Hospital Physician | Colorado Permanente Medical Group |
| Piano teacher | Community Music Center of Boston |
| Owner | Compairedmusic |
| Music teacher | Companhia das Cordas |
| Director of Communication & Events | Companhia das Cordas |
| Promotions Assistant | Connoisseur Media Long Island |
| Music Teacher | Conservatori Issac Albéniz Girona |
| Professor of Jazz | Conservatorio Adolfo Salazar |
| Director del Departamento de Música Popular | Conservatorio Nacional de Música |
| Saxophone Professor | Conservatorio Profesional de Musica "Cristobal de Morales |
| Staff Recording Engineer | Converse Rubber Tracks |
| Software Developer | Coordinates Operations |
| Director of Technology | Coplan and Company |
| Project Coordinator | Cotuit Center For The Arts |
| - | County College of Morris |
| Member Support Manager | Credit Karma |
| Managing Partner | Crew 22 |
| Web Consultant | CRVD Media LLC |
| President/C.E.O. | CMS Words and Music |
| Owner | CSR Records |
| Technician | CT Transit |
| Executive Assistant to C.E.O. | CTK Management |
| Associate Professor | CU Denver |
| Chief Engineer | Cutting Edge Systems |
| Professor/Program Coordinator Music | Cuyahoga Community College |
| Composer | Dan Gross |
| Stage Manager | Das Grand Kapital |
| - | Dave Myers |
| Guitar Teacher | Dc Music |
| President | Debra Mann Music |
| Owner/Operator | Deep Space Records |
| Owner | Dennis Hughes Music |
| Customs Systems & Training Specialist | DHL Global Forwarding |
| VP Operations | Digital Cowboys |

| | |
|---|---|
| Chaplain | Dignity Health - Mercy Medical Center |
| Audio engineer / producer | Dipbr |
| Appraiser | DJS Real Estate Appraisal |
| Owner/Creative Director | Dos Brains |
| President | Dot Trombone LLC |
| Owner | DowneyMusic |
| Director of Instrumental Music | Dr. Henry A. Wise High School |
| Owner | DrumConnection |
| Peter Hasler | Drummer-Percussionist-Songwriter |
| Professional Season Session Touring Recording Drummer | Drumsunlimited |
| Field Application Engineer | DTS |
| President | DunMar Music Productions |
| Arts Facilitator | East Middle School |
| Clinical Supervisor | Easter Seals |
| HOD Audio | Eclipse Staging Services |
| Owner | Ed Lima Music |
| President | Eden Consulting |
| President & C.E.O. | Eftychios Spetseris Co (S.A.) |
| Production Coordinator | Elias Arts |
| Mr. Thomas Bosch | ElliptiGO |
| Singer/songwriter | Emily Earle |
| Director | EMMAT |
| Security Team Lead | EMP Museum |
| Auxilliary Nuclear Operator | Entergy LLC |
| Service Desk Technician | Entertainment Partners |
| Project Coordinator | EQT |
| Artist Manager / Consultant | Eric Latour |
| Director | Escuela de Musica Ars Nova |
| Clarinet and Music Educator | Escuela de Musica Creativa |
| Owner | eSonic Productions |
| Production Coordinator | ESPN |
| Estudio Octaedro | Estudio Octaedro |
| President | Estudio Soma |
| - | Etablissement de Lully/Soral/Laconnex |
| Teacher | Ethical Culture Fieldston School |
| Musician/Teacher | Evansville Music Academy |
| Customer Service Agent | Evenko |
| Lead Development and Operations Engineer | EverTrue |
| C.E.O. | Every Word Ministries |
| Marketing Associate | Extreme Music - Sony/ATV Music Publishing |
| Film Composer, Arranger, Saxophone Player | Fair Wind Music |
| Outreach and Communications Coordinator | Fairbanks Summer Arts Festival |
| Teacher | Family Music Centers |
| Production Manager | Farias Productions |
| Music Educator | Fayerweather Street School |
| Director, Curator | FEED GmbH |
| President | FH Gillingham & Sons |
| Owner | Figaro Productions |
| Audio and Video Services | Fiingerpaint Marketing |
| - | Film Arsenal, inc |
| Minister of Music | First Lutheran Church of the Reformation |
| Music Supervisor | FirstCom Music |
| Mobile Webmaster | Fitchburg State University |

| | |
|---|---|
| Professor | Five Towns College |
| Business Manager | Flood, Bumstead, McCready, & McCarthy, Inc. |
| Music Therapy Internship Director | Florida Hospital Orlando |
| Graduate Teaching Assistant, Applied Voice | Florida State University |
| Owner. Operator | FN Music |
| - | Fopiano Music |
| Founder | Forte Consulting |
| Owner | Fountain Pen Music, LLC |
| Music Director | Freehold Regional High School District |
| Associate Course Director | Full Sail University |
| Senior Software Engineer | Funomena, LLC |
| President | Fwave, inc. |
| Owner | G5 Entertainment |
| Record Label Administrator | Gelfand, Rennert, & Feldman LLP |
| Barista | George Howell |
| Guitar instructor | Gill St. Bernard's school |
| General Manager | Giorgio Armani |
| Associate Professor of Music | Glendale College |
| President | Glenn Franke, Inc. |
| - | God Ton HB |
| Pastor of Worship and the Arts | Grace Chapel |
| Associate Pastor | Grace Hanin Community Church |
| Pastor of Media Services & Technical Arts | GracePointe Church |
| AVP compliance and underwriting | Grafton suburban credit union |
| Executive Assistant | GRAMMY Foundation and MusiCares |
| Composer/Producer/Orchestrator/Arranger/Musici an/Contemporary Smooth Jazz Artist | Graydon Hillock Music |
| Audio Engineer | Greater Pastures Recording Studio |
| Senior Sales Agent | Green Mountain Energy |
| President | Gregtronic Inc. |
| Principal | GromKo. Music |
| Sales Manager | Gudrun Publishing |
| Product Manager | Guitar Center |
| Owner | Guitar Honolulu |
| Owner /Director/ Instructor | Guitar Institute of Florida |
| Musician @ Soundclick | Guppy Records |
| School Counselor | Gwinnett County Public Schools |
| Network Administrator | Gwynedd Mercy Academy High School |
| Annual Giving Manager | Habitat for Humanity Saint Louis |
| Auxiliary Psychiatric Nurse | Hagsunda AB |
| Retired Director of Fine Arts | Half Hollow Hills Central Schools |
| Attorney at Law | Hamden Consulting |
| - | Hanalise Music |
| Dance Accompanist | Harlem School of the Arts |
| President | Harpswell Sound Company, Inc. |
| Media Supervisor | Harvard University |
| Senior Distance Education Production Specialist | Harvard University Extension School, Division of Continuing |
| Manager, Global Consumer Insights | Hasbro |
| Owner, etc. | Heart Songs |
| Audio Director | Hexany Audio |
| - | HF MUSIC STUDIO |
| Assistant | Hifi Productions |
| Owner/Team Leader/Head Technician | Hightyde Productions, Technologies and Education |
| Owner | Hillbilly Culture LLC |

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|---|---|
| Music Therapist I | Hogan Regional Center/DDS |
| Partner | Homegrown String Band |
| Owner | Hoof Hearted Sweet Music, Ltd |
| Events Manager | Hopkins Centers for the Arts at Dartmouth College |
| C.E.O | Host Group |
| Audio Engineer | HOThead Studios |
| Music Industry Instructor | Houghton College |
| Sales Rep. String Specialist | Howard Core Company |
| Owner | Hughes Piano Service |
| Sales Representative | Humana, Inc. |
| Account Manager | Huntsman International |
| C.E.O | I-C Studios S.A.S. |
| Senior Software Engineer - Watson Group | IBM |
| Recording engineer | Icelandic National Broadcasting |
| Production Sound Mixer | Idlewilde Media Services |
| Music Teacher | IES Villa de Vallecas / High School |
| Assistant Engineer | Igloo Music |
| Senior Vice President of Operations | IGS Store Fixtures |
| Promotions Coordinator | iHeartMedia |
| Graphic Designer | Ilenart |
| President/C.E.O. | Imagine a Better World /Stone Soup Records |
| Marketing Internship | In Ohm Entertainment |
| Assistant Composer | Independently Thinking Music, Inc. |
| Film Scoring and Recording Services | Infinite Loop Music Studio |
| Vice President, Business Development | inMusic Brands, Inc |
| President | InRoads America |
| Co-Owner | Inspire(d) Media |
| Owner | Insurance Buyers Service |
| Business Architect | Interlochen Center for the Arts |
| Faculty, Music Theory | Interlochen Center for the Arts |
| Associate Marketing Manager | Inverness Medical, LLC |
| President | Isanti Spirits LLC |
| Assistant Vice President of Product Development | ISO Claims Partners |
| President | J. Yaschur Music Productions |
| Realtor | Jack Conway & Co. Inc. |
| Owner | Jack Evans Music / Reverend Zen |
| CEO & Founder | Jadeo Music |
| Photographer | James T Callahan Photographer |
| - | Jamestown Public Schools |
| Owner | JamieHarrisbass |
| Owner | Jamison Taylor's School of Music |
| Assistant Director | Jammin' With You! |
| Voice & Performance Coach/Vocal Producer | Jeannie Deva Voice Studios |
| Owner | Jeff Is drums |
| Sole Proprietor | Jen Scaturro |
| Owner | Jinglemaster MusicPro |
| President | JMS, Inc. |
| Songwriter/Publisher | Joe Doyle Songs |
| Owner | John Drysdale Music |
| Owner | John Referee Music |
| Consultant | Joliciel |
| Developer and Musician | Joliciel |
| - | Jon Eeg-Henriksen AS |
| C.E.O. | Jorsom, Lda |

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|---|---|
| Composer, Sound Designer | JSM Music |
| Assistant Editor | JTN Music |
| Jazz Pianist, Composer, Educator | Juzikal |
| Senior Business Process Consultant | Kaiser Permanente |
| Guitarist | Katy P & The Business |
| Choral Director | Keene High School |
| Piano Player | Kidville |
| Owner | Kilroy Records |
| Vocalist/ Voice & Guitar Teacher | Kinscheck Productions |
| - | Konservatorium Winterthur |
| Professor | Korea University of Media Arts |
| Lead Cash Control | Kroger Corp |
| Owner | Ksystems Production Services |
| Owner | Kurdyco |
| Owner / Operator | Kyle Wesley Creative |
| Behavioral interventionist | Laraway Youth & Family Services |
| Music Professor | Lausanne Conservatory |
| Music Production Coordinator/CEO | LAXclusive Entertainment |
| Producer and Professional Musician | LCP Corp |
| Sound Engineer | LeadingDigitalPost |
| Optician (Licensed in MA) | Lenscrafters |
| Program Director | Lesley University |
| Owner/Manager/Instructor | Let's Play Music! |
| Network Engineer | Leve 3 Communications |
| Owner | Liberty Hill Productions |
| Director Production & Event Technology | Liberty Mutual Insurance |
| Music Teacher | Lincoln International Academy |
| C.E.O. | Linqto, Inc. |
| Production Manager | Live Nation Worldwide Inc |
| Drummer/Road Manager | LJP Production |
| Supervisor of Fine Arts | Lnn Public Schools |
| Multimedia Design Engineer | Lockheed Martin |
| Senior Technical Writer | Lockheed Martin/Industrial Defender |
| Managing Partner | Lodestar Entertainment, LLC |
| Train Engineer | Lokalbanen |
| Supervisor of Fine Arts | LPS Fine Arts Department |
| Luis Camacho | Luis Camacho |
| President | Lumen Arts |
| Attorney | Lustig, Glaser & Wilson, PC |
| Project Coordinator | Lyttle Utilities, Inc. |
| - | M. de la Riva Producciones |
| Associate Staff | M.I.T. Lincoln Laboratory |
| Music Professor/Music Technology | MacEwan University |
| Junior researcher | Macromill embrain |
| Director of Bands | Marblehead Public Schools |
| Voice Instructor | Marblehead School of Music |
| Director of Curriculum and Program Development | Marblehead School of Music |
| Composer/Producer/Performing Artist | MartinCaseMusic |
| - | Marye Lobb |
| Bassist | MATUTE |
| Marketing/Merchandising | Maximum Impact |
| Chair, Division of Brain Rehabilitation | Mayo Clinic |
| Legal Assistant | McCarter & English, LLP |
| Artist manager | McGhee Entertainment |

PhD
Special Projects
Chief, Division of Hematology-Oncology
Owner
Chief Sound Engineer and Production Manager
Director of Music and the Arts
Bass Principal
Associate Professor
-
Choir Director
CDO
Partner
President
C.E.O.
Major Gifts Officer
Michael David Wright
Assistant Professor
Owner
Project Manager
Music Production & Studio
Terminal 2 Studio
The Goverment of Cyprus
Technical Director
-
Head of Royalties
Programmer/Analyst III
Freelance Mixing Engineer/Producer
-
Drummer
President
VP Production
National Sales Specialist
Founder/Producing artistic director
VP, Lender Services and Sales
Music Director
Professor
Software QA
Managing Director
Owner
Private Lesson Instructor
Private Drum Teacher
Piano/voice instructor
Program Manager
Owner/ Executive Producer
-
Songwriter, Performer, teacher
Music Attorney
Proprietor
Daniel Maudonnet School of Music
Music Teacher
Director/Educator
Audio Production Engineer
Owner
Director, Music Therapist

McGill University
Media Information Services
Medical University of South Carolina
MeeMan Music
Megatrax Production Music
Memorial Presbyterian Church
Mercury Orchestra
Mercy College
Mercy Corps
Messiah Lutheran Church
Metasynthesis, United
Metro 3 Entertainment
Metropolitan Valuation Services
MEVI Prague s.r.o
Miami Rescue Mission
MicroFocus House
Middle Tennessee State University
Middleville Studio
Midnight Studios
Min haru Studio
Mind The Noise
Ministry of education
Minnesota Public Radio | American Public Media
Mishcon de Reya New York LLP
Missing Link Music
MIT
Mix by Matthew Sim
MixedByMiles
Mojo's Dueling Piano Bar
Money Magic Inc.
Montage MX
Mood Media Corporation
Moose Hall Theatre Co. / Inwood Shakespeare Festival
Mortgage Capital Trading
MSAD#1
MTSU
Muse Research & Development
Muse Systems
MUSEC - Music Editing Company
Music & Arts
Music & Arts Center
Music Academy of Chelmsford
Music and Youth Initiative
Music Beast
Music eMotion
Music for the Heart & Soul
Music Law Firm
Music Maker School
Music School for Kids
Music School Ruschlikon
Music Teachers Collaborative
Music Together LLC
Musicademy McAllen LLC
Musicarium

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|---|---|
| Business Owner | Musician's Workshop |
| Vice President of Academic Affairs | Musicians institute |
| Co-Owner | MusicMind Tracks |
| C.E.O. | Muso Productions Ltd. |
| Musician/Medical Doctor | N/A |
| Flight Systems Engineer | NASA |
| Senior Counsel (Attorney) of Marketing and Intellectual Property | Nationwide Insurance |
| Production Sound Mixer | NBC / Late Night with Seth Meyers |
| Technical Support Analyst | NC Office of Information Technology |
| President/Owner | Needham Music & Dance |
| Guitarist producer engineer | Nevin Park Productions |
| Owner | New World Story |
| Administrative Aide | New York State Government |
| Composer/Educator | Nick Dolan Music |
| Client Service Executive | Nielsen Entertainment |
| Client Solutions Manager | Nielsen Music |
| Engineer / Director of Technology | NightBird Recording Studios |
| Private Teacher | None |
| Executive Director | Nomura Securities International |
| Singer/Songwriter | None |
| Owner | North Star Music Academy |
| President | Northeast Agri Systems, Inc. |
| VP, Product Development | NoteSwift, Inc. |
| Engineer | NRC Engineering |
| Manager of Application Development | Nypro Inc |
| Parts counterperson | O'steen Volvo |
| Visiting Assistant Professor | Oberlin Conservatory |
| International Events Manager | OCESA |
| - | Odd Duck Restaurant |
| VP | Offitek |
| Director of Operations | Oh Boy Records |
| Owner | One World Music |
| Flute Teacher | Örgyte Härlanda Culture School |
| President | Orpheum Consulting |
| Staff Engineer | Outloud Audio |
| Audio Engineer/Editor | Outloud Audio |
| Music Director | Outré Theatre Company |
| Composer | PaaxMusic, Inc |
| Owner/Operator | PalmaBear Music |
| President | PalomARTS Inc |
| Audio Producer | Pandora |
| Server Support | Park Place Technologies |
| Worship Pastor | Parkwood Gospel Temple |
| Owner | Patrik Andren Prod AB |
| Adj. Professor | PCCC |
| Owner | Pedersen Music Studio |
| Pediatrician | Pennridge Pediatrics |
| Senior Software Engineer | Perceptive Software |
| Music Therapist | Perkins School for the Blind |
| Music Teacher | PGCPS |
| President | Pheo Guitars |
| Artist | Phillip Young Sax |
| Director | Pitter Patter Preschool |

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|---|---|
| C.T.O. | PlanBase.com |
| Prep Cook | Po' Boys and Pickles |
| Sr. Staff Engineer | Polycom |
| Owner | Portraits by Neill |
| Band, Jazz director | Portsmouth Middle School |
| General Manager | Power Music Productions |
| Owner | Practical Schillinger School of Music |
| K-12 Music Teacher | Presidio School |
| Music therapist | Primary children's hospital |
| Music Teacher | Primrose Hill School |
| Musician | Princess Cruises |
| Senior Manager | Private Curve |
| Owner | Pro-Shp Aidio & Lighting Consultants |
| Executive Production Manager | Procter & Gamble |
| Project Manager | Production Resource Group |
| Director of Performing Arts | Professional Performing Arts School |
| Purchasing Agent | Proinnovative, Inc. |
| - | Proper Realty Group |
| ER Tech | Providence Saint Joseph |
| Music Teacher | Psalms Music School |
| Sr. Loss Control Consultant | Public Risk UW of Florida, Inc. |
| Digital Marketing & Web Manager | Putumayo World Music |
| President | Q Music Inc. |
| President | Radiant 1 |
| ERP Business Analyst | Rancho Water |
| President and Partner | Ray Bloch Productions |
| Owner | Ray Tarantola Music Service |
| Owner | RB Drumsticks |
| Pilot | RCPI Pilot Services |
| Music Teacher | Reading School District |
| Sunday Technical Lead | Reality LA |
| Instructor | REALM Charter High School |
| Director Debt Capital markets & Investments | Reed Elsevier Inc. |
| Founder/ Ceo | Revive Music Group |
| It's complicated | Rick Stone Music, Jazz Guitar Lessons.com, Hofstra Unive |
| Instructor | Rochester Musicians Academy |
| C.C.O. | Rock Solid Productions, LLC |
| Drums/Percussion | Ron Barnes |
| Account Manager | Rovi Corp |
| Sales Representative | Royal LePage |
| - | Royal Room |
| Chief Executive Member | Rude Dog Properties, LLC |
| Inside Sales, NE | Russelectric, Inc. |
| General Music Teacher | Sacred Heart School |
| Department Manager of Technology | Sam Ash Music |
| Freelancing Bassist/composer/engineer | Sam JC Lee Music |
| Director | SAP SE |
| Music Teacher | Sardis Elementary School |
| Owner | Saxoasis.com |
| Loan officer | Schaefer Mortgage |
| Conservatorium Gent | School of Arts |
| Professor | School of Music and Dance |
| Drum instructor | School of Rock |
| Director of Franchise Operations | School of Rock |

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|---|---|
| Special Education Teacher | Scituate Public Schools |
| Owner | Scodwell USA |
| Warehouse Admin | Sears Trostel |
| Professor | Seattle Film Institute |
| - | Seattle Public Achools |
| Bassist | Self Employed |
| Music, audio, journalism, writing | Self Employed |
| Lead Guitarist | Self Employed |
| Pianist/composer/teacher | Self Employed |
| Singer/Actor/Vocal Coach | Self Employed |
| Violinist, Vocalist, Arranger/Composer, and Business Consultant | Self-employed and Nagle Solutions (business owner) |
| Faculty | Seoul Institute of the Art |
| - | Seoul Jazz Academy |
| Founder/Composer/Sound Designer | Serial Lab Studios |
| Founder/Composer/Sound Designer | Serial Lab Studios |
| Per Program Coordinator | SESAC |
| Ukulele Strummer | Shaka Brah Records |
| President | Shanti Music Productions Inc. |
| Co-Owner | Shanti Music Productions Renold & Co. |
| Senior Product Manager | Sharp Electronics Corp. |
| Digital Marketing Coordinator | Shout! Factory |
| Chief Information Officer | Siena College |
| Audio Engineer | Sierra Recordings SA |
| Principal | Silver Lake Productions, Inc. |
| Conservatorio de Musica | Simon Bolivar |
| Owner | SimplyGroovn' |
| Vice President, Operations & Production/Talk Programming | SiriusXM Satellite Radio |
| Founder | SkyBridge |
| Development & Communications Associate | Smith Memorial Playground |
| Owner | Smithville music studio |
| Manager, Merchandise and Retail Analysis | Solomon R. Guggenheim Museum |
| Owner | Solution Creators |
| Director | SongCycleS Music Studio |
| Owner | Sonic Arts, Los Angeles |
| VP, Media Technology Strategy | Sony |
| Video Engineer/Vault Services | SONY DADC |
| Manager, Business Affairs | Sony Music |
| Singer Songwriter/Producer/Recording Engineer | SouLime SounD |
| Drum Instructor | Sound Beech Music |
| Owner | Sound Garden Studios |
| Audio Engineer | Sound on Site Arizona |
| Studio Manager | Soundmirror, Inc. |
| CEO Owner Re-Recording Engineer | SoundVision GmbH |
| Jazz/Rock/Pop Voice Faculty | South Shore Conservatory |
| Assistant Superintendent | Southampton Public Schools |
| Mechanical Artist/Macintosh | Southern Graphic Systems |
| Pastoral Assistant for Music | St. Benedict Church |
| Assistant professor | St. Francis Xavier University |
| Director of Music Ministries | St. Lawrence Parish |
| Music Instructor | STAR Education |
| Owner | Starling Recording Studio |
| Global Consultant Database Manager | State Street Global Advisors |

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| Director of Audio Products | SteelSeries |
| Owner | Studio B Mastering |
| Boss | Studiofrecuencias |
| Director | Supagarn Music School |
| Owner/Founder | Sweet Beat Productions LLC |
| Owner | Sweet Jean Media Services, inc |
| President | SweetSpot Entertainment, Inc. |
| Sales Engineer | Sweetwater Sound, Inc. |
| AVP Merchant Services | TD Bank |
| Project Coordinator | Team Environmental |
| Technical Lead, Software Development | TechSoup Global |
| Senior Windows Systems Administrator | TechTarget |
| Global Orientation Programs Manager - HR | Tesla Motors |
| Data Analyst and Administrator | Testronic |
| Hardware Designer | Texas Instruments |
| Owner | TGraach Productions |
| Studio Manager | The alcove recording studios |
| C.E.O. | The American Heritage Orchestra, Ltd |
| Artist | The Amy Hoffman |
| Arts Coordinator | The Arc of Schuyler |
| Band Lead & Soloist | The Bob Cary Orchestra |
| Head of Senior Music and Extra-Curricular Music Coordinator | The British School Rio de Janeiro |
| Music Teacher/Therapist | The Brookside School |
| Co-Owner, Professor, Producer | The Contemporary Music School |
| Business Manager | The Forum Corporation |
| Stage Tech | The Greene Space at WNYC/WQXR |
| Owner | The Lockport Music Center |
| Mastering Engineer | The Mastering Lab |
| Mastering engineer / assistant mastering engineer | The Mastering Palace |
| Music Instructor | The Music Corner |
| Music Teacher | The Music Staff Studio |
| Owner | The Nest Studio |
| Certified Nursing Assistant | The Overlook |
| Owner | The Quarter Barrel Arcade & Brewery |
| Studio Manager | The Record Co |
| PRINCEPS | The Renaissance Group |
| Data Analyst | The Retail Coach |
| Guitarist | The Rich Fabec Band |
| Senior Lecturer, Head of Jazz Department | The Royal College of Music |
| Guitar Instructor/Community Music Specialist | The SONG Project |
| Director | The Tuned In Academy |
| Department Head | The Vanguard Group |
| Music teacher | The Winston school of del mar |
| Software Developer | Themes & Variations |
| Owner | THG Knobs |
| Instrumental Music Teacher | Thomas E. Harrington Middle School |
| Production Manager | Threadbird Printing |
| Store Manager Trainee | Tires Plus |
| Network Administrator | TMMG |
| Attorney at Law | Toby Adams, Attorney at Law |
| After school Private lesson/small group instructor, Co-Director Choir | Touchstone Community School |
| Chief Operating Officer | Transmedia |

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|---|---|
| Department Chair, Recording Arts | Tribeca Flashpoint Media Arts Academy |
| Senior Network Analyst | Tribune Publishing |
| President | Tripp Street Soundworks |
| - | Tritonis |
| Owner | TuckerMix / Audio SQA |
| Assistant director | Tufts dental school |
| Detective | Tukwila Police Dept MCU |
| Harpist & Music Therapist | Tuning the Soul |
| Director | Tupou Music School |
| President | Turn It Up, Inc. |
| Owner/Operator | Turner Tunes |
| Group Worker | Turning Point |
| Owner | Tutor/Management |
| Owner | Twheidmusic |
| Musician | Twins Records Syndicate |
| Deputy Assistant Administrator | U.S. Agency for International Development |
| Disabled American Veteran | U.S. Navy |
| Allison Tan | UCLA Extension |
| C.E.O. | Unified Sounds |
| Engagement Manager | Union for Reform Judaism |
| Facilities Engineer | Unite States Postal Service |
| Renewal account consultant | United Healthcare |
| Professor | Universidad de los Andes |
| Licenciatura en Composición Musical con Orientación en Música Popular | Universidad Nacional de Villa María |
| Assistant Professor of Music | Universidade Federal de Rio Grande do Norte |
| - | University of California, Los Angeles |
| Director of Production and Education | University of Chicago Presents |
| Postdoctoral Research Associate | University of Liverpool - Department of Chemistry |
| Assistant Professor | University of North Carolina at Chapel Hill |
| Communications Associate | University of Virginia, SEAS |
| Sound Designer, Audio Editor, Audio engineer, Music Producer | Univision Networks |
| Music teaching and Playing | UNO Co., |
| Owner | UpScale Music |
| Senior Chief Musician | US Navy |
| Letter Carrier | USPS |
| Associate prof | UT Permian Basin |
| Composer | Vanacore Music |
| Associate Director of Strategic Initiatives | Vanderbilt University |
| Music Teacher / Project & Life Coach | VapianoVasano |
| Technical writer | Vecna |
| President | Veltri, Inc. |
| "Elka" Band | Velvet Music |
| Booking/Operations Manager | Venue Coalition |
| Customer Advocate | Verizon Wireless |
| Retired (100% Service-Connected Disabled Veteran) | Veterans Affairs (Army) |
| Owner | Victor Olavarria Drums |
| Performing Songwriter | Victoria Vox |
| - | Virtual Mix Engineer |
| Owner | Vision Systems |
| Adjunct Professor | Volunteer State Community College |
| Owner | Wachusett Recording Company |

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|---|---|
| Music director | Waltham Boys and Girls Club |
| Coordinator | Warner Bros. |
| Office Assistant 3 | Washington State University |
| Manager, Accounts Payable | Wayfair LLC |
| Multimedia Specialist/Adjunct Music Faculty | Weber State University |
| Assistant Band Director | Webster Groves High School |
| Audio Engineer | WeeWoo Studios |
| Personal Banker | Wells Fargo |
| Vice President | Wells Fargo Advisors |
| Main Guy | Wes Nagy |
| Music Teacher | West Bridgewater Public Schools |
| Music and Art Teacher | West Brookfield Elementary School |
| Application Developer | WestEd |
| Founder/Executive Director | White Hall Arts Academy |
| Owner | Wild Muse Productions Inc |
| Songwriter | WildRain |
| Michael Rivers | Wineglass Productions |
| Music School Director | Woodblock Music |
| C.E.O. | WoodyTunes Ltd |
| Business Development | WorkforceQA |
| Audio/Visual Technician | Wynn Resorts |
| Owner | Xobophon Records |
| - | Yamaha Music Foundation |
| Percussion instructor | Yatsuhashi Elementary |
| Assoc Professor of Music | Yong Siew Toh Conservatory of Music |
| Owner and Teacher | You Rock School of Music |
| Intake Therapist | Youth and Family Services |
| - | Youtube |
| Manager Distribution | YP |
| - | YTN (24hrs news channel) |
| President | Zen Wellness |
| Head of Marketing | Zuman |
| - | Vaughn Brown Music |
| - | Canon USA |
| - | Aaron Henry Music |
| - | St Paul Public Schools |
| Railroad conductor | - |
| Teacher | - |
| Home studio | - |
| Self Employed | - |
| Professional Musician | - |
| Private Percussion instructor | - |
| Musician/Music Teacher | - |
| Musician in Chief | - |
| Independent Contractor | - |
| Unemployed | - |
| Musician | - |
| Musician/Teacher | - |
| Sound Editor | - |
| Guitar Instructor part time | - |
| Traveling Music Teacher | - |
| Piano teacher | - |
| Multimedia Consultant | - |
| Vocalist/instructor | - |

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|---|---|
| Musician | - |
| Retired | - |
| Bereavement Manager | - |
| US Navy | - |
| Marketing Consultant and Part-Time Musician | - |
| Audio Director | - |
| Performer/musician | - |
| Saxophonist and Teacher | - |
| Violinist, musician, arranger/composer | - |

## Appendix D: Samples of Open-Ended Comments[1]

**Berklee College of Music Alumni Survey**
**Sample of Financial-themed Responses to Final Survey Question**

It was and is a good school. Please do everything possible to make the school more affordable for all students. The only thing that I regret is how much it cost.

I am extremely proud to tell people that I went to Berklee! Though I was only there two years (1980-1982) it was one of the best experiences of my life. Music was my life back then and though it is not my career now, it is still very much a part of who I am.

I was enrolled in the 'Audio Recording' degree program and could not afford to return after my second year. As an alumni, I look forward to the calls that I get each year from students collecting money for the college and scholarship program and I gladly contribute. It is my small way of hopefully helping others continue their studies where I was not able to.

One thing that I think would be really cool is if we were able to get a tour of Berklee in person all these years later and see the facility and recording studios, etc. that they have now... and reminisce at the same time.

Myself and other students that have graduated in the past few years are facing a very financial hardship of paying back our student loans. Right now I am about $200,000 in debt from student loans from Berklee, and cannot afford to make the monthly payments of $3,000 by myself, on top of paying rent, bills all alone while being self employed, and am unable to get the payments lowered or consolidated. Now some of my loans are in default, and this is affecting my credit severely from getting a credit card, other loans, say joining Musician/Actors Union, renting an apartment, etc. I do not regret going to Berklee, and am very interested in getting my masters at Berklee, but the financial hardship has put a lot of pressure on myself, and I am speaking on behalf of many of my classmates as well. I wish there was some type of counseling or advising graduates on how to handle student loans after graduation, and to help make a "game plan" on how to repay them, and different income options, I think this is very much needed at the college especially with the economy today, specifically in NYC where many other graduates are facing this as well.

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[1] Comments have been edited for spelling, grammar, and readability.

Help in navigating and overcoming the monetary challenges that face musicians and artists in today's climate. How to expand to an international market from your living room. Any and all avenues that are available and a systematic approach to doing the administrative parts of that work. We are good with the creative, not so much with the other things, in my opinion. I feel like Berklee is the business at this point and the only thing left that resembles artist development.

I've been hearing a lot about rising tuition at Berklee from current students and recent grads. I'm really shocked at just how much costs have gone up, and I'm not even that far out from school. I am really impressed with how much the school has grown, and excited for the next generation of Berklee alumni, but the fact is, we are all entering a field that is not financially valued by, at least, American society, and crippling debt coupled with life in the arts is cruel. I would not trade my time at Berklee for the world, but I know that even when I work my butt off, I don't make enough to realistically cover what I'd be paying in current tuition, even with my husband's income added into the mix. I hope to see future endeavors to combat this problem. A life in the arts should not be meant for the independently wealthy alone.

Berklee was amazing; the best year of my life. I only wish it could have been the best four years of my life. Where I come from in Canada, my family is the deadly middle class. We were not wealthy enough to afford the school, and we weren't poor enough to receive major financial aid. I had a sizable scholarship, that I appreciated so much, but it wasn't enough. I don't blame Berklee, or anybody. It was just an unfortunate thing. It would have been nice to apply for other scholarships before semester 3, because that was the semester I couldn't afford to go into any more debt. But everything happens for a reason. You guys are awesome. Keep up all the good work.

I keep getting emails asking for a contribution to Berklee (Berklee Fund, "Play It Forward," etc.) Honestly I think that it is not appropriate to ask recent graduates for donations after they just spent a lot of money on their tuition. A lot of us will still be paying back their loans for the next few years. Being asked for more money in this situation leaves a strange taste. If Berklee wants to make its education more affordable they should think about ways to lower or at least stop increasing the tuition.

**Berklee College of Music Alumni Survey**
**Sample of Alumni Engagement-themed Responses to Final Survey Question**

I'm glad to finally start to get the hang of finding the Berklee connection to the Nashville world! The more we keep that gateway open, the better - the alumni community here is strong and growing. Thanks!

I attended the Alumni Reunion this year, Bringing it Back to Berklee in 2014. It was an outstanding event, I hope you plan on doing this on a regular basis. It was a lot of fun.

I'm truly having trouble getting people in my area to meet -- both me and my cohort who try to start alumni get togethers in the area are busy and have trouble finding times we can all meet (musicians=weirdo schedules). I think we could really use more of a Berklee representative closer to our area. Our city is well known for people blowing off events so they don't have to go out in the rain.

I would love to see a greater effort in connecting Berklee's alumni with each other. It is an extremely talented community that seems very disjointed when left alone. Having an entity creating networking and educational opportunities for the alumni would be fantastic and a wonderful addition to the Berklee experience.

For alumni, I think it would really be great to provide access to college resources on an ongoing basis.

I am the manager of two Big Bands and personnel director of one. It would be useful for me to be able to recruit qualified instrumentalists to volunteer as subs or even regular players with these ensembles.

I have been working in the music management side of the business for the past 7 1/2 years and would love come to Berklee to share my knowledge with working with acts such as Kiss, Darius Rucker, Vintage Trouble and several other artists. I have always had a desire to be a part of the Nashville trip that happens in the spring. I believe I am a valuable resource to the current students aspiring to work in the music industry from my vast knowledge on all sides of an artist career.

I would love for there to be more Berklee-related events in Minneapolis/St. Paul, MN.

From Providence but now in Toronto, it would be hard to attend any events in Boston and the costs would be much too much. It was Berklee School of Music when I attended and did help me very much in my education, even the Schillinger System. 284 Newbury St. I am listed in the first Alumni Directory you published years ago. You should publish a directory every few years or provide an update. I have not seen an Alumni News sent to me in many years. Always looked forward to that. I am 74 years old and still more active playing and leading my band than most anybody else. Being a senior is not a disease. Played the trumpet sinse 1948 and now better than ever, writing arrangements for the band at breakneck speed. I just like doing it. When I turn 86 I may slow down.... may!

I really enjoyed my (brief) time at Berklee, and I feel it's been incredibly beneficial to my career and, by extension, my life in general. I perhaps didn't make the most of the opportunities that were offered to me while I was there, because I was quite young and a bit of a moron, but I can still see the effects of what I learned there in my work today. The idea of returning to complete my studies is always at the back of my mind, and I'd appreciate any information on London or UK based reunions or networking events that might be taking place in the future.

I really enjoyed my time at Berklee. However, I feel no connection to the college. Makes me kind of sad. It is great to see Berklee in the news and I am proud to be an alum. Anything you could do to allow me to be more connected would be great.

I don't think that alumni should be charged at all for alumni-type events. Also, I believe every ALUM should receive a PERMANENT alumni ID card (like a student ID), rather than needing to call in to get one that is good for a short period of time. What a pain if I happen to come to Boston for the day and haven't planned on it and then try to get an alumni pass!

A greater Canadian alumni presence would be very helpful. I offered to start something a few years ago, but it never went anywhere. Regular meetups in at least Montréal (where I am), Toronto, and Vancouver would make sense.

I would love to attend workshops to better understand the music industry and network with fellow musicians. I wish Berklee had a more hands on program for preparing students for after college and their careers.

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**Berklee College of Music Alumni Survey**
**Sample of Career Support-themed Responses to Final Survey Question**

I loved my time at Berklee. It was a wonderful learning experience, and I will always cherish that time. After graduation, I had to take a full-time job in tech to support my new family. Over the past year, I have chosen to pursue a career writing production music based out of my hometown in Central Florida with the goal of eventually doing that full-time. For every project or track I work on, I realize the value of my Berklee education, as it has prepared me to work well with clients and produce the results needed for the gigs.

While BERKLEE offered little direct preparation for my actual music career I did get quite a lot out of the musical education in general.

Berklee is a great school, however, it didn't prepare me for the reality of the music industry. The alumni program was vastly oversold at the school---I thought I would have a network and Nashville Alumni community to plug into after graduation and there really wasn't one to speak of. Hopefully that will change... and I would really like to see the school hire someone here in Nashville since there are two working full time in LA. Even someone part time would be helpful to build the community with some consistency year over year.

In terms [of] curriculum, I would say more classes on legal contracts and the basics of law. It's needed more than you'd realize. More classes about marketing and social media and building your career after you leave there.

I would love to see some kind of mentoring program available for alumni who are working in the field and can't quite figure out what their next step is or how to take their career to the next level.

This industry is anything but standard.  There is no common career path, no guaranteed progress, and hardly any job security for most people.

I think that for those of us lucky enough to have a career in music, media, TV, (thanks to our expensive Berklee degrees), it would be amazing for the school to put us in touch with a more senior level alum who could give us some personal career advice and guidance.

I think a mentoring program would be incredibly beneficial for all parties involved. The industry is changing so quickly that I have heard how tough it is for many people with varying levels of success.

I still think that Berklee is (IMHO) the best possible music college, however I feel the challenge lies in the outside world/ society in general, that has lesser need for musicians. Partly because of the advance of modern technology, partly because a growing part of society views Music more as a some sort of pleasant background noise, as opposed to a piece of art. And as a background noise any mp3 player/DJ does the job just as well. So there is no need for a musician anymore. I know there is a lot more to this, but I wanted to keep my comment short and sweet.

Speaking for myself, working outside the music field was a decision I made upon graduating as I felt ambivalent towards a music-based career path.  Feeling that if I missed the music within 6 months or so I would come back into it with a firm commitment.  I never missed it. I felt almost embarrassed to then associate with my colleagues from school and drifted further away from the scene.  However, I realized later in life that the Berklee experience was instrumental in my professional career path and success as the school taught me self-discipline, and that dedicated application to a process has its own reward.  The thought process and skill sets necessary to complete a music composition course of study directly relates to the type of work I found myself enjoying.  I would press the Alumni Affairs team to seek out stories from graduates who have found non-music paths to life - I'd venture many have similar Berklee-positive influences to share.

Attending Berklee was an incredible experience for me. If I could do it again and could afford it, I'd stay longer!

I only wish Berklee had a better placement/job search program, at least at the time I was there. I believe that has improved.

There is also the financial aspect of teaching artists/musicians/entrepreneurs coming out of Berklee how to handle their business.

As we all know, we are notoriously (generally speaking) horrible at handling this aspect of our lives.

If it isn't provided already, this would be a great addition to the education we receive.

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**Berklee College of Music Alumni Survey**
**Sample of General Praise-themed Responses to Final Survey Question**

I had a very enriching time at Berklee. I have seen the amazing growth in the years after my tenure there and feel proud to have had the opportunity to attend such a prestigious school.

Thank you for opening this survey. As a Berklee lover, I can't wait to see my school keep improving in many ways. Great college!! Love Berklee.

I have been impressed with absolutely every initiative President Brown has undertaken, from broadening the curriculum at home to broadening access to instruction abroad and online, expanding degree offerings to include Masters study, to expanding the physical assets available to students on campus. It's been great to see Berklee's brand expand without losing the core of who we are. I am excited to see what the next horizon is (please tell me it's Berklee Mars!).

I love this school. I root for success for everything this school does. But I also see it realistically. The truth is the tuition has gotten so expensive, that had I been trying to attend the school now, I would not have been able to afford to go. I live in rural Iowa. I am the only Berklee graduate in my area for miles and miles and miles. I went to Berklee to get a stellar music education and experiences I could not get anywhere else. Then, I moved to rural Iowa with my husband to be able to share what I learned with other students (through my teaching studio). We live on an acreage, grow as much food as we can, and are a little like hippies. I know I'll never make tons of money in music, but I appreciate that I was able to get a scholarship to have the experience I did at Berklee.

Berklee has improved continuously since I went there in ways I could not have imagined. Just keep up the good work.

I learned a lot about being a musician while at Berklee except for one thing: what it means to be a working musician. As with most careers, this is something you cannot teach thus no fault to the Berklee curriculum at that time. I learned through gigging which is the proper way. Thank you for giving me the tools that in a way have made me a better marketing executive, co-worker, and creative dad. All the best!

Berklee is in my life forever, because it changes people (especially foreign students) forever.

I've never been back in Boston since I left in 1997, and I never visit Berklee website or socials, just because I prefer leaving the best two years of my life with the shape and the colors of my memory. I still attend small Berklee Alumni reunion with friends from Israel, Switzerland and Spain, because the kind of friendship that Berklee experience helps you to develop is unique and stronger than iron.

I feel that Berklee is a fantastic school. I am certainly glad I got the opportunity to go there and it is possible that I may return to complete my degree. I am currently frustrated with the lack of music career that I have, it is a tough business to make money in and opportunities do not seem abundant.

I think it is great you are asking. I am very proud of my education at Berklee.

Berklee was an incredible experience for me. The biggest take-away for me is that you need to make the experience your own. You need to learn from your peers and what has or has not been successful for them. This is what I like to share with my friends, family and perspective students.

# Appendix E: Copy of the 2014 Alumni Survey

**Berklee college of music**

## Alumni Survey 2014

Dear Berklee alumni,

Thank you for responding to this survey. You are an important part of the Berklee College community, and your input is appreciated and much needed as we plan for the future. This is a time of great change in both the music industry and the world of higher education, and it is reassuring to know that Berklee can draw on the vast experience and knowledge of our alumni to help us become the college that will best serve you and the next generation of musicians.

The questions in this survey are grouped into four sections, covering your contact information, educational experiences at Berklee, your current career, and your level of engagement as a Berklee alumna or alumnus. The survey can be completed in under 10 minutes. Thank you again for taking the time to complete this important survey.

Yours,

Roger H. Brown, President

**Alumni Survey 2014**

### Section I. Staying in Touch – Contact Information

Please provide the identification number included with the email or postcard which provided the link to this survey. Providing this number will allow Berklee to validate your contact information against our database to ensure we have current and accurate contact information.

For further verification, please enter your correct, current first and last name in the boxes below.

First Name

Last Name

Please provide your principal residential address.

**Address 1:**

**Address 2:**

**City/Town:**

**State/Province:**

**ZIP/Postal Code:**

**Country:**

**Email Address:**

**Phone Number:**

Would you like to add another residential address?

◯ Yes

◯ No

**Alumni Survey 2014**

Secondary residential address.

**Address 1:**

**Address 2:**

**City/Town:**

**State/Province:**

**ZIP/Postal Code:**

**Country:**

**Phone Number:**

## Alumni Survey 2014

Are you self-employed?

○ Yes

○ No

Please provide your principal business address, if applicable.

**Title:**

**Company:**

**Address 1:**

**Address 2:**

**City/Town:**

**State/Province:**

**ZIP/Postal Code:**

**Country:**

**Email Address:**

**Phone Number:**

Would you like to add a second business address?

○ Yes

○ No

**Alumni Survey 2014**

Second business address.

| | |
|---|---|
| **Title:** | |
| **Company:** | |
| **Address 1:** | |
| **Address 2:** | |
| **City/Town:** | |
| **State/Province:** | |
| **ZIP/Postal Code:** | |
| **Country:** | |
| **Email Address:** | |
| **Phone Number:** | |

**Berklee college of music**

## Alumni Survey 2014

Which of the above addresses is the best address to contact you?

○ Principal residential address

○ Secondary residential address

○ Principal business address

○ Secondary business address

## Section II - Your Education at Berklee

What years did you attend Berklee College of Music?

Start

End

What was your major or program at Berklee College of Music? (You may select all that apply.)

☐ Composition

☐ Contemporary Writing and Production

☐ Electronic Production and Design (Music Synthesis)

☐ Film Scoring

☐ Jazz Composition

☐ Music Business/Management

☐ Music Education

☐ Music Production and Engineering

☐ Other (please specify)

☐ Music Therapy

☐ Performance

☐ Professional Music

☐ Songwriting

☐ MM – Contemporary Performance

☐ MM – Scoring for Film, Television, and Video Games

☐ MM – Music Technology Innovation

☐ MA – Global Entertainment and Music Business

Did you complete a degree program at Berklee College of Music?

○ Yes

○ No

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**Alumni Survey 2014**

Which degree did you obtain at Berklee College of Music? (Please select all that apply.)

☐ Diploma

☐ Bachelor of Music

☐ Master of Art

☐ Master of Music

**Alumni Survey 2014**

What reason best describes why you left Berklee without completing a degree? You may select more than one option, and provide comments in the box below, as well.

☐ Transferred to another school

☐ Academic performance

☐ Financial reasons

☐ Personal reasons, including health or disability

☐ Professional opportunity

☐ Never intended to complete my degree

Other reasons or comments

[                                    ]

Did you have any postsecondary degree (i.e. any degree beyond a high school diploma) **before** entering Berklee College of Music?

○ Yes

○ No

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Please select the postsecondary degree(s) you earned before entering Berklee College of Music; list the name of the school from which you obtained the degree in the appropriate box.

☐ Associates

☐ Bachelors

☐ Masters

☐ Professional Doctorate (e.g. M.D., J.D., Ed.D.)

☐ Ph.D.

School attended.

| | |
|---|---|
| Associates | |
| Bachelors | |
| Masters | |
| Professional Doctorate | |
| Ph.D. | |

Have you earned any postsecondary degree(s) since leaving Berklee College of Music?

◯ Yes

◯ No

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## Alumni Survey 2014

Please select the postsecondary degree(s) you earned after leaving Berklee College of Music; list the name of the school from which you obtained the degree in the appropriate box.

☐ Associates

☐ Bachelors

☐ Masters

☐ Professional Doctorate (e.g. M.D., J.D., Ed.D.)

☐ Ph.D.

School attended.

| | |
|---|---|
| Associates | |
| Bachelors | |
| Masters | |
| Professional Doctorate | |
| Ph.D. | |

## Section III. What Are You Doing Now? Share Information about Your Career

Which category best describes your current primary occupation?

○ Architecture/Art/Design

○ Banking/Finance/Insurance

○ Education

○ Engineering

○ Hospitality

○ Law

○ Music/Media/Entertainment

○ Medicine/Health Care

○ Military

○ Public Safety/Law Enforcement

○ Technology/Software

○ Other (please specify)

_____

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Which category best describes the level of your current primary occupation?

○ Administrative

○ Technical/Specialized Skill or Service

○ Customer Service

○ Managerial

○ Executive

○ Other (please specify)

Is your current primary occupation music-related?

○ Yes

○ No

**Alumni Survey 2014**

Do you have a second or part-time job that is music-related?

○ Yes

○ No

Which category(s) best describes the music related nature of your part-time job? You may select more than one.

- [ ] Performance
- [ ] Composition
- [ ] Production/Engineering
- [ ] Arts Administration
- [ ] Promotions/Marketing/Publications
- [ ] Artist Representation/Management
- [ ] Film/TV/Video
- [ ] Music Education
- [ ] Music Therapy
- [ ] Music Technology
- [ ] Other (please specify)

Approximately what percentage of your personal income in 2013 came from music-related work?

- ( ) None
- ( ) Less than 5%
- ( ) More than 5% but less than 20%
- ( ) More than 20% but less than 50%
- ( ) 50% or more
- ( ) N/A or prefer not to answer

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## Alumni Survey 2014

Which category(s) best describes the music-related nature of your current primary occupation? You may select more than one.

☐ Performance

☐ Composition

☐ Production/Engineering

☐ Arts Administration

☐ Promotions/Marketing/Publications

☐ Artist Representation/Management

☐ Film/TV/Video

☐ Music Education

☐ Music Therapy

☐ Music Technology

☐ Other (please specify)

```

```

Outside of work, in which of the following music-related activities do you participate? (Please list all that apply, and provide any comments.)

☐ Teaching

☐ Gigging

☐ Worship

☐ Community theatre

☐ Personal leisure or family entertainment

Other options and comments:

```


```

We would like to ask about your income. Please select the range that best describes your total personal (not household) income for all of 2013.

- $0-$20,000
- $20,001-$40,000
- $40,001-$60,000
- $60,001-$80,000
- $80,001-$100,000

- $100,001-$150,000
- $150,001-$250,000
- Over $250,000
- Prefer not to say

Please indicate how satisfied you are with the following aspects of your current career.

|  | Very satisfied | Satisfied | Neither satisfied nor unsatisfied | Unsatisfied | Very unsatisfied |
|---|---|---|---|---|---|
| Feeling of contribution or achievement | ○ | ○ | ○ | ○ | ○ |
| Work/Life balance | ○ | ○ | ○ | ○ | ○ |
| Professional recognition | ○ | ○ | ○ | ○ | ○ |
| Income | ○ | ○ | ○ | ○ | ○ |

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## Alumni Survey 2014

In your opinion, to what extent did your experience at Berklee enhance or improve the following areas of your life?

| | Very much | Somewhat | Not at all |
|---|---|---|---|
| Music performance skills | ○ | ○ | ○ |
| Other technical skills relevant to my chosen field | ○ | ○ | ○ |
| Preparedness for my career in general | ○ | ○ | ○ |
| Ability to analyze data and information critically | ○ | ○ | ○ |
| Ability to connect with people from varying backgrounds and/or cultures | ○ | ○ | ○ |
| Understanding the role of the arts in society | ○ | ○ | ○ |
| Ability to have satisfying interpersonal relationships | ○ | ○ | ○ |
| Ability to lead, communicate, and collaborate successfully | ○ | ○ | ○ |
| A creative approach to problem solving | ○ | ○ | ○ |
| Ability to adapt to changing situations | ○ | ○ | ○ |
| Ability to develop an effective professional network | ○ | ○ | ○ |
| Ability to take an entrepreneurial approach to career | ○ | ○ | ○ |

Comments

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## Section IV. Getting Connected with Berklee and Your Fellow Alumni

How frequently do you visit the Berklee College of Music website (www.berklee.edu)?

○ Very often – more than once a week

○ Often – several times a month

○ Occasionally – once or twice a month

○ Rarely – a few times a year

○ I've never been to the website

Please add any comments about the website:

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How often do you use the following social networking sites **specifically** to learn about, or stay in touch with, Berklee College of Music or fellow Berklee alumni?

|  | Often | Occasionally | Rarely | Never |
|---|---|---|---|---|
| Facebook | ○ | ○ | ○ | ○ |
| Twitter | ○ | ○ | ○ | ○ |
| Linkedin | ○ | ○ | ○ | ○ |
| Pinterest | ○ | ○ | ○ | ○ |
| Google+ | ○ | ○ | ○ | ○ |
| Tumblr | ○ | ○ | ○ | ○ |
| Instagram | ○ | ○ | ○ | ○ |
| Other | ○ | ○ | ○ | ○ |

Please indicate your "Other" website:

[                              ]

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## Alumni Survey 2014

Please indicate how frequently you use the following music websites/services:

| | Often | Occasionally | Rarely | Never |
|---|---|---|---|---|
| Pandora | ○ | ○ | ○ | ○ |
| Yahoo Music | ○ | ○ | ○ | ○ |
| Googleplay | ○ | ○ | ○ | ○ |
| Grooveshark | ○ | ○ | ○ | ○ |
| Soundcloud | ○ | ○ | ○ | ○ |
| iTunes | ○ | ○ | ○ | ○ |
| Myspace | ○ | ○ | ○ | ○ |
| Spotify | ○ | ○ | ○ | ○ |
| Tunein | ○ | ○ | ○ | ○ |
| Other | ○ | ○ | ○ | ○ |

Please indicate your "Other" website:

[                                    ]

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# Alumni Survey 2014

Using a scale of 1 to 5, with 1 being no interest, and 5 being high interest, please indicate your level of interest in the following possible alumni activities:

| | 1 (No interest) | 2 | 3 | 4 | 5 (High interest) |
|---|---|---|---|---|---|
| Panels on the music business | ○ | ○ | ○ | ○ | ○ |
| Workshops, clinics, or master classes | ○ | ○ | ○ | ○ | ○ |
| Career mentoring programs | ○ | ○ | ○ | ○ | ○ |
| Professional networking events | ○ | ○ | ○ | ○ | ○ |
| Social networking events | ○ | ○ | ○ | ○ | ○ |
| Informal Chat with President Roger Brown | ○ | ○ | ○ | ○ | ○ |
| Guest speaker events | ○ | ○ | ○ | ○ | ○ |
| Online workshops or webinars | ○ | ○ | ○ | ○ | ○ |
| Reunion | ○ | ○ | ○ | ○ | ○ |
| Other | ○ | ○ | ○ | ○ | ○ |

If "Other" please indicate:

Please indicate what time of day you would be most likely to attend an event.

☐ Morning

☐ Early Afternoon

☐ Lunch

☐ Afternoon

☐ Dinner

☐ After Dinner/Evening

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**Alumni Survey 2014**

Charging a fee for alumni events would help offset costs and allow Berklee to offer more activities. What level would you consider a reasonable fee that you would be willing to pay for events?

○ Less than $15

○ Between $15 and $30

○ More than $30

Finally, we would like to give you the opportunity to provide any comments, observations, or feedback in the space below. This is your chance to let Berklee know how you feel, and to help make Berklee a better college. Please feel free to expand on any question or address any issue you felt was not covered in the survey.

# Alumni Survey 2014

Dear Fellow Berklee alumi,

As director of alumni affairs for Berklee College of Music and a Berklee alumnus, I know first-hand the benefits of a Berklee education. I also know that the network of Berklee colleagues who will respond to this survey are an important resource to the college as we plan for the future. Allow me to express my gratitude to you for taking the time to complete this survey.

Thank you,
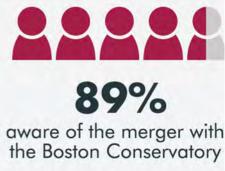
Michael Gaskins '93, Director of Alumni Affairs

# Berklee College of Music
# 2016 Alumni Survey

Over 4,000 alumni responded, see what they are doing now...

## ALUMNI ENGAGEMENT

**80%** keep in touch with alumni affairs

**62%** through email

**39%** through social media

**89%** aware of the merger with the Boston Conservatory

## OUTCOMES

**70%** primary occupation is music-related

**55%** self-employed

**70%** satisfied with career

**24%** earned an additional degree after leaving Berklee
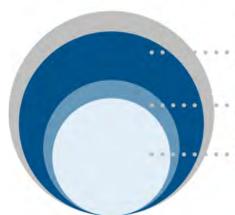
**81%** satisfied with overall experience as a student at Berklee

Survey responses were collected from November 29, 2016 to February 1, 2017. A full report will follow. Analysis and infographic by the Office of Institutional Research and Assessment

# Boston Conservatory at Berklee
# 2016 Alumni Survey

Over 700 alumni responded, see what they are doing now...

## ALUMNI ENGAGEMENT

**81%** keep in touch with the Boston Conservatory

**44%** through monthly alumni newsletter

**33%** through social media

**96%** aware of the merger with Berklee

## OUTCOMES

**69%** primary occupation is performing arts-related

**42%** self-employed

**74%** satisfied with career

**33%** earned an additional college degree after leaving the Boston Conservatory

**79%** satisfied with overall experience as a student at the Boston Conservatory

Survey responses were collected from November 29, 2016 to February 1, 2017. A full report will follow.
Analysis and infographic by the Office of Institutional Research and Assessment

# BERKLEE COURSE EVALUATIONS

## Spring 2017

**18,894** responses     **3,551** sections evaluated

Each semester, all undergraduate and graduate courses at Berklee College of Music and the Boston Conservatory are evaluated by students. Highlighted findings include:

**85%** recommend this professor to other students.

**89%** this course advanced my understanding of the subject matter.

## Private Instruction

Private instruction and recital prep courses at Berklee College of Music and applied lessons at the Boston Conservatory continue to help students by providing a personalized educational experience.

**96%** these lessons helped me grow and develop.

**94%** these lessons were relevant to my artistic/career goals.

## ENHANCED LEARNING OPPORTUNITIES

**Study abroad in Valencia** — **84%**

**Dual-listed and cross-registered courses** — **88%**

**Stage management minor** — **100%**

found their courses to be challenging and rewarding, and provided an opportunity to develop intellectually, artistically, and/or creatively.

Infographic is based on the percentage of students responding "Agree" or "Strongly Agree" to their course evaluation questions. View the full report at berklee.edu/institutional-assessment/course-evaluations. Data based on 18,894 out of a possible 39,602 course evaluation responses from spring 2017. Prepared by Institutional Research and Assessment.

## Percentage of "Agree" and "Strongly Agree" Responses
## Spring 2017 Course Evaluations

| Question | Percentage of "Agree" and "Strongly Agree" Responses |
|---|---|
| My professor creates a respectful learning environment that supports student learning. | 93% |
| My professor is on time for class and holds class meetings regularly as scheduled. | 94% |
| My professor is organized and clearly explains course expectations and grading methods. | 88% |
| My professor is knowledgeable about the subject matter. | 96% |
| My professor presents course material in a clear and interesting manner. | 87% |
| My professor provides constructive and timely feedback. | 88% |
| My professor is available as needed for consultation or one-on-one help. | 88% |
| I would recommend this professor to other students. | 85% |
| This course (including course materials if applicable) advanced my understanding of the subject matter. | 89% |
| I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, artistically, and/or creatively. | 87% |
| Table 1. Percentage of "Agree" and "Strongly Agree" Responses to Core Questions across Berklee for 2017 Spring course evaluations. | |

## Valencia - Graduate

*Response Rate = 66% (555 out of 847)*

| Question | Strongly Agree | Agree | Undecided /Neutral | Disagree | Strongly Disagree |
|---|---|---|---|---|---|
| 1 My professor creates a respectful learning environment that supports student learning. | 65% | 24% | 9% | 1% | 0% |
| 2 My professor is on time for class and holds class meetings regularly as scheduled. | 69% | 21% | 8% | 2% | 0% |
| 3 My professor is organized and clearly explains course expectations and grading methods. | 56% | 22% | 14% | 6% | 3% |
| 4 My professor is knowledgeable about the subject matter. | 70% | 20% | 7% | 2% | 0% |
| 5 My professor presents course material in a clear and interesting manner. | 54% | 26% | 12% | 6% | 2% |
| 6 My professor provides constructive and timely feedback. | 53% | 25% | 16% | 3% | 3% |
| 7 My professor is available as needed for consultation or one-on-one help. | 61% | 23% | 14% | 2% | 0% |
| 8 I would recommend this professor to other students. | 62% | 18% | 13% | 4% | 3% |
| 9 This course (including course materials if applicable) advanced my understanding of the subject matter. | 57% | 25% | 14% | 4% | 2% |
| 10 I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, artistically, and/or creatively. | 54% | 23% | 15% | 5% | 2% |

*Note: Excludes online/blended courses*

# Berklee Valencia Master's Programs Survey
# Summer 2016 Report

# BERKLEE VALENCIA MASTER'S GRADUATES

## CLASS OF 2016

### Likelihood of Program Recommendation

- 73% definitely/probably
- 17% maybe
- 10% definitely not/probably not

### Helpfulness of Studies for Career Advancement

- 87% definitely/probably
- 8% maybe
- 6% definitely not/probably not

### Most Valuable Part of Valencia Experience

- 35% community
- 17% education/curriculum
- 13% faculty
- 7% facilities (labs/studios)

### Career Plans of Valencia Master's Graduates

- 23% live performance
- 23% scoring
- 19% music technology
- 19% music business
- 11% education
- 4% internship/study
- 2% publishing

Data based on the responses of students graduating from Berklee's master's degree programs in Valencia, Spain.
Prepared by the Office of Institutional Assessment, October 2016.
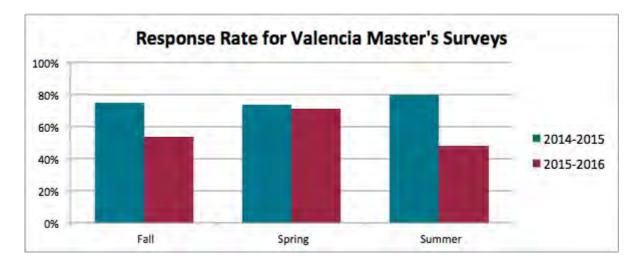
**Berklee Valencia Master's Programs Summer 2016 Survey Report**

This report summarizes the results of the Summer 2016 Valencia master's programs year-end survey administered in July 2016. In addition to gauging student satisfaction with their experience, the survey also asked students to report on their post-graduation career plans. Students on the Valencia campus express continued satisfaction with their program, professors, faculty advisor, and activities. Additionally, 87% of students agreed that their graduate studies will help them advance in their careers. An infographic and an appendix with survey results follows this report.

**Survey Distribution and Response Rate**
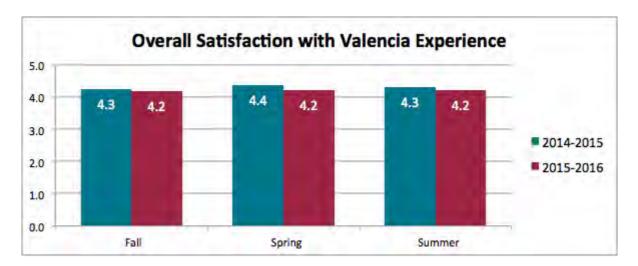
The Summer 2016 student survey was conducted online through Qualtrics from July 6–21, with a survey link distributed by email to 119 students in the four master's degree programs on Berklee's campus in Valencia. The survey included questions about campus and technology services, the International Career Center, social media, student services, career plans, and overall Valencia experience.

The survey response rate was 48%, a drop from previous years. This is likely due to the timing of this year's summer survey distribution, which began after cap and gown week had started. Similarly, the fall 2016 survey was distributed during finals week, which is later in the semester than usual and a likely cause of the drop in response rate for that semester.



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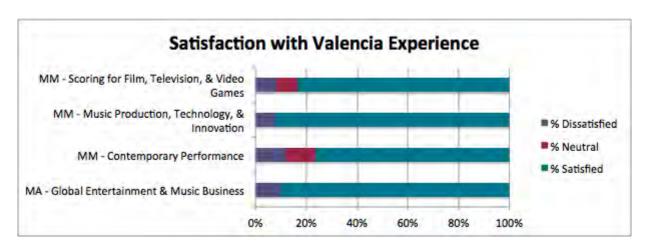
**Student Satisfaction with Valencia Experience**
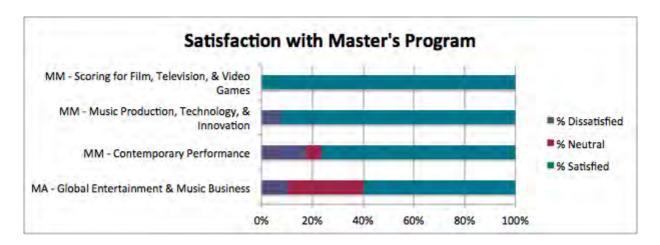
As the chart below shows, students at the Valencia campus consistently report high levels of satisfaction with their experience. Throughout the 2015–2016 academic year, students rated their overall level of satisfaction with their Valencia experience at 4.2 on a five-point scale, where one is very dissatisfied and five is very satisfied. This is a slight change from the 2014–2015 academic year, when the average satisfaction ranged from 4.3–4.4.
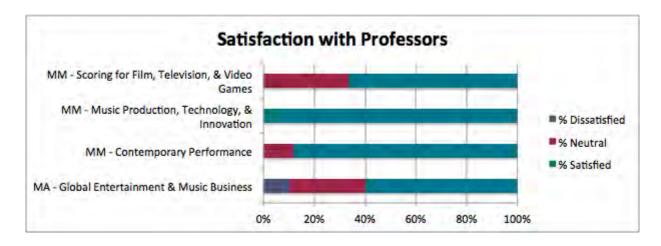


The chart below shows the distribution of positive (satisfied and very satisfied), neutral, and negative (dissatisfied and very dissatisfied) responses by program, illustrating the high percentage of students across programs who report satisfaction with their experience on the Valencia campus.



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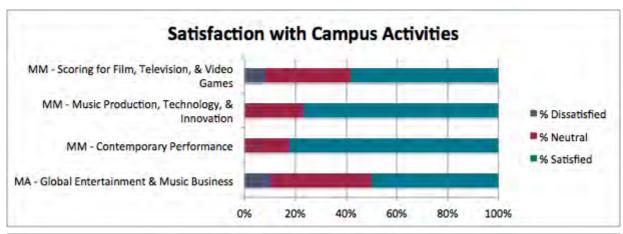
Students' satisfaction with specific aspects of their Valencia experience varies. Students in the Master of Music in Scoring for Film, Television, and Video Games report 100% satisfaction with their program of study, with 58% very satisfied and 42% satisfied. Students in the Master of Arts in Global Management and Music Business are most critical of their program, with 60% satisfied, 30% neutral, and 10% dissatisfied.
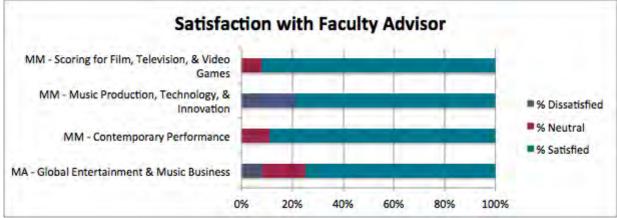


One hundred percent of Master of Music in Music Production, Technology, and Innovation students report satisfaction with their professors. Across all programs, only one respondent expressed dissatisfaction with the professors, with all other students either satisfied or neutral.
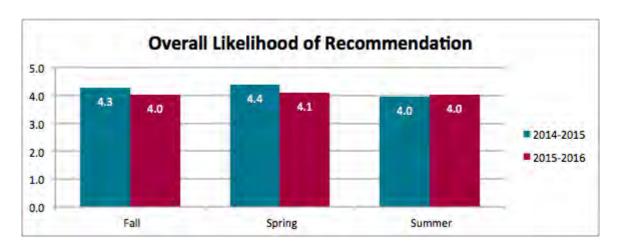


Students also rated their satisfaction with their faculty advisor, a new item for this survey, and with campus activities. While satisfaction for both varies across programs, overall student satisfaction with faculty advisors is 84%, the highest among ratings for program, professors, advisor, and activities. Overall satisfaction with campus activities is the lowest rated of these at 69%, but has the highest overall percentage of neutral responses, at 27%, with only 4% of students dissatisfied.

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**Satisfaction with Campus Activities**



**Satisfaction with Faculty Advisor**
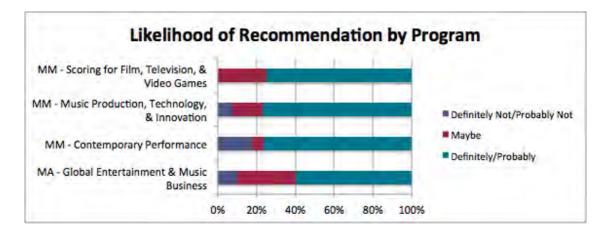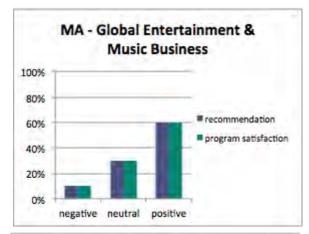
## Likelihood of Recommendation
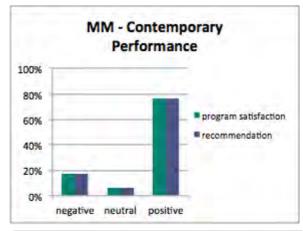
Additionally, students were asked whether they would recommend their program to others, an additional indicator of satisfaction. Average responses are consistently positive for both the current and previous academic years, with both summer surveys showing an average rating of 4.0, which corresponds to satisfied.



**Overall Likelihood of Recommendation**

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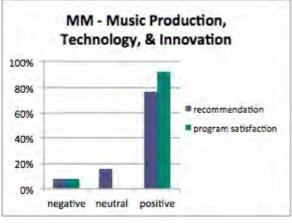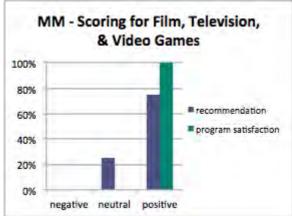
The likelihood of recommendation metric also shows the willingness of students to speak on behalf of their programs. The chart below shows the distributions of students who responded positively (would definitely or probably recommend), neutrally (would consider recommending), or negatively (would definitely not or probably not recommend). Students respond very similarly to the questions about program recommendation and satisfaction with Valencia experience, faculty, activities, and faculty advisor, and they respond nearly identically to questions about program satisfaction and recommendation, indicating that these questions might be redundant.











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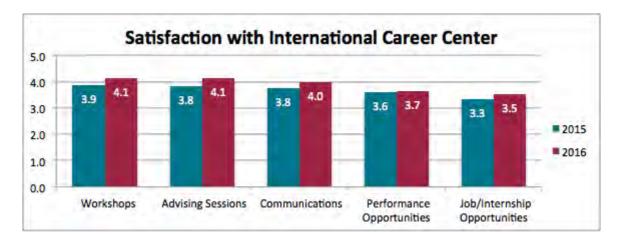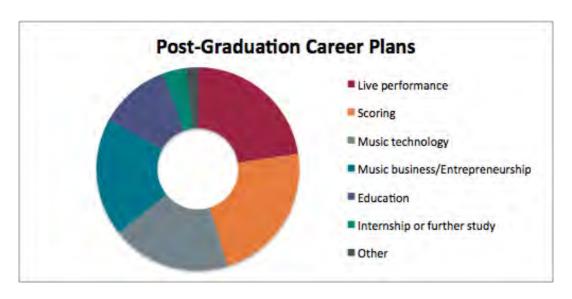
**International Career Center and Career Plans**

The year-end Valencia survey includes several questions about student satisfaction with the services and communications provided by the International Career Center (ICC), as well as students' post-graduation plans. Satisfaction with the ICC has improved slightly across all areas since last summer's survey, with workshops and advising sessions rated most highly.
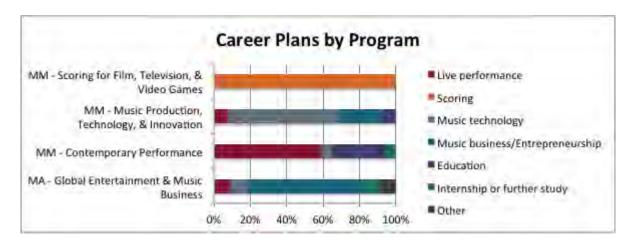


Predictably, students' career plans are closely tied to the four graduate programs: 23% of students intend to pursue live performance, 23% scoring, 19% music technology, and 19% music business/entrepreneurship. An additional 11% plan to work in education, with 4% of students pursuing an internship or further study, and 2% of students selecting "other" (publishing).
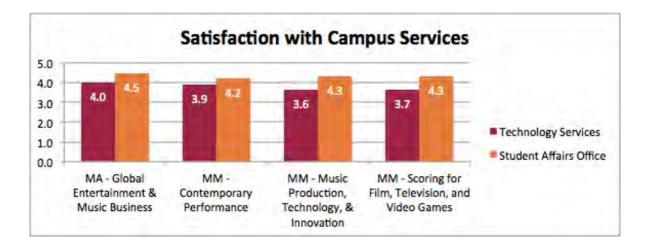


The most popular career area for each master's program is closely aligned with the degree's focus. For example, 100% of students in the Master of Music in Scoring for Film, Television, & Video Games program intend to pursue a career in scoring, 64% of Master of Arts in Global Entertainment and Music Business students plan to work in music business or

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entrepreneurship, and 59% of Master of Music in Contemporary Performance students intend to pursue live performance. Popular secondary career interests are education for the Master of Music in Contemporary Performance (29%) and business for the Master of Music in Music Production, Technology, & Innovation (23%).



## Campus Services
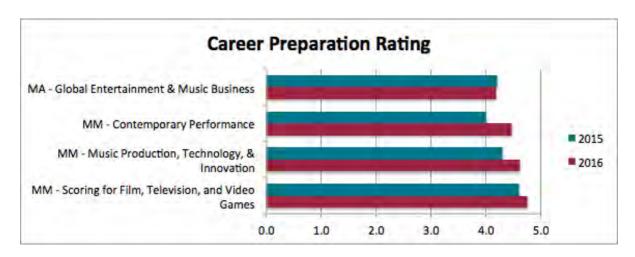
The survey asked about satisfaction with different student services, including Technology Services and the Student Affairs Office. Students are generally positive about their experiences with both offices, although students in the two technology-intensive programs report slightly lower satisfaction with Technology Services. Students continue to express satisfaction with the Student Affairs Office, with an overall rating of 4.3 out of 5 in both 2015 and 2016.



9
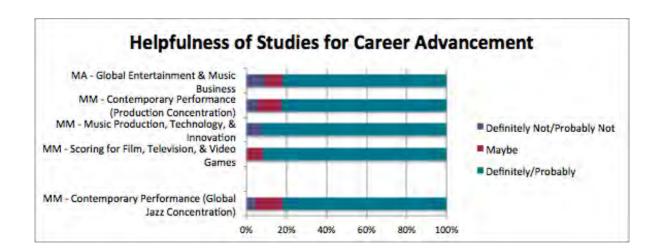
**Career Preparation**

Students were asked to rate the extent to which their graduate education prepared them for their career. For 2016, the question was "Will your graduate studies at Berklee help you advance in your career?" This is a change from last year's question, "Have your studies at Berklee's Valencia campus made you more prepared to enter the music industry?" The new language better reflects the reality of graduate students, many of whom already have professional music industry experience, and matches the question asked of master's students on the Boston campus.
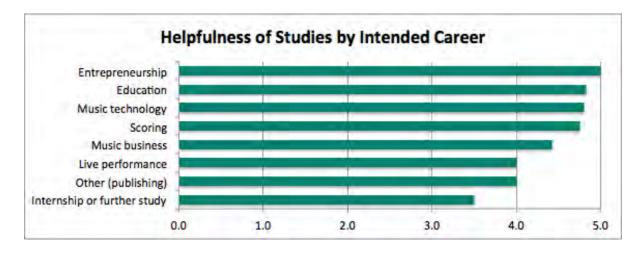
Students rate their career preparation highly, with an overall rating of 4.5, which is mid-way between probably yes and definitely yes. Average ratings by program range from 4.2 for the Master of Arts in Global Entertainment & Music Business to 4.8 for the Master of Music in Scoring for Film, Television, & Video Games.



The first graduating master's students on the Boston campus, the alumni of the Master of Music in Contemporary Performance (Global Jazz Concentration), were also asked whether their studies will help them with career advancement. For comparison, this group is included in the distribution of responses below. Students in all five master's programs respond positively, with 82% of students in the Master of Arts in Global Entertainment & Music Business, Master of Music in Contemporary Performance (Production Concentration), and the Boston-based Master of Music in Contemporary Performance (Global Jazz Concentration) answering probably yes or definitely yes. Of students in the Master of Music in Music Production, Technology, & Innovation and the Master of Music in Scoring for Film, Television, & Video Games programs, 92% answered probably yes or definitely yes.

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**Helpfulness of Studies for Career Advancement**



While career preparation ratings across programs are similar, there is some difference in ratings by intended career area. Students intending to pursue entrepreneurial activities rate the helpfulness of their studies at 5.0, the highest possible rating, while students intending to move into an internship or continue their studies rate their preparation at 3.5, mid-way between maybe and probably yes. Students intending to enter other career areas rate their preparation between 4.0 and 4.8.

**Helpfulness of Studies by Intended Career**
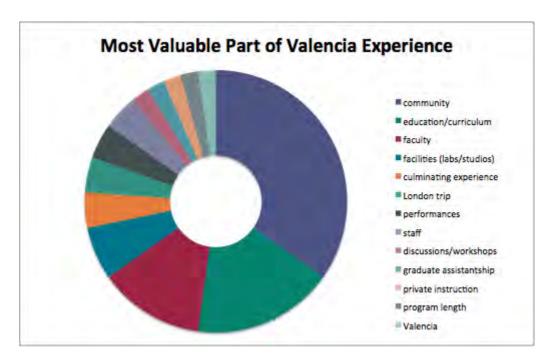


**Most Valuable Component of Valencia Experience**

Students were given the opportunity to comment on the most valuable part of their Berklee in Valencia experience through an optional text box, and 58% of students responded. The most commonly cited theme is community, with 35% of responses mentioning it. Education/curriculum is also popular at 17%, followed by faculty at 13%.

Themes vary slightly by program. For the Master of Music in Contemporary Performance, community is cited 47% of the time and it is cited 38% of the time for the Master of Music in Music Production, Technology, & Innovation. For the Master of Arts in Global Entertainment & Music Business, the most commonly cited theme is facilities

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(labs/studios) at 29%. For the Master of Music in Scoring for Film, Television, and Video Games, the most commonly cited theme is education/curriculum at 55%.

**Most Valuable Part of Valencia Experience**

- community
- education/curriculum
- faculty
- facilities (labs/studios)
- culminating experience
- London trip
- performances
- staff
- discussions/workshops
- graduate assistantship
- private instruction
- program length
- Valencia
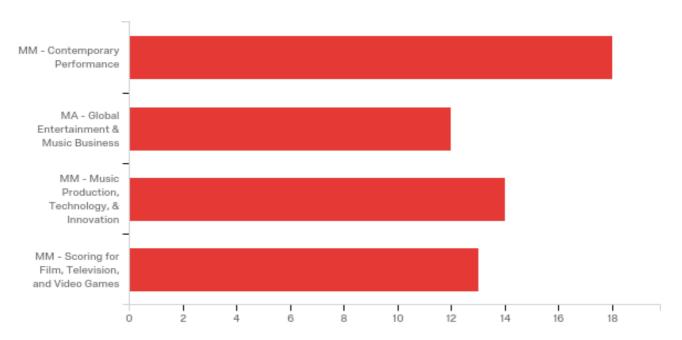
**Summary**

Master's students on the Valencia campus are consistently satisfied with their experience, and are particularly positive about the Berklee Valencia community. Students feel that their graduate programs are adequately preparing them for career advancement, regardless of program or intended career path. For next year's survey, it would be helpful to administer the survey in time for cap and gown pick up to ensure a higher response rate.
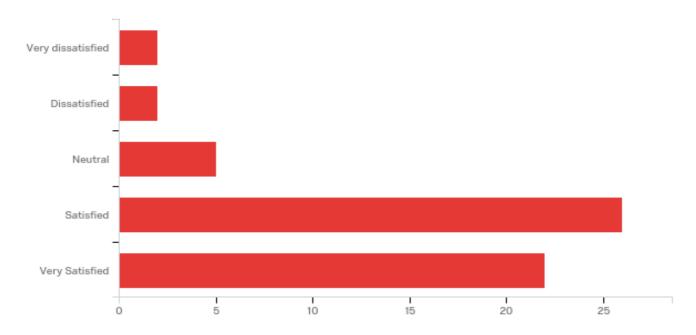
**Appendix: Summer 2016 Survey Summary**

## Q2 - Please select the program that you are attending in the 2015-2016 academic year:
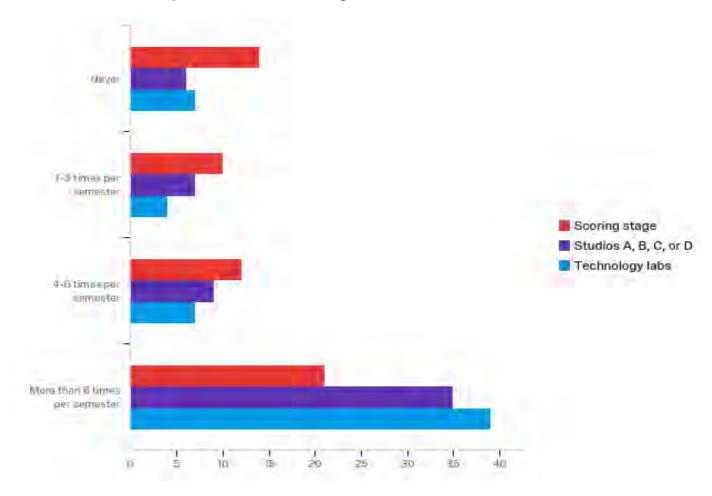


| Answer | % | Count |
|---|---|---|
| MM - Contemporary Performance | 31.58% | 18 |
| MA - Global Entertainment & Music Business | 21.05% | 12 |
| MM - Music Production, Technology, & Innovation | 24.56% | 14 |
| MM - Scoring for Film, Television, and Video Games | 22.81% | 13 |
| Total | 100% | 57 |

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**Q4 - Please rate your satisfaction with your Faculty Advisor.**
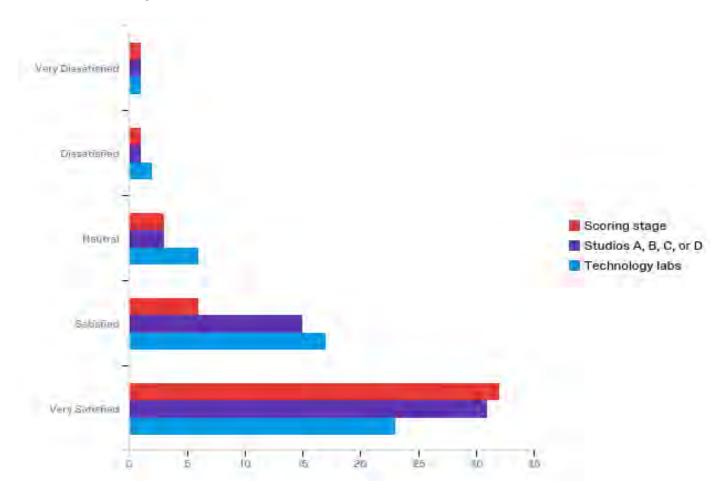


| Answer | % | Count |
|---|---|---|
| Very dissatisfied | 3.51% | 2 |
| Dissatisfied | 3.51% | 2 |
| Neutral | 8.77% | 5 |
| Satisfied | 45.61% | 26 |
| Very Satisfied | 38.60% | 22 |
| Total | 100% | 57 |

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## Q5 - How often have you used the following facilities?
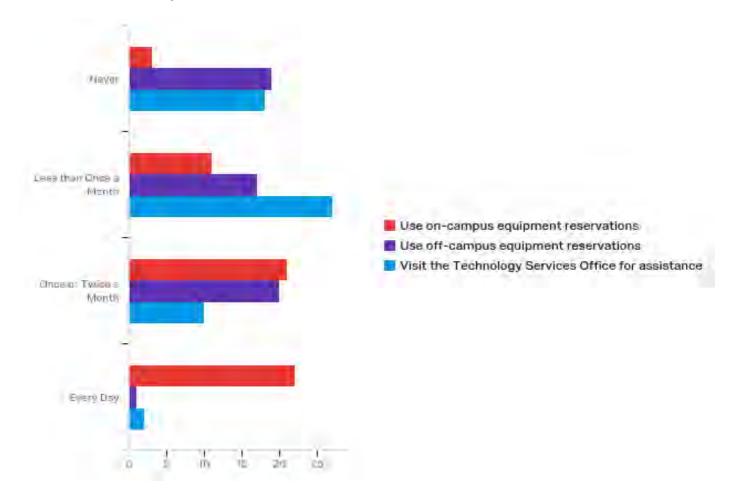


| Question | Never | | 1-3 times per semester | | 4-6 times per semester | | More than 6 times per semester | | Total |
|---|---|---|---|---|---|---|---|---|---|
| Scoring stage | 24.56% | 14 | 17.54% | 10 | 21.05% | 12 | 36.84% | 21 | 57 |
| Studios A, B, C, or D | 10.53% | 6 | 12.28% | 7 | 15.79% | 9 | 61.40% | 35 | 57 |
| Technology labs | 12.28% | 7 | 7.02% | 4 | 12.28% | 7 | 68.42% | 39 | 57 |

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**Q6 - Please rate your level of satisfaction with these facilities:**
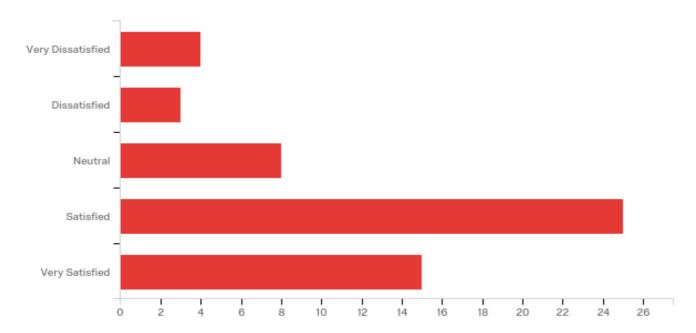


| Question | Very Dissatisfied | | Dissatisfied | | Neutral | | Satisfied | | Very Satisfied | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Scoring stage | 2.33% | 1 | 2.33% | 1 | 6.98% | 3 | 13.95% | 6 | 74.42% | 32 | 43 |
| Studios A, B, C, or D | 1.96% | 1 | 1.96% | 1 | 5.88% | 3 | 29.41% | 15 | 60.78% | 31 | 51 |
| Technology labs | 2.04% | 1 | 4.08% | 2 | 12.24% | 6 | 34.69% | 17 | 46.94% | 23 | 49 |

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# Q7 - How often did you:
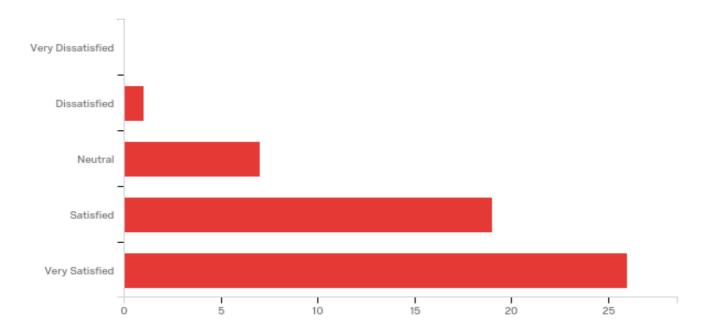


| Question | Never | | Less than Once a Month | | Once or Twice a Month | | Every Day | | Total |
|---|---|---|---|---|---|---|---|---|---|
| Use on-campus equipment reservations | 5.26% | 3 | 19.30% | 11 | 36.84% | 21 | 38.60% | 22 | 57 |
| Use off-campus equipment reservations | 33.33% | 19 | 29.82% | 17 | 35.09% | 20 | 1.75% | 1 | 57 |
| Visit the Technology Services Office for assistance | 31.58% | 18 | 47.37% | 27 | 17.54% | 10 | 3.51% | 2 | 57 |

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**Q9 - How satisfied are you that your technical needs were met on campus by the Technology Services Office (software bundles, printing services, general technology support, etc.)?**
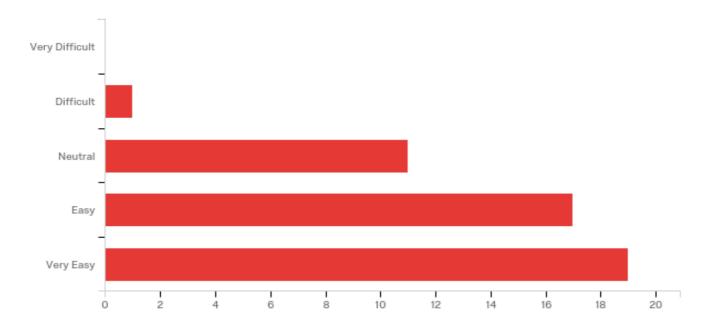


| Answer | % | Count |
|---|---|---|
| Very Dissatisfied | 7.27% | 4 |
| Dissatisfied | 5.45% | 3 |
| Neutral | 14.55% | 8 |
| Satisfied | 45.45% | 25 |
| Very Satisfied | 27.27% | 15 |
| Total | 100% | 55 |

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**Q12 - How satisfied are you with the services provided by the Student Affairs Office?**
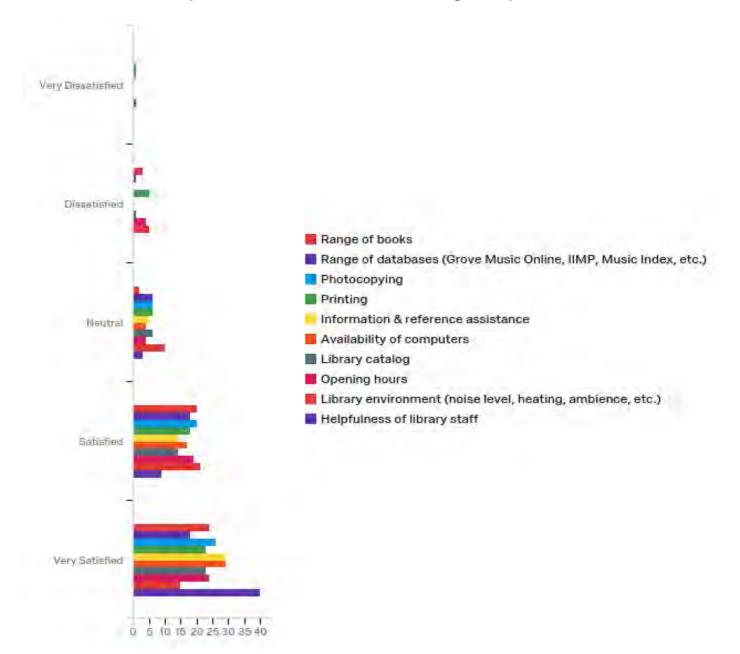


| Answer | % | Count |
|---|---|---|
| Very Dissatisfied | 0.00% | 0 |
| Dissatisfied | 1.89% | 1 |
| Neutral | 13.21% | 7 |
| Satisfied | 35.85% | 19 |
| Very Satisfied | 49.06% | 26 |
| Total | 100% | 53 |

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## Q14 - How easy was it to participate in student activities?



| Answer | % | Count |
|---|---|---|
| Very Difficult | 0.00% | 0 |
| Difficult | 2.08% | 1 |
| Neutral | 22.92% | 11 |
| Easy | 35.42% | 17 |
| Very Easy | 39.58% | 19 |
| Total | 100% | 48 |

20
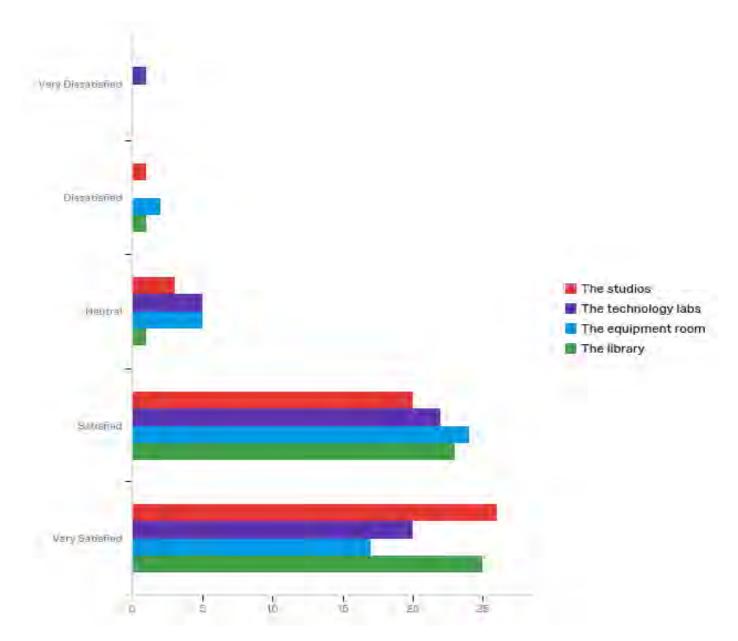
**Q19 - Please indicate your satisfaction with the following library facilities or services:**



| Question | Very Dissatisfied | | Dissatisfied | | Neutral | | Satisfied | | Very Satisfied | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Range of books | 0.00% | 0 | 6.12% | 3 | 4.08% | 2 | 40.82% | 20 | 48.98% | 24 | 49 |
| Range of databases (Grove Music Online, IIMP, Music Index, etc.) | 0.00% | 0 | 2.33% | 1 | 13.95% | 6 | 41.86% | 18 | 41.86% | 18 | 43 |
| Photocopying | 1.89% | 1 | 0.00% | 0 | 11.32% | 6 | 37.74% | 20 | 49.06% | 26 | 53 |
| Printing | 1.89% | 1 | 9.43% | 5 | 11.32% | 6 | 33.96% | 18 | 43.40% | 23 | 53 |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Information & reference assistance | 0.00% | 0 | 0.00% | 0 | 10.42% | 5 | 29.17% | 14 | 60.42% | 29 | 48 |
| Availability of computers | 0.00% | 0 | 0.00% | 0 | 8.00% | 4 | 34.00% | 17 | 58.00% | 29 | 50 |
| Library catalog | 0.00% | 0 | 2.27% | 1 | 13.64% | 6 | 31.82% | 14 | 52.27% | 23 | 44 |
| Opening hours | 1.92% | 1 | 7.69% | 4 | 7.69% | 4 | 36.54% | 19 | 46.15% | 24 | 52 |
| Library environment (noise level, heating, ambience, etc.) | 0.00% | 0 | 9.80% | 5 | 19.61% | 10 | 41.18% | 21 | 29.41% | 15 | 51 |
| Helpfulness of library staff | 0.00% | 0 | 0.00% | 0 | 5.77% | 3 | 17.31% | 9 | 76.92% | 40 | 52 |
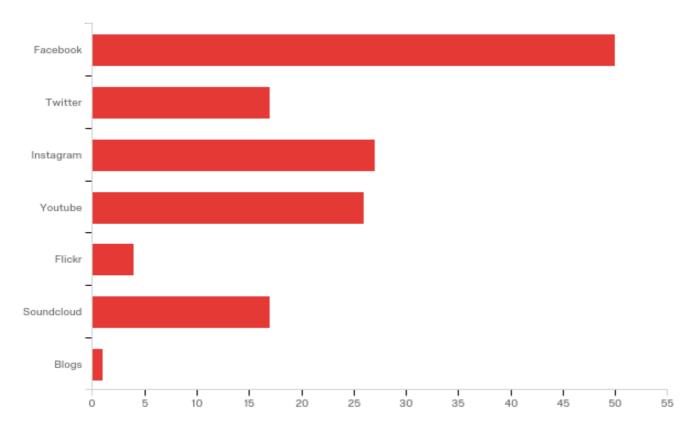
**Q21 - How satisfied are you with the Graduate Assistant or Campus Service student workers in:**
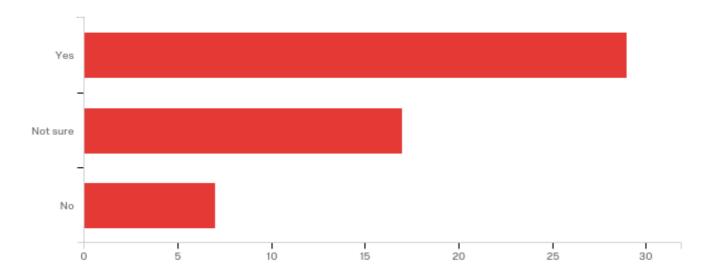


| Question | Very Dissatisfied | | Dissatisfied | | Neutral | | Satisfied | | Very Satisfied | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| The studios | 0.00% | 0 | 2.00% | 1 | 6.00% | 3 | 40.00% | 20 | 52.00% | 26 | 50 |
| The technology labs | 2.08% | 1 | 0.00% | 0 | 10.42% | 5 | 45.83% | 22 | 41.67% | 20 | 48 |
| The equipment room | 0.00% | 0 | 4.17% | 2 | 10.42% | 5 | 50.00% | 24 | 35.42% | 17 | 48 |
| The library | 0.00% | 0 | 2.00% | 1 | 2.00% | 1 | 46.00% | 23 | 50.00% | 25 | 50 |

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## Q24 - Which of our social media accounts do you follow?
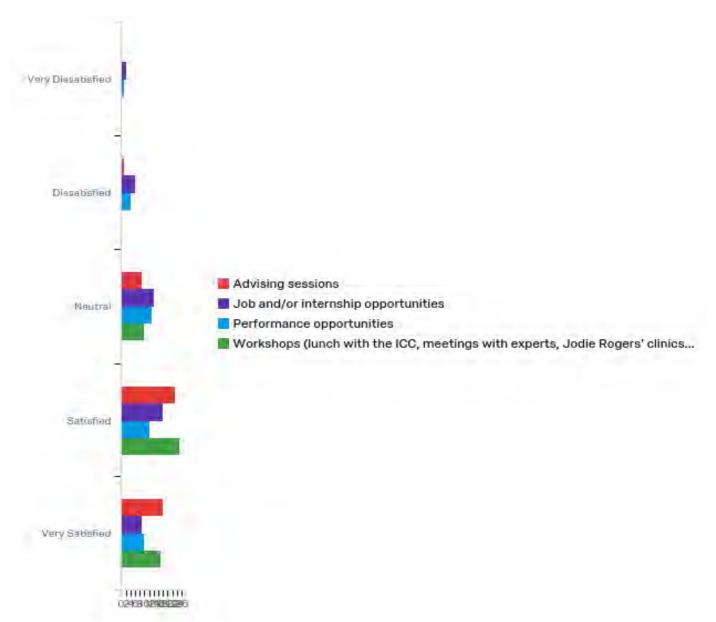


| Answer | % | Count |
|---|---|---|
| Facebook | 96.15% | 50 |
| Twitter | 32.69% | 17 |
| Instagram | 51.92% | 27 |
| Youtube | 50.00% | 26 |
| Flickr | 7.69% | 4 |
| Soundcloud | 32.69% | 17 |
| Blogs | 1.92% | 1 |
| Total | 100% | 52 |

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**Q25 - Do you feel our social media accounts accurately show the campus experience?**

| Answer | % | Count |
|---|---|---|
| Yes | 54.72% | 29 |
| Not sure | 32.08% | 17 |
| No | 13.21% | 7 |
| Total | 100% | 53 |
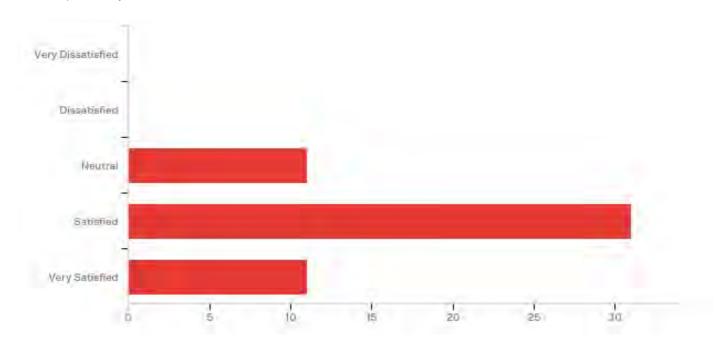
**Q28 - Please**

**rate your satisfaction with these services provided by the ICC.**



| Question | Very Dissatisfied | | Dissatisfied | | Neutral | | Satisfied | | Very Satisfied | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Advising sessions | 0.00% | 0 | 1.96% | 1 | 17.65% | 9 | 45.10% | 23 | 35.29% | 18 | 51 |
| Job and/or internship opportunities | 4.08% | 2 | 12.24% | 6 | 28.57% | 14 | 36.73% | 18 | 18.37% | 9 | 49 |
| Performance opportunities | 2.50% | 1 | 10.00% | 4 | 32.50% | 13 | 30.00% | 12 | 25.00% | 10 | 40 |
| Workshops (lunch with the ICC, meetings with experts, Jodie Rogers' | 0.00% | 0 | 0.00% | 0 | 19.23% | 10 | 48.08% | 25 | 32.69% | 17 | 52 |

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| clinics, etc.) | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
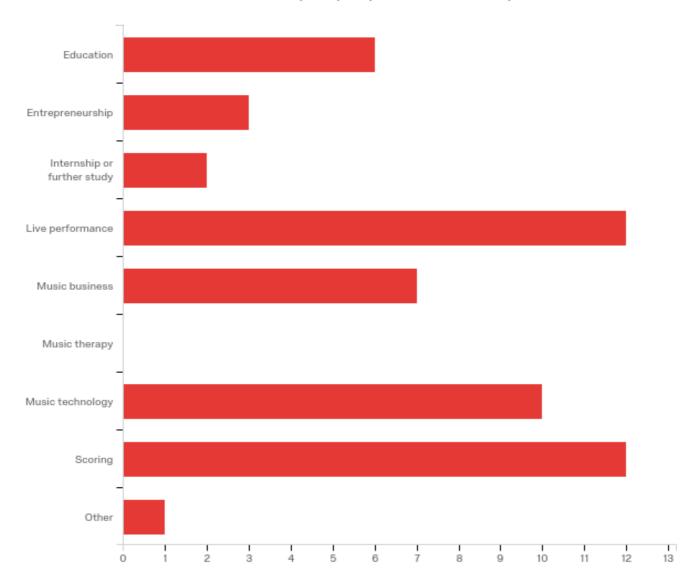
**27**

**Q29 - How satisfied are you with the ways the ICC communicates with you (i.e. posters, class visits, social media, email)?**



| Answer | % | Count |
|---|---|---|
| Very Dissatisfied | 0.00% | 0 |
| Dissatisfied | 0.00% | 0 |
| Neutral | 20.75% | 11 |
| Satisfied | 58.49% | 31 |
| Very Satisfied | 20.75% | 11 |
| Total | 100% | 53 |

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## Q30 - What area of the music industry do you plan to enter as a professional?
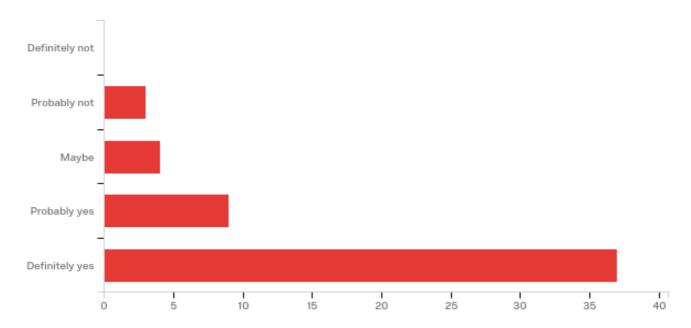


| Answer | % | Count |
|---|---|---|
| Education | 11.32% | 6 |
| Entrepreneurship | 5.66% | 3 |
| Internship or further study | 3.77% | 2 |
| Live performance | 22.64% | 12 |
| Music business | 13.21% | 7 |
| Music therapy | 0.00% | 0 |
| Music technology | 18.87% | 10 |
| Scoring | 22.64% | 12 |

| | | |
|---|---|---|
| Other | 1.89% | 1 |
| Total | 100% | 53 |

## Other
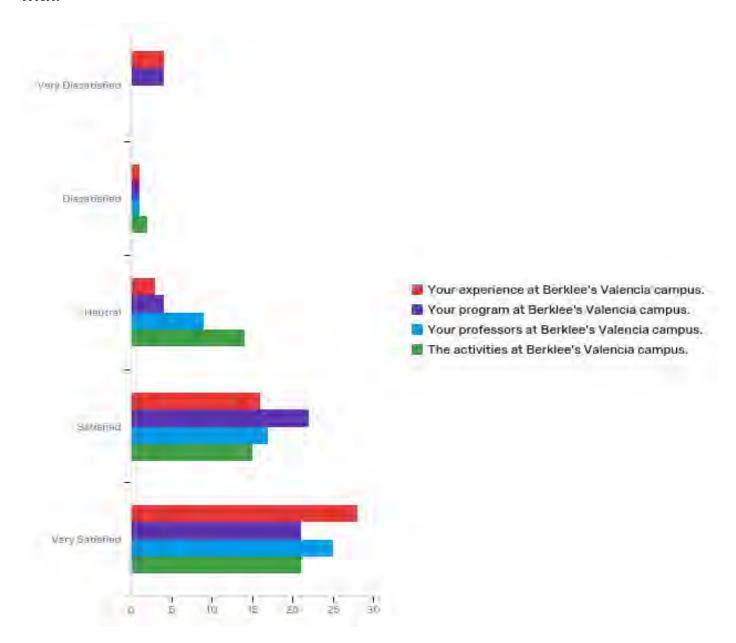
| Other |
|---|
| Publishing |

## Q31 - Will your graduate studies at Berklee help you advance in your career?



| Answer | % | Count |
|---|---|---|
| Definitely not | 0.00% | 0 |
| Probably not | 5.66% | 3 |
| Maybe | 7.55% | 4 |
| Probably yes | 16.98% | 9 |
| Definitely yes | 69.81% | 37 |
| Total | 100% | 53 |
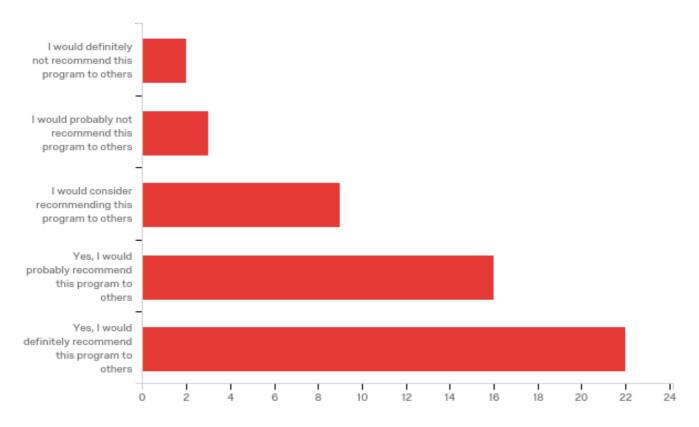
**Q33 - Based on your experience so far, please indicate the overall level of satisfaction with:**



| Question | Very Dissatisfied | | Dissatisfied | | Neutral | | Satisfied | | Very Satisfied | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Your experience at Berklee's Valencia campus. | 7.69% | 4 | 1.92% | 1 | 5.77% | 3 | 30.77% | 16 | 53.85% | 28 | 52 |
| Your program at Berklee's Valencia campus. | 7.69% | 4 | 1.92% | 1 | 7.69% | 4 | 42.31% | 22 | 40.38% | 21 | 52 |
| Your professors at Berklee's Valencia | 0.00% | 0 | 1.92% | 1 | 17.31% | 9 | 32.69% | 17 | 48.08% | 25 | 52 |

32

| | 0.00% | 0 | 3.85% | 2 | 26.92% | 14 | 28.85% | 15 | 40.38% | 21 | 52 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| campus. | | | | | | | | | | | |
| The activities at Berklee's Valencia campus. | 0.00% | 0 | 3.85% | 2 | 26.92% | 14 | 28.85% | 15 | 40.38% | 21 | 52 |

33

## Q34 - Based on your experience so far, would you recommend your program at Berklee's Valencia campus to others?



| Answer | % | Count |
|---|---|---|
| I would definitely not recommend this program to others | 3.85% | 2 |
| I would probably not recommend this program to others | 5.77% | 3 |
| I would consider recommending this program to others | 17.31% | 9 |
| Yes, I would probably recommend this program to others | 30.77% | 16 |
| Yes, I would definitely recommend this program to others | 42.31% | 22 |
| Total | 100% | 52 |

**Ongoing Program Review, Assessment, and Improvement Plan**

**Part 1: Program Learning Outcomes and Assessment Overview**

1. **Program Title:**

2. **Program Entrance Requirements or Prerequisites:**

List program entrance requirements, if any.

3. **Program Requirements and Courses:**

List requirements in the program; and list courses in the program, by number and title.

4. **Program Faculty:**

List faculty and brief biography – no more than one paragraph – for each.

5. **Program Description:**

Write (or review and revise) a one-paragraph description of the program with a focus on student learning. The paragraph will begin: "This program prepares students for..." Or "This program is designed to…"

6. **Program Learning Outcomes:**

What are the goals of the program? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the program? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

7. **Program Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

Capstone Assessment Task: If there is a capstone assessment task or tasks, describe.

8. **Missing Learning Outcomes and Assessments**

Are there Program Learning Outcomes and Assessments that you would like to be including, or need to be including, but that you are not? Are revisions to the Program Learning Outcomes and Assessments planned? Explain.

9. **Program Link to External Professionals:**

profession? How is the program linked to professional organizations, external artists or scholars?

**10.   Program Link to Institutional Outcomes and Goals:**

How does this program reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

**11.   Revisions:**

What revisions or recommendations are planned for improving student learning in this Program?

**12.   Determining and Sharing Results:**

How is information about the quality of student learning shared and used for decision-making in areas such as curriculum, pedagogy, and other aspects that affect student learning? What revisions or recommendations are planned for improving student learning?

**13. Other?**

Please use this space to record additional information, feedback, data, or more.

**Part 2: Course Learning Outcomes and Assessment Overview**
**NOTE: Consult the *Historical Course Information Database* for each course before you begin.**

1.   **Course Title:**

2.   **Course Description:**

Write (or review and revise) a one-paragraph description of the course, with a focus on student learning. The paragraph should begin: "In this course, students…"

3.   **Course Prerequisites:**

List prerequisites, if any.

4.   **Course Learning Outcomes:**

What are the goals of the course? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the course? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

5.   **Course Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

6. **Course Technology Use:**

What technologies are required for the course? As thoroughly as possible, include all needed teaching setups, faculty software and hardware and student hardware and software. Explain how these technologies facilitate student success and help students achieve the course learning outcomes.

7. **Course Link to Program and Institutional Outcomes and Goals:**

How does this course reflect the program outcomes?

How does this course reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

8. **Revisions:**

Are you proposing changes to the course? If so, complete the Course Change Proposal form that is part of the College Curriculum process. See department chair for more information.

**Part 3: Aligning Program and Course Learning Outcomes and Assessment**

**Alignment Grid:** How are program outcomes and course outcomes aligned? Use this worksheet to identify the courses where students learn the various program outcomes. Please note places where the alignment is not clear. This is part of the information you will gather to determine if revisions and improvements are needed.

| Program Learning Outcomes | Program course(s) in which outcome is learned | How outcome is assessed |
|---|---|---|
|  |  |  |

**Improvements and revisions:** Is there a need to make changes to courses, to the program or both as a result of this alignment grid? Explain what improvements and revisions are needed and what your plans are to make those improvements.

**Other?** Is there anything else that you would like to share?

# Criterion 4 Appendix

Appendix 4.1 Link to Faculty Information

https://valencia.berklee.edu/faculty/

# Criterion 7 Appendix

# INTERNATIONAL CAREER CENTER
## 2015 - 2016 REPORT

ALUMNI ACTIVE IN THE MUSIC INDUSTRY > 90%

70%

MASTER STUDENTS ATTENDED
ONE-ON-ONE ADVISING SESSIONS

87%

FEEL MORE PREPARED
TO ENTER THE MUSIC INDUSTRY
UPON GRADUATION

## OVER 100

GIGS, JOBS AND PERFORMANCE
OPPORTUNITIES OFFERED

70%

ATTENDED CAREER-RELATED WORKSHOPS

**EUROPEAN ALUMNI GATHERINGS**

FRANKFURT, BARCELONA AND VALENCIA

ICC
INTERNATIONAL
CAREER CENTER

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# MISSION AND OBJECTIVE

The mission of the International Career Center (ICC) is to provide expert guidance, cutting-edge resources, and professional development experiences to a diverse student body for the achievement of students' music career goals. Our overall focus is on music career management rather than a one-time job link, helping students hone their professional development skills, providing them access to resources and a network of industry professionals that will support their journey to develop their own individual career paths.

With this mission in mind, the goals for the ICC are the following:

**Student involvement**
- Tracked through student satisfaction surveys plus participation tracking and feedback after ICC activities

**Employer engagement**
- Tracked through job opportunities offered exclusively to our students and networking opportunities with employers

**Alumni success and engagement**
- Tracked through employment rates and developement of engagement through European gatherings.

## STUDENT INVOLVEMENT

In order to improve student involvement we offer one-on-one career coaching and advising, a series of career-related workshops, and connection with the industry for students.

### One-on-one career advising

During this year we have offered one-on-one career coaching and advising sessions and we had a total of 271 sessions, very similar to previous years. 70% of the master's students took advantage of the one-on-one career advising and there has been an increase in all master's programs' use of the appointment. The average master's student had 2,4 appointments throughout the year. 25% of the Study
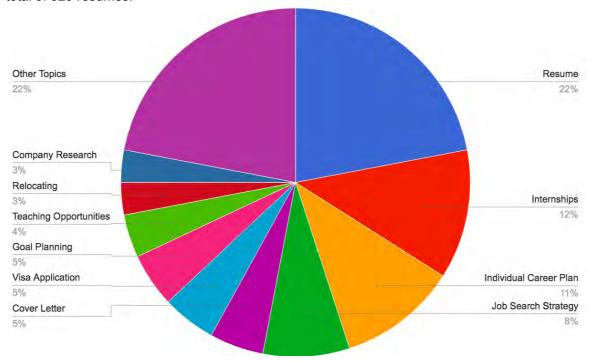
**Appointments per program**



3

Abroad students had advising sessions.

During the individual advising sessions the main topics discussed were - like previous years - resumes, internships, individual career plan and job search strategy. This year we reviewed a total of 329 resumes.



**Workshops and activities**

This academic year we continued with the success of offering "career focus" sessions in the beginning of the fall semester in which master's students identified strengths and weaknesses and defined goals for themselves. At total of 78% of the students attended with the incentive of giving them business cards after attendance.

We also offered weekly workshops in the fall and spring semester where we covered necessary career-related skills and tools such as website creation, fundraising, presentation tools, interviewing, time management etc. We provided talks from experts in the industry to prepare them for what to look for and what professionals might expect from them if they pursue a career in education, music technology, business, live performance and composition. During the weekly workshops and professional development week in January we have invited speakers from PRO's and Live Nation, Billboard, Hard Rock Café, music composition studios, audition experts etc.

71% of all students (both grad and undergrad) attended at least one workshop (in addition to the career focus session), which is an increase from the average of 43% last year. Particularly Study Abroad attendance rose from a low 16% to 64% of them attending at least one workshop

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during the semester. A main reason seems to be the higher awareness of what the ICC offers thanks to a career development session during orientation each semester and the ICC's involvement during professional development week.

This year we also created a specific workshop for Study Abroad students before their return to the Boston campus.

Furthermore, this year we expanded on the program-specific workshops offered to each master's program. The area covered was decided in conjunction with the program directors to target what they thought necessary. For GEMB and CPFR students we prepared a mock job application including resume, cover letter and interview with a final workshop on do's and dont's based on their applications and fields. MPTI wanted a workshop focused on letters of agreements between artists and producers and we gave them various templates and walked them through what to focus on, and SFTV students had mock interviews with the CEO of Trafalgar 13, one of the most reputable scoring companies for advertising in Spain, so they could practice how to present their material to a professional and perfect their engaging skills in conversation.

This year we led the structure and organization of the US Internship and Career Seminar, a 4 day seminar for all graduate students doing internship in the US. The seminar included clinics and workshops about how to integrate yourself into the working world, how to apply for artist grants, best practices of a mentorship program etc. This year we had both graduate students from Valencia and Boston attending. We also led the workshops offered in professional development week in January 2106.

Below are a few selected quotes from student feedback after ICC activities:

- ★ *"You've helped me to make my goals seem realistic and achievable, but more than that, you've helped me to make a plan for my life. Thank you for giving real-life tips and suggestions!"* (about Jodie Roger's "What Are You Waiting For")
- ★ *"So many amazing insights - very inspiring.  I feel ready to get to work!"* (about Patrice Rushen's "A Variety of Career Paths as an Artist")
- ★ *"Fantastic presentation! I feel more confident now in preparing myself and searching for jobs"* (about Camille Colatosti's "A Career in Teaching")
- ★ *"This workshop really helped put me back on track with my goals"* (about ICC's "Speed Up Your Career" session)
- ★ *"I actually felt that this was the most efficient and informative orientation I've ever been to. Nothing dragged out, no filler. Thank you!"* (about the US Graduate Internship and Career Seminar)

## Meet the industry

Apart from bringing in professionals for workshops we have supported students meeting with the industry in 3 different ways. When on campus we organized one-on-ones with music professionals which is a unique way for students to get professional feedback and insights on

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their career path or project. We created meetings during trips to Musikmesse (Germany), MIDEM (France), Great Escape (UK) and Sonar (Spain). Students on these trips had the opportunity to get insights and advice from CEO's, VP's and similar from companies such as Propellerheads, Native Instruments, Ableton, Fox Music, Roli, InMusic, Yamaha, VEVO etc. We also focused efforts on creating career opportunities among the students on campus with career speed-dating activities during both the fall and spring semester.

## EMPLOYER ENGAGEMENT

We attend conferences and festivals and we visit sites when appropriate to increase jobs, internships and gigs. We focus on a very personalized contact with possible employers.
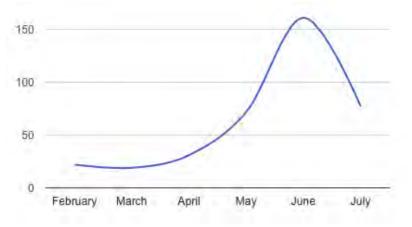
### Jobs and internships

This academic year we posted a total 26 internships and 27 jobs from employers we have new or already existing relationships whom all wanted to recruit Berklee students. This year we have focused on quality over quantity regarding internships and the result has been that over 70% of the ones posted through the ICC were paid.

We see an increase in the number of employers interested in the students, and there is a beginning tendency of employers who have offered internship with success reaching out to the ICC when they have full-time positions open. We also see an increase in students applying for the opportunities. Since February 2016 we have the tracking of the clickrate opportunities that students in Valencia receive in the hub emails, and the statistics shows clearly that students heavily increase their job search 1-2 months before graduation.

**Student clicks on jobs, internships and gigs in the hub emails**



This year we continued having the optional internship program for student immediately after they graduate and 40% of the interns received a job offer from their internship site after the internship period. Their reflections in their final internship report shows how the internship has served as a bridge between their studies and their professional career:

★ *I had three overall goals for this experience: 1) Incorporate music business in my life (career-twist as an engineer) 2) get an overall understanding on how the live*

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*entertainment business model works, and 3) experience how the biggest worldwide productions occur. All three have being successfully fulfilled throughout this internship.* Felipe Saalfeld, GEMB

★ *Overall, my internship has been incredible. I have been learning from two Grammy nominated recording engineers and have gone way beyond the skills I acquired from being at Berklee. I owe so much to Berklee for getting me in touch with them and finalizing the plans for this internship. I would not have done things any differently if I had to go back again and I look forward to the opportunities ahead that have been made possible by interning here.* Robert Cooper, MPTI

★ *I'm happy to say it's been a fantastic experience. I've learned so much these past few months and I feel I've grown a lot, both personally and professionally.* George Karpasitis, SFTV

We currently have 10% of the recent graduates interning from the four different master's, which is very similar to previous years. One change is, however, that this year 75% of them are paid, mainly due to our focus on quality over quantity. They intern in companies such as Line 6, Phoenix Conservatory, Harmonix, Virtue and Vice Studios, Native Instruments, Sony Music etc.

## Gig opportunities

A total of 54 gigs were offered through the ICC during this academic year, doubling the ones offered the previous year. This included a total of 29 public concerts in music venues, clubs, bars and festivals, 21 private events throughout Valencia, 3 production job opportunities and 1 volunteering opportunity.

This year we focused on quality over quantity in gigs as well, and we defined that gigs through the ICC should provide at least one of the following three aspects: economic compensation; outstanding visibility; or a collaboration that increases awareness of Berklee and creates new partners within the local community. As a result 72% of the gigs offered economic compensation.



Highlights include concerts at the European Space Agency, the Hard Rock Cafe in Barcelona, the Valencia Jazz Festival, the Fringe Festival of L'Estartit, the Festival de Les Arts, the Palo Market Fest and the EXIB festival of Ibero-american music in Portugal, among many others.

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★ *"The ICC at Berklee Valencia was an incredible resource for me with acquiring gigs in Spain! They gave me the opportunity to perform for over a thousand people at the Palo Alto Market Festival where I was able to enjoy a great atmosphere and most importantly, share my music with the community".* - Brail Watson, CPFR
★ *"Max and Stine at the ICC have been an incredible resource to me the past year.  With my compact live performance and DJ setups, the ICC introduced me to a lot of great opportunities, from store opening events to music festivals.  Always friendly and easy to work with, and I'm beyond grateful!"* - Olivia Dawn, MPTI

## ALUMNI SUCCESS AND ENGAGEMENT

Our focus on alumni is twofold: we track Valencia alumni and their employment rate after graduation, and we work on a long term plan to increase the alumni engagement with European alumni (regardless on which campus they studied).

### Alumni after Berklee

After three years of graduate studies on the Valencia campus we decided to conduct the first alumni survey and alumni report based on data gathered from this survey and personal outreach (which altogether is a total of 70% of the whole alumni body). We found that 91% of the alumni we have data on, are currently working in the music industry in more than 40
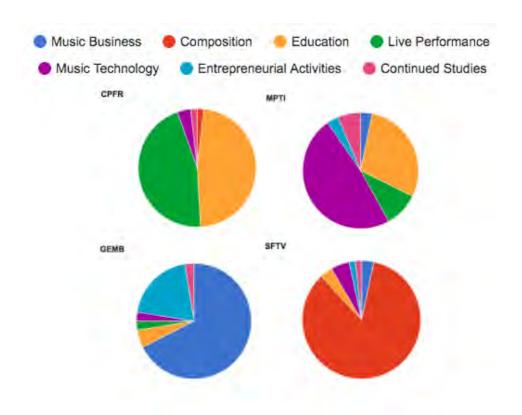


countries across the globe. Of these, 57% are employed and 37% are self-employed. The remaining alumni are either studying, working outside the entertainment industry or unemployed.Highlights of the companies and institutions they're involved with include Warner Brothers, Yamaha, UCLA, Red Bull Records, Red Distribution and Live Nation, among many others.
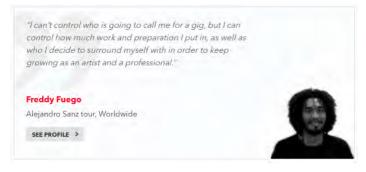
We also see that the alumni are active in 6 different areas of the industry: Music business, composition, education, live performance, music technology, entrepreneurial activities and continued studies. The most common areas for the Valencia alumni are music business, followed by composition and education. If we look at the split per program, the main areas for the business alumni (GEMB) are, as expected, music business and entrepreneurial activities. The performance alumni (CPFR) work almost equally in education and live performance, while a whole 85% of the scoring alumni (SFTV) are focused on composition work. The technology alumni (MPTI) are mainly working in music technology followed by education.

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**Music Business** ● **Composition** ● **Education** ● **Live Performance**
**Music Technology** ● **Entrepreneurial Activities** ● **Continued Studies**

CPFR   MPTI

GEMB   SFTV

In conjunction with the communications department, the ICC facilitated 11 alumni interviews to be featured on the Berklee Valencia website. This initiative aimed at strengthening the Berklee community by shedding light on a series of alumni achievements as well as provide potential applicants with examples of the professional outcomes of our students. Some of them are currently used to provide examples of different careers in music on the website. In addition, many alumni have also been featured, as previous years, on the magazine 'Berklee Today Magazine', in a coordinated effort between the ICC and the magazine.



*"I can't control who is going to call me for a gig, but I can control how much work and preparation I put in, as well as who I decide to surround myself with in order to keep growing as an artist and a professional."*

**Freddy Fuego**
Alejandro Sanz tour, Worldwide

**Alumni events**

Three events were offered during the spring and summer semester, in 3 European cities; two in Spain (Valencia and  Barcelona) and one in Germany (Frankfurt). Each of them were hosted in different contexts and delivered different opportunities to either do a mixer with music industry professionals such as the one hosted in the Musikmesse Festival; a gathering event with

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Berklee Valencia staff, faculty and current students during the TEDxBerkleeValencia conference; and a networking event within a cutting edge contemporary music festival at the Sónar Festival of Advanced Music. The attendance is still relatively small, but alumni tell us that they are interested in engaging with Berklee and we received requests to create an alumni event in London.

## COLLABORATIONS ACROSS BERKLEE

One of our focus areas this year has been to increase paid internship opportunities. We decided to launch a pilot teaching internship program in collaboration with Institutional Assessment and Graduate Studies and Berklee City Music and other Berklee partner schools. As a result we have 4 students interning at Berklee partner schools, where they both receive a Berklee stipend and the partner schools complement the stipend either financially, through housing or similar. This was offered to graduate students on both campuses and both student bodies took advantage of it.

We also supported Berklee ICE's pilot ambassador program where students get the opportunity to intern with select employers in the new media, creative, and technology industries. From the ICC we promoted it vastly and supported non-US students in their visa process as we do with all non-US students interning in the US.

We continue working closely with the Boston campus on a wide array of departments, such as the Career Development Center, the Office of Experiential Learning, Alumni Affairs, Digital Strategy, and Institutional Assessment and Graduate Studies. This year we have particularly worked with the leadership team to support the creation of the new Career Center in Boston including its career strategy, and the office of Graduate Studies to support them with career development tools and planning in their first year of graduate programs.

## CONCLUSIONS AND FUTURE DIRECTIONS

This year we have continued the path from previous years regarding personalized service, regular workshops, consistent platforms and increasing employer relations. We have also improved our communication of jobs, internships and gigs to targeted students through the hub. Furthermore, we have increased the Study Abroad students' engagement in career development, which was one of our goals this year. With a clearer employer relations strategy we have focused on quality over quantity - i.e. paid gigs and internships - which ended up giving better opportunities for the students. Despite that, the number of opportunities also increased for the fourth consecutive year since the opening of the campus.

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In the following year we aim to increase faculty's awareness of career development possibilities for students across Berklee because with their support we can reach even more students and employers. We plan to lead the professional development week in January and give master's students the opportunity to boost their career planning in those days. Our aim is that it will allow them to work on their careers on areas they want to improve, but can't find the time to work on during their studies.

We plan to repeat the Valencia alumni survey next spring and make it an annual survey with a following report. We also plan to increase and build on the alumni community in Europe and to expand the alumni events across Europe with an event in London.

With defined goals - that ultimately strive to support Berklee's mission to educate, train and develop students to excel in music as a career - we feel confident that the ICC services will continue providing consistent and up-to-date career coaching and advising, improve the student's career preparedness and increase the alumni rate of employment.

# 2015 Faculty & Staff Opinion Survey Results

## Valencia Campus
## Divisional Report

**Berklee**

Spring 2016
Prepared by the Office of Institutional Assessment

**2015 Faculty and Staff Opinion Survey: Divisional Report**

This report summarizes divisional responses to the 2015 Faculty and Staff Opinion Survey by question. Each question includes a column that summarizes responses by division, as well as a summary of female and male responses for that division. For teaching divisions, a summary of faculty and staff responses is also included. To protect the privacy of survey respondents, demographic categories with fewer than five respondents have not been summarized; these are noted as "< 5" in the report.

Unless otherwise noted, each question includes the mean of responses on a five-point scale, where one is strongly disagree and five is strongly agree. For questions answered with a yes or no, the summary shows the percentage of respondents who answered yes. For those faculty-specific questions that use a different scale, this has been specifically noted in the report.

In order to provide context for divisional results, college-wide response summaries are included for each question, with female/male and faculty/staff breakdowns. Divisional responses that are noticeably different from the college-wide mean have been highlighted, with higher scores shown in green and lower scores shown in red. Highlighted scores were determined by comparing the divisional mean to the college-wide mean for each question, then flagging those that were a half of a standard deviation above or below the college-wide mean.

| responses: 54    response rate: 68% | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| **Mission and Vision** | | | | | | | | | | |
| Berklee is achieving its mission to educate, train, and develop students to excel in music as a career | 4.2 | 4.1 | 4.2 | 4.2 | 4.2 | 4.3 | 4.6 | 4.0 | 4.4 | 4.3 |
| Berklee is active, prominent, and respected in the music industry and in music professional networks | 4.4 | 4.4 | 4.5 | 4.5 | 4.4 | 4.5 | 4.6 | 4.4 | 4.6 | 4.5 |
| Berklee's curriculum is adjusting appropriately to meet contemporary needs. | 3.8 | 3.7 | 3.9 | 3.8 | 3.8 | 4.1 | 4.2 | 4.0 | 4.0 | 4.1 |
| Berklee is actively involved in outreach and service to the local community. | 4.0 | 3.8 | 4.0 | 4.0 | 4.0 | 3.6 | 3.5 | 3.4 | 3.4 | 3.6 |
| I understand how my work contributes to Berklee's mission. | 4.3 | 4.3 | 4.3 | 4.3 | 4.4 | 4.5 | 4.7 | 4.3 | 4.4 | 4.5 |
| I have a voice in Berklee's strategic planning. | 3.1 | 2.9 | 3.1 | 3.2 | 3.2 | 3.3 | 3.2 | 3.0 | 2.9 | 3.4 |
| I am proud to tell people that I work at Berklee. | 4.4 | 4.4 | 4.4 | 4.4 | 4.5 | 4.6 | 4.7 | 4.3 | 4.5 | 4.6 |
| **Supervisor** | | | | | | | | | | |
| I have a clear understanding of the expectations my supervisor has of me. | 4.2 | 4.3 | 4.1 | 4.1 | 4.3 | 4.1 | 4.2 | 3.9 | 3.9 | 4.1 |
| I get regular feedback from my supervisor. | 4.0 | 4.0 | 4.0 | 4.0 | 4.0 | 3.7 | 3.8 | 3.5 | 3.6 | 3.7 |
| The feedback I receive from my supervisor helps me to perform my job better. | 3.9 | 3.9 | 3.9 | 3.9 | 4.0 | 3.9 | 4.0 | 3.7 | 3.7 | 4.0 |
| I am treated with civility and respect by my supervisor (manager, chair, dean, etc.) | 4.4 | 4.4 | 4.4 | 4.4 | 4.5 | 4.6 | 4.7 | 4.5 | 4.5 | 4.7 |
| **Senior Leadership** | | | | | | | | | | |
| Senior leadership is forthcoming with the Berklee community about important matters. | 3.5 | 3.3 | 3.5 | 3.5 | 3.6 | 3.6 | 3.8 | 3.3 | 3.7 | 3.6 |
| I trust senior leadership to make decisions that are in the best interests of the college. | 3.5 | 3.3 | 3.6 | 3.5 | 3.6 | 3.7 | 3.9 | 3.4 | 3.8 | 3.7 |

| responses: 54    response rate: 68% | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| **Equity and Diversity & Inclusion** | | | | | | | | | | |
| Berklee has a supportive community for all faculty and staff. | 3.7 | 3.6 | 3.8 | 3.7 | 3.8 | 3.8 | 3.9 | 3.6 | 3.7 | 3.9 |
| Berklee ensures that all faculty and staff are treated fairly. | 3.4 | 3.3 | 3.5 | 3.3 | 3.6 | 3.6 | 3.8 | 3.3 | 3.5 | 3.6 |
| I feel included in the various informal networks at the college. | 3.6 | 3.5 | 3.6 | 3.7 | 3.6 | 3.8 | 4.0 | 3.5 | 3.8 | 3.9 |
| The contributions of my department are viewed with the same respect as those of other departments. | 3.3 | 3.2 | 3.3 | 3.2 | 3.4 | 3.5 | 3.6 | 3.3 | 3.4 | 3.6 |
| My contributions are viewed with the same respect as those of my colleagues. | 3.6 | 3.6 | 3.6 | 3.6 | 3.7 | 3.7 | 3.8 | 3.5 | 3.6 | 3.7 |
| I am respected by my colleagues in my department. | 4.4 | 4.4 | 4.3 | 4.3 | 4.4 | 4.6 | 4.8 | 4.2 | 4.4 | 4.7 |
| I am respected by the students. | 4.2 | 4.4 | 4.1 | 4.2 | 4.2 | 4.4 | 4.5 | 4.2 | 4.4 | 4.4 |
| My contributions are recognized and appreciated. | 3.7 | 3.6 | 3.8 | 3.7 | 3.8 | 3.8 | 3.8 | 3.7 | 3.8 | 3.8 |
| The following are valued during the contract renewal and/or promotion process: | | | | | | | | | | |
| scholarly work/professional success | 3.6 | 3.6 | n/a | 3.7 | 3.6 | 3.5 | 3.5 | n/a | 3.3 | 3.6 |
| teaching | 3.8 | 3.8 | n/a | 3.8 | 3.9 | 3.9 | 3.9 | n/a | 3.8 | 3.9 |
| service | 3.6 | 3.6 | n/a | 3.5 | 3.7 | 3.4 | 3.4 | n/a | 3.5 | 3.4 |
| other | 3.5 | 3.5 | n/a | 3.6 | 3.5 | 3.0 | 3.0 | n/a | < 5 | < 5 |
| In your estimation, how appropriately are the following items valued during the contract renewal and/or promotion process? | ***This shaded section uses a different 5-point scale, where a score of 3 means "just right," while 1 means "far too little" and 5 means "far too much." *** | | | | | | | | | |
| scholarly work/professional success | 2.7 | 2.7 | n/a | 2.7 | 2.7 | 2.9 | 2.9 | n/a | 3.0 | 2.8 |
| teaching | 2.6 | 2.6 | n/a | 2.7 | 2.7 | 2.9 | 2.9 | n/a | 3.2 | 2.8 |
| service | 2.9 | 2.9 | n/a | 2.8 | 2.9 | 2.9 | 2.9 | n/a | 3.0 | 2.8 |
| other | 3.3 | 3.3 | n/a | 3.6 | 3.1 | < 5 | < 5 | n/a | < 5 | < 5 |

| responses: 54    response rate: 68% | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| **Relationships & Collaboration** | | | | | | | | | | |
| My department has a collegial and supportive environment. | 4.1 | 4.1 | 4.0 | 4.0 | 4.2 | 4.2 | 4.2 | 4.0 | 4.1 | 4.2 |
| I have the opportunity to provide ideas and feedback on important decisions made in my department. | 4.0 | 3.9 | 3.9 | 3.9 | 4.1 | 3.9 | 3.7 | 4.0 | 3.8 | 4.0 |
| I have the freedom to challenge ideas and/or procedures. | 3.8 | 3.7 | 3.8 | 3.7 | 3.9 | 4.0 | 3.8 | 4.0 | 4.1 | 4.0 |
| The people I work with communicate openly about matters that impact our work. | 3.9 | 3.9 | 3.9 | 3.9 | 4.0 | 3.9 | 3.9 | 3.9 | 4.0 | 3.9 |
| I have the opportunity to engage with colleagues outside my department. | 3.9 | 3.7 | 4.0 | 3.9 | 3.9 | 4.0 | 3.7 | 4.2 | 3.9 | 4.1 |
| I can rely on colleagues in departments outside my own. | 3.7 | 3.6 | 3.8 | 3.8 | 3.7 | 3.8 | 3.8 | 3.9 | 3.9 | 3.8 |
| Faculty, staff, and management work collaboratively to ensure the success of Berklee's programs and initiatives. | 3.6 | 3.5 | 3.6 | 3.6 | 3.7 | 3.8 | 4.0 | 3.6 | 3.6 | 3.9 |
| Please indicate how often you are encouraged to: (1=never, 5=always) | | | | | | | | | | |
| innovate in your position | 3.6 | 3.5 | 3.7 | 3.6 | 3.7 | 3.7 | 3.5 | 3.7 | 3.6 | 3.9 |
| collaborate within your department | 3.9 | 3.5 | 4.1 | 3.9 | 3.9 | 4.0 | 3.6 | 4.2 | 3.8 | 4.2 |
| collaborate with other Berklee departments across campuses | 3.3 | 2.6 | 3.6 | 3.4 | 3.2 | 3.3 | 2.6 | 3.9 | 3.5 | 3.2 |
| collaborate with colleagues at other institutions | 2.4 | 2.0 | 2.5 | 2.4 | 2.4 | 2.4 | 1.9 | 2.8 | 2.6 | 2.5 |
| **Job Satisfaction/Support** | | | | | | | | | | |
| My skills are being well utilized in my position | 3.8 | 3.8 | 3.8 | 3.7 | 3.9 | 3.9 | 4.0 | 3.8 | 3.7 | 4.1 |
| I have the resources (e.g., equipment and staffing) that help me to be effective in my job. | 3.6 | 3.7 | 3.5 | 3.5 | 3.7 | 3.6 | 4.0 | 3.3 | 3.6 | 3.6 |
| I have opportunities at Berklee to use my skills and develop professionally. | 3.8 | 3.9 | 3.8 | 3.8 | 3.9 | 3.8 | 4.2 | 3.3 | 3.7 | 3.9 |
| My workload is reasonable. | 3.5 | 3.5 | 3.6 | 3.5 | 3.6 | 3.4 | 4.0 | 3.0 | 3.6 | 3.3 |

| responses: 54    response rate: 68% | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| Departmental and college expectations are reasonable for: | | | | | | | | | | |
|    teaching | 3.8 | 3.8 | n/a | 3.8 | 3.8 | 4.4 | 4.4 | n/a | 4.3 | 4.4 |
|    professional activity and/or research | 3.6 | 3.6 | n/a | 3.6 | 3.7 | 3.8 | 3.8 | n/a | 3.8 | 3.7 |
|    service to your department | 3.7 | 3.7 | n/a | 3.6 | 3.7 | 3.8 | 3.8 | n/a | 3.3 | 3.9 |
|    service to the college | 3.6 | 3.6 | n/a | 3.7 | 3.6 | 3.9 | 3.9 | n/a | 3.8 | 3.9 |
|    service to the profession | 3.7 | 3.7 | n/a | 3.7 | 3.7 | 3.9 | 3.9 | n/a | 4.0 | 3.9 |
|    professional, non-teaching/non-pedagogy development | 3.5 | 3.5 | n/a | 3.6 | 3.5 | 3.6 | 3.6 | n/a | 3.8 | 3.5 |
|    teaching and/or pedagogical development | 3.6 | 3.6 | n/a | 3.6 | 3.6 | 4.0 | 4.0 | n/a | 4.0 | 4.0 |
|    use of technology | 3.7 | 3.7 | n/a | 3.7 | 3.8 | 4.1 | 4.1 | n/a | 3.8 | 4.2 |
| Teaching is important to my personal and/or professional identity | 4.6 | 4.6 | n/a | 4.7 | 4.5 | 4.5 | 4.5 | n/a | 4.3 | 4.6 |
| I have the resources and support I need to develop, improve, or experiment with my teaching. | 3.6 | 3.6 | n/a | 3.5 | 3.7 | 3.9 | 3.9 | n/a | 3.7 | 3.9 |
| I have the resources and support I need to develop my scholarship, performance, or other professional practice. | 3.3 | 3.3 | n/a | 3.2 | 3.4 | 3.5 | 3.5 | n/a | 3.7 | 3.4 |
| I have the resources and support I need to develop my facility with new technology. | 3.7 | 3.7 | n/a | 3.6 | 3.8 | 3.7 | 3.7 | n/a | 3.0 | 3.9 |
| Overall, Berklee is a great place to work. | 4.2 | 4.1 | 4.1 | 4.1 | 4.2 | 4.4 | 4.5 | 4.1 | 4.3 | 4.4 |
| | | | | | | | | | | |
| **Compensation, Benefits, Work/Life Balance** | | | | | | | | | | |
| I have the flexibility to balance my work with my personal/family life. | 3.9 | 3.9 | 4.0 | 3.9 | 4.0 | 3.8 | 4.2 | 3.6 | 3.8 | 3.8 |
| I am fairly compensated for my work at Berklee. | 3.3 | 3.2 | 3.4 | 3.3 | 3.4 | 3.5 | 3.7 | 3.4 | 3.4 | 3.5 |
| The benefits Berklee offers me are competitive with other higher ed institutions. | 3.6 | 3.4 | 3.6 | 3.6 | 3.6 | 3.5 | 3.8 | 3.1 | 3.3 | 3.6 |
| To what extent is effective teaching rewarded by: | ***This shaded section uses a different 5-point scale, where a score of 3 means "just right," while 1 means "far too little" and 5 means "far too much." *** | | | | | | | | | |
|    your department | 2.5 | 2.5 | n/a | 2.5 | 2.5 | 2.7 | 2.7 | n/a | 2.5 | 2.8 |
|    your division | 2.4 | 2.4 | n/a | 2.3 | 2.4 | 2.6 | 2.6 | n/a | 2.3 | 2.7 |
|    the college | 2.3 | 2.3 | n/a | 2.3 | 2.4 | 2.7 | 2.7 | n/a | 2.8 | 2.6 |

| responses: 54     response rate: 68% | | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| **Professional Development** | | | | | | | | | | | |
| The criteria for promotion are clearly communicated. | | 3.1 | 3.6 | 2.6 | 3.0 | 3.2 | 2.8 | 3.1 | 2.4 | 2.8 | 2.8 |
| Do you have a mentor at Berklee? (% yes) | | 20% | 21% | 17% | 19% | 19% | 21% | 28% | 10% | 19% | 26% |
| How helpful has this mentoring been in relation to the following: (1=very ineffective, 5=very effective) | | | | | | | | | | | |
| your career | | 4.3 | 4.0 | 4.4 | 4.2 | 4.3 | 3.7 | 3.5 | < 5 | < 5 | 4.0 |
| your teaching | | 4.3 | 4.4 | 4.2 | 4.2 | 4.4 | 4.1 | 4.3 | < 5 | < 5 | 4.6 |
| understanding the promotion process and requirements | | 3.7 | 3.8 | 3.6 | 3.7 | 3.8 | 3.3 | 3.6 | < 5 | < 5 | 3.5 |
| navigating Berklee politics | | 4.2 | 4.1 | 4.3 | 4.1 | 4.3 | 4.2 | 4.0 | < 5 | < 5 | 4.4 |
| work-life balance | | 3.9 | 3.7 | 4.1 | 3.9 | 3.9 | 3.3 | 3.3 | < 5 | < 5 | 3.6 |
| overall | | 4.4 | 4.3 | 4.5 | 4.4 | 4.5 | 4.1 | 4.1 | < 5 | < 5 | 4.5 |
| During your time at Berklee, how frequently have you: | | | | | | | | | | | |
| applied for a grant administered through Faculty Development? | never | 43% | 43% | n/a | 37% | 46% | 60% | 60% | n/a | 50% | 71% |
| | occasionally | 49% | 49% | n/a | 53% | 45% | 28% | 28% | n/a | 33% | 24% |
| | as often as possible | 8% | 8% | n/a | 11% | 8% | 12% | 12% | n/a | 17% | 6% |
| been awarded a grant administered through Faculty Development? | never | 56% | 56% | n/a | 45% | 63% | 72% | 72% | n/a | 83% | 71% |
| | occasionally | 39% | 39% | n/a | 43% | 35% | 28% | 28% | n/a | 17% | 29% |
| | as often as possible | 5% | 5% | n/a | 12% | 2% | 0% | 0% | n/a | 0% | 0% |
| submitted a proposal for Berklee Teachers on Teaching (BTOT)? | never | 48% | 48% | n/a | 45% | 47% | 72% | 72% | n/a | 83% | 65% |
| | occasionally | 44% | 44% | n/a | 46% | 46% | 20% | 20% | n/a | 0% | 29% |
| | as often as possible | 8% | 8% | n/a | 9% | 7% | 8% | 8% | n/a | 17% | 6% |
| presented at BTOT | never | 49% | 49% | n/a | 51% | 48% | 84% | 84% | n/a | 100% | 76% |
| | occasionally | 44% | 44% | n/a | 42% | 47% | 16% | 16% | n/a | 0% | 24% |
| | as often as possible | 6% | 6% | n/a | 8% | 5% | 0% | 0% | n/a | 0% | 0% |
| participated in a Faculty Learning Community (FLC)? | never | 55% | 55% | n/a | 49% | 60% | 68% | 68% | n/a | 67% | 65% |
| | occasionally | 38% | 38% | n/a | 39% | 37% | 32% | 32% | n/a | 33% | 35% |
| | as often as possible | 7% | 7% | n/a | 12% | 4% | 0% | 0% | n/a | 0% | 0% |
| had a consultation about your promotion dossier? | never | 57% | 57% | n/a | 54% | 60% | 96% | 96% | n/a | 100% | 94% |
| | occasionally | 36% | 36% | n/a | 38% | 33% | 4% | 4% | n/a | 0% | 6% |
| | as often as possible | 7% | 7% | n/a | 9% | 7% | 0% | 0% | n/a | 0% | 0% |
| had a consultation about a sabbatical dossier? | never | 81% | 81% | n/a | 78% | 80% | 92% | 92% | n/a | 83% | 94% |
| | occasionally | 17% | 17% | n/a | 18% | 19% | 8% | 8% | n/a | 17% | 6% |
| | as often as possible | 2% | 2% | n/a | 3% | 1% | 0% | 0% | n/a | 0% | 0% |

|  | College | | | | | Valencia Campus | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| responses: 54    response rate: 68% | Overall | Faculty | Staff | Female | Male | Overall | Faculty | Staff | Female | Male |
| **Facilities** | | | | | | | | | | |
| Our facilities (e.g., classrooms, offices, studios, conference and work spaces) are designed and maintained in ways that support my work. | 3.4 | 3.3 | 3.5 | 3.3 | 3.5 | 3.8 | 4.1 | 3.3 | 3.4 | 3.9 |
| I feel safe and secure on the Boston campus and in the surrounding area. | 4.0 | 3.8 | 4.1 | 3.9 | 4.1 | 3.9 | 4.0 | 3.7 | 4.0 | 3.9 |
| I feel safe and secure on the Valencia campus and in the surrounding area. | 4.0 | 4.0 | 3.9 | 3.9 | 4.1 | 4.8 | 4.9 | 4.6 | 4.7 | 4.8 |
| **Retention** | | | | | | | | | | |
| I am committed to pursuing my career at Berklee. | 4.1 | 4.3 | 4.0 | 4.0 | 4.2 | 4.2 | 4.4 | 4.0 | 3.9 | 4.2 |
| Have you recently considered leaving Berklee? (% yes) | 37% | 29% | 44% | 41% | 33% | 25% | 12% | 33% | 25% | 26% |
| [If so] Have you considered leaving Berklee to: | | | | | | | | | | |
| go back to school | 12% | 15% | 13% | 16% | 10% | 0% | < 5 | 0% | < 5 | 0% |
| relocate | 29% | 35% | 27% | 23% | 36% | 38% | < 5 | 43% | < 5 | 63% |
| retire | 8% | 18% | 2% | 7% | 10% | 0% | < 5 | 0% | < 5 | 0% |
| pursue non-academic work exclusively | 19% | 25% | 18% | 17% | 24% | 8% | < 5 | 14% | < 5 | 13% |
| enhance your career in other ways | 60% | 52% | 68% | 66% | 55% | 77% | < 5 | 100% | < 5 | 63% |
| address family-related issues | 12% | 17% | 8% | 11% | 13% | 23% | < 5 | 14% | < 5 | 38% |
| increase your salary | 65% | 65% | 70% | 65% | 65% | 62% | < 5 | 57% | < 5 | 63% |
| move to a different kind of institution | 38% | 45% | 35% | 45% | 33% | 31% | < 5 | 29% | < 5 | 25% |
| move to a tenured or tenure-track position | 15% | 38% | 4% | 12% | 15% | 8% | < 5 | 0% | < 5 | 13% |
| find a more supportive work environment | 39% | 49% | 35% | 44% | 31% | 15% | < 5 | 29% | < 5 | 13% |
| escape one or more specific individuals | 27% | 22% | 28% | 30% | 24% | 23% | < 5 | 43% | < 5 | 25% |
| reduce stress | 44% | 51% | 39% | 49% | 37% | 38% | < 5 | 57% | < 5 | 50% |
| lower your cost of living | 30% | 28% | 32% | 26% | 35% | 0% | < 5 | 0% | < 5 | 0% |