

## **AGENDA**

### **ST. PETERSBURG COLLEGE BOARD OF TRUSTEES February 16, 2016**

CLEARWATER CAMPUS (ES 104)  
2465 DREW STREET  
CLEARWATER, FL 33765

**SPECIAL MEETING: 9:00 A.M.**

#### **I. CALL TO ORDER**

- A. Invocation
- B. Pledge of Allegiance

#### **II. PRELIMINARY MATTERS**

- A. Presentation of Retirement Resolutions and Motion for Adoption
  - 1. Ronald Branam (*Not Attending*)
- B. Recognitions/Announcements

#### **III. COMMENTS**

- A. Board Chair
- B. Board Members
- C. President
- D. Public Comment pursuant to §286.0105 FS

#### **IV. REVIEW AND APPROVAL OF MINUTES**

Board of Trustees' Meeting of January 19, 2016 (*Action*)

#### **V. MONTHLY REPORTS**

- A. Board Attorney
- B. General Counsel
- C. Faculty Governance Organization (FGO) – Dr. Richard Mercadante, Chair
- D. Career Service Employee Council (CSEC) – Ms. Mary Jo Golley, Vice Chair,  
Mr. Rick Gibson, Chair

#### **VI. STRATEGIC FOCUS AND PLANNING**

- A. STUDENT SUCCESS AND ACHIEVEMENT
  - 1. Online Revitalization Update– Dr. Susan Colaric, Associate Vice President, Online Learning and Services (*Presentation*)
  - 2. Student Loan Default Update – Mr. Mike Bennet, Associate Vice President Financial Assistance Services (*Presentation*)

B. BUDGET AND FINANCE

1. Financial Overview – Ms. Janette Hunt, Acting Budget and Compliance Director (*Presentation*)
2. Revenue Projections for 2016-17 – Dr. Doug Duncan, Senior Vice President, Administrative Business Services and Information Technology (*Presentation*)
3. Monthly Financial Report Ms. Janette Hunt
4. Enrollment Planning and Analysis – Dr. Jesse Coraggio, Vice President, Institutional Effectiveness and Academic Services (*Presentation*)

C. ADMINISTRATIVE MATTERS

1. Human Resources
  - a. Personnel Report (*Action*)
  - b. Faculty Evaluation and Contract Review Process– Dr. Anne Cooper, Senior Vice President, Instruction and Academic Programs (*Presentation*)
  - c. Faculty Continuing Contracts and Annual Contracts (*Action*)

D. ACADEMIC MATTERS

1. Proposed 2017-2018 Academic Calendar – Mr. Djuan Fox, Coordinator, Special Projects (*Presentation/Action*)
2. Art and Entertainment Baccalaureate Degree Proposal – Dr. Jonathan Steele, Dean of Humanities and Fine Arts, Dr. Patrick Hernly, Academic Chair, Humanities, Dr. Barbara Hubbard, Department Chair, Humanities Mr. Djuan Fox (*Presentation/Action*)

E. STRATEGIC PRIORITIES

1. Marketing and Outreach – Ms. Diana Sabino, Executive Director of Marketing and Strategic Communications (*Presentation*)

**VII. CONSENT AGENDA**

A. OLD BUSINESS (**items previously considered but not finalized**) - NONE

B. NEW BUSINESS

1. GRANTS/RESTRICTED FUNDS CONTRACTS
  - a. Health Resources and Services Administration (HRSA) – Organ Donation (*Action*)

b. Juvenile Welfare Board – New Programming /Services Expansion or Enhancement (*Action*)

2. BIDS, EXPENDITURES, CONTRACTS OVER \$325,000 - NONE

3. CAPITAL OUTLAY, MAINTENANCE, RENOVATION, AND CONSTRUCTION – NONE

**VIII. INFORMATIONAL REPORTS - NONE**

**IX. PUBLIC ACCESS/UNAGENDAED ITEMS**

**X. PROPOSED CHANGES TO BOT RULES MANUAL – Public Hearing - NONE**

**XI. PRESIDENT’S REPORT**

**XII. NEXT MEETING DATE AND SITE**

**March 15, 2016, Epi Center**

**XIII. ADJOURNMENT**

If any person wishes to appeal a decision made with respect to any matter considered by the Board at its meeting February 16, 2016, he or she will need a record of the proceedings. It is the obligation of such person to ensure a verbatim record of the proceedings is made, §286.0105, Florida Statutes.

Items summarized on the Agenda may not contain full information regarding the matter being considered. Further information regarding these items may be obtained by calling the Board Clerk at (727) 341-3241.

**\*No packet enclosure**

Date Advertised: February 5, 2016

Confirmation of Publication

[Notice of meeting](#)



# Faculty Governance Organization (FGO)

- Organization
- Recent Topics
- Goals for Future

# Career Service Employee Council

CSEC Introduction to new SPC Board of Trustees Members

## Recent Accomplishments

- Career Service Employee Titan Award.
- Employee Professional Development hours for participation in CSEC Steering Committee.
- CSEC Growth Plan begins July, 2016.

## New Goals

- Recruiting new CSEC Steering Committee members for 2016-18 term.
- CSEC Bylaws Revisions
- On-Boarding Guide for new members

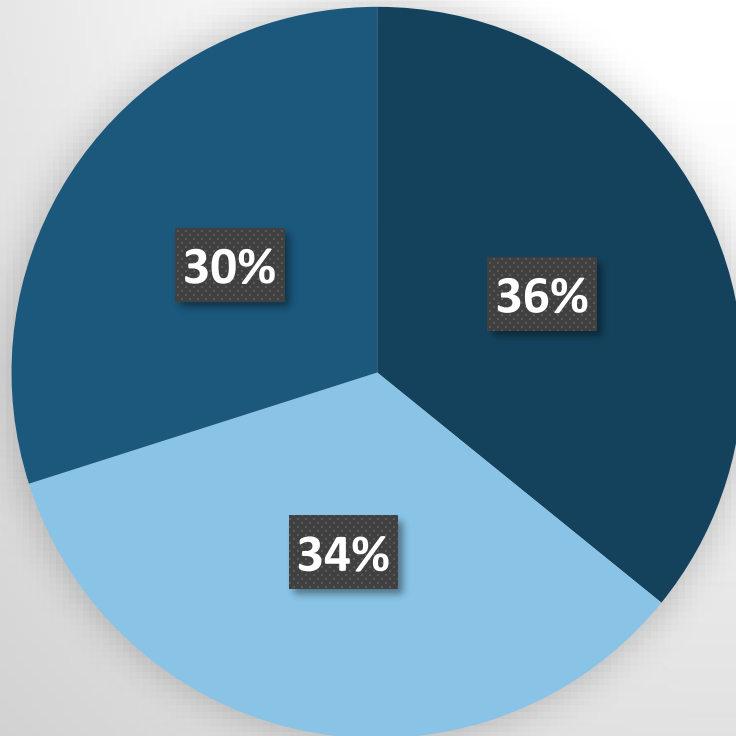
# Online Revitalization

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Online Learning & Services

# Instructional Method

Spring 2016



- Face-to-face only
- Online and face-to-face
- Online only

# Online Revitalization

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- Student services
- Student and faculty readiness
- Revitalized online courses



# Student Services

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Welcome to Introduction to MyCourses - START HERE



SPC my|Courses Support & Student Services Hub

PROCTORED TESTING



# Student Services

Welcome to Introduction to MyCourses - START HERE



SPC my|Courses Support & Student Services Hub

PROCTORED TESTING



5,626 students  
89% MLP  
98% Career  
60% LRC

# Student Services

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SPC my|Courses Support & Student Services Hub

**36,723 users accessed *Introduction to MyCourses***

**34,803 students**

**717 faculty**

**681 staff**

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**Page views since started - 249,777**

**Average page views per month - 31,222**

**Page views for January 2016 - 68,250**



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# Faculty Certifications

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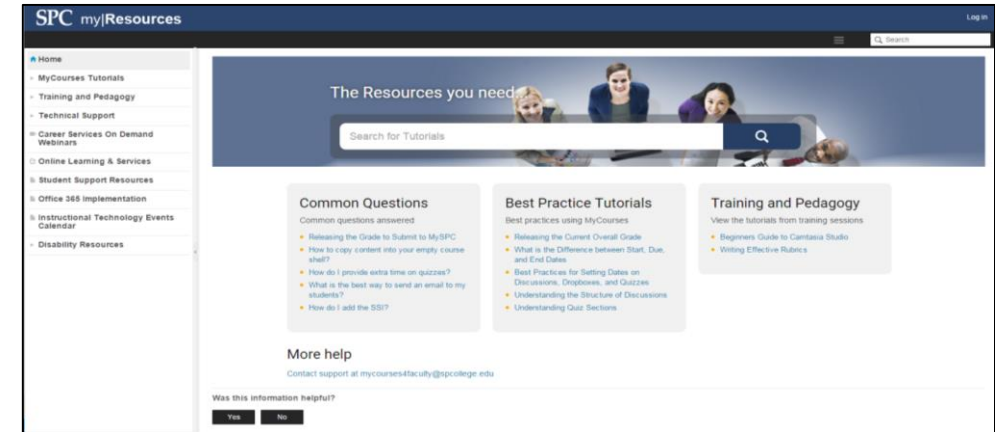
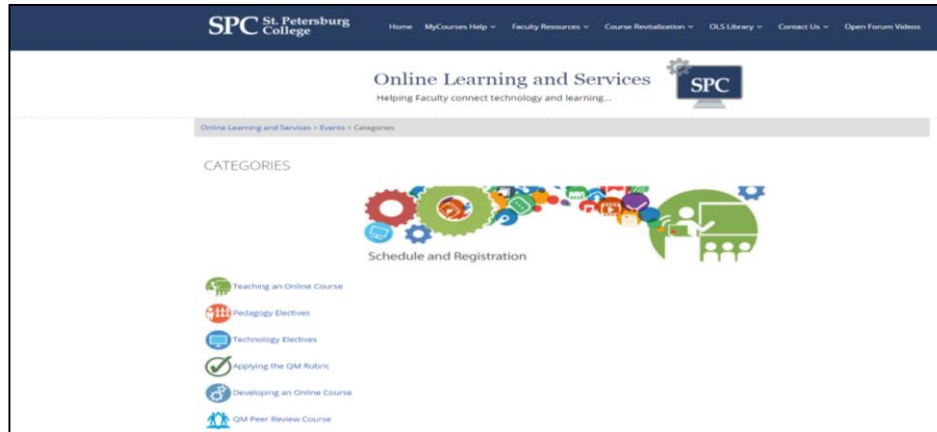
	All	Online/ Blended Teaching	Online Development	Online Reviewer
<b>MyCourses for Faculty</b>	✓	✓	✓	✓
<b>Teaching an Online/Blended Course</b>		✓	✓	✓
<b>Developing an Online Course</b>			✓	✓
<b>Applying the QM Rubric</b>			✓	✓
<b>QM Peer Reviewer</b>				✓

# Faculty Certifications

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	<b>Completed</b>
<b>MyCourses for Faculty</b>	<b>1,708</b>
<b>Teaching an Online/Blended Course</b>	<b>533</b>
<b>Developing an Online Course</b>	<b>114</b>
<b>Applying the QM Rubric</b>	<b>194</b>
<b>QM Peer Reviewer</b>	<b>46</b>

# Faculty Services



## Faculty educational opportunities

Scheduled on-campus – 433 hours

Support tickets – 5,099 total

email – 3,147

phone – 1,287

meetings – 665

## MyResources for Faculty

Page views since started – 54,871

Average page views per month – 6,859

Page views for January – 12,384



# Revitalized Courses Fall 2015

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- CGS 1100: Computer Applications
- EDF 3660: Education & Public Policy in the U.S.
- ENC 1101: Composition I
- GEB 1011: Introduction to Business
- HUM 1020: Introduction to Humanities
- MAT 1033: Intermediate Algebra
- MAT 1100: Exploration of Mathematics and Quantitative Reasoning
- PHI 1600: Studies in Applied Ethics

**2,830 students**

# Revitalized Courses Spring 2016

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- ARH 1000: Understanding Art
- ATE 1211: Animal Physiology
- ATE 2638L: Animal Lab Procedures Lab II
- ATE: 4854: Leadership in Veterinary Technology
- BSC1005C: Biological Sciences with Lab
- CGS 1070: Basic Computer and Information Literacy
- ECO 2013: Principles of Macroeconomics
- ENC 1102: Composition II
- ESC 1000C: Earth Science with Lab
- HUM 2210: Western Humanities: Ancient to Renaissance
- HUM 2233: Western Humanities: Baroque to Contemporary

# Revitalized Courses Spring 2016

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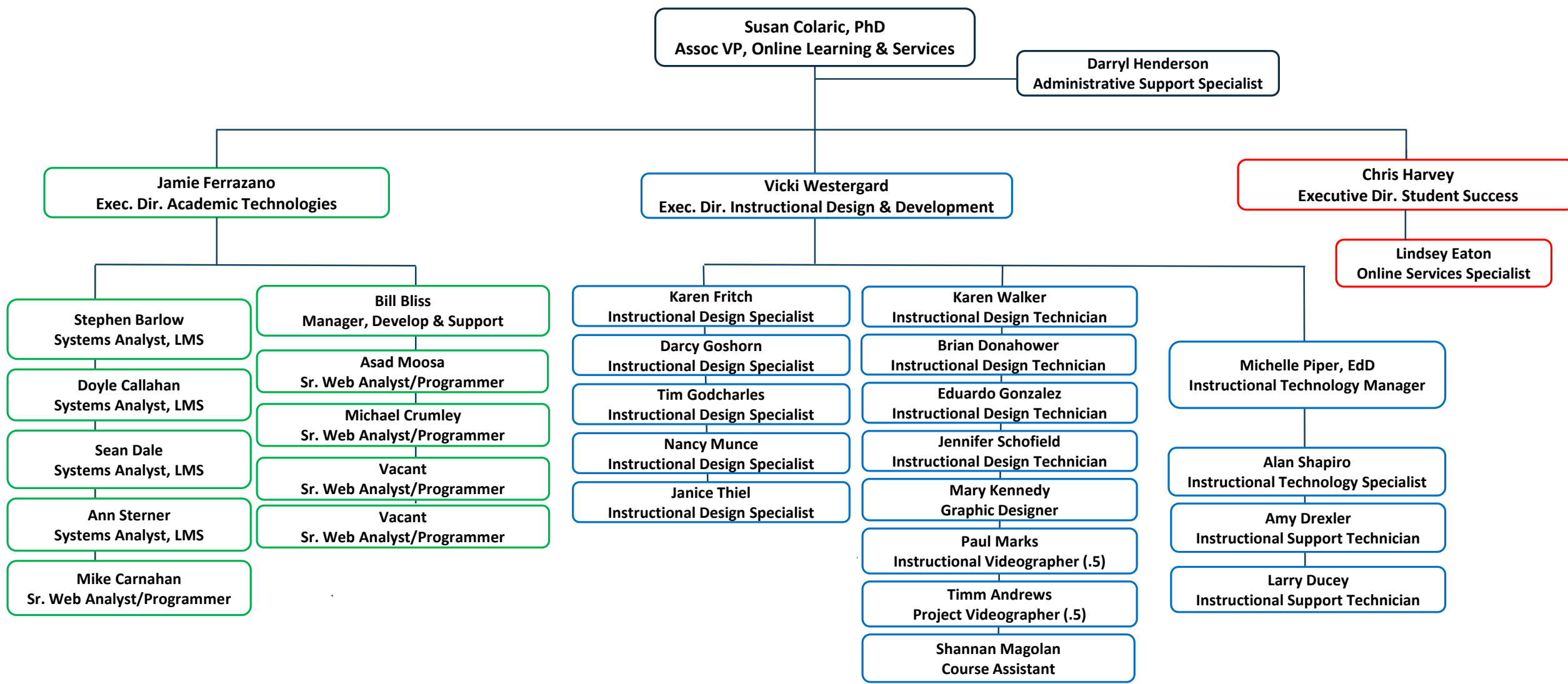
- HUM 2270: Humanities: East-West Synthesis
- MAC 1105: College Algebra
- MAN 3303: Management and Leadership Practices
- MAT0028: Developmental Mathematics II
- NUR3874: Application of Pharmacology Concepts in Nursing Therapy
- NUR4636: Community Health Nursing Theory
- NUR4636L: Community Health Nursing Practicum
- PAD3874: Community Relations Theory and Practice
- REL2300: World Religions
- SLS1101: The College Experience
- STA2023: Statistics

**10,311**  
**students**

# Revitalized Courses - Analysis

Class	Fall 2013 Success Rate	Fall 2014 Success Rate	Fall 2015 Success Rate	Fall 2013 Withdrawal Rate	Fall 2014 Withdrawal Rate	Fall 2015 Withdrawal Rate
HUM1020	NA	NA	76.2%	NA	NA	5.8%
EDF3660	72.4%	70.0%	80.0%	6.9%	15.0%	10.0%
PHI1600	71.3%	73.3%	75.8%	8.7%	8.8%	7.2%
GEB1011	68.8%	71.0%	73.5%	7.8%	10.9%	8.2%
CGS1100	64.1%	59.4%	70.5%	11.5%	17.5%	11.3%
MAT1033	52.4%	42.8%	54.8%	11.8%	14.4%	12.4%
ENC1101	66.1%	65.6%	55.8%	8.2%	9.6%	7.4%
MAT1100	NA	NA	65.5%	NA	NA	11.3%

Source: SPC Pulse BI, Acad Org Success Rates By Course Dashboard, Data Extracted December 14, 2015.



# **WHAT SPC IS DOING TO REDUCE STUDENT LOAN DEFAULTS**

**MICHAEL J. BENNETT, ASSOCIATE VICE PRESIDENT,  
FINANCIAL ASSISTANCE SERVICES**

## 2012 Official Cohort Default Rate

- How is it calculated?
  - Numerator
    - Borrowers who entered repayment in one year, and defaulted in that year or the next two years
    - Defaulted from 10/1/2011 – 9/30/2014
    - SPC FY 2012 3 YR CDR numerator: **1075**
  - Denominator
    - Borrowers who entered repayment during the one-year cohort period
    - Entered repayment from 10/1/2011 – 9/30/2012
    - SPC FY 2012 3 YR CDR denominator: **6591**
  
- SPC FY 2012 3 YR Official CDR:  $1075 / 6591 = 19.5\%$ 
  - Down from projected 39.1%
  
- SPC FY 2013 3 YR Projected CDR: 16.3%
  - Down from projected 36.6%

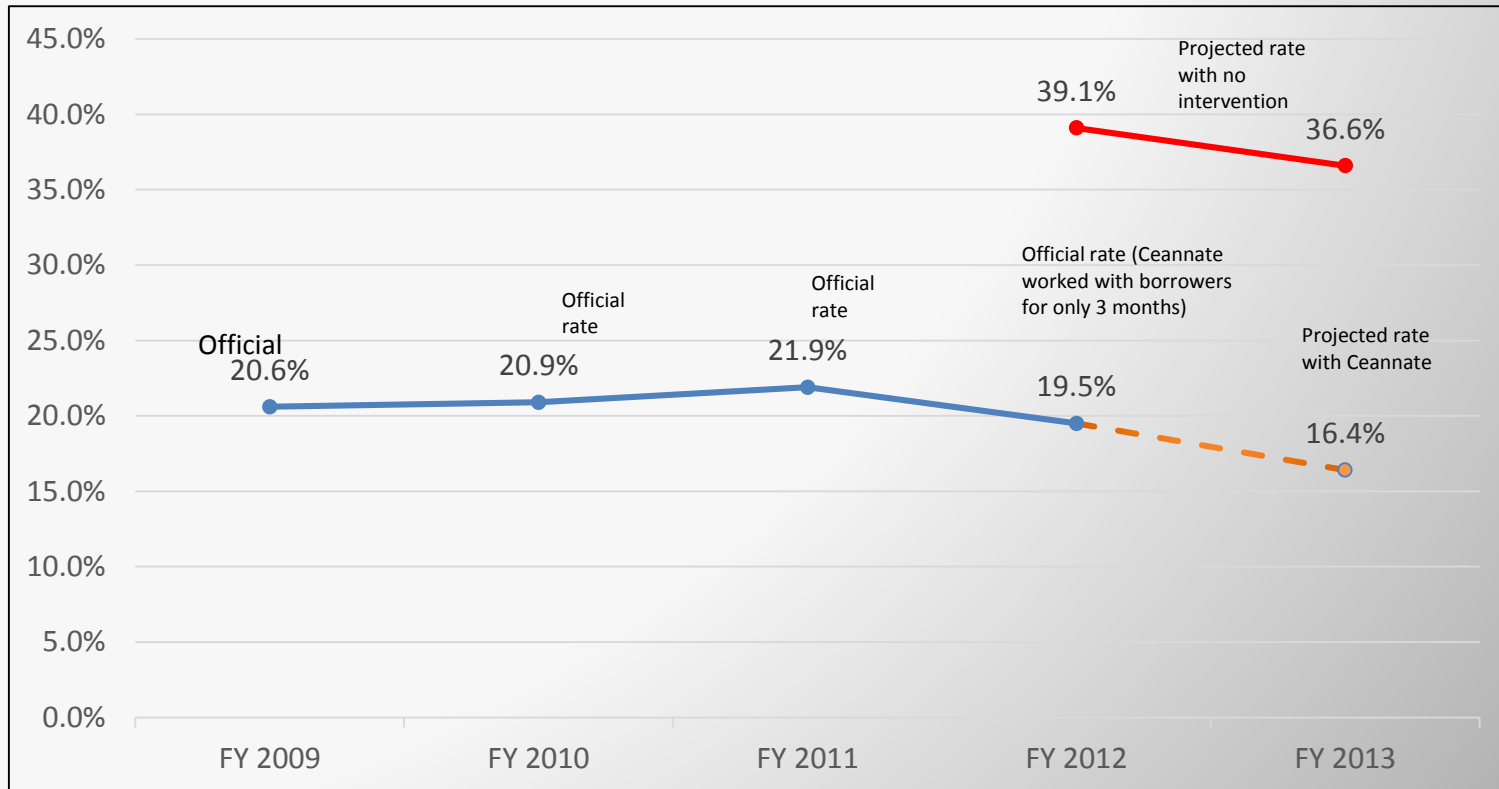
## Where We Could Be

- Loan default sanctions
  - Under the Higher Education Opportunity Act, postsecondary institutions with three-year cohort default rates of 30% or higher for 3 consecutive years – or more than 40% in any one year – may lose eligibility for certain Title IV federal student aid programs for 3 consecutive years.





## Where We Would Be



## Where We Are Now - A World Of Difference!

- Ceannate – outsourcing student loan help
  - Contract
    - Start Date – 6/30/2014
    - Cost per month - \$12,916.00
  - i3 Group
    - Students speak with a live trained student loan counselor
    - 3,182 cures!
  - iontuition™
    - Online portal where students can view loan balance, payment amount, due dates, etc.
    - Can be activated through single sign-on through MySPC
    - 5,365 activations!
  - Reporting
    - SPC compiles data weekly to monitor activities
    - Monthly conference calls



STUDENTS. SCHOOLS. SUCCESS.



## Where We Are Now - A World Of Difference!

### Ceannate Statistics

2/08/2016

**Current Cohort Default Rate calculated on most recent NSLDS data (not published or actual rate)** (CDR Report)

These are not published or actual rates as produced by the Department of Education, and are calculated based on the most recent SCHPR1 report in the system.

<b>Numerator:</b>	Defaulted from 10/1/2011 – 9/30/2014 1293	Defaulted from 10/1/2012 – 9/30/2015 1088	Defaulted from 10/1/2013 – 9/30/2016 917	Defaulted from 10/1/2014 – 9/30/2017 324
<b>Denominator:</b>	Entered repayment from 10/1/2011 – 9/30/2012 6625	Entered repayment from 10/1/2012 – 9/30/2013 6589	Entered repayment from 10/1/2013 – 9/30/2014 6782	Entered repayment from 10/1/2014 – 9/30/2015 7219

Ceannate

2013		2014		2015	
3-YEAR		3-YEAR		2-YEAR	
Numerator	1,088	Numerator	917	Numerator	324
Denominator	6,589	Denominator	6,782	Denominator	7,219
CDR	16.5%	CDR	13.5%	CDR	4.4%

Goal: 19.85%

13.52%

### Total Delinquencies

(Repayment Status Summary)

2013:	791
2014:	921
2015:	1,371
2016:	1,292
All	4,375

### Total Cures (Production Report)

Row Labels	
<b>2014</b>	
June	468
July	588
August	405
September	536
October	403
November	285
December	327
<b>2015</b>	
January	402
February	365
March	299
April	262
May	180
June	309
July	298
August	267
September	290
October	268
November	242
December	
2014 Totals	3,012
2015 Totals	3,182

### Intuition Registrations – January, 2016

5,365 (1620 returning users)



# 2012 Official Cohort Default Rate

How do we compare to other Florida Colleges?

TYPE	Institution	Default Rate
SC/CC	Tallahassee Community College	23.3
SC/CC	Daytona State College	21.1
SC/CC	College of Central Florida	20.8
SC/CC	South Florida State College (formally South Florida Community College)	20.0
SC/CC	State College of Florida, Manatee-Sarasota	20.0
SC/CC	St. Petersburg College	19.5
SC/CC	Florida Keys Community College	19.3
SC/CC	Eastern Florida State College (formally Brevard Community College)	19.0
SC/CC	Indian River State College	18.9
SC/CC	Santa Fe College	18.8
SC/CC	Pasco-Hernando State College (formally Pasco-Hernando Community College)	18.5
SC/CC	Seminole State College of Florida	18.2
SC/CC	Northwest Florida State College	17.6
SC/CC	Valencia College (formally Valencia Community College)	17.0
SC/CC	Palm Beach State College	16.3
SC/CC	Pensacola State College	15.9
SC/CC	Hillsborough Community College	15.8
SC/CC	Florida State College at Jacksonville	15.6
SC/CC	Florida Gateway College (formally Lake City Community College)	15.4
SC/CC	Florida SouthWestern State College (Formally Edison State College)	15.3
SC/CC	Gulf Coast State College	15.0
SC/CC	St. Johns River State College	14.4
SC/CC	Broward College	12.4
SC/CC	Chipola College	12.3
SC/CC	Miami Dade College	10.6
SC/CC	Lake Sumter State College (formally Lake-Sumter Community College)	7.9
SC/CC	Polk State College	5.2
SC/CC	North Florida Community College	0.0



# Where We Are Now – A World of Difference!

- **It's MY FUTURE!** campaign
  - A comprehensive program to encourage financial literacy and debt management
  - Goals
    - Lower borrowing levels
    - Lower delinquency and default
    - Lower Cohort Default Rate
  - Website updates including:
    - Don't borrow if you don't have to
    - If you need to borrow, borrow only what you need
  - Buckslips
  - SLS class presentations



Loan Management Tools		
<p><b>24/7 Money counseling</b></p> <p>Complete financial awareness counseling.</p> <p>Log in with your FSA ID to learn more about:</p> <ul style="list-style-type: none"> <li>Understand Your Loans</li> <li>Manage Your Spending</li> <li>Plan to Repay</li> <li>Avoid Default</li> <li>Make Finances a Priority</li> </ul> <p><b>StudentLoans.gov</b></p>	<p><b>24/7 Student loan access</b></p> <p>iontution makes it easy to manage your student loans all in one place!</p> <ul style="list-style-type: none"> <li>Personalized profile showing all your student loans and grants</li> <li>Receive loan status notifications via email or text</li> <li>Live chat with a Loan Counselor!</li> <li>See your loan status, balance, payment amount, due date, interest info and servicer contacts</li> </ul> <p><b>iontution</b></p>	<p><b>Speak to a live counselor</b></p> <p>Experienced student loan counselors from i3 Group can help with your questions about:</p> <ul style="list-style-type: none"> <li>Student loan repayment</li> <li>Postponement options</li> </ul> <p>Call 855-693-4932</p> <ul style="list-style-type: none"> <li>Mon-Thurs: 9am - 9pm (EST)</li> <li>Fri: 9am - 6pm (EST)</li> </ul> <p>If you receive a call from i3 Group, they are calling on behalf of SPC.</p> <p><b>i3</b> STUDENTS. SCHOOLS. SUCCESS.</p>

SPC St. Petersburg College provides FREE, in-Loan management and planning to help launch your education. Formulating a pile of debt. Please do not borrow if you don't have to need to borrow, borrow only what you need. Contact your student loan provider to stay on top of what you need. Payment will help you get a good credit rating.

[www.studentloans.gov](http://www.studentloans.gov)  
 Student Loans.gov

[www.iontution.com](http://www.iontution.com)  
 iontution

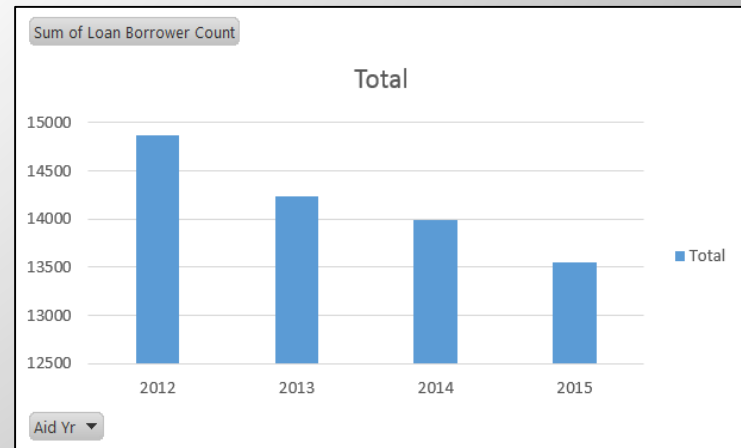
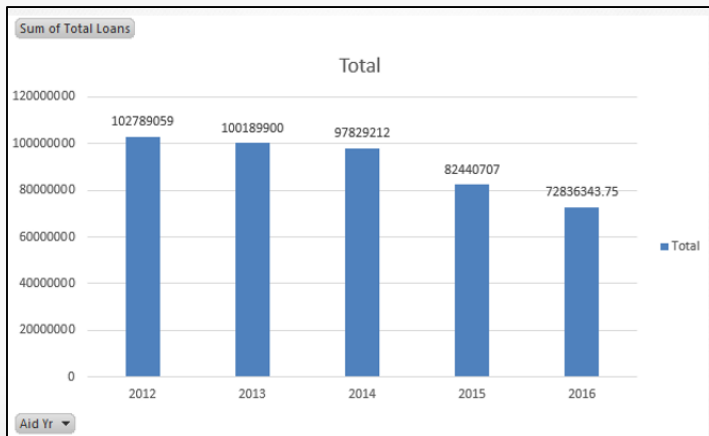
**855-693-4932**  
 Talk to an experienced student loan counselor about your student loan debt. Phone lines are open Monday-Saturday. If you receive a call from i3 Group, they are calling on behalf of SPC.

**SPC St. Petersburg College**  
 The University of Opportunity



## Where We Are Now - A World Of Difference!

- Financial Literacy efforts working!
  - Since our high in 2012, we have seen a steady decline in student borrowing, while seeing no decline in the amount of Federal Pell Grant we disburse
    - Projected 2015-16 loan volume: \$76 M (\$26 M reduction over a 5-year borrowing period!)
    - Pell Grant volume: \$50-\$55 M annually





St. Petersburg College  
Board of Trustees  
Financial Overview and  
Monthly Financial Report

Janette Hunt  
February 16, 2016

# Review of College Budget/Fund Types

Fund 1 General Operating

\$153,273,122

Fund 2 – Restricted (Student Activities)

\$4,949,609

Fund 3 – Auxiliary

\$3,896,955

Fund 5 – Scholarship Fund

\$60,968,144

Fund 7 – Capital Outlay

\$32,157,912

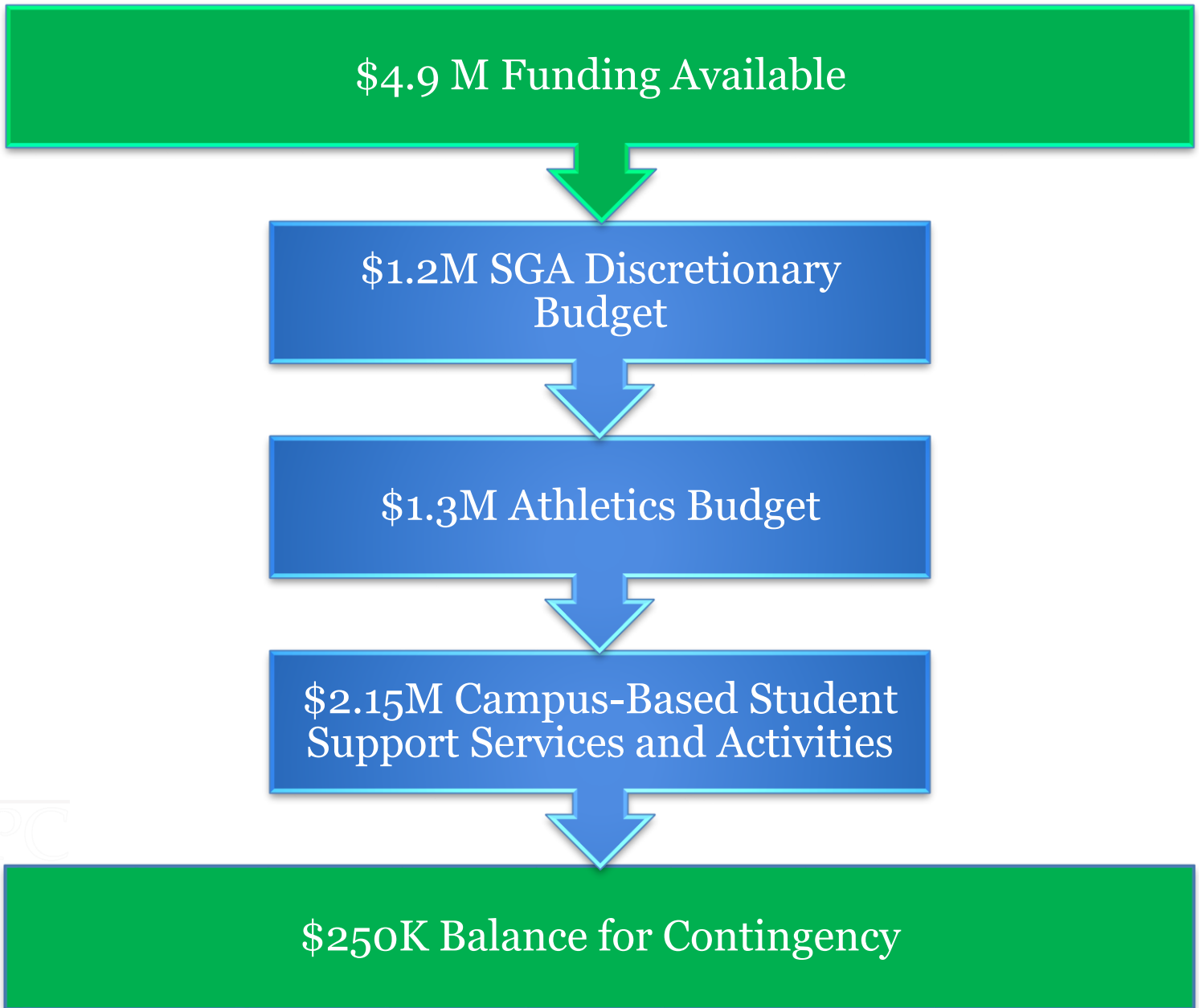


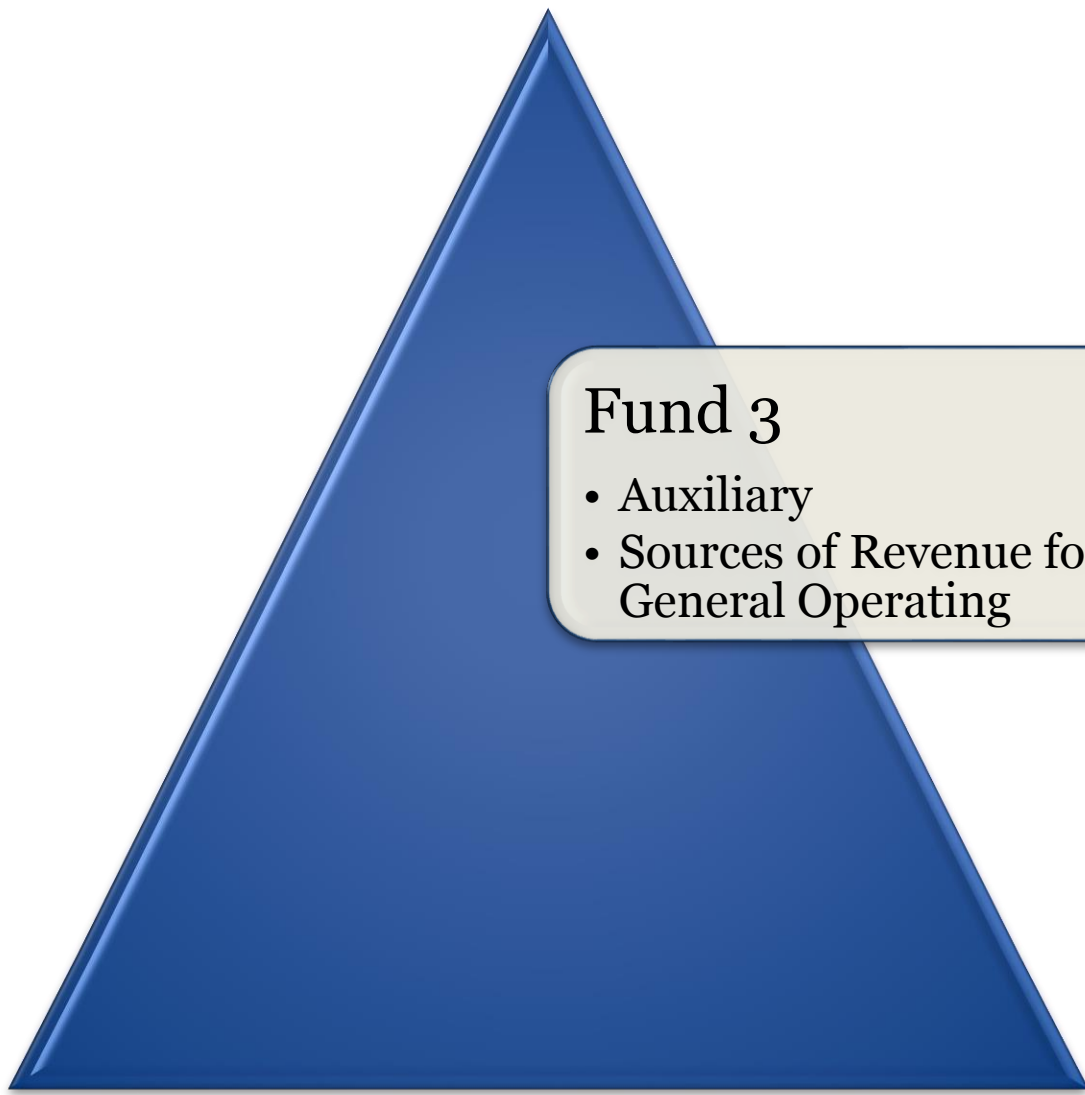


## Fund 2 – Restricted

- Student Activities
- Grants

## 2015-16 Student Activities Budget





## Fund 3

- Auxiliary
- Sources of Revenue for General Operating

## Fund 3: Auxiliary

### Revenues:

Bookstore Commissions/Space Lease	\$ 1,989,230
Bookstore Textbook Credit Contribution	\$ 500,000
Food Services/Vending Commissions	\$ 150,000
Residual Financial Aid Funds	\$ 75,000
Royalties-Ethics Textbook	\$ 60,000
Royalties-Excess Bandwidth	\$ 385,036
Pay For Print Sales	\$ 94,232
Seminole Library Rentals	\$ 3,000
Ground Tower Lease	\$ 35,356
Interest	\$ 50,885
Fund Balance	\$ 554,216
<b>Total Revenues</b>	<b>\$ 3,896,955</b>

### Expenses:

Auxiliary Services Administrative Costs	\$ 185,225
Computer & Equipment Leases	\$ 72,649
Materials, supplies, misc. services	\$ 32,242
<b>Total Expenses</b>	<b>\$ 290,116</b>

### Transfers Out to Other Funds:

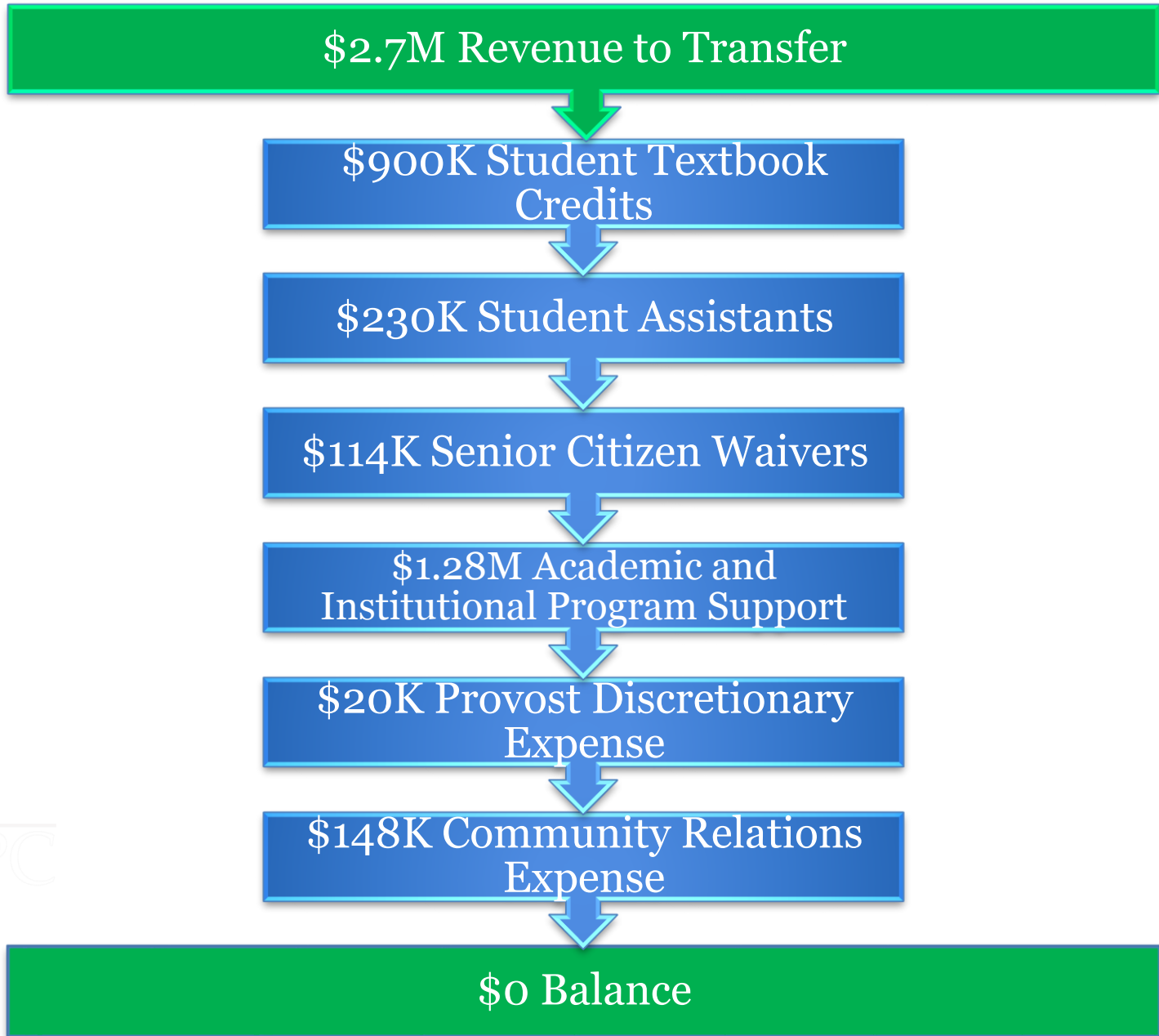
<b>Operating Budget Fund</b>	<b>\$ 2,701,839</b>
Scholarship Fund Mac J Williams	\$ 5,000
<b>Textbook Bookstore Credits</b>	<b>\$ 900,000</b>
<b>Total Transfers Out to Other Funds</b>	<b>\$ 3,606,839</b>

**Total Expenses & Transfers** \$ 3,896,955

**Excess of Revenues Over Expenses & Transfers**

**\$ -**

# 2015-16 Auxiliary Funding in Operating Budget

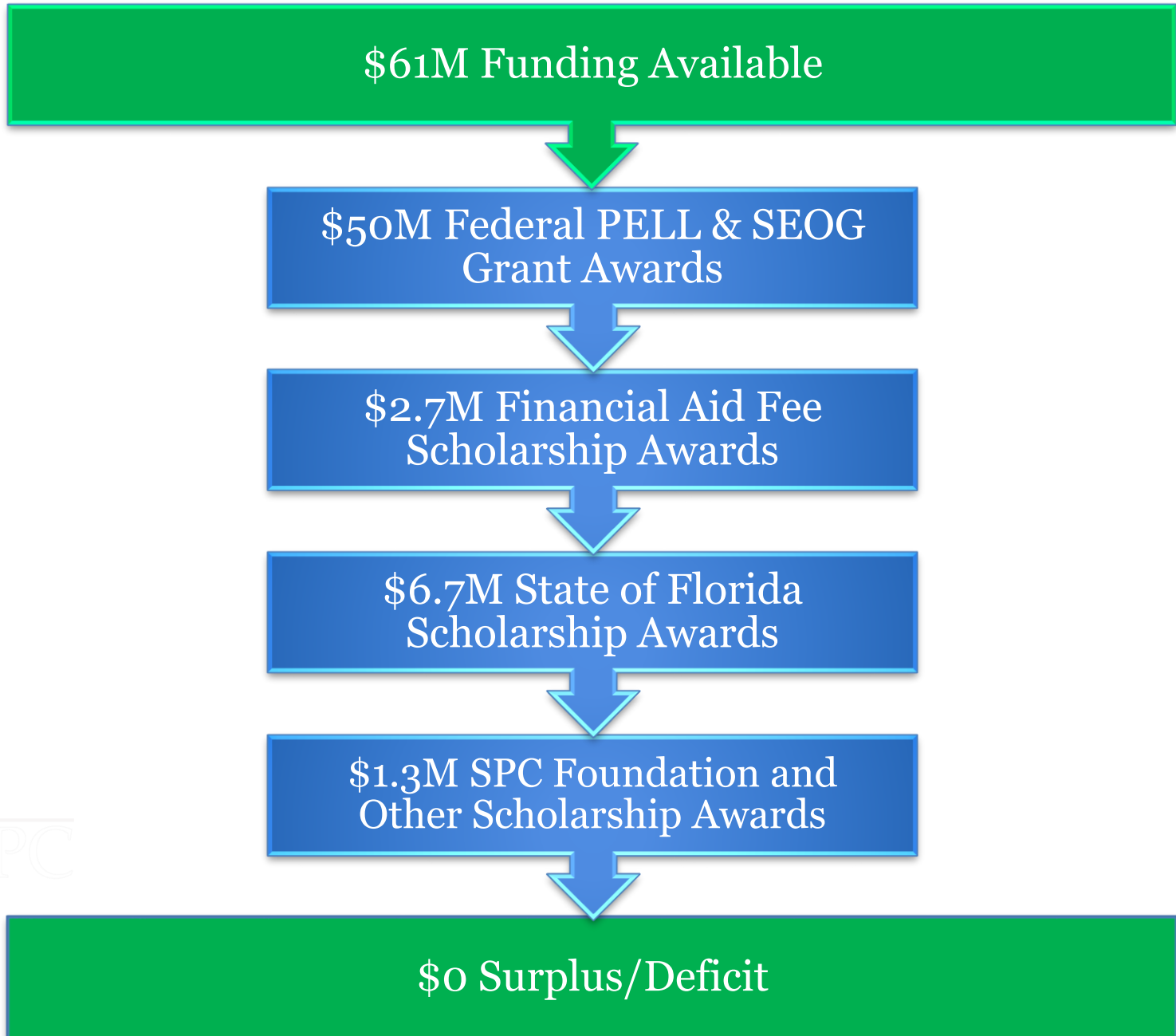




## Fund 5 – Scholarship Fund

- Financial Aid Fees
- Pell/SEOG Grants
- Foundation

## 2015-16 Scholarship Fund





## Fund 7

- Capital Outlay



## 2015-16 Capital Outlay (Construction, Remodel, Renovation, & Equipment)

\$32.2M Funding Available (\$9.6M is Recurring Capital Improvement Fees)

\$2.3M Construction Bond Payments

\$17M Major Construction Projects

\$5.1M Deferred  
Maintenance/Infrastructure

\$4.3M Campus Project Remodel & Misc.  
Expense

\$1.3M Discretionary Major Equipment  
and Renovation/Remodel

\$1.1M Internal Construction Personnel

\$1.1M Balance for Contingency

# FY 2014-15 End of Year Unencumbered Fund Balance Summary

Fund 1 – General Operating Funds (\$19.7M)

Fund 2 – Restricted Funds (\$6.97M)

- Student Activity (\$3.35M)
- Grants and Contracts (\$3.62M)

Fund 3 – Auxiliary Funds (\$6.54M)

- Enterprises established to provide non-instructional services
- Self-supporting

Fund 7 – Facilities Construction and Renovation (PECO) Funds (\$18.88M)

## Estimated FY16-17 St. Petersburg College Operating Budget

Revenue	FY15-16B Budget	FY16/17 Budgeted	House Proposed	Senate Proposed
		Projections	Budget	Budget
<b>Student Tuition &amp; Out-of-State Fees</b>	\$ 56,498,805	\$ 56,498,805	\$ 56,498,805	\$ 56,498,805
<b>State Appropriation - CCPF</b>	\$ 54,863,174	\$ 54,863,174	\$ 52,496,111	\$ 52,062,589
<b>State Appropriation - Lottery</b>	\$ 14,934,524	\$ 14,934,524	\$ 16,693,508	\$ 16,179,031
<b>Performance Funding</b>	\$ 1,202,209	\$ 1,202,209	\$ -	\$ -
<b>Operating Cost for New Facilities</b>	\$ 172,604	\$ 172,604	\$ 172,604	\$ 172,604
<b>Learning Support Access Fee</b>	\$ 1,831,810	\$ 1,831,810	\$ 1,831,810	\$ 1,831,810
<b>Distance Learning Fee</b>	\$ 3,752,441	\$ 4,249,215	\$ 4,249,215	\$ 4,249,215
<b>Technology Fee</b>	\$ 2,815,337	\$ 2,815,337	\$ 2,815,337	\$ 2,815,337
<b>Lab Revenue Fees</b>	\$ 1,714,401	\$ 1,714,401	\$ 1,714,401	\$ 1,714,401
<b>Industry Certifications</b>	\$ 150,000	\$ 150,000	\$ 150,000	\$ 150,000
<b>Other Revenues</b>	\$ 5,397,200	\$ 5,397,200	\$ 5,397,200	\$ 5,397,200
<b>Other Student Fees</b>	\$ 1,622,007	\$ 1,622,007	\$ 1,622,007	\$ 1,622,007
<b>Fund Transfers In</b>	\$ 3,556,839	\$ 3,556,839	\$ 3,556,839	\$ 3,556,839
<b>Revenue Stabilization Reserve</b>	\$ 2,173,009	\$ 2,173,009	\$ 2,173,009	\$ 2,173,009
<b>One-Time Non-Recurring Funds</b>	\$ 2,291,443	\$ 2,291,443	\$ 2,291,443	\$ 2,291,443
<b>Total Revenues - Fund 1x</b>	<b>\$ 152,975,803</b>	<b>\$ 153,472,577</b>	<b>\$ 151,662,289</b>	<b>\$ 150,714,290</b>

### Assumptions:

- Tuition budgeted flat to this fiscal year
- Senate budget proposal does not include the \$1M for MLK Day
- House and Senate budget proposal does not include performance based funding

# Revenue Focus

## ST. PETERSBURG COLLEGE

### FY15-16 OPERATING BUDGET TO ACTUAL REPORTING: July 1 - Jan 31

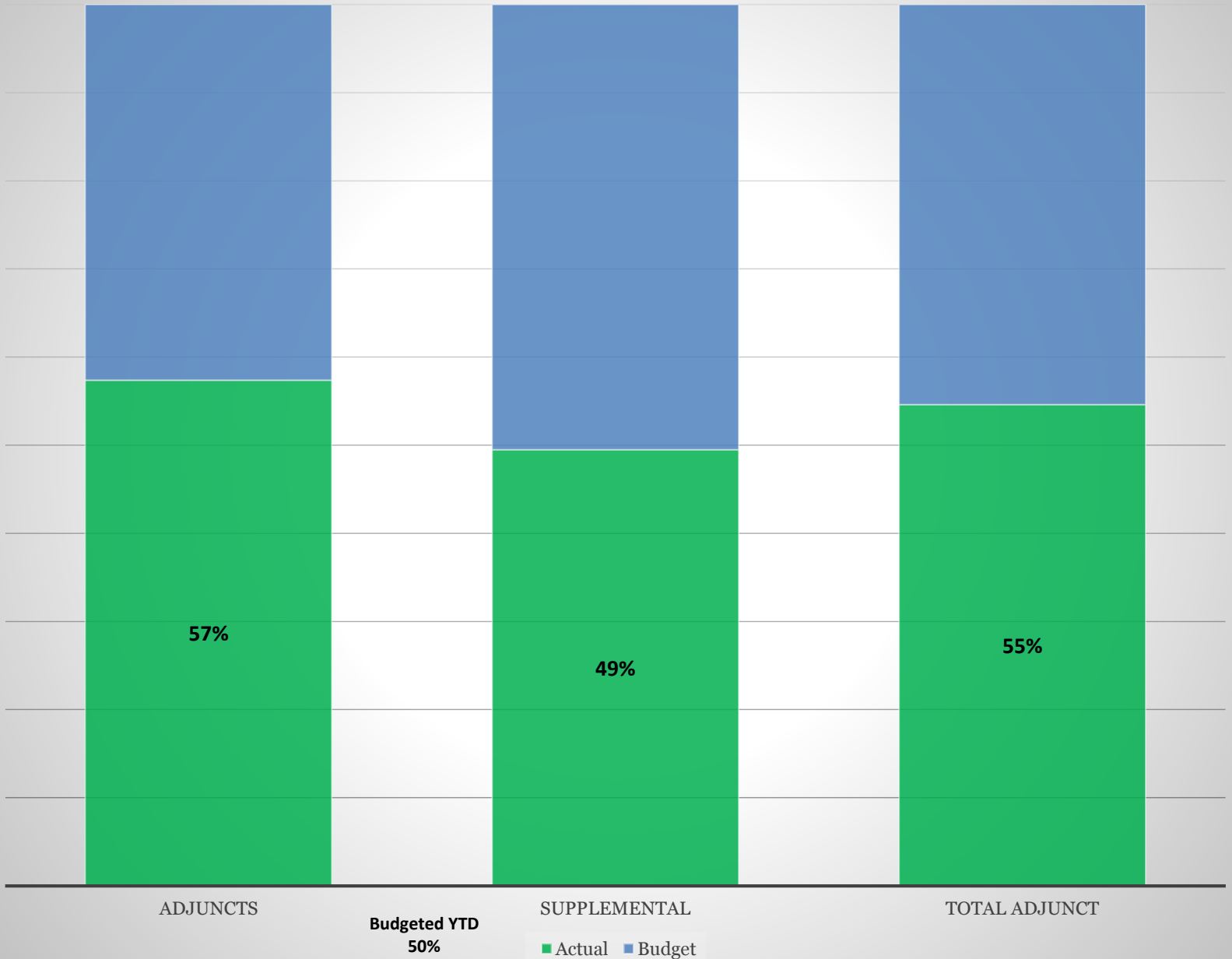
Revenue	FY15-16 Budget	FY15-16 Actual	% YTD Actual to Total Budget	% Tracking to YTD Budget
Student Tuition & Out-of-State Fees	\$ 56,498,805	\$ 47,066,605	83%	
State Appropriation - CCPF	\$ 54,863,174	\$ 32,129,541	59%	
State Appropriation - Lottery	\$ 14,934,524	\$ -	0%	
Performance Funding	\$ 1,202,209	\$ 676,242	56%	
Operating Cost for New Facilities	\$ 172,604	\$ -	0%	
Learning Support Access Fee	\$ 1,831,810	\$ 1,454,343	79%	
Distance Learning Fee	\$ 3,752,441	\$ 3,004,225	80%	
Technology Fee	\$ 2,815,337	\$ 2,295,646	82%	
Lab Revenue Fees	\$ 1,714,401	\$ 1,635,880	95%	
Industry Certifications	\$ 150,000		0%	
Other Revenues	\$ 5,397,200	\$ 2,723,385	50%	
Other Student Fees	\$ 1,622,007	\$ 689,712	43%	
Fund Transfers In	\$ 3,568,839		0%	
Revenue Stabilization Reserve	\$ 2,173,009	\$ -	0%	
One-Time Non-Recurring Funds	\$ 2,291,443		0%	
<b>Total Revenues - Fund 1x</b>	<b>\$ 152,987,803</b>	<b>\$ 91,675,579</b>	<b>60%</b>	<b>61%</b>

# Expense Focus

Operating Costs	FY15-16 Budget	FY15-16 Actual	% YTD Actual	% Tracking to
			to Total Budget	YTD Budget
<b>Personnel &amp; Benefits</b>				
<b>Total Personnel &amp; Benefits</b>	\$ 118,154,416	\$ 67,139,878	57%	58%
<b>Current Expense</b>				
<b>Total Current Expense</b>	\$ 31,771,510	\$ 16,991,907	53%	52%
<b>Capital Spending</b>				
<b>Total Capital Spending</b>	\$ 3,347,196	\$ 1,537,068	45.9%	59%
<b>Total Operating Costs - Fund 1x</b>	\$ 153,273,122	\$ 85,668,853	56%	57%
<b>Total Remaining Funds (Surplus/Deficit)</b>	\$ (285,320)	\$ 6,006,726		

# Expense Focus

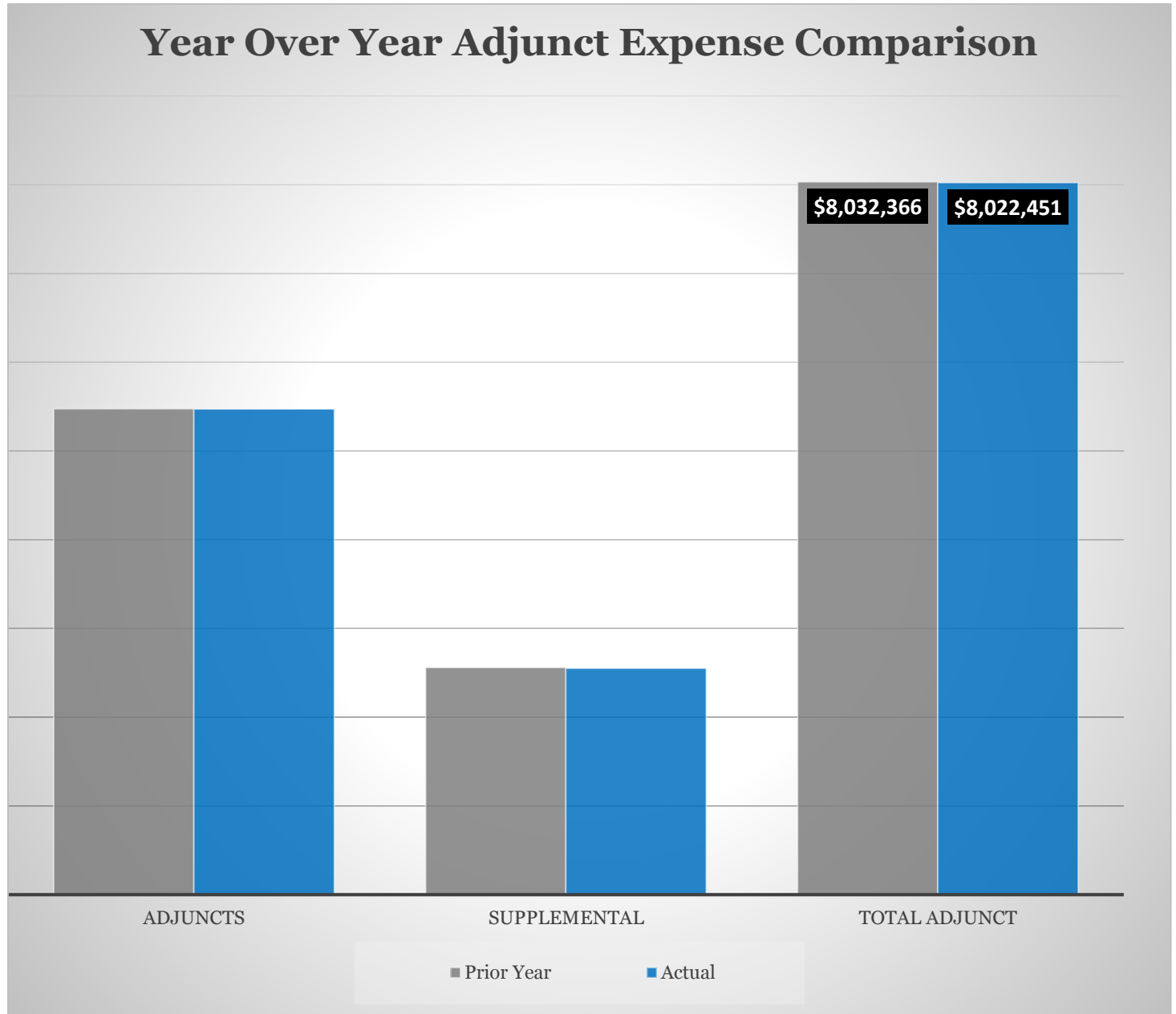
## Adjunct Expense Tracking to Budget Trend



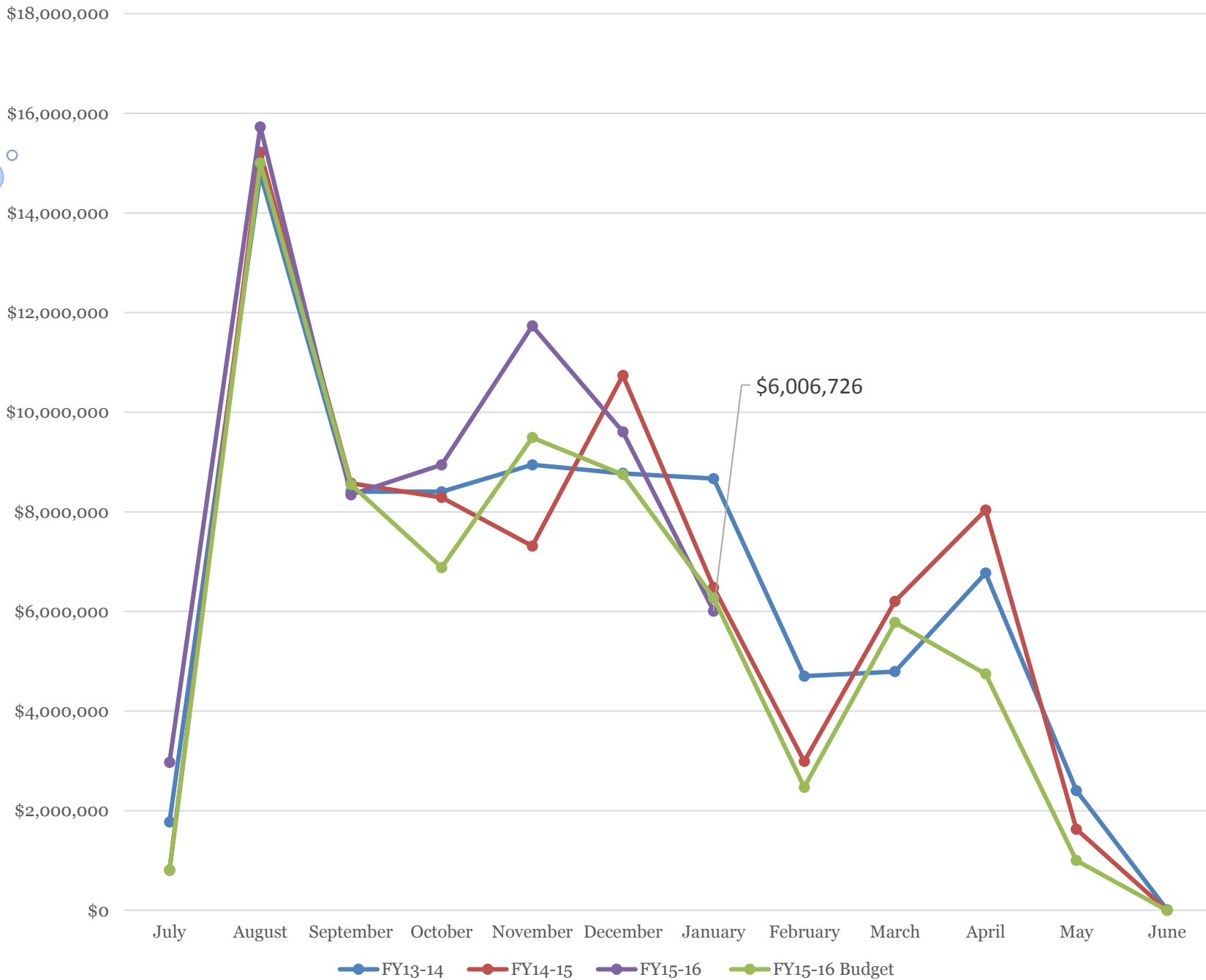
# Expense Focus

## Year Over Year Adjunct Expense Comparison

Budgeted YTD  
50%



# Operating Budget Fund Balance Trends







Questions?

# Enrollment Planning and Analysis

*Board of Trustees Meeting  
February 16, 2016*

## Guaranteed Academic Course Schedule

- Academic Course Schedule designed to meet student needs.
- Courses will not be canceled once posted on the schedule and revealed to students.

# Values



## Two Key Phases of the Process:

1. Planning Phase
2. Management Phase

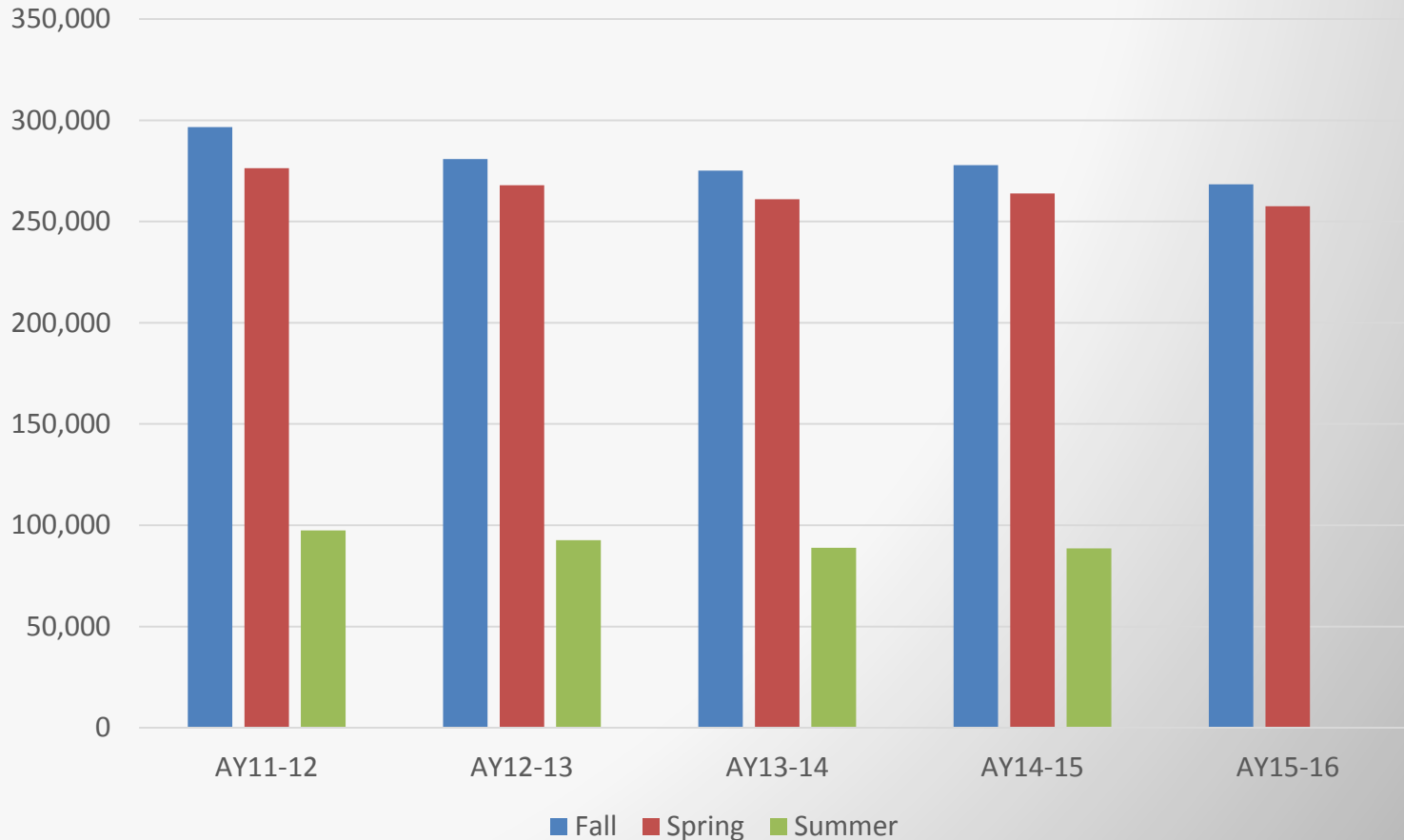
# Implementation



- Jimmy Chang, Dean, Mathematics
- Greg Nenstiel, Dean, Business
- Anne Cooper, SVP, Instr. and Academic Programs
- Jesse Coraggio, VP, IE & Academic Services
- Tonjua Williams, SVP, Student Services
- Doug Duncan, SVP, Admin/Business Services & IT
- Djuan Fox, Coordinator, Special Projects
- Jamelle Conner, Provost, SP/Gibbs Campus
- Marvin Bright, Provost, Tarpon Springs Campus

## Course Planning and Budget Committee

## Student Semester Hours



# Review of Historical Course Trends

1. Overall AY2016-17 guaranteed schedule built to match AY2015-2016 actual enrollment in order to meet students' need.
2. Review Standard Course Load (SCL) for specific courses.
3. Use of technology to expand course offerings.

## Committee Recommendations

- 1. High Need, High Demand:** Review of current job opening and projected job openings within field.
- 2. Attractiveness to Online Markets:** review of existing course modalities and program demand for online learning.
- 3. Recent Course Growth:** Review of enrollment trends by course within program.
- 4. Articulation opportunities with other schools:** review of other Universities and State Colleges with similar programs.
- 5. Existing Capacity:** Availability of Faculty and Resources to accommodate enrollment growth.

## Dean's Criteria for Strategic Growth



# Management Phase

Implemented during student  
registration

- Daily review of enrollment patterns by Deans and Academic Chairs
- Tentative courses and Courses Consideration Guidelines
- Incremental ECH Increases

# Schedule Management





Prior Term	Budgeted SSH	Current SSH Capacity	Actual SSH	Remaining SSH	Percent Full SSH	On-Hold SSH
258,875	252,731	280,259	253,637	26,622	90.5%	5,683

*Note: Excludes Off-site Dual Enrollment (Open Campus).*

# Enrollment



Prior Term	Budgeted SSH	Current SSH Capacity	Actual SSH	Remaining SSH	Percent Full SSH	On-Hold SSH
258,875	252,731	280,259	253,637	26,622	90.5%	5,683

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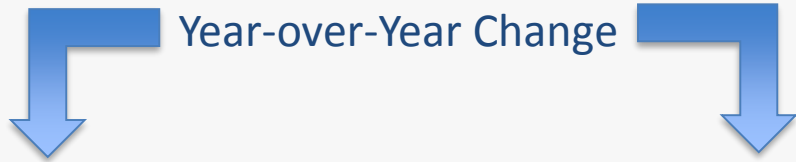
# Enrollment



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# Enrollment



# Questions?



February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College

**FROM:** William D. Law, Jr., President *WDL*

**SUBJECT:** Personnel Report

**Approval is sought for the following recommended personnel transactions:**

<b>HIRE Budgeted Administrative &amp; Professional</b>			
<b>Name</b>	<b>Title</b>	<b>Department/Location</b>	<b>Effect. Date</b>
Sussex, Kaitlyn M	Certificate Prgm Coordinator	Corporate Training DO	02/15/2016-06/30/2016
Doyle, Victoria G	Development Officer	Resource Development DO	02/01/2016-06/30/2016

<b>TRANSFER/PROMOTION Budgeted Administrative &amp; Professional</b>			
<b>Name</b>	<b>Title</b>	<b>Department/Location</b>	<b>Effect. Date</b>
Johns, Charlotte D	(Acting) Scholar&StuFinAsstDir	Scholarships/Stu Fin Assist SP	01/25/2016-06/30/2016
Reesher, Shaeleigh A	Academic Program Manager	Provost HC	12/14/2015-06/30/2016
Mullarkey, Amy L	Disability Resources Manager	Provost TS	01/25/2016-06/30/2016

<b>HIRE Budgeted Career Service</b>			
<b>Name</b>	<b>Title</b>	<b>Department/Location</b>	<b>Effect. Date</b>
Odom, Kenneth Orlando	Accounting Support Assistant	Business Office SPG	01/11/16
Martin, Brittany E	Administrative Svcs Specialist	Marketing & Strategic Comm DO	01/11/16
Ojeda, Marvin A	Custodial Crew Leader	Custodial Services SE	01/25/16
Tran, Chau N	Custodian	Custodial Services SPG	02/01/16
Cheskidova, Svetlana I	Instructional Support Spec.	Learning Resources SPG	01/11/16
Battista, Robert	Landscape	Landscape Services CL	01/06/16
Boucher, Mary E	Sr Administrative Svcs Assist	Provost HC	01/19/16
Leger, Annette J	Sr Administrative Svcs Speclst	Provost SPG	01/11/16
Dye, Jared A	Student Support Specialist	SPC Downtown	01/19/16
Rivera, Megan Rhea	Student Support Specialist	Student Support Services CL	02/01/16
Walker, Clarence Kenneth	Technology Support Specialist	Provost CL	01/11/16

<b>TRANSFER/PROMOTION Budgeted Career Service</b>			
<b>Name</b>	<b>Title</b>	<b>Department/Location</b>	<b>Effect. Date</b>
Salmon, Diane C	Sr Administrative Svcs Speclst	Corporate Training DO	01/11/16

<b>TRAVEL OUTSIDE THE CONTINENTAL UNITED STATES</b>			
<b>Name</b>	<b>Title</b>	<b>Department/Location</b>	<b>Effect. Date</b>
Wolter, Timothy	Faculty	Humanities SPG	03/04/2016-03/16/2016

The purpose of this trip is to travel to Rome, Italy, and to offer St. Petersburg College students an educational opportunity to introduce the humanities curriculum within the Italian culture and excursions to religious and historical sites. They will be travelling to these sites following the changes in history over the various periods of time. The benefit to the College is to contribute to the international education of students by providing opportunities that encourage global awareness and perspectives.



Funded by the Humanities Department. Estimated cost to the College is \$4,572.51.

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Gillis, Arlene	Faculty	Orthotics & Prosthetics (O&P)	02/14/2016-02/20/2016
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The purpose of this educational trip is to travel to Bogota, Columbia, and to present about the the O&P profession at El Sena University and volunteer at a military hospital. The benefit to the College is industry and college exposure.


Funded by the O&P Department. Estimated cost to the College is \$1,747.00

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Doug Duncan, Senior Vice President, Administrative/Business Services & Information Technology and the Strategic Issues Council Members bringing the actions forward, recommend approval.  
Sw0202161

February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College  
**FROM:** William D. Law, Jr., President   
**SUBJECT:** Faculty Contract Review Process (Information)

The faculty contract review process was completed on January 25, 2016. The deans addressed a number of factors associated with each faculty member as part of the decision making process. These factors include:

- Student Course Success Rates
- Student Course Survey of Instruction Scores
- Participation in Out of Class Support
- College Service and Duties Outside the Classroom
- Professional Development Completed
- Professional Development Plan for coming year to address areas for growth
- Class Observations

The information associated with each faculty member was presented to the Senior Vice President of Instruction and Academic Programs and the President to ensure a thorough review was accomplished.

Eighty-six faculty were reviewed of which 76 were for annual contracts and 10 were for continuing contracts. Of the 76 reviewed for annual contracts 74 are recommended, 2 decision delayed until May, 2016. Of the 10 reviewed for continuing contracts 8 are recommended, 1 non-renewal and 1 decisions delayed until May, 2016.

The review process highlights faculty's focus on the teaching and learning process and the employment of a variety of methodologies to improve the engagement of their students. The Faculty Cohort support process operated by the Center for Excellence in Teaching and Learning is providing positive results as new faculty work to adapt their teaching expertise to our current student population in support of student success.

Anne Cooper, Senior Vice President, Instruction and Academic Programs

dm021601

# Faculty Evaluation and Contract Review Process

*Anne M. Cooper, Ph.D – SVP, Instruction and Academic Programs*

*SPC Board of Trustees – February 16, 2016*

# New Faculty Cohort – Professional Development

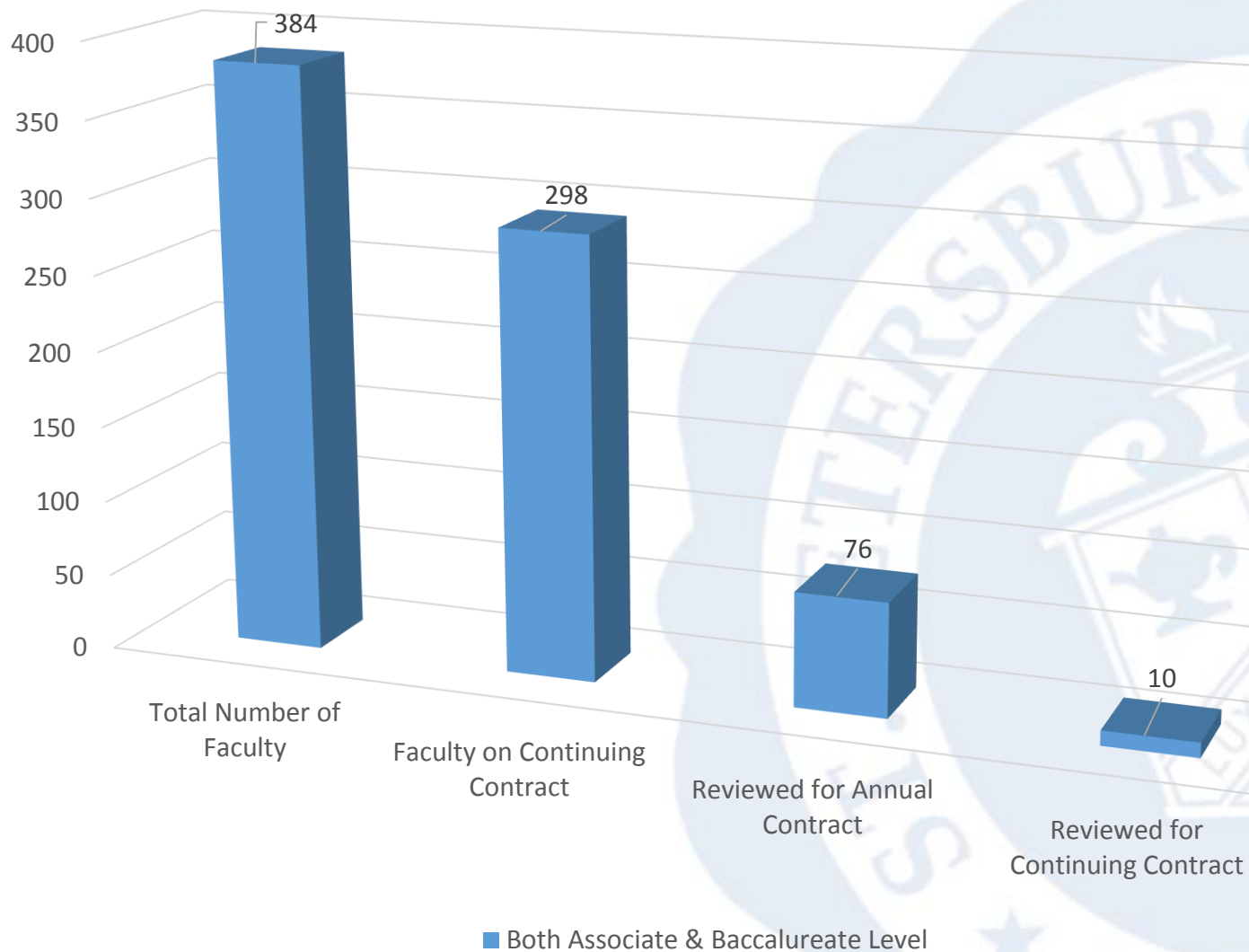
1. Learning Management System Training
2. Departmental Mentoring and Ongoing Support
3. Year I – New Faculty Development Course
  - Understanding SPC and our students
  - Student success strategies
  - Excellence in teaching & learning
  - Collaboration and services
4. Year II – New Faculty Cohort Project
  - Address academic area of need
  - Recommended solutions

# Faculty Annual Evaluation

## Faculty 180

- All Faculty Evaluated Annually
- Data and documentation stored in Faculty 180 – e-portfolio tool
- Evaluation Sections include:
  - Student Success Data for 12 to 22 course/year
  - Student Survey of Instruction; minimum 10 courses – 200 to 240 surveys
  - Instructional Strategies
  - Course Information
  - Professional Development
  - College Contributions
  - Scholarly Contributions

# Faculty



# Contract Review Process

- Faculty Role –Documentation and Data Review
  - Review Student Course Success Rates and Student Course Surveys
  - Student Engagement Strategies
  - Out of Class Support
  - College Service
  - Professional Development Completed
  - Professional Development Plan

# Contract Review Process

- Deans Role
  - Reviews faculty data and documentation
  - Adds class observation and comments
  - Presents contract recommendation to President and SVP
  - Provides feedback to faculty member



# Results of Contract Review


<b>Reviewed for Annual Contract</b>	<b>76</b>
<b>Recommended</b>	
Annual	74
Delay Decision until May 2016	2
<b>Reviewed for Continuing Contract</b>	<b>10</b>
<b>Recommended</b>	
Continuing	8
Delay Decision until May 2016	1
Non-Renewal	1

# Questions?

February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College

**FROM:** William D. Law, Jr., President 

**SUBJECT:** Faculty Continuing Contract Recommendations

**Approval is sought for the following personnel actions concerning faculty members to receive continuing contract (2016-2017), contingent upon the successful completion of satisfactory service in the current contract year and official documentation of successful completion of required graduate coursework.**

Effective Date	Name	Title	Department
8/11/2016	Davis, Glenn	Instructor	EmergencyMedServices HC
8/01/2016	Fullard,Jeani Z	Instructor-12 month	College of Education TS
8/01/2016	Murphy,Beth E	Instructor-12 month	College of Nursing HC
8/01/2016	Norman,Anja	Chair,Social&BehaviorSc	Social Science CL
8/01/2016	Oakley,Shirley	Chair,Communications	Letters CL
8/01/2016	Osovitz,Michelle M.	Instructor-12 month	Natural Science TS
8/11/2016	Rupp,Marc	Instructor	Nursing HC
8/01/2016	Shellhorn,Wendy L	Instructor-12 month	College of Health Sciences HC


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 Anne Cooper, Senior Vice President, Instruction and Academic Programs and the Strategic Issues Council Members bringing the actions forward, recommend approval.

Ssw020216

February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College

**FROM:** William D. Law, Jr., President 

**SUBJECT:** Faculty Annual Contract Recommendations

**Approval is sought for the following recommended personnel actions concerning faculty appointments, which shall be enforced via contracts for employment.**

Recommend appointment to a contract (2016-2017), contingent upon the successful completion of satisfactory service in the current contract year.

Effective Date	Name	Title	Department
8/1/2016	Armstead, Jenice R	Chair, College of Business	Business Administration TS
8/1/2016	Bailey, April E	Chair, College of Business	Business Administration SE
8/1/2016	Barnes, Jonathan A	Chair, Humanities & Fine Arts	Fine & Applied Arts CL
8/1/2016	Bennett, Rachel Bartlett	Instructor-12 month	Paralegal Studies CL
8/1/2016	Boehme-Terrana, Linae M	Instructor-12 month	Natural Science CL
8/1/2016	Briggs, Jeffrey B	Instructor-12 month	Nursing HC
8/1/2016	Coronel, Rina S.	Instructor-12 month	College of Business EPIC
8/1/2016	Courtade, Angela M.	Instructor-12 month	Orthotics & Prosthetics HC
8/1/2016	Curtis, Jessica L	Instructor-12 month	College of Education CL
8/1/2016	Delgado, Margaret	Chair, College of Education	College of Education SPG
8/1/2016	Fair, Timothy A	Instructor, 12 month	Provost HC
8/1/2016	Gilleland, Amanda H	Chair, Natural Science	Natural Science SE
8/1/2016	Hanrahan, Patricia L	Chair, College of Business	Business Administration CL
8/1/2016	Harper-Judd, Jill A	Chair, Natural Science	Natural Science CL
8/1/2016	Hawkins-Johnson, Jacqueline	Chair, Nursing	Nursing HC
8/1/2016	Hernly, Patrick M.	Chair, Humanities & Fine Arts	Fine & Applied Arts SPG
8/1/2016	Hoeh Boyd, Emily	Instructor-12 month	College of Education CL
8/1/2016	Jackson, Kimberly G	Chair, Soc Sciences	Social Science DT
8/1/2016	Kolonoski, David E.	Chair, Mathematics	Mathematics SPG
8/1/2016	Long, Johnie V.	Chair, College of Business	Business Technologies SPG
8/1/2016	Louis, Louisiana	Chair, Nursing UD (BSN)	Nursing HC
8/1/2016	Loureiro, Roberto V	Chair, Social & Behavioral Sci	Social Science SPG
8/1/2016	Maisch, Lara L	Instructor-12 month	College of Health Sciences HC
8/1/2016	Malave, Laura Helena	Chair, College of Computer IT	Business Technologies SPG
8/1/2016	Maola, Chad J.	Instructor, 12 month	Orthotics & Prosthetics HC

8/1/2016	McAllister,Melissa D	Instructor-12 month	College of Education TS
8/1/2016	Middleton,Natavia	Chair, Natural Science	Natural Science SPG
8/1/2016	Moore,Joy B	Chair, Mathematics	Mathematics SPG
8/1/2016	Nelson,Nydia N	Chair, Mathematics	Mathematics SPG
8/1/2016	Nulty,Dorothy	Instructor-12 month	Nursing HC
8/1/2016	Odutola,Adeniji A.	Chair, Ethics	Ethics TS
8/1/2016	Rewald,Charles P.	Instructor-12 month	Nursing HC
8/1/2016	Risberg,Chrissy	Chair,CollegeofComputer IT	Business Technologies TS
8/1/2016	Rivero,Douglas	Chair,Social&Behavioral Sci	Social Science SE
8/1/2016	Roe,Bobby W.	Instructor,12 month	Orthotics & Prosthetics HC
8/1/2016	Santos,Wanda I	Instructor-12 month	College of Education TS
8/1/2016	Schneider,Virginia B	Chair, Nursing	Nursing HC
8/1/2016	Stanley,Kevin	Chair,Humanities&Fine Arts	Fine & Applied Arts TS
8/1/2016	Viciere,Brandi L	Instructor-12 month	Nursing HC

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 Recommend appointment to a contract (2016-2017), contingent upon the successful completion of satisfactory service in the current year based on 36 ECH.

<b>Effective Date</b>	<b>Name</b>	<b>Title</b>	<b>Department</b>
8/11/2016	Appleton,Anthony L	Instructor	Natural Science SPG
8/11/2016	Banks,Ian M	Instructor	Paralegal Studies CL
8/11/2016	Bell,Brian D	Instructor	Engineering Technology CL
8/11/2016	Burgess,Diana L	Instructor	Nursing HC
8/11/2016	Chastain,Heather C	Instructor	Nursing HC
8/11/2016	Coakley,Melissa M	Instructor	Ethics CL
8/11/2016	Concepcion,Iris N.	Instructor	Nursing HC
8/11/2016	Cross,William C.	Instructor	Business Technologies CL
8/11/2016	Daniels,Amanda R	Instructor	Nursing HC
8/11/2016	Davies,Joi B	Instructor	Mathematics SPG
8/11/2016	Downing,Carol L.	Instructor	Interpreter Training CL
8/11/2016	Estlund,Amber L	Instructor	Letters SE
8/11/2016	Geiger,Claire S	Instructor	Mathematics SPG
8/11/2016	Harris,Jay S	Instructor	Interpreter Training CL
8/11/2016	Jenks,Diane Lee	Instructor	Nursing HC
8/11/2016	Johnson,Hannah A	Instructor	Mathematics CL
8/11/2016	Kuropas,Cindy L	Instructor	Letters TS
8/11/2016	Lanham,Valerie	Instructor	Letters SPG
8/11/2016	Macogay,Eugene	Instructor	Respiratory Care HC
8/11/2016	Mistretta,Jennifer Lee	Instructor	Nursing HC
8/11/2016	Moriarty,Christian R	Instructor	Ethics SPG
8/11/2016	Nusspickel,Mark J	Instructor	Letters SPG
8/11/2016	Ong,Grace L	Instructor	Natural Science SE
8/11/2016	Paden,Melanie Woods	Instructor	Letters CL
8/11/2016	Pels,Margarite L	Instructor	Nursing HC
8/11/2016	Prifti,Bledar	Instructor	Social Science SE


8/11/2016	Sibbio,Ralph A	Instructor	Emergency Medical Services HC
8/11/2016	Simunac,Kristin	Instructor	Natural Science TS
8/11/2016	Stephanides,Ourania Z.	Instructor	Mathematics TS
8/11/2016	Uruena-Agnes,Adriana	Instructor	Social Science DT
8/11/2016	Van Doren,Tina L	Instructor	Nursing HC
8/11/2016	Vaughan,Joann T.	Instructor	Ethics SPG
8/11/2016	Vuurens,Karen A	Instructor	College of Education MT
8/11/2016	Wallace,Michael J	Instructor	Emergency Medical Services HC

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Anne Cooper, Senior Vice President, Instruction and Academic Programs and the Strategic Issues Council Members bringing the actions forward, recommend approval.  
Ssw020216

February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College  
**FROM:** William D. Law, Jr., President   
**SUBJECT:** Proposed Academic Calendars for 2017-2018

**Approval is sought for the 2017-2018 Academic Calendar:**

The proposed calendar was developed considering State Board Rules and Calendar Committee guidelines.

F.A.C. 6A-10.019, Required Annual Calendar for Schools and Colleges for Schools and Colleges, defines common calendars for colleges and universities, requires the following common starting dates:

- (a) The first three (3) weekdays after August 22;
- (b) The first three (3) weekdays after January 4;
- (c) The first three (3) weekdays after May 5.

As approved by the Board of Trustees the previous year, the College will again seek approval for an early exception to begin Term I classes for the 2017-2018 Academic Calendar year on Monday, August 14, a late exception to begin Term II classes on Monday, January 8 and a late exception to begin Term III classes on Monday, May 14.

The purpose for the requested exceptions is moving the start of the Spring semester by one week in order to improve student success. This provides an additional week for student advising, registration and financial activity before classes begin. This will provide students the opportunity to be better prepared on the first day of classes. This is similar to when the college had previously placed a week between the Spring and Summer semesters.

By starting the Spring semester a week later, the summer semester will shift by a week as well. This later Summer semester start date will provide additional opportunities for recent high school graduates to begin their education earlier by attending the summer semester.

Anne Cooper, Senior Vice President for Academic and Student Affairs, and Tonjua Williams, Vice President for Academic and Student Affairs, recommends approval.

**ST. PETERSBURG COLLEGE**  
**2017-2018 ACADEMIC CALENDAR**

**FALL 2017**

**TERM 1 – 2017 – 0535– AUGUST 14 – DECEMBER 8, 2017**

April 19	General Registration
August 10-11	Faculty Report
<b>August 14</b>	<b>Classes Begin</b>
August 14	Fast Track 1 Mod Begins
August 18-December 2	Weekend Classes
September 4	Labor Day Holiday -College Closed
September 11	Express Classes Begin
October 6	Fast Track 1 Mod ends – Approved Grades due in PS by 4 p.m.
October 9	Fast Track 2 Mod begins
October 31	All College Day – No Classes
November 10	Veterans Day Observed – College Closed
November 22-November 26	Thanksgiving Holidays – College Closed
December 4-7	Exam Days
<b>December 8</b>	<b>Approved Grades due in PS by 4:00pm (and end of Fast Track Mod 2)</b>
December 9 (venue dependent)	Commencement
December 19 – January 1	Winter Break – College Closed

**SPRING 2018**

**TERM II – 2018- 0540- JANUARY 8 – MAY 4, 2018**

October 25 (2017)	General Registration
January 5	Faculty Report
<b>January 8</b>	<b>Classes Begin</b>
January 8	Fast Track 1 Mod begins
January 12-April 28	Weekend Classes
January 15	Martin Luther King, Jr. Holiday – College Closed
February 5	Express Classes Begin
March 2	Fast Track 1 Mod ends – Approved Grades due in PS by 4 p.m.
March 2	Spring Training Day
March 4-11	Spring Break Holiday – College Closed
March 12	Fast Track 2 Mod begins
March 30-April 1	Spring Holiday – College Closed
April 30-May 3	Exam Days
<b>May 4</b>	<b>Approved Grades due in PS by 4:00pm (and end of Fast Track Mod 2)</b>
May 5 (venue dependent)	Commencement

**SUMMER 2018**

**TERM III –2018- 0545 - MAY 14 – JULY 20, 2018**

March 21	General Registration
May 14	Faculty Report
<b>May 14</b>	<b>Classes Begin (10 weeks)</b>
May 14	Fast Track 1 Begins (First 8 Weeks of the term)
May 19 – July 15	Weekend Classes
May 28	Memorial Day Holiday – College Closed
May 29	Fast Track 2 Begins (Second 8 Weeks starts two weeks after the first day of the term)
June 11	Express Classes Begin
July 4	Independence Day Holiday– College Closed
July 6	Fast Track 1 Ends
July 18-19	Exam Days
<b>July 20</b>	<b>Approved Grades due in PS by 4:00pm (and end of Fast Track 2)</b>
July 21 (venue dependent)	Commencement



# Annual Academic Calendar

*Djuan Fox, Coordinator, Special Projects*

*SPC Board of Trustees – February 16, 2016*

# Academic Calendar Build

Purpose: To build an academic calendar that best supports student success, requires soliciting input from a cross-section of persons;

- Financial Services
- Student Services
- Provosts/Deans Council
- Faculty Governance Organization (FGO)
- Human Resources

# Academic Calendar - Changes

As approved by BOT the previous three academic years, SPC has requested the following:


- Early exception to begin Fall Term I classes
- Late exception to begin Spring Term II and Summer Term III

# Questions?

TBD

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College

**FROM:** William D. Law, Jr., President 

**SUBJECT:** New Baccalaureate Degree Application

**Approval is sought to submit the baccalaureate proposal application to State of Florida to implement a new baccalaureate level education program.**

The College seeks to submit the following Baccalaureate Proposal Application {pursuant to 6A-14.095, Florida Administrative Code (F.A.C.)}. The baccalaureate proposal application seeks approval to offer a Bachelors of Applied Science (BAS) in Arts and Entertainment Technology.

In January 2014, with Board of Trustees approval, the College successfully submitted a Letter of Intent (LOI) to initiate the process for approval to offer a Bachelor of Applied Science in Arts & Entertainment Technology (BAS-AET).

During 2014 Legislative session, Senate Bill 1148 restricted the State Board of Education, and St. Petersburg College, from approving any new baccalaureate degrees before May 31, 2015. The moratorium has since expired. With the Board of Trustees approval, the full Baccalaureate Proposal Application will be submitted to the State Board of Education for final approval.

BAS-AET is a professional workforce degree program serving multiple technological and arts areas. It is focused on teaching “real world” entrepreneurial skills through high-quality practical, curriculum, and flexible project-based collaborative experiences.

According to the Strategic National Arts Alumni Project (SNAAP) survey, 69% of all currently employed arts graduates described their current jobs as “relevant” or “very relevant” to their training. An excerpt from the study says, “Given the diverse pathways our graduates will take, the frequency of self-employment and entrepreneurialism, and the deployment of artistic skills across social and occupational contexts, we must continue to expose our students to these broad competencies.”

This degree will offer Pinellas County residents the opportunity to earn a Bachelor of Applied Science in Arts and Entertainment Technology, a degree that compliments the traditional workforce emphasis of baccalaureate programs in state colleges by offering upward mobility into leadership/management for two-year graduates who are working locally in fields such music industry, digital media, film and video, and photography.

Anne Cooper, Senior Vice President for Instruction and Academic Programs, and Jesse Coraggio, Associate Vice President, Institutional Effectiveness, Research and Grants recommends approval.

# New Program Proposal: BAS in Arts and Entertainment Technology

*Jonathan Steele, Dean, Fine Arts and Humanities*

*Patrick Hernly, Academic Chair, MIRA*

*Barbara Hubbard, Academic Chair, Humanities*

*SPC Board of Trustees –February, 2016*

# Purpose

- Creating a professional **workforce degree** program serving **multiple technological and arts** areas which service the needs of the Pinellas County Community.
- The new degree will emphasize “*real world*” ***entrepreneurial skills*** through high-quality, practical curriculum, and flexible **project-based, collaborative experiences**.

# Employability

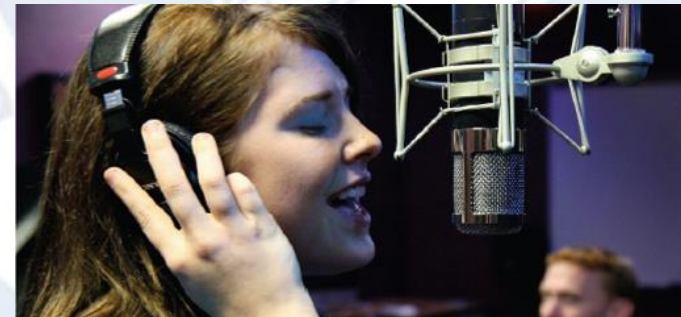
- Workforce Region 14 – Pinellas County (2014-17)

Occupation	Projected Year 2017	Change %	Total Openings	Annualized Salary	Education Level
Producers/Directors	314	11.4	98	\$72,626	Bachelor's Degree
Film and Video Editors	81	6.7	20	\$38,688	Associate's Degree
Music Director and Composers	277	9.1	72	\$35,235	Bachelor's Degree
Broadcast Technicians	72	7.4	20	\$72,969	Associate's Degree
Media and Communication Workers	37	19.4	136	\$52,062	Associate's Degree
Sound Engineering Technicians	42	10.5	13	\$47,028	Associate's Degree
Art Directors	106	8.5	29	\$72,113	Bachelor's Degree
			147	\$55,817 avg.	



# Community Support

- Regional Colleges/Universities Support
  - USF
  - Eckerd
  - University of Tampa
- Community and Industry Support
  - Ruth Eckerd
  - HSN
  - City of St. Petersburg
  - Bluewater Studios



# Community Support

- DACUM Participants

- A DACUM session is an interactive session involving people who are knowledgeable about the field and would be able to have a helpful discussion on the abilities and traits needed in a four year graduate.

- Bright house Networks

- Capitol Theatre

- Cleartrack Studios

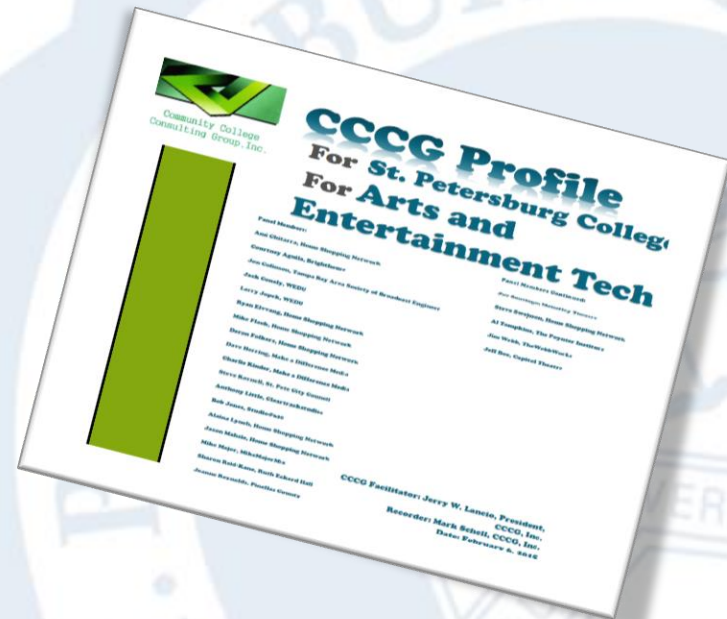
- HSN

- Mahaffey Theatre

- Studio@620

- The Poynter Institute

- WEDU



# Curriculum Outline

<b>Program Summary</b>	<b>Credits</b>
<b>Lower Division Course Credits</b>	<b>64</b>
<b>Upper Division Course Credits</b>	<b>56</b>
Major Core	20
General Education	18
Sub-plan Courses MIRA, Digital Arts, and Photographic Technology	18
<b>Total Program Credits</b>	<b>120</b>

# Academic Pathway

St. Petersburg College **Recommended Academic Pathway - Effective Spring 2017**



**Arts and Entertainment Technology (BAS-AET)**

**Music and Recording Arts *Subplan***

Seq #	Course	Course Title	Credit	Type	Term Offered	Pre-Req	Options Available
1	ENT 2612	Creativity and Innovation in a Business Envir.	3	Core	F, Sp, Su		
2	ENC 1102	Composition II	3	Gen Ed	F, Sp, Su		Y
3	<b>AET 3XXX</b>	<b>Collaborative Module I</b>	<b>2</b>	<b>Core</b>	F, Sp	Y	
4	<b>MUM XXXX</b>	<b>Advanced Critical Listening</b>	<b>3</b>	<b>Subplan</b>	F, Sp, Su		
5	MAN3802	Principles of Entrepreneurship	3	Core	F, Sp, Su		
6	<b>AET 3XXX</b>	<b>Collaborative Module II</b>	<b>2</b>	<b>Core</b>	F, Sp	Y	
7	PHY XXXX	Natural Sciences	3	Gen Ed	F, Sp, Su		
8	<b>MUM XXXX</b>	<b>Advanced Mixing Techniques</b>	<b>3</b>	<b>Subplan</b>	F, Sp, Su		
9	<b>MUM XXXX</b>	<b>Audio for Media Technology</b>	<b>3</b>	<b>Subplan</b>	F, Sp, Su		
10	MGF 1107	Liberal Arts Math II	3	Gen Ed	F, Sp, Su		Y
11	MUL 1010	Music Appreciation	3	Gen Ed	F, Sp, Su		Y
12	MAR 4413	Sales, Negotiating and Customer Relationship	3	Core	F, Sp		
13	<b>AET 4XXX</b>	<b>Collaborative Module III</b>	<b>2</b>	<b>Core</b>	F, Sp	Y	
14	POS 2041	American National Government	3	Gen Ed	F, Sp, Su		Y
15	<b>MUM XXXX</b>	<b>Seminar in Music Technology</b>	<b>3</b>	<b>Subplan</b>	F, Sp		
16	MAR 4836	Concept and Product Development	3	Core	F, Sp, Su		
17	<b>AET 4XXX</b>	<b>Collaborative Module IV</b>	<b>2</b>	<b>Core</b>	F, Sp	Y	
18	BSC XXXX	Natural Sciences	3	Gen Ed	F, Sp, Su	Y	Y
19	<b>MUM XXXX</b>	<b>Advanced Music Production</b>	<b>3</b>	<b>Subplan</b>	F, Sp, Su		
20	<b>MUM XXXX</b>	<b>Advanced Post Production Sound</b>	<b>3</b>	<b>Subplan</b>	F, Sp, Su	Y	

# Sub-plan Details

## **MIRA – 18 Credit Hours**

Advanced Critical Listening: Analysis of Contemporary Production Techniques

Advanced Mixing Techniques

Audio for Media Applications

Seminar in Music Technology

Advanced Music Production

Advanced Post Production Sound

## **Digital Arts – 18 Credit Hours**

Multimedia Video Editing

Advanced Digital Storytelling

Production Studio II

Advanced Videography

Advanced Motion Graphics

Advanced Computer Graphic Design

## **Photographic Technology – 18 Credit Hours**

Photographic Lighting Techniques

Videography

Advance Digital Photography

The Professional Environment

Advance Illustrative Photography

Photography Thesis

# Budget (new costs)

Expenditures	Year 1	Year 2	Year 3	Year 4
<b>Personnel</b>	21 Sections	42 Sections	42 Sections	42 Sections
Faculty FT Salaries/Benefits	\$18,530	\$74,120	\$74,120	\$74,120
Faculty PT Salaries/Benefits	\$12,434	\$49,734	\$49,734	\$49,734
Faculty Support: Lab Specialists (increase PT to FT Positions)	\$48,600	\$48,600	\$48,600	\$48,600
<b>Operating Expenses</b>				
Materials/Supplies	\$5,000	\$5,000	\$5,000	\$5,000
Curriculum Development (19 Total New Courses)	\$22,736 (10)	\$21,168 (9)	0	0
<b>Capital Outlay</b>				
Other Equipment (*based on 4-yr lease)	\$16,842	\$36,500	\$36,500	\$36,500
<b>Total</b>	<b>\$124,142</b>	<b>\$235,122</b>	<b>\$213,954</b>	<b>\$213,954</b>

# Enrollment Projections

	Headcount	Student Semester Hours	Projected Revenues (SSH)
<b>Year 1</b>	32	576	\$70,675
<b>Year 2</b>	80	2,160	\$265,032
<b>Year 3</b>	95	2,565	\$314,726
<b>Year 4</b>	157	4,239	\$520,125

Headcount x Avg. CH Per Semester X 3 Semesters = Total Cr Hrs Per Year

Total Cr Hrs Per Year x Upper Division Tuition Rate = Projected Revenue

*\*Includes all coursework*



## Key Dates

<b>January 2014</b>	Letter of Intent Approved by BOT
<b>February 2014</b>	Received Letter of Support from University of South Florida (USF)
<b>April 2014</b>	Received 'No Alternative Proposals' Memo from State Board of Education
<b>April 2014 – May 2015</b>	Moratorium Implemented
<b>February 2016</b>	Board of Trustees Review/Approval SACS Notification Submitted
<b>March 2016</b>	SPC Budget Workshop
<b>April 2016 (Tentative)</b>	Division of Florida Colleges Review
<b>May 2016 (Tentative)</b>	State Board of Education Review
<b>May 2016</b>	Curriculum/Marketing Initiatives Begin
<b>January 2017</b>	Program Proposed Start - Spring 2017





# Questions

St. Petersburg College

**SPC**



**BACCALAUREATE PROPOSAL APPLICATION**  
**Form No. BAAC-02**

Section 1007.33(5)(d), Florida Statutes, and Rule 6A-14.095, F.A.C., outline the requirements for a Florida College System baccalaureate program proposal. The completed Proposal form shall be submitted by the college president to the Chancellor of the Florida College System at [ChancellorFCS@fldoe.org](mailto:ChancellorFCS@fldoe.org). In addition, a printed version shall be mailed to the Division of Florida Colleges at 325 West Gaines Street, Suite 1544, Tallahassee, Florida 32399-0400.

The proposal requires completion of the following components:

- Program summary
- Program description
- Workforce demand and unmet need
- Planning process
- Enrollment projections and funding requirements
- Student costs: tuition and fees
- Program implementation timeline
- Facilities and equipment specific to program area
- Library and media specific to program area
- Academic content
- Program termination
- Appendix tables
- Supplemental materials

Florida College System Institution Name: St. Petersburg College (SPC)  
 Florida College System Institution President: William D. Law, Jr.

PROGRAM SUMMARY				
1.1	Program Name: <u>Arts and Entertainment Technology</u>			
1.2	Degree type: <table style="width: 100%; border: none;"> <tr> <td style="border: none;"><input type="checkbox"/> Bachelor of Science</td> <td style="border: none;"><input checked="" type="checkbox"/> Bachelor of Applied Science</td> </tr> </table>	<input type="checkbox"/> Bachelor of Science	<input checked="" type="checkbox"/> Bachelor of Applied Science	
<input type="checkbox"/> Bachelor of Science	<input checked="" type="checkbox"/> Bachelor of Applied Science			
1.3	How will the program be delivered (check all that apply): <table style="width: 100%; border: none;"> <tr> <td style="border: none;"><input checked="" type="checkbox"/> Face-to-face</td> <td style="border: none;"><input checked="" type="checkbox"/> Hybrid</td> <td style="border: none;"><input type="checkbox"/> Online only</td> </tr> </table>	<input checked="" type="checkbox"/> Face-to-face	<input checked="" type="checkbox"/> Hybrid	<input type="checkbox"/> Online only
<input checked="" type="checkbox"/> Face-to-face	<input checked="" type="checkbox"/> Hybrid	<input type="checkbox"/> Online only		
1.4	List the counties in the college's service district: <u>Pinellas County</u>			
1.5	Degree CIP code (6 digit): <u>50.0602</u>			
1.6	Anticipated program implementation date: <u>August 15, 2016</u>			

1.7	What is the primary associate degree pathway for admission to the program?	Associate of Science Degrees in: <ul style="list-style-type: none"> <li>• Digital Arts, Media and Interactive Web Design</li> <li>• Music Industry/Recording Arts</li> <li>• Photographic Technology</li> </ul>
1.8	Is the degree a STEM focus area?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
1.9	List program concentration(s) (if applicable):	<ul style="list-style-type: none"> <li>• Digital Arts</li> <li>• Music Industry/Recording Arts</li> <li>• Photographic Technology</li> </ul>
1.10	Will the program be designated such that an eligible student will be able to complete the program for a total cost of no more than \$10,000 in tuition and fees?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

**PROGRAM DESCRIPTION**

2.1 Describe the program.

The Bachelor of Applied Science in Arts & Entertainment Technology is a professional workforce degree program serving multiple technological and arts focus areas. It is focused on teaching “real world” entrepreneurial skills through high quality practical curriculum, and flexible project-based collaborative experiences. This degree will offer Pinellas County residents the opportunity to earn a Bachelor of Applied Science in Arts and Entertainment Technology, a degree that compliments the traditional workforce emphasis of baccalaureate programs in state colleges by offering upward mobility into leadership/management for two-year graduates who are working locally in fields such music industry, digital media, film & video, and photography.

**WORKFORCE DEMAND AND UNMET NEED**

3.1 Describe the career path and potential employment opportunities for graduates of the program.

This proposed BAS degree in Arts and Entertainment Technology would be an innovative program preparing students for a diverse range of employment in the arts and entertainment field. This degree program would build upon students' core knowledge in arts technology areas such as digital arts, digital photography and music production with an upper division curriculum featuring cross-disciplinary collaboration in experiential learning projects, as well as creative entrepreneurship and management courses. Graduates would be prepared for jobs such as arts and entertainment directors, producers, and composers (SOC codes 27-1011, 27-2012, and 27-2041), and would also be more

adaptable to a changing workforce landscape, enabling them to sustain their careers in this field.

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- 3.2 Describe the workforce demand, supply and unmet need for graduates of the program that incorporates, at a minimum, the shaded information from appendix tables A.1.1 to A.1.3.

In the immediate service area, employment in all of the SOC codes related to this degree program is expected to increase; in several of the areas, employment opportunities are expected to rise by double-digit percentages. Additionally, St. Petersburg College conducted a DACUM (Develop-A-Curriculum) session to survey the opinions of arts and entertainment industry professionals regarding the need for a bachelor's program such as the BAS degree we propose. The qualitative, narrative data from organizations and enterprises, such as HSN, Creative Loafing, and ABC Studios suggests that the current labor market needs in the Arts and Entertainment technology areas are not currently being met because of the compartmentalization of these areas into separate competency cores. These employers are providing feedback that suggests that a degree is needed that produces graduates better able to collaborate across a diverse array of arts and entertainment technology areas. Therefore, there is an established need for graduates with this skill set.

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- 3.3 Describe any other evidence of workforce demand and unmet need for graduates as selected by the institution, which may include qualitative or quantitative data information, such as local economic development initiatives, emerging industries in the area or evidence of rapid growth, not reflected in the data presented in appendix tables A.1.1 to A.1.3. For proposed programs without a listed SOC linkage, provide a rationale for the identified SOC code(s).

St. Petersburg College gathered Arts and Entertainment-related employment statistics representing the county, region, and national data from Bureau Labor of Statistics and Florida Department of Economic Opportunity labor statistics. Employment data gathered shows a need for Bachelor graduates to fill-in the employment demands represented for this occupational cluster. Overall, employment in the Arts & Entertainment technology field is projected to steadily increase in a majority of occupations correlated to the proposed BAS program. The data collected does not include 1099 employment. According to 92,113 art alumni who completed the SNAAP survey ([http://snaap.indiana.edu/pdf/2014/SNAAP\\_AR\\_2014.pdf](http://snaap.indiana.edu/pdf/2014/SNAAP_AR_2014.pdf)), 75% have been self-employed at some point in their career.

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- 3.4 If the education level for the occupation identified by the Florida Department of Economic Opportunity presented in appendix table A.1.1 is below a bachelor's degree, provide justification for the inclusion of that occupation in the analysis.
-

The A.S. degrees in the various arts and entertainment technology disciplines that would articulate into this BAS program each qualify graduates for entry-level employment into fields such as audio and video equipment technicians (SOC 27-4011), graphic designers (SOC 27-1024), sound engineering technicians (SOC 27-4014), and digital photographers (SOC 27-4021) . This proposed BAS degree in Arts and Entertainment Technology would enable arts and entertainment technologists in these fields to not only enter the workforce in their respective core areas; BAS graduates would also be qualified for advancement in their careers, able to take on project management responsibilities, direct and produce, and compete at a higher level for jobs requiring them to interface with professionals from other arts technology fields.

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## **PLANNING PROCESS**

### 4.1 Summarize the internal planning process.

St. Petersburg College had the privilege of being the first of the state's community colleges to begin to offering Baccalaureate degrees. The college was accredited as a Level II institution by the Southern Association of Colleges and Schools to offer four-year degrees in December 2001 (Supplemental Materials – SACS – Level II status letter).

Since that time, the ability to offer these higher-level degrees has been a critical part of the college's mission. It has been an on-going strategic priority to provide workforce programs at the baccalaureate level in order to meet the needs of the local community. The Baccalaureate program enrollment at the college has grown dramatically since its inception. While currently the largest of the 28 state colleges in terms of Baccalaureate enrollment and graduates, this new Baccalaureate proposal represents the college's first proposal in the last 7 years. Much of the last five years had been sent on integrating the administrative components of the lower and upper division in to a seamless, 'One College' model in order to better serve the educational needs of students.

In March 2013, the college held an initial meeting to identify potential areas for program development at the college. During the meeting, academic areas discussed community's needs and proposed various Baccalaureate programs. After numerous follow-up meetings with various college stakeholder groups (e.g., Academic Deans, Campus Provosts, etc.), one area clearly rose to the top, Arts and Entertainment Technology. Additional discussions with members of the community along with an in-depth workforce analysis of the area confirmed this community need.

St. Petersburg College has had a strong tradition of programs in the arts, including music, theater, studio art, digital and graphic arts, and photography.

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The Digital Arts A.S. degree had been in place for several years and the photographic technology program launched the A.S. degree in 2009, the same year as Music Industry Recording Arts (MIRA). Existing and prospective students in all three programs (MIRA, Digital Arts, and Photographic Technology) expressed strong interest in the creation of a bachelor of arts and sciences program in Arts and Entertainment Technology to provide additional skill development and preparation for careers. Discussions with members of the arts community, and advisory committee members, many of them employers, confirmed the need for such a program.

In 2012-13, Faculty meetings within the MIRA program included a focused effort on preparing a bachelor's degree proposal. Various faculty members reported findings from individual research, including workforce need in the arts, other programs of similar purpose to emulate, ideas for program structure, etc. As part of this discussion, students in the MIRA program were surveyed, asking how many would continue on into a bachelor's degree program if one were available in music and arts technology. All of those responding to the survey said they would do so. Similar discussions were conducted among students in Digital Arts and Photographic Technology, reflecting a common need for additional practical skill development beyond the two years of the AS program.

As part of the discussion phase in the internal Baccalaureate program selection process, input was sought from the Advisory Committees of all three AS programs during their September 2013 meetings. All three indicated their support of an Arts and Entertainment Technology program. SPC's Career Pathways office along with career and outreach specialists provided research data in arts and entertainment technology including confirmation of the minimal requirement of the bachelor's degree for a significant number of fields within the arts and entertainment technology area. The internal proposal was prepared. Local nearby schools were contacted and the University of South Florida provided a letter of no objection. The internal proposal was presented to the Provost/Dean's Council meeting in October of 2013 where it was evaluated and approved. From there it was subsequently approved by Academic Affairs Committee and the Executive Committee in November, 2013. In January 2013, the Board of Trustees approved the President's submission of the Letter of Intent to the State, which was then provided to the State.

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4.2 Summarize the external planning process.

St. Petersburg College has strong working relationships with arts organizations in the Tampa Bay Area. The College has been a leader in the revitalization of the cultural community surrounding the greater St. Petersburg area and throughout Pinellas County. These relationships include the following:

The Leepa-Rattner Museum of Art was established at the Tarpon Springs Campus in 2002 to house the collections of artist Abraham Rattner and Allen Leepa.

The Palladium Theater in St. Petersburg, founded in 1998, became a part of St. Petersburg College in 2007 and continues to serve the community as a professional venue for performing arts as well as an important training site for students in our Music Industry Recording Arts (MIRA) program.

The American Stage Theater Company, a respected professional equity theater, moved to St. Petersburg College's Downtown Center location in 2009 and serves as an internship site for SPC Theater students and collaborations.

The Florida Orchestra, a college partner since 2007, maintains its administrative offices in our Downtown Center as well. In 2012, the administration of Ruth Eckerd Hall approached SPC arts faculty and administrators requesting assistance in establishing an accredited program or credential that would provide a pathway for students who desire a career in one of the many technical support positions that surround and are required for professional public artistic performances such as take place at their hall. In the fall of 2012, Ruth Eckerd Hall launched a Technical Theater Training program that included selected students from area high schools and from three local colleges, including St. Petersburg College.

All of these partnerships in the arts have provided a strong base of support for developing additional programs to support the industry.

The concept of an Arts and Entertainment program has been discussed at SPC since 2009. In the Fall of 2009, program managers at SPC met with representatives of Eckerd College's Program for Experienced Learners (PEL) to discuss a four-year degree (2+2) program for SPC Fine Arts undergraduates to complete their education and receive a Fine Arts Bachelor's degree from Eckerd College. Several options were presented for review and consideration. Due to administrative changes at Eckerd College no further steps were taken and currently the Eckerd College Fine Arts program remains offered only as a minor for Bachelor's degree seeking students.

On September 10, 2012, St. Petersburg College hosted a strategic planning session in the Collaborative Lab including representatives from Pinellas County Schools, private schools, Ruth Eckerd Hall, University of Tampa, Eckerd College, professional arts venues and College arts faculty to discuss this challenge. The event underscored the large opportunity for technical work in the arts and the need for programs to provide development of required skills. It became evident during this meeting that the area Colleges and Universities were primarily

interested in maintaining quality in their existing programs in arts, fine arts, or arts education as opposed to developing a new program focused on the technology of arts and entertainment. SPC was prepared and willing to work on this challenge.

In February 2013, the College had a discussion with the University of South Florida regarding the development of the Arts and Entertainment Technology program as part of the internal proposal process. The University of South Florida is an important educational partner as it is the college’s closest state university and has the highest number of the college’s AA and AS transfers. Each year, many of the arts graduates from SPC continue their education in one of University of South Florida’s arts programs, including studio art, photography, music, music education, and theater. After discussing the heavy technology and workforce focus of the proposed program, the University of South Florida provided a letter of no objection to include as part of the letter of intent process.

The Arts and Entertainment Technology program was discussed in the fall of 2014 with the Dean of Arts and Letters of the University of Tampa, as well as the Chair of the Music Department, who is also a full-time faculty member for music technology. Both provided positive support and interest, including the possibility of articulation into a master’s program at University of Tampa.

St. Petersburg College values its educational partnerships and understands the importance of being part of an educational ecosystem within the community. This proposed Arts and Entertainment Technology program will provide students opportunity in terms of employment and for furthering their education with our educational partners.

4.3 List engagement activities; this list shall include APPRiSe, meetings, and other forms of communication among institutional leadership regarding evidence of need, demand, and economic impact.

APPRiSe	Date(s)	Institution	Description of activity
	NA	NA	NA
Public universities in college’s service district		University of South Florida	2.13.2014 – Letter of support was sent from Dr. Ralph Wilcox, Provost and Executive Vice President of USF to Chancellor Marshal Criser.
Regionally accredited institutions in the		Eckerd College	Fall of 2009 – Eckerd College representatives met with SPC art faculty to discuss 2+2 program in Fine Arts through Eckerd’s



college's service district			<p>Program for Experienced Learners (PEL) This program has since been disbanded.</p> <p>In October of 2015, Eckerd College Fine Arts leadership, Joan Epstein, discussed with SPC Fine Arts leadership a possible new articulation in Fine Arts.</p> <p>There is no comparable program however in Arts and Entertainment Technology at Eckerd College.</p>
Regionally accredited institutions in the college's service district		University of Tampa	<p>November 2014 – Discussions between Arts leadership of University of Tampa (UT) included a supportive email regarding our proposed program, and indicated the possibility of articulations of our proposed BAS program into one of their graduate programs.</p> <p>These discussions included Dr. Haig Mardirosian, Dean of Arts and Letters, and Bradford Blackburn, Director of the New Media Production Program at UT.</p>

**ENROLLMENT PROJECTIONS AND FUNDING REQUIREMENTS**

5.1 Provide a brief explanation of the sources and amounts of revenue that will be used to start the program.

The proposed BAS in Arts and Entertainment Technology will be funded by tuition, Florida College System Program Fund, and student fees.

Expected tuition revenue is based on planned student enrollment as outlined in Table A.2.

Start up and first-year implementation costs for existing full-time administrative and faculty member's salary and benefits will be covered by the college's existing operating budget. If approved, we anticipate by Year II revenue will be generated based on planned enrollment to cover all program operating costs.

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5.2 Provide a narrative justifying the estimated and projected program enrollments, outcomes, revenues and expenditures as they appear in Appendix Table A.2.

Current department and lab fee budgets will provide some of the operating expenses, but this will need to be supplemented by funding for resources needed to support the project-based learning experiences. The college has much of the equipment needed, but additional upgrades will be immediately necessary, especially in the areas of HD video cameras and equipment, additional studio and rehearsal space upgrades, theatrical lighting, and rigging and digital controls. We anticipate the cost of program supplies to be \$5000 per year over a period of three years, and the cost of equipment across all arts and entertainment technology areas to be \$16,842 in year one, \$36,500 in year two, and \$31,250 in year three, based on total equipment needs purchased on a 4-year leasing program.

Lab Specialists are crucial for Digital Arts and Photography programs to facilitate the additional use of labs and check out of equipment that the new program will require. This is a pre-existing critical need within the current A.S. programs. Currently a 25 hour OPS position exists in both programs, so the increase to full time for both positions is the basis for the budget item for a recurring total of \$48,600.

Curriculum development is required for a total of 19 new courses, totaling 56 ECH, at the rate of \$784 per ECH over a three year period: startup year, year one, year two for a total of \$43,904. To launch the program, we need 4 courses the first semester: one course in each sub-plan, plus the collaborative module course, a total of 11 ECHx784=\$8,624. Year one will require four additional courses in each sub-plan, a total of 36 ECH x \$784 = \$28,224. Year three will require the remaining course in each sub-plan, 9 ECH x \$784 = \$7,056.

Equipment needs are listed for each year beginning with basic items for start-up, followed by additions to accommodate the collaborative projects which are central to this program. These are estimated using 4-year lease estimates each year.

A materials and supplies budget of \$5,000 annual is estimated.

A re-structuring of the sound console is listed in year four as a facilities upgrade at \$60,000. This is a pre-existing item on the provost's priority list for St. Petersburg Gibbs (SP/G) campus to fund as and when funds are available.

- 6.1 Anticipated cost for a baccalaureate degree (tuition and fees for lower and upper division credit hours) at the proposing FCS institution (tuition and fees x credit hours).

	Cost per credit hour			Number of credit hours		Total cost
Tuition & Fees for lower division:	\$111.75	X	Credit hours	64	=	\$7,152
Tuition & Fees for upper division:	\$122.70	X	Credit hours	56	=	\$6,871
Tuition & Fees (Total):	\$234.45	X	Credit hours	120	=	\$14,023

- 6.2 Estimated cost for a baccalaureate degree (tuition and fees) at each state university in the college's service district.

Institution Name: University of South Florida (Tampa)

Tuition & Fees:	\$211.19	X	Credit hours	120	=	\$25,342
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Institution Name: University of South Florida (St. Petersburg)

Tuition & Fees:	\$193.70	X	Credit hours	120	=	\$23,244
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- 6.3 Estimated cost for a baccalaureate degree (tuition and fees) at each nonpublic institution in the college's service district (if available)\*

Institution Name: Eckerd College

Tuition & Fees:	\$661.40	X	Credit hours	120	=	\$79,368
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Institution Name:

Tuition & Fees:	\$	X	Credit hours	--	=	\$-,---
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Institution Name:

Tuition & Fees:	\$	X	Credit hours	--	=	\$-,---
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Institution Name:

Tuition & Fees:	\$	X	Credit hours	--	=	\$-,---
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Note. \*If the institution does not provide the tuition cost per credit hour, please provide the cost information provided on the institution's website.

#### PROGRAM IMPLEMENTATION TIMELINE

7.1	APPRISe notice:	(Not Applicable)
7.2	Board of Trustees approval:	(TBD, 2016)
7.3	Notice of Intent:	(January 2014)

7.4	Completed proposal submission:	(TBD, 2016)
7.5	Targeted State Board of Education consideration:	(TBD 2016)
7.6	Targeted SACSCOC approval (if applicable):	(July 2016)
7.7	Targeted initial teacher preparation program approval(if applicable):	(Not Applicable)
7.8	Targeted date upper division courses are to begin:	(August 16, 2016)

**FACILITIES AND EQUIPMENT SPECIFIC TO PROGRAM AREA**

8.1 Describe the existing facilities and equipment that will be utilized for the program.

SPC boasts several venues that provide start-up locations for the core courses in the upper division of this program. The Palladium Theater, the Music Center (St. Petersburg/Gibbs Campus), the Fine Arts Auditorium (Clearwater Campus), the Digitorium (Seminole Campus), and the Leepa-Rattner Museum of Art (Tarpon Springs Campus) with the adjacent educational wing provide a rich variety of locations for faculty-supervised student learning and collaborative projects. Online, blended, inter-campus Video Link services are available, and will fit into the overall model along with traditional face-to-face learning experiences. The Clearwater Campus Fine Arts Auditorium has recently received an upgrade of its sound and lighting system, as well as its HVAC and mechanical systems. This auditorium already provides effective support for college and community-produced fine arts performances and student internships. It will be receiving new seating this year as part of planned upgrades. In addition to these venues, SPC maintains well-equipped labs in support of our A.S. arts programs that will be used also for the Bachelor’s program. The Seminole Campus maintains a video production studio with green screen, sound editing station, video cameras, and four well-equipped labs with high-end Mac and PC computers, Smart Boards and Wacom tablets used by students in the Digital Arts program. The video production studio was recently upgraded to 4K high definition capabilities but still lacks high-definition video cameras with similar resolution, which would be needed if the program is approved. The St. Petersburg/Gibbs Campus has well-equipped, multi-faceted audio production suites geared toward the aspiring music professional, no matter what their specialized line of study. MIRA Recording Studios A and B are used primarily for music recording, music mixing, audio for video post-production, and overdubbing, have the capability to record small and medium size ensembles, and feature world class High-Definition Digital Audio Workstation with control surface, microphones, and instruments. The Radio Broadcast Center features a High-Definition Digital Audio Workstation, a full complement of broadcast recording microphones, and a recording

room capable of recording at least six on-air personalities at once. The MIRA program also features three computer labs with 31 Mac Pro or iMac computers, 12 PCs for Finale and film score production with programming keyboards, sound and projection, and Pro Tools software. MIRA has two large dedicated rehearsal spaces for ensembles to prepare for concerts and learn new material. These spaces have drums, backline, and PA setups strictly for the ensembles to use. The Clearwater Campus maintains both an analogue and digital lab with 24 high-end Mac Pro computers in support of Photographic Technology students working on projects in digital photography and videography. In addition, the partnerships and potential partnerships with many area venues and arts industries afford numerous community locations for project work.

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- 8.2 Describe the new facilities and equipment that will be needed for the program (if applicable).

The college has much of the equipment needed, but additional upgrades will be immediately necessary, in the areas of HD video cameras and equipment, additional studio and rehearsal space upgrades. After the launch of the program, additional needs such as theatrical lighting, rigging, and digital controls will be channeled through the College's budgeting procedures. We anticipate the cost of program supplies to be \$5000 per year over a period of three years, and the cost of equipment across all arts and entertainment technology areas to be \$16,842 in year one, \$36,500 in year two, and \$31,250 in year three, based on total equipment needs purchased on a 4-year leasing program.

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#### **LIBRARY AND MEDIA SPECIFIC TO PROGRAM AREA**

- 9.1 Describe the existing library and media resources that will be utilized for the program.

The St. Petersburg College library system currently has abundant resources in arts and entertainment areas, including over 20,000 volumes accessible through the library's database in the arts. The M.M. Bennett Libraries of St. Petersburg College provide access to numerous full-text journals in the areas of video/film production, recording arts, music technology, musicology, cinematography, digital and graphic design, theatrical production, technical theater, entrepreneurship, and legal/copyright issues. Through electronic databases such as EBSCO's Academic Search Complete, Computer and Applied Sciences Complete, Business Source Complete, and MAS Ultra, many full-text journals can be utilized in support of the program.

Gale's Expanded Academic ASAP, Business Index ASAP, Business and Company Resource Center, and General One File, General Reference Center

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Gold, and Virtual Reference Library index numerous journals in full-text as well. JSTOR's Arts and Sciences Complement has many journals in the area of musicology/ music research. Additionally, Lexis-Nexis Academic, and Wilson's OmniFile Full-text Mega Edition, provide further coverage of journals including those covering the international aspects of the arts and entertainment industry.

In addition, the libraries provide access to streamed music and film through Naxos Music Library and Films on Demand.

Additional information regarding Library Facilities and Resources Support can be found in **Appendix A: Supportive Materials**.

- 
- 9.2 Describe the new library and media resources that will be needed for the program (if applicable).

The wide coverage of services and resources provided by our vast library multi-campus system will provide nearly all of the needed resources initially. Some additional library accessions may be identified as part of the curriculum development of this program, and this will occur through SPC's regular library accession budget process.

Detailed information regarding Library Holdings for Music Industry/ Recording Arts program can be found in **Appendix A: Supportive Materials**.

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## ACADEMIC CONTENT

- 10.1 List the admission requirements for the program.

### Degrees that articulate

- A.S. degrees and Certificates that transfer to this bachelor's degree:
  - DIG-AS – Digital Arts, Media, and Interactive Design AS degree
  - MIRA-AS – Music Industry Recording Arts AS degree
  - PGY-AS – Photographic Technology AS degree

To be admitted to our Bachelor of Applied Science in Arts and Entertainment Technology degree program, you need:

- 60 credits from a regionally accredited institution, including:
  - 15 credits of [transferable general education courses](#)
  - ENC1101-Composition I or equivalent
  - A college Math Course: MAT 1033, MAT1100 or any MAC, STA, MAP, MGF, MTG, MAS math prefix
  - 21 Technical Credits in one of the following areas DIG and/or GRA, MUM, PGY with a Grade C or better

- A cumulative grade point average of 2.0 on a 4.00 scale in all college classes

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10.2 What is the estimated percentage of upper division courses in the program that will be taught by faculty with a terminal degree?

An estimated 33% of upper division courses will be taught by faculty with a doctorate degree. An estimated 58% will be taught by faculty with a master's degree. **See Appendix B: Arts and Entertainment Faculty Credentials.** The terminal degree in most Arts and Entertainment technology areas is a master's degree.

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10.3 What is the anticipated average student/teacher ratio for each of the first three years based on enrollment projections?

Estimated student/teacher ratio in first year is 15:1.

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10.4 What is the anticipated SACSCOC accreditation date, if applicable?

July 2016

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10.5 What is the anticipated Florida Department of Education initial teacher preparation approval date, if applicable?

Not applicable

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10.6 What specialized program accreditation will be sought, if applicable?

Not applicable

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10.7 What is the anticipated specialized program accreditation date, if applicable?

Not applicable

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10.8 Are there similar programs listed in the Common Prerequisites Manual for the CIP code (and track, if any) proposed for this program?  Yes  No

Motion Picture & Television Technology, Multimedia and Video Production Technology (BAS) Track 1/2

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10.9 List the established common prerequisites for this CIP code (and track, if any) as listed in the Common Prerequisites Manual proposed for this program:

FILX030 or FILX031 or FILX032

And

FILX100

- 
- 10.1 Describe any proposed revisions to the established common prerequisites for  
0 this CIP (and track, if any).

Due to the innovative nature of the proposed BAS Arts & Entertainment Technology degree, SPC is requesting a new track (Track 3) within this CIP that does not require state-mandated prerequisites for admission.

- 
- 10.1 List all courses required once admitted to the baccalaureate program by term, in  
1 sequence. For degree programs with concentrations, list courses for each concentration area. Include credit hours per term, and total credits for the program:

**FALL – Year Three**

3 - ENT 2612 Creativity and Innovation in a Business Environment

2 - AET 3XXX – Collaborative Module I (Project)

3 - General Education Course

3 - Sub-Plan Course (DIG, MUM, PGY)

11

**SPRING – Year Three**

3 - MAN 3802 Principles of Entrepreneurship

2 - AET 3XXX – Collaborative Module II (Project)

3 - Sub-Plan Course (DIG, MUM, PGY)

3 - Sub-Plan Course (DIG, MUM, PGY)

11

**SUMMER – Year Three**

3 - General Education Course

3 - General Education Course

6

**FALL – Year Four**

3 - MAR 4413 Sales, Negotiating and Customer Relationship Management

2 - AET 4XXX – Collaborative Module III (Project)

3 - General Education Course

3 - Sub-Plan Course (DIG, MUM, PGY)

11

**SPRING – Year Four**

3 - MAR 4836 Concept and Product Development

2 - AET 4XXX – Collaborative Module IV (Project)

3 - Sub-Plan Course (DIG, MUM, PGY)

3 - Sub-Plan Course (DIG, MUM, PGY)



11

**SUMMER – Year Four**

3 - General Education Course

3 - General Education Course

6

**Program Summary**

64 LOWER DIVISION COURSE CREDITS

56 UPPER DIVISION COURSE CREDITS

**120 TOTAL PROGRAM COURSE CREDITS**

**SUB-PLAN DETAILS**

**MIRA Subplan Courses (18):**

MUM 3XXX Advanced Critical Listening: Analysis of Contemporary  
Production Techniques (3)

MUM 3XXX Advanced Mixing Techniques (3)

MUM 4636 Audio for Media Applications (3)

MUM 4014 Seminar in Music Technology (3)

MUM 4XXX Advanced Music Production (3)

MUM 4XXX Advanced Post Production Sound (3)

**Digital Arts Subplan Courses (18)**

GRA 3XXXC Multimedia Video Editing (3)

DIG 3XXXC Advanced Digital Storytelling (3)

DIG 4526C Production Studio II (3)

GRA 4714 Advanced Videography (3)

GRA 4884C Advanced Motion Graphics (3)

GRA 4802 Advanced Computer Graphic Design (3)

**Photographic Technology Subplan Courses (18)**

PGY 3205C Photographic Lighting Techniques (3)

PGY 3751C Videography (3)

PGY 3821C Advance Digital Photography (3)

PGY 4941 Internship (3)

PGY 4228C Advance Illustrative Photography (3)

PGY 4471 Photography Thesis (3)

10.1 Is the program being proposed as a limited access  Yes  No  
2 program? (If yes, identify admission requirements  
and indicate enrollment capacity):

**PROGRAM TERMINATION**

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11.1 Plan of action if program must be terminated, including teach-out alternatives for students.

St. Petersburg College's policy 6Hx23-3.04 directly addresses program closure. The decision to close a program must be made by the District Board of Trustees and communicated to the Southern Association of Colleges and Schools Commission on Colleges by the President of the College. Such action will not be taken without a thorough evaluation of other programming options and special consideration of the implications for students pursuing this degree program. In the unlikely event a program is terminated, the College would establish a "teach-out" plan in accordance with the Policy Statement of the Commission on Colleges of the Southern Association of Colleges and Schools and notify SACSCOC at least 6 months prior to the closing of the program and develop a timeline for affected student to complete the program.

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**Appendix Table A.1.**

**INSTRUCTIONS FOR COMPLETING THE DEMAND SECTION OF APPENDIX TABLE A.1.1 and A.1.1.2:** To complete the following table, use the [CIP to Standard Occupational Classification \(SOC\) crosswalk](#) of the U.S. Department of Education to identify the SOC codes for occupations associated with the proposed program’s CIP code. Fill in Table A.1.1 using the employment projections data produced by the Florida Department of Economic Opportunity (DEO), pursuant to Section 445.07, F.S., for the workforce region aligned with the college’s service district for each SOC code associated with the proposed program’s CIP code. The employment projections data may be accessed at <http://www.floridajobs.org/labor-market-information/data-center/statistical-programs/employment-projections>. For proposed programs without a listed SOC linkage, identify the appropriate SOC codes for which the program prepares graduates. Insert additional rows as needed. The total job openings column value shall be divided by eight to reflect total annual job openings. The annualized salary shall be calculated by multiplying the average hourly wage times 40, and then multiplying that value times 52. Complete table A.1.1.2 in the same manner as A.1.1 for any additional sources of employment projections. Duplicate Table A.1.1.2 for additional sources as needed.

<b>DEMAND: FLORIDA DEPARTMENT OF ECONOMIC OPPORTUNITY (DEO) EMPLOYMENT PROJECTIONS</b>											
A.1.1	Occupation			Number of Jobs				Salary		Education Level	
	Name/Title	SOC Code	County/Region	Base Year	Projected Year	Level Change	Total Job Openings	Avg. Hourly Wage	Annualized Salary		
	Producers and Directors	272012	14	282	314	32/11.4%	98	\$ 34.95	\$72,626	Bachelor’s Degree	
	Film and Video Editors	274032	14	76	81	5/ 6.7%	20	\$ 18.60	\$38,688	Associate Degree/ Bachelor’s Degree*	
									\$--,---		
									\$--,---		
								\$--,---	\$--,---		
	<b>Total</b>							<b>118</b>	<b>\$26.76</b>	<b>\$55,657</b>	

\*Federal Bureau of Labor Statistics states a Bachelor’s degree is required (O\*NET).

**DEMAND: OTHER ENTITY INDEPENDENT OF THE COLLEGE – (LIST NAME AND ADDRESS OF OTHER ENTITY HERE)**

A.1.1.2	Occupation			Number of Jobs			Salary		Education Level	
	Name/Title	SOC Code	County/Region	Base Year	Projected Year	Level Change	Total Job Openings	Avg. Hourly Wage		Annualized Salary
	Music Directors and Composers	272041	14	254	277	23/9.1%	72	\$16.94	\$35,235	Bachelor's Degree
	Broadcast Technicians	274012	14	67	72	7.4%	20	\$18.77	\$72,696	Associate's Degree
	Media and Communication Workers, All Others	273099	14	31	37	19.4%	13	\$25.03	\$52,062	Associate's Degree
	Sound Engineering Technicians	274014	14	38	42	10.5%	13	\$22.61	\$47,028	Associate's Degree
	Art Directors	271011	14	106	115	8.5%	29	\$34.67	\$72,113	Bachelor's Degree
<b>Total</b>							<b>147</b>	<b>\$23.60</b>	<b>\$58,827</b>	

**INSTRUCTIONS FOR COMPLETING THE SUPPLY SECTION OF APPENDIX TABLE A.1.2:** To complete the following table, use the Integrated Postsecondary Education Data System of the National Center for Education Statistics to identify the number of degrees awarded by other regionally accredited postsecondary institutions in the college's service district under the same or related CIP code(s) as the proposed program. The data center is located at <http://nces.ed.gov/ipeds/datacenter/>. Include degrees awarded for the most recent year available and for the four prior years for each program. If the program has not had degrees awarded for five years or more, add the degrees awarded for the years available, and divide by that number of years, for the average.

**SUPPLY: NATIONAL CENTER FOR EDUCATION STATISTICS, INTEGRATED POSTSECONDARY EDUCATION DATA SYSTEM**

A.1.2	Program		Number of Degrees Awarded					5-year average or average of years available if less than 5 years
	Institution Name	CIP Code	Prior Year 4	Prior Year 3	Prior Year 2	Prior Year 1	Most Recent Year	

No other regionally accredited postsecondary institutions in the college's service district under the same or related CIP code(s) as the proposed program.

<b>Total</b>	---	---
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**INSTRUCTIONS FOR COMPLETING THE ESTIMATES OF UNMET NEED SECTION OF APPENDIX TABLE A.1.3:** To complete the following table, column A should be derived from Tables A.1.1 and A.1.1.2 and the totals in columns B and C should be derived from Table A.1.2. Input the figures in the "Total" row in Table A.1.1 and A.1.1.2 for total job openings and Table A.1.2 for most recent year and 5-year average (these figures should be same for all sources). The range of estimated unmet need should be derived from 1) subtracting the figure in column B from the figure in column A and 2) subtracting the figure in column C from the figure in column A. Add rows for additional sources as needed.

**ESTIMATES OF UNMET NEED**

A.1.3

	DEMAND	SUPPLY		RANGE OF ESTIMATED UNMET NEED	
	(A) Total Job Openings (divided by 8)	(B) Most Recent Year	(C) 5-year average or average of years available if less than 5 years	(A-B) Difference	(A-C) Difference
Florida Department of Economic Opportunity (DEO)	265	0	0	265	265
Other: (List here)					

**Appendix Table A.2**

**INSTRUCTIONS FOR COMPLETING THE PROJECTED BACCALAUREATE PROGRAM ENROLLMENT SECTION OF APPENDIX TABLE A.2:**

To complete the following table, enter the projected enrollment information for the first four years of program implementation. Unduplicated headcount enrollment refers to the actual number of students enrolled. Full-time equivalent (FTE) refers to the full-time equivalent of student enrollment.

<b>PROJECTED BACCALAUREATE PROGRAM ENROLLMENT</b>		<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
<b>A.2.1</b>	<b>Unduplicated headcount enrollment:</b>				
A.2.1.1	Admitted Student Enrollment (First-time)	65	30	40	50
A.2.1.2	Total Admitted Student Enrollment	65	80	95	157
<b>A.2.2</b>	<b>FTE Enrollment:</b>				
A.2.2.1	Program Student Credit Hours (Resident)	585	720	855	1,413
A.2.2.2	Program Student Credit Hours (Non-resident)	0	0	0	0
A.2.2.3	Total Program Student Credit Hours	585	720	855	1,413
A.2.2.4	Program FTE (30 credits) - (Resident)	19.5	24.0	28.5	47.1
A.2.2.5	Program FTE (30 credits) - (Non-resident)	0	0	0	0
A.2.2.6	Total Program FTE	19.5	24.0	28.5	47.1

**INSTRUCTIONS FOR COMPLETING THE PROJECTED DEGREES AND WORKFORCE OUTCOMES SECTION OF APPENDIX TABLE A.2:** To complete the following table, enter the projected number of degrees awarded, the projected number of graduates employed and the projected average starting salary for program graduates for the first four years of program implementation.

<b>PROJECTED DEGREES AND WORKFORCE OUTCOMES</b>				
	Year 1	Year 2	Year 3	Year 4
A.2.3 Degrees	0	0	42	50
A.2.4 Number Employed			34	40
A.2.5 Average Starting Salary	\$	\$	\$55,675	\$55,675

**INSTRUCTIONS FOR COMPLETING THE REVENUES AND EXPENDITURES SECTION OF APPENDIX TABLE A.2:** To complete the following table, enter the projected program expenditures and revenue sources for the first four years of program implementation.

<b>REVENUES AND EXPENDITURES</b>				
I. PROJECTED PROGRAM EXPENDITURES	Year 1	Year 2	Year 3	Year 4
INSTRUCTIONAL				
1. Faculty Full-Time FTE	0.7	1.4	1.4	1.4
2. Faculty Part-Time FTE	0.6	1.3	1.3	1.3
1. Faculty Full-Time Salaries/Benefits	\$18,530	\$74,120	\$74,120	\$74,120
2. Faculty Part-Time Salaries/Benefits	\$12,434	\$49,734	\$49,734	\$49,734
3. Faculty Support: Lab Specialists (DIG and PGY) (increase PT to FT : \$24,300 x 2)	\$48,600	\$48,600	\$48,600	\$48,600
OPERATING EXPENSES				
1. Academic Administration				
2. Materials/Supplies	\$5,000	\$5,000	\$5,000	\$5,000

3. Travel				
4. Communication/Technology				
5. Library Support				
6. Student Services Support				
7. Professional Services (Curriculum Development)	\$22,736	\$21,168	0	0
8. Accreditation				
9. Support Services				

<b>CAPITAL OUTLAY</b>				
1. Library Resources				
2. Information Technology Equipment				
3. Other Equipment (*based on 4-yr lease)	\$16,842	\$36,500	\$36,500	\$36,500
4. Facilities/Renovation				
<b>TOTAL PROJECTED PROGRAM EXPENDITURES</b>	<b>\$124,142</b>	<b>\$235,122</b>	<b>\$213,954</b>	<b>\$213,954</b>
<b>II. NATURE OF EXPENDITURES</b>				
1. Recurring	\$101,406	\$213,954	\$213,954	\$213,954
2. Nonrecurring	22,736	21,168		
<b>TOTAL</b>	<b>\$124,142</b>	<b>\$235,122</b>	<b>\$213,954</b>	<b>\$213,954</b>
<b>III. SOURCES OF FUNDS</b>				
<b>A. REVENUE</b>				
1. Special State Nonrecurring	0	0	0	0
2. Upper Level - Resident Student Tuition Only	\$25,890	\$78,344	\$104,909	\$104,909
Upper Level - Nonresident Student Fees Only	0	0	0	0
Upper Level - Other Student Fees	13,125	15,000	18,750	18,750
3. Contributions or Matching Grants	0	0	0	0
4. Other Grants or Revenues	0	0	0	0



5. Florida College System Program Funds	86,858	188,174	198,174	198,174
6. Unrestricted Fund Balance	0	0	0	0
7. Interest Earnings	0	0	0	0
8. Auxiliary Services	0	0	0	0
9. Federal Funds – Other	0	0	0	0
B. CARRY FORWARD				
TOTAL FUNDS AVAILABLE	\$125,873	\$281,518	\$321,833	\$321,833
TOTAL UNEXPENDED FUNDS (CARRY FORWARD)				

## Supplemental Materials B.1

### SUPPLEMENTAL MATERIALS

- B.1 Summarize any supporting documents included with the proposal, such as meeting minutes, survey results, letters of support, and other supporting artifacts.

#### Appendix A – Letters of Support and Other Supportive Materials

1. Letter of Intent (LOI) per 6A-14.095, Florida Administrative Code
2. FLBOE: No Alternative Proposals Correspondence
3. University of South Florida: Ralph C. Wilcox, Ph.D, Provost and Executive Vice President
4. The Florida Senate: Senator Jack Latvala, District 20
5. Pinellas County Commission: Karen Williams Seel, Chair
6. Congo Sanchez: International Performer and Recording Artist
7. Ruth Eckerd Hall: Zev Buffman, President and CEO
8. Lite Wave Media: Christian Schwier
9. City of St. Petersburg City Council: Steve Kornell, Vice Chair
10. Mike’s Mix Room: Mike Major, Owner
11. Clear Track Recording Studios: Anthony Little, Executive Director
12. University Tampa Communications
13. Eckerd College Communications
14. Library Resources

#### Appendix B – Administrator, Faculty, and Advisory Meetings

1. Discipline Specific and General Baccalaureate Meeting Minutes
    - 6/26/2013 General Baccalaureate Meeting
    - 7/03/2013 General Baccalaureate Meeting
    - 7/09/2013 General Baccalaureate Meeting
    - 7/10/2013 General Baccalaureate Meeting
    - 7/17/2013 General Baccalaureate Meeting
    - 9/03/2013 MIRA Meeting
    - 9/17/2013 MIRA Meeting
    - 10/01/2013 MIRA Meeting
    - 11/15/2013 MIRA Meeting
    - 01/21/2014 MIRA Meeting
  2. Advisory Committee Meeting Notes
    - 4/11/2013 Photographic Tech. Advisory Meeting
    - 9/13/2013 Photographic Tech. Advisory Meeting
    - 4/10/2014 Photographic Tech. Advisory Meeting
    - 9/10/2014 Photographic Tech. Advisory Meeting
    - 9/10/2014 MIRA Advisory Meeting
    - 9/24/2015 Photographic Tech. Advisory Meeting
  3. Arts and Entertainment Faculty Credentials
-

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Appendix C – Workforce Analysis

1. Community College Consulting Group: Arts and Entertainment Technology Profile DACUM
2. Potential Future Career Opportunities and Salary Projections (Central Florida)
3. CIP to SOC Crosswalk Data
4. Florida Jobs by Occupation, Workforce Region 14 – Pinellas County
5. Strategic National Arts Alumni Project (SNAAP Survey)

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B.2 List any objections or alternative proposal received from other postsecondary institutions for this program.

No objections or alternative proposal received from other postsecondary institutions for this program.

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# Appendix A – Letters of Support and Other Supportive Materials

# FLORIDA DEPARTMENT OF EDUCATION



STATE BOARD OF EDUCATION

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## MEMORANDUM

**TO:** Mr. Marshall Criser III, Chancellor  
State University System of Florida

Dr. Ed Moore, President  
Independent Colleges and Universities of Florida

Mr. Samuel Ferguson, Executive Director  
Commission for Independent Education

**FROM:** Ms. Abbey Ivey, Director of Academic Affairs *AI*

**DATE:** January 31, 2014

**SUBJECT:** Letter of Intent from St. Petersburg College

The purpose of this correspondence is to inform you the Division of Florida Colleges received a Letter of Intent (LOI) from St. Petersburg College on January 27, 2014.

The LOI is attached. The degree proposal being developed by St. Petersburg College is:

- Bachelor of Applied Science in Arts and Entertainment Technology

Section 1007.33, Florida Statutes, requires the Division of Florida Colleges to forward the LOI to the chancellor of the State University System, the president of the Independent Colleges and Universities of Florida and the executive director of the Commission for Independent Education. Please disseminate the information herein to the institutions within your respective systems as appropriate.

RANDALL W. HANNA  
CHANCELLOR, THE FLORIDA COLLEGE SYSTEM

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Letter of Intent from St. Petersburg College

Page Two

January 31, 2014

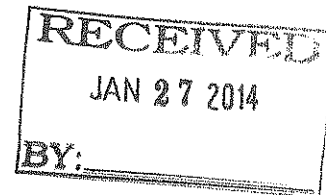
If you have questions or concerns, please contact me at 850-245-9492 or [Abbey.Ivey@fldoe.org](mailto:Abbey.Ivey@fldoe.org).

AI

Attachment

cc: Ms. Pam Stewart, Commissioner, Florida Department of Education  
Mr. Randy Hanna, Chancellor, Division of Florida Colleges (DFC)  
Dr. Julie Alexander, Vice Chancellor for Academic and Student Affairs, DFC  
Dr. Jan Ignash, Vice Chancellor and Chief Academic Officer, State University System of Florida  
Dr. Elizabeth McAuliffe, Vice President for Research and Policy Analysis, Independent Colleges and  
Universities of Florida  
Ms. Susan Hood, Research Analyst, Commission for Independent Education  
Dr. William D. Law Jr., President, St. Petersburg College (SPC)  
Mr. Djuan Fox, Coordinator of Baccalaureate Planning and Development, SPC

January 23, 2014



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Mr. Randall W. Hanna  
Chancellor, Division of Florida Colleges  
325 West Gaines Street, Room 1544  
Tallahassee, FL 32399-0400

Dear Chancellor Hanna,

St. Petersburg College (SPC) respectfully submits the following as a Letter of Intent per 6A-14.095, Florida Administrative Code to initiate the process of approval to offer baccalaureate level education.

SPC proposes to offer Pinellas County residents the opportunity to earn a Bachelor of Applied Science in Arts and Entertainment Technology, a degree that compliments the traditional workforce emphasis of baccalaureate programs in state colleges by offering upward mobility into leadership/management for two-year graduates who are working locally in fields such music industry, digital media, film & video, stage and touring performance, and photography.

**Program Description/Key Skills/Career Path and Employment**

*Title/Degree type:* Bachelors of Applied Science degree in Arts and Entertainment Technology (BAS-AET) with concentrations in music industry/recording arts; digital media; photography; film & video technology; and stage, touring & performance technology. The proposed BAS-AET degree program at SPC intends to serve all of the aforementioned areas by not only preparing our students to operate effectively in the technological area of the entertainment industry, but to have the cognizance to employ emerging technologies and common practices in their chosen career path.

The 120 credit hour program consists includes:

- 36 credit hours of general education courses
- 46 credit hours of lower division specialized courses
- 38 credit hours of upper division courses
  - 30 credits of a common core
  - 12 credits of courses in a chosen concentration

*Key Skills of Graduates:* The Bachelors of Applied Science degree in Arts and Entertainment Technology (BAS-AET) with concentrations in music industry/recording arts; digital media; photography; film & video technology; and stage, touring & performance technology. The degree is intended to provide students with the skills and

knowledge necessary to enter the workforce in a leadership, mid-level management positions and as entrepreneurs in the field of Arts and Entertainment. Graduates will be prepared for careers within public, private and non-profit services. The college will follow its long standing tradition of making learning relevant through real world applications of theory; integrating skills and abilities with academic expertise for students to learn.

*Career Path or Potential Employment:* Bachelors of Applied Science degree in Arts and Entertainment Technology (BAS-AET) creates a seamless career path for students, including dual enrolled high school students, currently pursuing Associate in Science Degrees in career and technical programs at SPC.

**Central Florida Arts & Entertainment Jobs Currently Posted as of 10/02/2013\*\* (<http://www.careershift.com/>)**

<b>JOB TITLE</b>	<b>AVAILABILITY</b>	<b>AVERAGE SALARY</b>	<b>BACHELORS REQUIRED?</b>
Video Editor	11	\$45,490.00	Yes
Videographer	4	\$45,490.00	Yes
Game Developer	14	\$81,192.00	Yes
Music Director	1	\$45,970.00	Yes
Photographer	22	\$29,130.00	No
Web Designer	114	\$75,660.00	Yes
Film/creative Producer	5	\$68,440.00	Yes
Stage Technician	8	\$22,000-\$93,000	No
Entertainment Tech/ Lighting Programmer	3	\$19,000.00- \$40,000.00	No
Radio Talent	1	\$27,010.00	No
Broadcast Producer	9	\$39,870.00	No
<b>Total Jobs:</b>	<b>192</b>		



The program prerequisites will include an earned Associate in Science or Associate in Arts degree.

### **Summary of Discussions with state university and Florida College's service district**

The University of South Florida is the only state university in our service area. St. Petersburg College enjoys a strong relationship with them as well as the private colleges (primarily Eckerd College and Clearwater Christian College) and The University of Tampa. SPC arts students have experienced seamless transitions into their upper division programs; providing multiple upper-division options for our students. None of these have a bachelor's degree program in Arts and Entertainment technology, nor have they indicated plans to do so, although the University of Tampa has expressed interest in developing a music technology program.

St. Petersburg College has conducted semi-annual Advisory Committees for the A.S. degree programs in Digital Arts, Music Industry Recording Arts, and Photographic Technology. Since 2011, the concept of a bachelor's program in arts technology has been discussed in these semi-annual committee meetings, each time with full enthusiasm expressed by members of these committees, who represent the industries and some of the education providers involved in these industries.

Finally, in September of 2012, SPC conducted a focus group in our Collaborative Labs to consider collegiate certification for students participating in Ruth Eckerd Hall's Technical Theater Training program, designed to fill the gap for qualified employees and provide work opportunities for students interested in the field of theater and entertainment technology support. In this full-day session, SPC's interest in building a program to meet this need was received with enthusiasm by representatives of Ruth Eckerd Hall and others in attendance.

### **Expected Term/Year of Enrollment**

The college proposes to offer first term enrollment for the Bachelor of Applied Science Degree in Art and Entertainment Technology in Fall 2015.

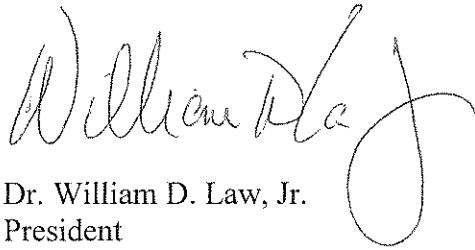
### **Startup Costs**

The current administrative structure and facilities can accommodate the new BAS program. The primary expense will be in new personnel. The proposed plan is for one new full-time faculty member, with a stipend to serve in administrative capacity, adjunct instructors, and one part-time laboratory support staff.

The focus areas are modeled to take advantage of existing programs, courses, facilities, and shared assets. It supports the "One College" model by unifying three distinct areas of study into one cooperative area of study utilizing every campus in the SPC network. Existing courses in music/recording arts, digital arts, photography, will comprise most of the lower division course work. New courses will be developed to support the interdisciplinary arts content, the entrepreneurial studies, the project work, and the capstone courses in the upper division program. Concerning resources, existing labs, studios, classrooms and performance venues will provide much of the start-up needs for this program. Upon launch, the college plans to pursue other sources of funding through corporate partnerships, grants, and other industry-related initiatives.

The information provided in this letter of intent to begin the approval process to offer baccalaureate level education at St. Petersburg College. Additional supportive information is available and will be presented in the formal approval proposal in November 2014.

Sincerely,

A handwritten signature in cursive script that reads "William D. Law, Jr." The signature is written in black ink and is positioned above the typed name and title.

Dr. William D. Law, Jr.  
President

# FLORIDA DEPARTMENT OF EDUCATION



## STATE BOARD OF EDUCATION

---

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Commissioner of Education

## MEMORANDUM

**TO:** Dr. Ed Moore, President  
Independent Colleges and Universities of Florida

Mr. Samuel Ferguson, Executive Director  
Commission for Independent Education

**FROM:** Ms. Abbey Ivey, Director of Academic Affairs 

**DATE:** April 22, 2014

**SUBJECT:** Alternative Proposals Related to Section 1007.33, Florida Statutes

The purpose of this correspondence is to inform you that no state university alternative proposals have been submitted to the Division of Florida Colleges (DFC) for the proposed baccalaureate programs listed in the chart below. Therefore, section 1007.33, Florida Statutes, requires the State Board of Education to provide regionally accredited private colleges and universities 30 days to submit alternative proposals or objections to the proposed programs, if they so choose.

Florida College	Degree Type	Degree Program
St. Petersburg College	BAS	➤ Arts and Entertainment Technology

RANDALL W. HANNA  
CHANCELLOR, THE FLORIDA COLLEGE SYSTEM

325 W. GAINES STREET • TALLAHASSEE, FL 32399-0400 • 850-245-0407 • www.fldoe.org/fcs



Dr. Ed Moore and Mr. Samuel Ferguson

Page Two

April 22, 2014

Please disseminate the information herein to the institutions within your respective systems as appropriate.

Be advised, the baccalaureate approval process for Florida College System institutions may be impacted pending legislative action.

If you have questions or concerns, please contact me at [Abbey.Ivey@fldoe.org](mailto:Abbey.Ivey@fldoe.org) or 850-245-9492.

AI

cc: Mr. Randy Hanna, DFC  
Dr. Julie Alexander, DFC  
Dr. William D. Law Jr., President, St. Petersburg College (SPC)  
Mr. Djuan Fox, Coordinator of Baccalaureate Planning and Development, SPC  
Ms. Susan Hood, Commission for Independent Education  
Dr. Elizabeth McAuliffe, Independent Colleges and Universities of Florida



February 13, 2014

Mr. Marshal Criser III, Chancellor  
State University System of Florida  
325 West Gaines Street  
Suite 1614  
Tallahassee, Florida 32399

Dear Chancellor Criser:

Thank you for the opportunity to review the proposed Bachelor of Applied Science in Arts and Entertainment Technology at St. Petersburg College. The University of South Florida has no concerns regarding this proposal. At this time we do not see any conflict with USF programs and do not plan to offer an alternative proposal for this program.

Please do not hesitate to contact me if we can help in any way.

Sincerely,

A handwritten signature in blue ink, consisting of several loops and a long horizontal stroke at the end, positioned below the word "Sincerely,".

Ralph C. Wilcox, Ph.D.  
Provost and Executive Vice President



## THE FLORIDA SENATE

Tallahassee, Florida 32399-1100

**COMMITTEES:**  
Appropriations Subcommittee on  
Transportation, Tourism, and Economic  
Development, *Chair*  
Appropriations  
Commerce and Tourism  
Governmental Oversight and Accountability  
Regulated Industries  
Rules

**SENATOR JACK LATVALA**

20th District

January 21, 2015

Dr. Bill Law, President  
St. Petersburg College  
P. O. Box 13489  
St. Petersburg, FL 33733

Dear Dr. Law:

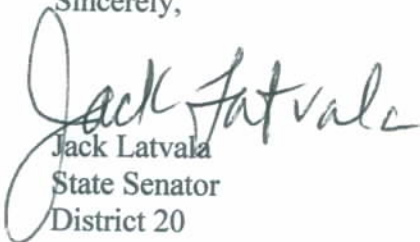
I am writing with enthusiastic support for your application for a new Bachelor of Arts and Sciences degree in Arts and Entertainment Technology at St. Petersburg College (SPC). I'm impressed that this will be the only 4-year program of its kind in Florida.

I understand the proposed program would prepare students for careers in the arts including theater, music and video production, digital graphics, and media development and photography, and other areas. The plan to incorporate a workforce component to assist in finding employment for the students is remarkable.

Creating the Arts and Entertainment Technology program at SPC is very timely as the Legislature works to support incentive programs for the television and film industries in Florida. Hopefully, an expanded film industry will be providing employment for graduates of SPC for many years to come.

Let me know if I can be of further service with this new program.

Sincerely,

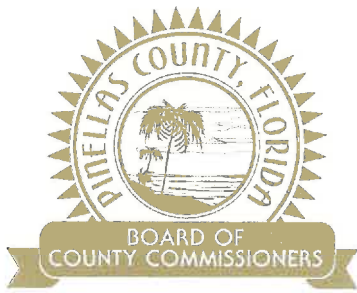
  
Jack Latvala  
State Senator  
District 20

JL:tc

**REPLY TO:**

- 26133 U.S. Highway 19 North, Suite 201, Clearwater, Florida 33763 (727) 793-2797 FAX: (727) 793-2799
- 408 Senate Office Building, 404 South Monroe Street, Tallahassee, Florida 32399-1100 (850) 487-5020

Senate's Website: [www.flsenate.gov](http://www.flsenate.gov)



**KAREN WILLIAMS SEEL**  
COMMISSIONER

# PINELLAS COUNTY BOARD OF COUNTY COMMISSIONERS

PHONE (727) 464-3278 • FAX (727) 464-3022 • 315 COURT STREET • CLEARWATER, FLORIDA 33756  
[www.pinellascounty.org](http://www.pinellascounty.org)

October 14, 2014

Dr. Bill Law, President  
St. Petersburg College  
PO Box 13489  
St. Petersburg, FL 33733

Dear Dr. Law:

I am pleased to provide my support to St. Petersburg College for a new Bachelor of Arts and Science degree in Arts and Entertainment Technology. The program would help students prepare for careers in industries that surround, support, and deliver the arts, including technical theater, music and video production, digital graphics and media development, photography, and other related fields. Students will have courses within their sub-plan, core arts industry courses, and collaborative creative projects which will bring together students in Digital Arts, Audio Production, Technical Theater, Video/film, supporting the talent on stage. These projects will culminate in a digital portfolio of work that graduates may present to potential employers or clients. Many of these projects will involve St. Petersburg College arts productions, as well as local arts venues or industries who are willing to partner with the College.

I am very excited about the possibilities this will bring to our county and I look forward to witnessing how this innovative approach will change our work force development in areas that lead to building a creative community.

Most sincerely,

A handwritten signature in cursive script that reads "Karen".

KAREN WILLIAMS SEEL, Chair  
Pinellas County Commission



Dear Dr. Law,

It has been brought to my attention that a new program is being considered at St. Petersburg College. I have reviewed the outline and goals for the Arts and Entertainment Technology facet of the Bachelor of Arts and Sciences degree. As a professional musician and music school graduate, I can honestly say that I believe this program would be hugely beneficial to any student pursuing a career in the arts. Whether on stage, or behind the scenes, the skills acquired by enrollment in this program are completely necessary and applicable to the modern music industry.

I am a graduate of the Indiana University Jacobs School of Music and also recipient of their coveted Performers Certificate. I received two degrees, BM Percussion Performance, and BMJ Jazz Studies Percussion. That being said, the skills that I acquired in my time there were mainly performance based, and heavily focused on technical, musical, and life skills (i.e. managing time, organizing rehearsal etc). What I found upon entry in to the "real world" was that yes, these skills make me a well rounded musician and sought after player, but there is so much more that goes in to presenting yourself as a musician. I assert that the new program being presented at SPC will cover all bases for the modern musician. From the looks of the outline I see an arsenal of skills that are no longer considered extracurricular. These days musicians must learn to market themselves. With the ever expanding media on the internet and readily available programs that help artists to document and promote there work, it is not only about whether or not you can play, but whether or not people are aware of what you are doing. This program seems to highlight these aspects of an artists journey that can be over looked when just reading notes off of a page!

I hope to see this, and more programs like it come to fruition in schools all over the world. The implementation of the Arts and Entertainment Technology section of your Bachelor of Arts and Sciences Degree will stand out as a cutting edge, desirable curriculum that any student should partake in. Thank you for your time and efforts, and I congratulate you on your endeavors!

Sincerely,

Jeffrey Franca AKA "Congo Sanchez"



**RUTH ECKERD HALL**  
RICHARD B. BAUMGARDNER CENTER FOR THE PERFORMING ARTS

November 10, 2014

Dr. Bill Law, President  
St. Petersburg College  
PO Box 13489  
St. Petersburg, FL 33733

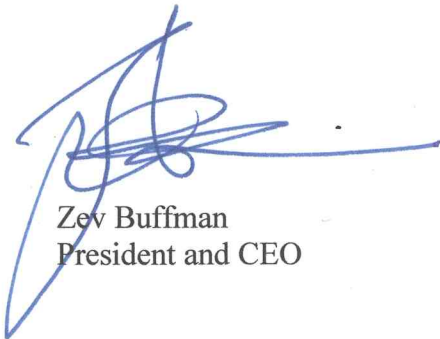
RE: letter of support

Dr. Law:

It is our pleasure to offer this letter of support for your application to the State Board of Education for a new Bachelor of Arts and Sciences degree in Arts and Entertainment Technology. Encouraging and promoting young talent, with a particular emphasis on job awareness and readiness, is a passion we share. We would be pleased to offer the expertise of our staff as you move forward with course content and program development.

We value the partnership between Ruth Eckerd Hall and St. Petersburg College highly, and fully support your efforts.

Most sincerely,



Zev Buffman  
President and CEO



Sharon Reid-Kane  
Senior Director of Education

Dr. Bill Law, President  
St. Petersburg College  
PO Box 13489  
St. Petersburg, FL 33733

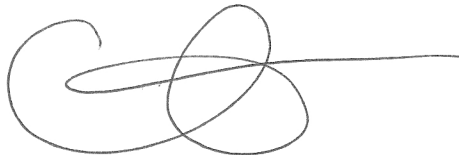
Dear Dr. Law,

I am pleased to write this letter in support of the MIRA program for the Bachelor of Arts and Sciences degree in Arts and Entertainment Technology at St. Petersburg College.

Litewave Media has had the pleasure of working with students from the MIRA program for the last year. I believe the MIRA program has given them the necessary tools to excel in the film and entertainment industry. The MIRA program teaches students all the different areas of the film industry regardless of what field they are focusing on. This prepares them for the real world. Litewave Media interns have been a great help in our film shoots. They have had the opportunity to work as a Production Assistant, Grip and Sound Assistant.

I fully support the efforts of the MIRA program. I admire St. Petersburg College's passion in teaching their students all aspects of the industry, and helping them be the best in their field and in the overall business. Litewave Media is proud to be a part of the students' journey to become the best in their field of choice.

Sincerely,

A handwritten signature in black ink, consisting of a large, stylized 'C' followed by a horizontal line that loops back and crosses itself.

Christian Schwier

Litewave Media Founder



CITY OF ST. PETERSBURG

OFFICE OF THE CITY COUNCIL  
**Steve Kornell**, Vice Chair  
Council Member, District 5

October 23, 2014

Dr. Bill Law, President  
St. Petersburg College  
P.O. Box 13489  
St. Petersburg, FL 33733

Dear Dr. Law:

It is my honor to provide this letter of support for the new Bachelor of Arts and Sciences degree in Arts and Entertainment Technology at St. Petersburg College. A recent economic study conducted by the City of St. Petersburg and USFSP shows the arts have a \$93 million annual impact in St. Petersburg. This program would help students prepare for careers in the many industries that surround, support, and deliver the arts, including technical theater, music and video production, digital graphics and media development, photography and other related fields.

This program is employability focused and uses project-based experiential learning. Entrepreneurial study requirements will prepare and develop students for the employment structure and protocols of life in the entertainment industry. The student's course work and collaborative creative projects will culminate in a digital portfolio that graduates may present to potential employers or clients.

This program has a strong emphasis on technology, which is a nice fit with the state's emphasis on STEM education. Many high tech companies desire employees with strong technical skills as well as creative skills. The proposed program provides both and will help attract businesses to Pinellas County.

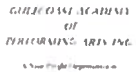
This program would serve as a tremendous effort toward continuing to build the bridge to success for many of these students. Thank you in advance for your consideration of this outstanding program.

Respectfully,

Steve Kornell, Vice Chair  
St. Petersburg City Council



# Economic Impact of Arts and Culture in St. Petersburg



August, 2010

Conducted by the USF St. Petersburg College of Business,



in collaboration with the St. Petersburg Arts Advisory Committee,  
Organizational Advancement Consulting, Arts in Action at Creative Clay,  
with support from Bank of America.



# The Economic Impact of Arts and Culture In St. Petersburg

## Executive Summary

September 2010

*Arts and cultural programs in St Petersburg attract a significant, yet previously un-quantified number of attendees every year. The arts are a critical component of a thriving city and contribute to our quality of life, attracting businesses, tourists and residents. This report is part one of a project that demonstrates the economic impact of the City's creative industries through a survey of non-profit arts organizations and of the for-profit Downtown Arts Association's members.*

*In order to generate more public awareness of the creative industries and their contributions to the City, part two builds upon the survey with a street banner program intended to help brand the City as an arts and cultural destination. Banners representing participating organizations will be displayed on street lampposts throughout the city, showcasing the diversity and vitality of our nonprofit and for-profit arts community, and together identify and promote St. Petersburg as a thriving arts and cultural destination.*

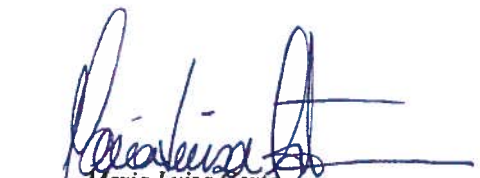
*According to the City of St. Petersburg web site, arts, culture events and tourism is one of the six larger business clusters of the city. The city of St. Petersburg is home of an active performing arts community; home to seven museums, five performing art theaters, 25+ art galleries, and hosts monthly gallery and historic preservation walking tours.*

*The following report that was prepared by Professor Maria Luisa Corton from the College of Business at University of South Florida St. Petersburg under the direction of John Collins from Organizational Advancement Consulting reveals the economic impact of arts and cultural organizations have on the city of St Petersburg. The report provides information on the direct and indirect economic impact of 32 Arts & culture organizations in the Saint Petersburg area (see Appendix A for list of organizations). Together these organizations attracted a total of 1,327,113 visitors in 2009 generating total revenues of \$25,527,058. At least twenty five percent (25%) of these visitors came from outside the Saint Petersburg area. The 32 organizations contributed with approximately \$16 million in direct spending in the City and \$7.4 million in indirect spending for a total economic impact of \$23.3 million. In addition, these organizations were responsible for 519 jobs.*

*Knowing its regional economic impact empowers the arts & culture organizations to demonstrate its economic importance to the local economy, governing bodies and financial contributors. Equipped with knowledge of the value of the economic contribution of arts and culture organizations, state legislators and local businesses will be more willing to provide financial support in addition to having a clear understanding of what the return on their investments in the sector will be.*

  
Maling Ebrahimpour  
Dean College of Business  
USFSP

  
John Collins  
Manager Member  
Organizational Advancement  
Consulting, LLC

  
Maria Luisa Corton  
Visiting Professor of Economics  
College of Business  
USFSP

## Introduction

This report presents an analysis based on the input-output method to estimate the economic impact of the arts and culture business cluster in the Saint Petersburg area. The method consists of considering the economic linkages between the various sectors which cause every dollar of expenditures to “ripple through” the local economy resulting in every dollar of expenditures being multiplied to various degrees. The outcome is a larger economic effect than the initial expenditure. These “multiplier” effects continue to contribute to the economic impact of the expenditure until the effects “leave” the area of study or become too small to measure. If, for example, a tourist from another state spends a dollar in the local economy, then a local resident receives a dollar of income. In turn, the local resident will spend some of that additional dollar of income on locally produced goods and services. The second round of spending is not as large as the first because some of the income received by the local resident will be saved, some will be paid in taxes, and some will be spent on goods and services produced outside the local area. This reduction in spending in the second round is referred as “leakage.” Nevertheless, the impact of the initial dollar of spending will be some multiple of the amount of the initial spending. The following sections describe how this analysis is performed and its results.

## Methodology

In this study RIMS II (Regional Industrial Multiplier System II) is utilized. RIMS II is an economic input-output model developed by the Bureau of Economic Analysis (U.S. Department of Commerce) to estimate the economic impact generated by a specific “event”. RIMS II estimates the impact on a region’s economy from an initial change in sales, income, or jobs created by a particular event. Specifically, RIMS II estimates the resulting *economic output, earnings and employment*. In this context, output is defined as *additional economic activity and spending in a region*. Earnings refer to the wages earned by individuals in the economic region; and employment refers to the number of jobs.<sup>1</sup>

Multipliers vary by industry, geographic area and the size of the local economy. The smallest economic area for which RIMS II multipliers are calculated is a county, so Pinellas County is the economic region considered in this study. These multipliers are based on 2006 national annual input-output data and 2006 regional data. In this study it is assumed that these multipliers remained the same for 2009. The idea behind a RIMS II study is to use the 'velocity of money' concept to justify spending on large projects. The basis is to say that for every dollar spent on a project more than one dollar of economic activity will result in a given area. Economic impact is greatest when the source funding comes from outside the area and has a primarily local impact. Multipliers provide valuable information even when no new expansions occur, because the size of the multiplier indicates the relationship of an industry to the economy.

## Data

The data set for the analysis consists of 32 arts and culture organizations located in the City of Saint Petersburg. These organizations were selected from a group of 45 organizations responding to a survey conducted via internet (see Appendix B for complete list of participants). The selection criterion was “completeness of the survey” or those organizations responding to the largest amount

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<sup>1</sup> The official BEA definition of earnings includes the sum of wages and salaries, proprietors’ income, directors’ fees and employer contributions for health insurance, less personal contributions for social insurance.

of questions. However, within this group total expenditures are underrepresented with respect to total income regarding the amount of responses. Each organization identified itself as profit and non-profit, and also according to specific activity as “arts center/gallery,” “museum” and “performing arts.”

### **Limitations**

Multipliers do not always measure indirect economic impacts correctly given the assumptions made about the flow of goods and services when they are calculated. The most important assumption is that trading patterns are fixed. In the particular case of the arts and culture industry it is assumed that the local economy responds in the same way to each additional change in the arts and culture industry provision of services. Additionally, incoming firms in this industry are not always a net new source of economic activity because they can take business away from existing organizations. New arts and culture developments create indirect economic impacts only if they capture spending that formerly left the area or if they attract new spending from outside the area.

The multipliers utilized in the study are specific to Pinellas County. Because the economic area of interest is the City of Saint Petersburg, a population size criterion was considered when applying the multipliers to get the economic impact. The population proportion of the city of Saint Petersburg with respect to the population of the County (60%) was applied as a factor when calculating the economic impact. Thus, the specific indirect impact is reported as a factor related to the size of the population living in the Saint Petersburg area to represent the economic impact of the 32 organizations considered in the study.

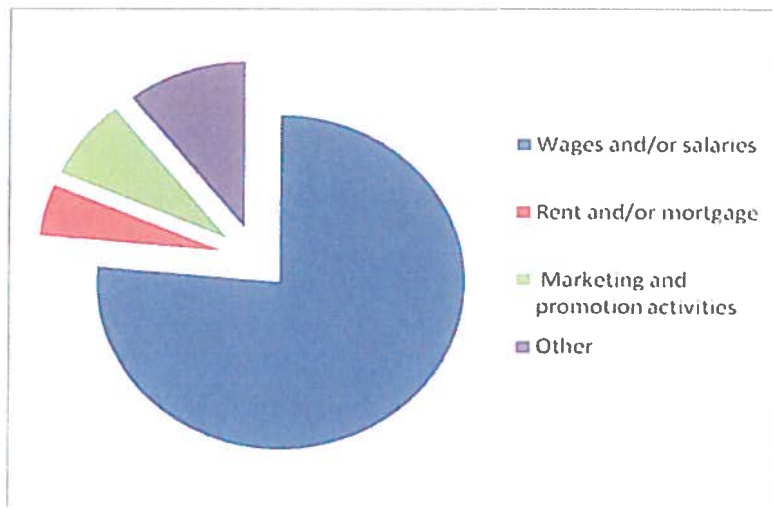
### **Direct Economic impact**

As shown in Table 1, in 2009 total direct expending from the 32 arts and culture organizations participating in the study was approximately \$16 million. As it is depicted in Figure 1, from this amount, 76% goes to local salaries and wages distributed among the 519 local jobs (265 full-time, 254 part-time). It is important to note that the information for rent/or mortgage is underrepresented due to missing information from some organizations.

TABLE 1: EXPENDITURES (\$) BY TYPE IN 2009

Wages and/or salaries	12,106,562
Rent and/or mortgage	791,437
Marketing and promotion activities	1,365,932
Other	1,679,822
<b>Total</b>	<b>15,943,753</b>

FIGURE 1: EXPENDITURES BY TYPE IN 2009 (% OF TOTAL EXPENDITURES)



With respect to the income of these organizations, Table 2 depicts the main sources of income classified as revenue, corporate and foundations contributions, private contributions, Federal and State grants, and local grants. In 2009, 706,899 local and 333,343 non-local visitors spent approximately \$5.5 million in admissions at non-profit organizations and \$6 million in profit organizations, as depicted in Table 2.

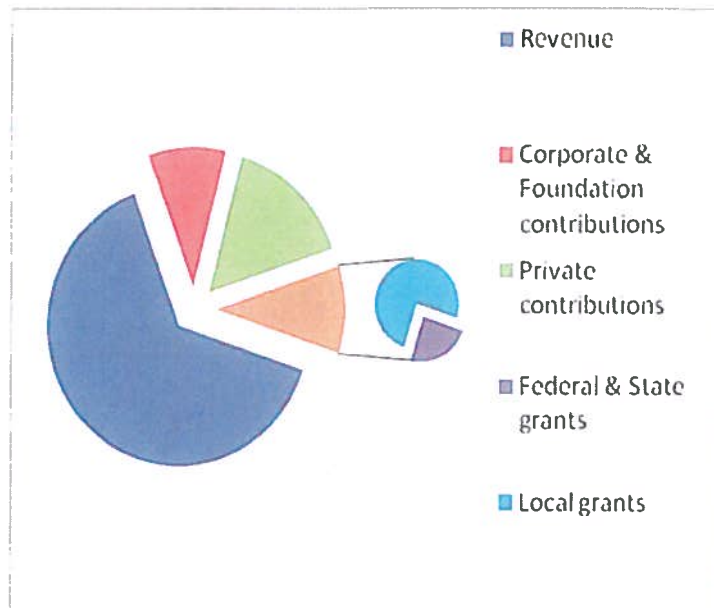
Figure 2 displays income shares by source. The main sources of income are total revenues (63%), and private contributions (16%) which together represent 80% of total income. The share of Corporate and foundations contributions and grants are the same (10%); It is worth noticing that local grants alone represent 8% of total income.

TABLE 2: INCOME BY SOURCE (\$) - 2009

Admissions (non-profit) & sales (profit)	11,675,781
Contracted Services	2,007,629
Other source of revenue	2,522,297
<b>Total Revenue</b>	<b>16,205,707</b>
Corporate & foundation contributions	2,493,621
Private individual contributions	4,183,309
Federal grants	45,610
State grants	582,452
Local grants	2,016,359
<b>Gross Income</b>	<b>25,527,058</b>



FIGURE 2: INCOME BY SOURCE IN 2009 (% OF GROSS INCOME)



Tables 3 and 4 show the information previously discussed organized in a different way. Table 3 displays the data organized by type of organization. These numbers represent 8 for profit organizations and 24 non-profit organizations. It is important to mention that gross income for the non-profit organizations is underrepresented the incomplete information from one of the largest organizations. Thus the numbers in this table are for illustrative purposes rather than to drawing any financial conclusion about these organizations.

TABLE 3: DATA BY TYPE OF ORGANIZATION - 2009

	TOTAL VISITORS	EXPENDITURES (\$)	GROSS INCOME(\$)
Non profit (24 organizations)	1,047,154	14,390,167	18,022,730
Profit (8 organizations)	279,959	1,553,586	7,504,328
<b>Total</b>	<b>1,327,113</b>	<b>15,943,753</b>	<b>25,527,058</b>

Table 4 shows the data organized by type of activity. Again, the data showed in this table is only for illustrative purposes rather than to perform a rigorous financial analysis given that gross income is underrepresented.

TABLE 4: DATA BY TYPE OF ACTIVITY - 2009

	NUMBER OF ORGANIZATIONS	TOTAL VISITORS	EXPENDITURES (\$)	GROSS INCOME(\$)
Arts Center/Gallery	9	161,803	2,483,263	9,324,115
Museums	6	278,071	5,756,538	5,317,842
Performing Arts	17	887,239	7,703,952	10,885,101
<b>Total</b>	<b>32</b>	<b>1,327,113</b>	<b>15,943,753</b>	<b>25,527,058</b>

## Total Economic Impact

The size of the economic multipliers for the *Performing Arts, Museums and related activities* in the Pinellas County economy represent the overall relationship of the industry to the economy of the County. The interpretation of these multipliers follows below.

- *Performing Arts, Museums and related activities* rank #5 among all industries in the Pinellas County area when it comes to the impact on earnings of households living in the Pinellas County. Every \$1 spent in the arts and culture business generates \$0.6 in household’s earnings across the Pinellas county economy including the arts and culture business.
- Each additional “new” job in the *Performing Arts, Museums and related activities* supports an additional 0.45 job in the Pinellas county economy.
- Every \$1 spent in the arts and culture business generates \$1.775 of economic activity across the Pinellas county economy, including the arts and culture business. This means that a \$1 million new project in the *Performing Arts, Museums and related activities* industry generates an additional \$775,000 in the economy of the County.
- Every \$1 million spent in the *Performing Arts, Museums and related activities* industry generates 22.22 jobs across Pinellas economy including the arts and culture industry.

Turning to the specific economic impact of the 32 arts and culture organizations participating in the study in the City of Saint Petersburg economic area, direct spending has been reported to be approximately \$16 million. This amount produces a ripple effect in the city of Saint Petersburg economy equal to an additional \$7.4 million for a total economic impact in the city of \$23.3 million. The total dollar change in earnings of households for each additional dollar of earnings paid directly to households employed by the *Performing Arts, Museums and related activities* is approximately \$5.7 million. The results are summarized in Table 5.

TABLE 5: DIRECT AND INDIRECT ECONOMIC IMPACT IN ST. PETERSBURG – 2009

ECONOMIC EFFECT	AMOUNT (\$)
Direct Expending	15,943,753
Indirect (Ripple) effect	7,413,845
<b>Total Economic impact</b>	<b>23,357,598</b>
Impact on household earnings	5,716,792

## References

City of St. Petersburg Economic Development  
[http://www.stpete.org/economic\\_development\\_dept//](http://www.stpete.org/economic_development_dept//)

Pinellas Cultural council: <http://www.pinellasarts.org/>

Pinellas county : <http://www.pced.org/>

creative industries report Pinellas county  
[http://www.pinellasarts.org/pdf/Creative\\_Industries\\_Report\\_AFTA\\_09.pdf](http://www.pinellasarts.org/pdf/Creative_Industries_Report_AFTA_09.pdf)

### **APPENDIX A: Arts and Culture organizations considered in the study**

<b>Arts Center/Gallery</b>	1	Craftsman House Gallery	Profit
	2	Creative Clay, Inc., Cultural Arts Center	Non-Profit
	3	Family Resources Inc. / Youth Arts Corps	Non-Profit
	4	Florida Craftsmen, Inc.	Non-Profit
	5	Grand Central Stained Glass & Graphics	Profit
	6	Mindy Solomon Gallery	Profit
	7	Morean Arts Center	Non-Profit
	8	Salt Creek Artworks	Profit
	9	St. Petersburg Clay Company	Profit
<b>Museum</b>	1	Florida Holocaust Museum	Non-Profit
	2	Great Explorations	Non-Profit
	3	Museum of Fine Arts	Non-Profit
	4	St. Petersburg Museum of History	Non-Profit
	5	The Salvador Dali Museum	Non-Profit
	6	The Science Center of Pinellas County Inc.	Non-Profit
<b>Performing Arts</b>	1	Al Downing Tampa Bay Jazz Association, Inc.	Non-Profit
	2	American Stage Theatre Company	Non-Profit
	3	Florida West Ballet	Non-Profit
	4	Gulf to Bay Chorus Inc.	Non-Profit
	5	Junteeth	Non-Profit
	6	Progress Energy - Mahaffey Theater	Profit
	7	Mahaffey Theater Foundation	Non-Profit
	8	Master Chorale	Non-Profit
	9	Pinellas Youth Symphony	Non-Profit
	10	Royal Theater Arts Academy	Non-Profit
	11	Second Time Arounders	Non-Profit
	12	Soulful Arts Dance Academy	Non-Profit
	13	St. Petersburg Little Theatre	Non-Profit
	14	St. Petersburg Opera Co.	Non-Profit
	15	Suncoast Dance and Music Academy -- now Gulfcoast Academy of Performing Arts	Profit
	16	The Florida Orchestra	Non-Profit
	17	The Studio@620	Non-Profit

**APPENDIX B: All participating Arts and Culture organizations**

<b>Arts Center/Gallery</b>	1	Bluelucy, LLC	Profit
	2	Craftsman House Gallery	Profit
	3	Creative Clay, Inc., Cultural Arts Center	Non-Profit
	4	Croatian Naive Art Gallery	Profit
	5	Dazzio Art Experience	Profit
	6	Donna Gordon Gallery & Studio	Profit
	7	Family Resources Inc. / Youth Arts Corps	Non-Profit
	8	Florida Craftsmen, Inc.	Non-Profit
	9	Grand Central Stained Glass & Graphics	Profit
	10	Interior Motives, Inc.	Profit
	11	Lynn Merhige Gallery	Profit
	12	Mindy Solomon Gallery	Profit
	13	Morean Arts Center	Non-Profit
	14	Salt Creek Artworks	Profit
	15	St. Petersburg Clay Company	Profit
	16	The Sebastian Thomas Gallery	Profit
<b>Museum</b>	1	Dr. Carter G. Woodson African American Museum	Non-Profit
	2	Florida Holocaust Museum	Non-Profit
	3	Great Explorations	Non-Profit
	4	Museum of Fine Arts	Non-Profit
	5	St. Petersburg Museum of History	Non-Profit
	6	The Salvador Dali Museum	Non-Profit
	7	The Science Center of Pinellas County Inc.	Non-Profit
<b>Performing Arts</b>	1	Al Downing Tampa Bay Jazz Association, Inc.	Non-Profit
	2	American Stage Theatre Company	Non-Profit
	3	Dance Infused Fitness!	Profit
	4	Florida West Ballet	Non-Profit
	5	FreeFall Theatre	Non-Profit
	6	Gulf to Bay Chorus Inc.	Non-Profit
	7	Junteeth	Non-Profit
	8	Progress Energy -Mahaffey Theater	Profit
	9	Mahaffey Theater Foundation	Non-Profit
	10	Master Chorale	Non-Profit
	11	Pinellas Youth Symphony	Non-Profit
	12	Royal Theater Arts Academy	Non-Profit
	13	Second Time Arounders	Non-Profit
	14	Soulful Arts Dance Academy	Non-Profit
	15	St. Petersburg Little Theatre	Non-Profit
	16	St. Petersburg Opera Co.	Non-Profit
	17	Suncoast Dance and Music Academy - Gulfcoast Academy of Performing Arts	Profit
	18	The Florida Orchestra	Non-Profit
	19	The St. Petersburg Shakespeare Company	Non-Profit
	20	The Studio@620	Non-Profit
<b>Presenter</b>	1	Council of Neighborhood Associations	Non-Profit
	2	Six Degrees of Success	Profit
	3	Tec Tao Studios	Profit

**Mike's Mix Room**  
304 140th Ave. E  
Madeira Beach, FL 33708  
915-309-3788



October 27, 2014

To: Dr. Bill Law, President  
St. Petersburg College  
PO Box 13489  
St. Petersburg, FL 33733

Re: Bachelor of Arts and Sciences degree in Arts and Entertainment Technology at St. Petersburg College

Dr. Law,

I was pleased to receive information from Pat Hernly regarding MIRA's efforts to create a four-year Bachelor of Arts and Sciences degree program in Arts and Entertainment at SPC. I have been a guest presenter for the excellent MIRA program over the last few years and am completely in agreement that this would be a necessary and welcome next step for the program and it's current and prospective students. While the current program certainly addresses a need, I believe a four-year program would further prepare the students for the realities of working in a the very challenging entertainment industry.

In my interactions with the students and staff at SPC, I have been wholly impressed with their level of proficiency and understanding of the art of recording. Despite my many years of professional experience in recording, I don't feel that I have to "dumb it down" for the students when trying to explain my perspective on complex subject matter. This speaks not only to the students' desire to understand and learn all that there is about the recording arts, but also to the staff's ability to prepare them to succeed in the real world of the music industry.

My path to the music industry was fairly typical of the time (the mid 80's) in that a formal education was not required, nor expected, for entry. Most people who aspired to be an active participant generally worked for free, learned on the job and made many mistakes, but would ultimately garner the trust of their prospective employers through hard work and dedication. Back then, a career in the entertainment industry was less understood and was not really considered a viable long-term career. In addition, the entertainment industry was more narrow in it's focus: there was the recording industry, the concert and live sound & lighting industry, the theatre, and the film industry. Each was fairly independent of each other and rarely did professionals from one discipline cross over into another. There was little in common between the way tasks were completed across different segments of the industry.

Fast forward to today and the landscape has changed dramatically.

The media permeates our lives in every way. There is a greater demand for all types of content to be delivered in a multitude of formats through countless delivery streams. To keep up with the public's insatiable thirst for information and entertainment requires more people with the talent, the skills, and the technical know-how to assure rapid and high-quality delivery of this content to the public. The focus of the proposed four year degree program takes all of this into consideration.

The new program embraces the fact that the many disciplines that were once so independent are now completely interconnected. While technicians *can* be specialized they must still understand and gain proficiency in other areas of the entertainment industry. This "cross pollination" is especially necessary to allow effective collaboration with other technicians and artists who bring their own strengths and specializations to each project. This synergistic relationship will, no doubt, be encouraged, cultivated and nurtured through the new four year degree plan. A workforce that has been expertly trained to navigate this dynamic climate will be beneficial and necessary to the health and growth of the entertainment industry.

Considering the how different music industry is from the one that I entered back in 1987, the need for proper training and mentoring is greater than ever. I believe that SPC is poised to make a significant contribution to the music industry at large with the creation of the Bachelor of Arts and Sciences degree in Arts and Entertainment Technology. I am hopeful that this desired goal can become a reality.

Respectfully,

Mike Major  
915-309-3788



November 1, 2014  
Dr. Bill Law, President  
St. Petersburg College  
P.O. Box 13489  
St. Petersburg, FL 33733

Dear Dr. Law,

Clear Track Recording Studios is a world class recording facility located in Clearwater, FL. Over the past couple of years we have worked closely with SPC hosting studio interns from the MIRA program. I must say we have been throughly pleased with the level of expertise and professionalism we've experienced from your interns.

We will continue to be an advocate for SPC's MIRA program and look forward to working with SPC on multiple levels in helping to facilitate a strong musical and educational community in the Tampa Bay area.

Sincerely yours,

Anthony Little

Executive Director

## Djuan Fox

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**From:** Patrick Hernly  
**Sent:** Sunday, November 16, 2014 11:02 PM  
**To:** Jonathan Steele  
**Subject:** FW: Update from St. Pete College

Hi, Dr. Steele-

Here is Bradford's response (see below)

The link for the BA in New Media Production mentioned below is: <http://www.ut.edu/mobile/content.aspx?id=610>

Sent using OWA for iPhone

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**From:** BRADFORD BLACKBURN <BBLACKBURN@ut.edu>  
**Sent:** Sunday, November 16, 2014 10:17:09 PM  
**To:** Patrick Hernly  
**Subject:** Re: Update from St. Pete College

Dear Pat,

It's great to hear from you, and congratulations on the birth of your son! What a joy he must be for you and Carrie :)

Thanks for sharing the flyer for your proposed BAS degree in Arts and Entertainment Technology. I think it looks pretty cool, and will be something that appeals to a lot of prospective students. I'm finding that most of the students in the area seem to be very career-oriented, so this would be a good path for a public school to follow. The program I have been proposing at UT is essentially focused on music technology, and would be geared towards experimentally-minded musicians interested in working with electroacoustic music, computer-mediated composition, and interactive technology, as well as main-stream music technologists who are more interested in commercial studio work. I think the closest thing at UT to the degree you are proposing at SPC is our BA in New Media Production.

I'll probably be at the FMEA event running the booth for a few hours, but wasn't planning to stick around for the conference itself. Nonetheless, I would love to get together while you're in the neighborhood. Let me know when a good day/time would be for you when we get closer to the event.

By the way, it looks like I need to look for an additional faculty member to teach our intro recording and electronic music class next semester while I'm on sabbatical (since TJ Glowacki and I had a miscommunication about his availability). Do you have any faculty at SPC in the MIRA program you could recommend?

Best regards,

~Bradford



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**From:** Patrick Hernly <[Hernly.Patrick@spcollege.edu](mailto:Hernly.Patrick@spcollege.edu)>

**Date:** Wed, 12 Nov 2014 13:05:02 +0000

**To:** University of Tampa <[bblackburn@ut.edu](mailto:bblackburn@ut.edu)>

**Subject:** Update from St. Pete College

Hi, Bradford-

How are things? I hope this email finds you well.

Things here at SPC have been going along quite well since you and I last saw one another over the summer. Also, since that time, Carrie and I had our second baby! Richard Aubrey is a whopping 12 pounds at 5 weeks of age, and, thankfully, is a much easier baby than my daughter was! I hope everyone on your end is doing well.

As you and I discussed a few months ago, we are working on a BAS degree here at SPC in Arts and Entertainment Technology. The program we propose would help students prepare for careers in industries that surround, support, and deliver the arts, including technical theater, music and video production, digital graphics and media development, photography, and other related fields. Students will have courses within their sub-plan, core arts industry courses, and collaborative creative projects which will bring together students in Digital Arts, Audio Production, Technical Theater, Video/film, supporting the talent on stage. These projects will culminate in a digital portfolio of work that graduates may present to potential employers or clients. Many of these projects will involve our own SPC arts productions as well as local arts venues or industries who are willing to partner with us.

I was wondering if you would mind taking a quick look at the attached document, which is a flyer giving some more info on this proposed program, and giving me any feedback you might have on our ideas for the program. Specifically, I am wondering how it compares to the music technology bachelor's degree you mentioned to me that you are proposing at UT.

With the holidays fast approaching (which also means the end of the fall term is looming), work and personal schedules get pretty crazy; I would love to sit down together soon and catch up for real....are you going to be at the FMEA convention in January? If so, it could be cool to get together for coffee one of the mornings of the conference. Even if you're not going, I could still drop by the UT campus, since it is so close to the convention center.

Take care!

Pat

Patrick Hernly  
Academic Department Chair  
Music Industry/Recording Arts (MIRA)  
SP/Gibbs campus  
Phone: 727-341-4364

MIRA Program – <http://www.spcollege.edu/mira/>

Music Program - <http://www.spcollege.edu/music/>

Dance Program – <http://www.spcollege.edu/dance/>

SPC Registration - <http://www.spcollege.edu/fall2014/>

SPC Financial Aid - <http://www.spcollege.edu/getfunds/>

SPC Academic Advising - <http://www.spcollege.edu/advising/>

## Djuan Fox

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**From:** Jonathan Steele  
**Sent:** Friday, November 21, 2014 3:38 PM  
**To:** HAIG MARDIROSIAN  
**Subject:** Re: Proposed BAS program at SPC

Thank you so much, Haig

PS – I am currently at NASM, and so far have run into Ken Hanks from HCC. I am here exploring options for community college-level accreditation for SPC's music program, including pros and cons, if any, "cost" to achieve, etc. Part of my inquiry here will be to investigate whether NASM would have any purview over our proposed BAS program, should it become a reality. It is technology-focused in the arts, not music per se, although including certain elements of music on the production side, only; not performance. We'll see.

Jon

Jonathan Steele  
Dean, Humanities and Fine Arts  
CR 154C  
727-791-5987

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**From:** HAIG MARDIROSIAN <[HMARDIROSIAN@ut.edu](mailto:HMARDIROSIAN@ut.edu)>  
**Date:** Friday, November 21, 2014 at 7:00 AM  
**To:** "Dr. Steele" <[steele.jonathan@spcollege.edu](mailto:steele.jonathan@spcollege.edu)>  
**Subject:** RE: Proposed BAS program at SPC

Jonathan,

Perhaps I can fill in a little on your thoughts and questions, though, as you clearly point out, this is a project in evolution. I think once curriculum is in place, I would certainly be in a better position to answer these points more fully.

Articulations and other relationships are always possible. Without regard to formalities of this, I know that we have some (though rather small) numbers of students who have moved between our two institutions. I would think that the best possibility here of some higher traffic might be between your undergraduate program and our developing graduate program though, again, I am not quite sure of the appetite for going from one rather broad interdisciplinary program with one focus to another similarly conceived graduate program with a different focus might be. The more common path that I had observed has students flowing from highly specialized majors into broader programs, or vice versa. My own graduate assistant in the office is a wonderful example of this – an undergraduate journalism major (and editor of the campus newspaper) to an MBA with the specific career focus of developing her own online business in the fashion sector. Curiously and clearly, she avoided applied programs, or for that matter industry programs in fashion design, marketing, etc. So this question of relationships built around programs such as these I think requires both some thought and some testing.

Of course, as a university within the same market as yours, I can voice support of your innovation in this program. The way I see it, the more we develop the whole Tampa Bay region in smart ways and paths to learning, the better it is for all. It contributes to the intellectual climate, to the readiness and locus of trained work force, and the general sense of the liveliness and innovation in the region. In all those respects, Tampa Bay has a long way to go, but all efforts, no matter from whom, certainly point in the right direction.

Good success on this and I look forward to learning more as you continue to develop it.

Regards,

Haig

Haig Mardirosian,  
Dean, College of Arts and Letters  
University of Tampa  
Tampa, FL 33602

(813) 257-6100  
[hmardirosian@ut.edu](mailto:hmardirosian@ut.edu)

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**From:** Jonathan Steele [<mailto:steele.jonathan@spcollege.edu>]

**Sent:** Thursday, November 20, 2014 7:27 PM

**To:** HAIG MARDIROSIAN

**Subject:** RE: Proposed BAS program at SPC

Haig:

I have just read your very thorough response and found it helpful in provoking some additional focus we may need to direct toward certain details of our project. Concerning curriculum, we will be conducting a DACUM in January or February with representatives from arts and entertainment industries for the purpose of assisting us in curriculum development. The final format of this program will become more clear after that process is concluded, although we have a draft developed by our faculty. I will surely keep you posted as we proceed.

Ideally, if this program is approved, it would be interesting to consider the possibilities of future collaboration or articulations with UT, if any are seen to be appropriate.

Finally, because The University of Tampa is within SPC's general service area of greater Tampa Bay, I would like to know if you have enough information to determine whether you could generally support SPC's development of this program as an option for any students (including those winding-path students) who are interested in a tech-based program to begin to prepare students for careers in the arts and entertainment tech fields. If not, I would be glad to meet with you to hear your concerns and advice, see how we might tweak our proposal to improve it.

Thank you for your consideration.

Jon

Jonathan Steele  
Dean of Humanities and Fine Arts  
CR 154C  
Phone: 727-791-5987  
Fax: 727-444-6631

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**From:** HAIG MARDIROSIAN [<mailto:HMARDIROSIAN@ut.edu>]

**Sent:** Thursday, November 20, 2014 10:22 AM

**To:** Jonathan Steele

**Subject:** RE: Proposed BAS program at SPC

Jonathan,

I looked over the flyer that you sent and can share a few reactions with you.

In truth, I had expected something more detailed, like a curricular outline and listing of faculty and program requirements. Those elements always interest me as I try to understand our work from the inside out.

This actually resembles at its core, though not by limitation to the discipline, an undergraduate music business or industry program. These have been around for a bit. I recall the dean of the music school at one of the SUNY campuses telling me at NASM back in about 1988 that we might as well go ahead and develop such a program because, in 20 years, that's all that will be left of music schools. That dire prediction is not proven 25 years later, though there is evidence of some partial movement toward industry-based programs. In some quarters, these are the real cash cows. Elsewhere, they are normative and the province (I think fairly successfully) of the for-profits like Full Sail (which clearly has a range of programming most exactly duplicating yours). More anciently, places like Berklee grew on the preparation of musicians for the specific needs of the industry, but through the portal of jazz, which was their core and purpose. But you know this I am sure through your benchmarking and market survey.

The other elements in your description – stage technology and entrepreneurship are also well-known and have developed toward this fusion. I know that in some theatre departments, the tech major is often near the largest. Since you have last seen her, my wife, Gail, has become Dean of the School of Performing Arts at Stephens College in Columbia, MO, an old and highly respected womens' college. In her theatre program, one of the largest majors is tech, and this populated by entirely women (they do have an MFA that does admit men). So clearly the threads have been developing for a long while.

From a purely assessment-driven and institutional point of view, I think there is a challenge in running these programs, at least in a market more selective than the for-profit market. It has to do with the essence of the assessment question – just what do students acquire and how is that documented. In the case of a traditional program, clearly that would be gauged by the documented abilities of a performing student, say, in an entrance audition, monitored through semester-end jury exams and workshop performances, and capped with a degree capstone. The difference from top to bottom (or vice-versa) is key. I am less certain about industry programs because students coming in often bring already established or evolved skills and often do not track in a straight line to simply better those skills in order to become marketable (except maybe in the business skills), but rather to create market opportunity by generalizing and going into areas like production and promotion, etc. That in itself, of course, is assessable, but the means are far more complex and often require a longitudinal look out beyond graduation. This is also not to imply that an actor would not look at other realms of the art like education, directing, or playwriting, but in general the vectors are easier to trap. So this is always the issue when it comes to answering to the ultimate quality of both student experience and of instruction.

There are variations, in fact, distinguished variations of industry models. In my former institution, we had a thriving audio technology major (now extended to a graduate degree as well) which had its origins in Physics (as the only place to actually park any electrical engineering). As such, the graduates from that program were highly skilled technicians. They were weak musicians however. That program has more recently been moved into music, is run by an electro-acoustical composer, and has found both support and success (not that it was not prior) that way. I also know the graduate recording technology program at McGill, which is a rather unique PhD in tonmeister studies – ultimately among the finest programs founded on the skills of using one's ears and one that brings a research dimension in psychoacoustics, acoustics, physics, music, and to a small extend, engineering into the mix. So these are more or less the end points of the spectrum.

Your descriptive piece resembles something more like that which one might see in film schools. I've had some conversations both with Emerson LA and with Chapman in recent months and they are adept at matching an industry based training regimen with the production industry itself. Many, may most faculty are the work-a-day cinematographers, directors, technicians, artists, actors all of whom become adjuncts in a vast network of learning available to students. These are clearly successful places (Chapman especially and less so Emerson because it is newer and smaller, though hugely endowed).

But this brings up a specific observation about your program which I believe is both its strength and its possible limitation. Because it is open in scope to all of the applied arts and business skills here, what I would question is the "fit" into specific needs in the industry. While a film major would have more in depth training (and again I am not seeing curriculum here) that would presumably transfer straight to the studio and the camera, it is not clear to me that the generalist graduates here would have such specific skills. This is not to discount two important realities: the business

trains in the field no matter what and the path to a career destination is not a straight line. But I would be concerned, were it my son or daughter, about the particular qualifications leading to a work destination. In fact, our daughter is an actor in LA and working at a variety of roles in the industry (front of camera and in producing and casting as well as day-job retail!). It is also clear that she would never have attained the core of this – an agent, some on camera work, etc. – had she not actually been a theatre major/film minor.

I also mentioned in my last email that we have something similar in development for a Master of Professional Studies in Convergent Arts and Technology. Having seen this, I'd amend my comments to suggest ours is not at all an industry program, but rather something akin to the kind of work one sees at places like MIT Media Lab where technologists and artists combine on pursuing new expressions to a variety of ends: new creativity, representation of big data, melding of elements of performance and technology, etc. It is something quite different in nature. That degree is to be entirely interdisciplinary, low-residency, and staffed by faculty (and guests) from Communication, Art, MIS, even English and Music.

So these are some rambling thoughts and I hope perhaps a useful perspective for you. I wish you good success in developing and running this and would look forward to seeing the results.

Best,

Haig

Haig Mardirosian,  
Dean, College of Arts and Letters  
University of Tampa  
Tampa, FL 33602

(813) 257-6100  
[hmardirosian@ut.edu](mailto:hmardirosian@ut.edu)

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**From:** Jonathan Steele [<mailto:steele.jonathan@spcollege.edu>]  
**Sent:** Wednesday, November 19, 2014 6:43 PM  
**To:** HAIG MARDIROSIAN  
**Subject:** RE: Proposed BAS program at SPC

Great! Look forward to it.

Jonathan Steele  
Dean of Humanities and Fine Arts  
CR 154C  
Phone: 727-791-5987  
Fax: 727-444-6631

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**From:** HAIG MARDIROSIAN [<mailto:HMARDIROSIAN@ut.edu>]  
**Sent:** Wednesday, November 19, 2014 6:33 PM  
**To:** Jonathan Steele  
**Subject:** Re: Proposed BAS program at SPC

Jonathan,

So very good to hear from you after all this time! I hope all is well.

I would be happy to look this over, which I promise to do tomorrow and I will certainly get back to you if I have any questions whatsoever. I actually knew that this was in development. Perhaps you've heard that we are developing a very similar technology and arts degree but at the Masters level. This might create some interesting opportunities for us.

More later once I give this a good look and meanwhile best regards.

Haig

Sent from my iPhone

On Nov 19, 2014, at 6:09 PM, "Jonathan Steele" <[steele.jonathan@spcollege.edu](mailto:steele.jonathan@spcollege.edu)> wrote:

Dear Haig:

I believe the last time we saw each other was either at our production of "Laramie Project" or at the roll-out of Zev Buffman's technical theater project at Ruth Eckerd Hall a couple of years ago. I trust your year is progressing in a positive way for you at UT.

I wanted to reach out to you and tell you about a project we're working on at SPC: a Bachelor of Arts and Sciences degree in Arts and Entertainment Technology. The program we propose would help students prepare for careers in industries that surround, support, and deliver the arts, including technical theater, music and video production, digital graphics and media development, photography, and other related fields. Students will have courses within their sub-plan, core arts industry courses, and collaborative creative projects which will bring together students in Digital Arts, Audio Production, Technical Theater, Video/film, supporting the talent on stage. These projects will culminate in a digital portfolio of work that graduates may present to potential employers or clients. Many of these projects will involve our own SPC arts productions as well as local arts venues or industries who are willing to partner with us.

Part of the procedure outlined by the State of Florida is to consult public and private universities within our service area and receive input as we develop our application. I would be grateful if you would take a look at the attached informational flyer about the program and provide any feedback that you feel would be helpful. I would be glad to come over and discuss it with you in person if you would like. Thank you.

Jonathan Steele  
Dean of Humanities and Fine Arts  
CR 154C  
Phone: 727-791-5987  
Fax: 727-444-6631

<BAS-AET FINAL-2.pdf>

## Djuan Fox

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**From:** Joan Epstein <epsteijo@eckerd.edu>  
**Sent:** Thursday, October 22, 2015 1:51 PM  
**To:** Jonathan Steele  
**Cc:** Barbara Hubbard  
**Subject:** Re: Eckerd Programs

Dear Jonathan,

Thanks very much for your inquiry. I'm glad you e-mailed me because my phone isn't working properly. I was just given a new one, but it too has lost its dial tone. Old wiring is the problem, apparently.

As you suggested, Eckerd College does not offer any technical degrees, only Bachelor of Arts and Bachelor of Science degrees. However, in terms of what you have described here, I think we may have a couple of majors that might suit some of your A.A. and A.S. graduates. We have, for example, an Interdisciplinary Arts major that culminates in a substantial senior project.

Many IA students do focus on digital arts in these projects and take a number of preparatory courses leading into the senior project. I teach Sound Design (an elective in the IA program) and Song Writing as well as independent studies. My new colleague Brian Jones also has production and recording expertise at a high level and could sponsor independent studies and senior projects. Digital photography and both documentary and experimental video courses are offered through the visual arts discipline and film production courses are offered through both Film Studies and Computer Science. IA majors often combine creative writing or theater with another arts discipline and usually draw on courses outside the arts for the content of their senior shows. Environmental studies, anthropology, psychology, history, literature and religion are common areas of additional expertise.

We are revising the music curriculum to be more flexible as well, culminating with a senior project rather than standard academic comps. We place music students with interests in technology and digital arts in more internships and independent studies than SPC does. After all, we don't have a MIRA program here. Your A.A. and A.S. graduates might well come here with more technical skill than our juniors, but they might also arrive with fewer courses outside music and the arts. If your graduates were willing to expand their general educations beyond the A.A. level, they could easily build on what they learned at SPC in order to graduate from Eckerd in two years.

To summarize, someone interested in a purely technical job would be better served elsewhere, but someone interested in developing an original artistic voice and in addressing universal issues might really thrive here.

Let me know if this response is too vague. I'll happily spell out specific options if it seems we might have the basis for an articulation agreement. PEL, by the way, would probably not be the way for a transfer student to go. The residential program is what I am talking about here.

Take care.

Joan

On Thu, Oct 22, 2015 at 12:08 PM, Jonathan Steele <[steele.jonathan@spcollege.edu](mailto:steele.jonathan@spcollege.edu)> wrote:

| Joan (copying Barbara Hubbard):

I just left you a phone message as well.

I am completing some required portions of a state application for a new Bachelor of Applied Science in Arts and Entertainment Technology at SPC. A part of the application refers to local university programs as to former communications we have had regarding articulated bachelors programs, with a goal of showing no competition with local programs in private and public universities, and a pattern of good communication as we build our program. Our proposed program is specifically in technology in the arts; not fine arts, as a university would have. This is an extension of our current A.S. programs in Music Industry Recording Arts, Digital Arts, and Photographic Technology, mostly to give our students a place to further their education in those areas. We will initially include digital arts and graphics, video production, photographic technology, and sound and music technology, culminating in collaborative, faculty-guided student projects that will result in professional digital portfolios for students to present to future clients or employers. It will have an entrepreneurial and technological focus.

Am I correct in saying that Eckerd College has no equivalent program?

What bachelors degrees in the arts are currently offered at Eckerd?

FYI – in the past 10 years, most recently 2009, I attended meetings first with Margaret Skaftadottir (sp?) earlier, and then Dr. Barbara Hubbard around 2009, to discuss possible 2+2 articulations where our AA students could complete their bachelors degrees in arts areas via the PEL program at Eckerd. Even then, it was more of a BA or BFA focus, rather than bachelor of applied science in technology areas. Does anything still exist in this area for 2+2 programs in the arts with Eckerd? I would like to know for future reference, as well as for completeness in our application narrative.

Thank you. We can talk by phone or reply via email, whatever you prefer.

Jonathan Steele

Dean of Humanities and Fine Arts

CR 154C

Phone: [727-791-5987](tel:727-791-5987)

Fax: [727-444-6631](tel:727-444-6631)



# **Arts and Entertainment Technology**

## **Library Facilities and Resources Support**

### **Introduction**

St. Petersburg College is a vibrant institution, with strong roots in the community college system. The M. M. Bennett Library serves the six campuses and three centers of the college with campus specific library collections and college-wide resources in print and electronic formats for wide accessibility. Facilities include quiet and collaborative study spaces, Wi-Fi, open computer access, and print/scan/copy services. Under the Learning Resources Department, most libraries incorporate tutoring services in support of student academic success.

### **Overall Library Collections**

The M.M. Bennett Libraries of St. Petersburg College support college programs with resources and materials specifically to meet the educational needs of students and faculty.

The collections of the college libraries presently consist of

- Approximately 123,517 total print volumes and materials
- Approximately 1,791 serial and periodical subscriptions
- 28,249 audiovisual titles; 34,588 eVideos
- Approximately 90,790 eBooks; 4,628 eAudiobooks;
- 201 electronic research databases with 21,742 individual titles and more than a million full text articles
- Shared Music Listening Stations for previewing audio tracks owned by the library (SPG)
- Video and sound editing software

### **Library Instruction and Liaison Work**

Critical to owning resources, librarians market and provide instruction in the use of library resources and services. Strong communication with faculty insures the collection and instruction leads to the desired course outcomes.

- Each faculty group is introduced to library services and library resources for their particular program through presentations, informational packets or ongoing discussion.

- Information Literacy principles are identified for subject areas and will be incorporated into research lessons.
- Research handouts and online tutorials are developed for subject specific areas.

### **Library 24/7**

The website for the M.M. Bennett Libraries, <http://www.spcollege.edu/libraries>, offers a gateway to library services to better support academic success and program needs across all modalities of instruction. It incorporates

- Collections - subject specific resources identified, evaluated and added to assist students and faculty with research.
- General research guides - provide guidance and citation help
- AskALibrarian - offers online research assistance.

Where possible, access has been mobilized for the convenience of those served by the college's resources. As technologies and program needs evolve, new delivery systems will be explored.

### **Staffing**

There are 9.5 full time budgeted librarians and six library administrators serving faculty and students at Campus Libraries. All librarians and campus library administrators have Master's Degrees in Library and/or Information Science. Strengths include a wealth of experience in instruction, virtual reference service, web development, and collection management. In addition, one of the librarians, a professional musician with considerable IT experience, advises the video gaming club, planned and oversees an Innovation Lab, and hosted a Comic and Maker Con event. Each engages in professional development to remain current with new trends in the field.

### **Library Collection Development**

As is stated in the SPC Faculty Manual, it is the policy of SPC through its libraries to select, commensurate with budgetary and space allocations, books, electronic resources, audio-visuals and related materials that support

1. The aims and objectives of the college.
2. The content of courses offered in the curriculum of a given campus.
3. The teaching methods of faculty members of a site.

4. The special needs of the students of a site.
5. The needs of distance learners and faculty.

The college also supports the tenet that academic integrity and responsibility to the college community include free access to materials representing divergent points of view concerning controversial problems and issues.

Material purchases are developed through formal collection development policies and procedures. Library staff determines institutions with similar programs, and propose literature and resources that best represent current practices. Campus library staff use various recommended selection aids (Choice, etc.) to assemble lists for potential purchase. The library collection of electronic books, databases and websites is extensive and offers students and faculty easy access from remote locations. The library supports Interlibrary Loan services including Docline.

As the curriculum is the most important influence on the development of the M. M. Bennett Library collection, librarians obtain suggestions and advice about materials selection from the faculty and the administration. Recommendations from students are welcomed. Selection and budget allocation responsibility is retained by the library. User groups are surveyed regularly to measure how well the library serves the needs of the programs and courses of study. Administrators are consulted on a regular basis for selection advice and significant additions to the collection also will be reported to the campus administration. Library Material Request forms are available on the library homepage and in each library for faculty, staff, students, administrators and others to make suggestions for library materials for consideration.

#### Tools

- AcqWEb
- ACRL Web Reviews
- Choice
- Reviews from library review journals (print or other)
- Reviews from other reputable discipline related journals
- Sites included in university subject listings: Rutgers, Berkeley, etc.
- Virtual Acquisitions Shelf
- Professional Association's lists and publication recommendations

- Library Catalogs for universities known for excellent noted business programs and collections

## **Library Holdings for Music Industry/ Recording Arts A.S. Degree program**

### **Periodicals and Research Databases**

The library subscribes to many electronic research databases. These databases include selected articles from thousands of periodical titles which are accessible to students from any Internet connected computer on a 24 hour/7 day per week basis. Most program faculty preferred periodical databases over print subscriptions for better student access. Lists of projected print periodicals were adapted and used to identify databases which best matched program needs.

### **Electronic Journals and Databases**

The M.M. Bennett Libraries of St. Petersburg College provide access to numerous full-text journals in the areas of video/film production, recording arts, music technology, musicology, cinematography, digital and graphic design, theatrical production, technical theater, entrepreneurship, and legal/copyright issues. Through electronic databases such as EBSCO's Academic Search Complete, Computer and Applied Sciences Complete, Business Source Complete, and MAS Ultra, many full-text journals can be utilized in support of the program.

Gale's Expanded Academic ASAP, Business Index ASAP, Business and Company Resource Center, and General One File, General Reference Center Gold, and Virtual Reference Library index numerous journals in full-text as well. JSTOR's Arts and Sciences Complement has many journals in the area of musicology/music research. Additionally, Lexis-Nexis Academic, and Wilson's OmniFile Full-text Mega Edition, provide further coverage of journals including those covering the international aspects of the arts and entertainment industry. See below for a selection of titles indexed in the databases:

Acoustical Physics  
Afterimage  
American Music  
American Record Guide  
American Theatre  
Art Business News

Asian Music  
Asian Theatre Journal  
Billboard  
Camera Obscura  
Canadian Musician  
Cinema Journal  
Computer Music Journal  
Computers in Entertainment  
Contemporary Music Review  
Critical Photography Series  
Crossings: Electronic Journal of Art & Technology  
Digital Music: The Future  
Digital SLR Photography  
DV: Digital Video  
Electronic Musician  
Entertainment Design  
European Comic Art  
European photography  
Film Comment  
Film Criticism  
Financial Times Music & Copyright  
Flash Art International  
Future of Portable Music  
General Music Today  
Gig Magazine  
Global Music Industry  
International Journal of Arts Management  
International Journal of Comic Art  
International Journal of Digital Multimedia Broadcasting  
International Journal of Performance Arts & Digital Media  
Internet Law - Business - Music Publishers  
Internet Law - Legal - Music  
Journal of Humanities & Arts Computing: A Journal of Digital Humanities  
Journal of Intellectual Property & Entertainment Law  
Journal of Musicology  
Journal of New Music Research  
Journal of the Fantastic in the Arts  
Leonardo Music Journal  
Mastering Advanced Photoshop Techniques for Professional Photography  
Mix  
Modern photography  
Movies & Entertainment Industry Profiles (European, North and South American countries)

Music & Copyright  
Music Analysis  
Music and Media  
Music Business International  
Music Business International  
Music for Hire  
Music on the Internet  
Music Trades  
Music Week at Midem (RDS Business & Industry Selected Documents)  
Music Week Midem Asia  
Musical Opinion  
Musical Times  
Musical Times  
Musicological Explorations  
Muziki: Journal of Music Research in Africa  
New sound  
New Sound: International Magazine for Music  
Offbeat  
PAJ: a journal of performance and art  
Perspectives of New Music  
Petersen's photographic digital photography guide  
Photography (Tulsa World)  
Popular Music and Society  
Popular photography & imaging  
Pro Sound News  
Sound & Video Contractor  
Sound and Vibration  
Sound Wave  
Soundings (13626620)  
Soundtrack  
Soundtrack  
Stereo review's sound & vision  
Studies in French Cinema  
Studies in Latin American Popular Culture  
Studio sound  
Technoetic Arts: A Journal of Speculative Research  
The Black Perspective in Music  
The Musical Quarterly  
Theater  
Theater Journal  
Theatre History Studies  
Theatre Notebook  
UCLA Entertainment Law Review

United States Commercial Photography Industry Report  
United States Motion Pictures Theaters Industry Report  
United States Photography Studios Industry Report  
Vanderbilt Journal of Entertainment & Technology Law  
Visual Studies  
Worldwide Motion Pictures Theaters Industry Report

#### Business Source Complete: (EBSCO)

One of the premier business databases, Business Source Complete includes industry and company profiles, trade publications, SWOT analyses, and more from the business sector.

#### Computer & Applied Sciences Complete (EBSCO)

This database covers a broad spectrum of computer and applied sciences including digital arts, film and video production, entertainment technology, cinematography, and more.

#### LexisNexis Academic

A definitive resource for legal information, Lexis Nexis offers full text coverage of court cases and legal opinion. It also offers extensive access to newspapers, general interest magazines, trade publications, company financial information, and wire service reports. Sample related titles include Electronic Musician, Guitar Player, Mix, Music and Copyright, Music Education Technology, and Sound & Video Contractor.

#### CQ Researcher

A database of issues that receive government attention and legislative or legal review, CQ includes articles covering the impact of file sharing on retail sales, internet regulation, the importance of the arts and other topics relevant to the entertainment industry.

#### Hoover's

Hoover's, Inc., is a top source for company, industry, and market intelligence. This database contains information on over 12 million companies, with in-depth coverage of 40,000 of the world's businesses.

#### Reference USA

Containing detailed information on U.S. businesses, (including name, address, telephone number, SIC codes, etc.), this database is very useful for competitor information and marketing lists in the music industry.

#### Humanities Full Text (EBSCO)

This database contains a vast array of scholarly resources in the Humanities including specialty sources. Newer journals include: *Aperture*, *Black Music Research Journal*, *Theater History Journal*, *Theatre Notebook*, *Theatre Symposium*, *Music, Sound, and the Moving Image*.

#### JSTOR

Providing access to back issues of over 55 music journals, this full-text, searchable database contains numerous top peer reviewed, academic journals in the humanities, social sciences, and sciences. Many journals pertaining to musicology, film and theater.

#### OverDrive

This database offers collection of audio books and recorded music for downloading to a computer or compatible MP3 device. The database includes a cross section of musical styles from jazz, film music, and new age to chamber, opera, and orchestral music.

#### Naxos Music Library Online (NAXOS)

This database provides access to over 600,000 streamed music tracks across the spectrum of musical genres.

#### Academic Video Online (Alexander Street Press)

Containing streamed content, this database enables access to 20,000 titles including art and design, music and performing arts.

#### **Selected List of Books/EBooks**

Advances in audio and speech signal processing [ebook]: technologies and applications  
By Hector Perez-Meana [editor]. Published Hershey, PA: Idea Group Pub., 2007.

The aesthetics of shadow lighting and Japanese cinema [ebook] by Daisuke Miyao. Published Durham: Duke University Press, 2013.



After Effects apprentice real-world skills for the aspiring motion graphics artist [ebook] by Trish Meyer; Chris Meyer. Published Amsterdam; Boston: Elsevier/Focal Press, 2009.

All you need to know about the music business By Donald S. Passman; illustrations by Randy Glass. 6th ed.; [rev. and updated] Published New York: Free Press, 2006.

American modernism: graphic design, 1920 to 1960 by R. Remington; Lisa Bodenstedt. Published London: Laurence King Pub, 2013.

Art entrepreneurship by Mikael Scherdin; Ivo Zander Published Cheltenham, UK; Northampton, MA: Edward Elgar, 2011.

The art of digital audio recording: a practical guide for home and studio by Steve Savage; Robert Johnson; Iain Fergusson. Published New York: Oxford University Press, 2011.

The art of Pixar short films [ebook] by Amid Amidi; John Lasseter; Pixar (Firm). Published San Francisco, Calif.: Chronicle Books, 2009

Artifactual literacies: every object tells a story by Kate Pahl; Jennifer Rowsell. Published New York: Teachers College Press, 2010.

Bloggerati, twitterati: how blogs and Twitter are transforming popular culture by Mary Cross. Published Santa Barbara, Calif.: Praeger, 2011.

Bootlegging: romanticism and copyright in the music industry / Lee Marshall. Published London; Thousand Oaks, CA: SAGE, 2005.

Burning down the house [ebook]: ripping, recording, remixing, and more! By Eliot Van Buskirk. Published Emeryville, Calif.: New York: McGraw-Hill/Osborne, 2003.

Business plans handbook: a compilation of business plans developed by individuals throughout North America [ebook] / Lynn M. Pearce editor. Published Detroit, Mich.: Gale, 2011.

Bytes and backbeats: repurposing music in the digital age by Steve Savage. Published Ann Arbor, Mich.: University of Michigan Press, 2011.

Capturing sound [ebook] : how technology has changed music By Mark Katz. Published Berkeley: University of California Press, 2004

Career opportunities in animation by Jeff Lenburg. Published New York: Ferguson's, 2012.

Careers in film and video editing [ebook]. Published Chicago, Ill.: Institute for Career Research, 2009

Careers in focus. Design. Ferguson Publishing. New York: Ferguson, 2011

Cinema's conversion to sound [ebook]: technology and film style in France and the U.S. / Charles O'Brien. Published Bloomington: Indiana University Press, 2005.

Color and design by Marilyn Revell DeLong; Barbara Martinson. Published New York: Berg Publishers, 2012.

Color and mastering for digital cinema [ebook] by Glenn Kennel; Burlington, MA: Focal Press, 2007.

Concert lighting: techniques, art and business by James L. Moody; Paul Dexter. Published Burlington, MA: Focal Press, 2010.

Costume design 101: the business and art of creating costumes for film and television by Richard La Motte. Published Studio City, Calif.: Michael Wiese Productions, 2010.

Creating your digital portfolio: the essential guide to showcasing your design work online by Ian Clazie. Published Cincinnati, Ohio: HOW Books, 2010.

Cubase SX 3 ignite! [ebook] By Eric Grebler, Chris Hawkins. Published Boston, MA: Thomson Course Technology PTR, 2005.

Decentering music a critique of contemporary musical research [ebook] by Kevin Ernest Korsyn. Published Oxford; New York: Oxford University Press, 2003.

Designing web & mobile graphics: fundamental concepts for web and interactive projects by Christopher Schmitt; Berkeley, Calif.: New Riders, 2013.

Desktop mastering by Steve Turnidge; Milwaukee. Published WI: Hal Leonard Books, 2012

Digital and media literacy: connecting culture and classroom by Renee Hobbs. Published Thousand Oaks, Calif.: Corwin Press, 2011.

Digital art revolution: creating fine art with Photoshop by Scott Ligon. Published New York: Watson-Guptill, 2010.

Digital audio watermarking techniques and technologies [ebook]: applications and benchmarks / Nedeljko Cvejic, Tapio Seppänen [editors]. Published Hershey: Information Science Reference, 2008.

Digital media ethics by Charles Ess. Published by Cambridge: Polity, 2009.

DirectX audio exposed [ebook]: interactive audio development / edited by Todd M. Fay. Published Plano, TX: Wordware Pub., 2003.

Downloading copyrighted stuff from the Internet: stealing or fair use? / Sherri Mabry Gordon. Published Aldershot, Hants, UK; Berkeley Heights, NJ: Enslow Publishers, 2005.

The Elements of Graphic Design: Space, Unity, Page Architecture, and Type by Alex White; New York, NY : Allworth Press, 2011.

Entrepreneurship in the creative industries an international perspective [ebook] by Colette Henry. Published Cheltenham, UK; Northampton, MA: Edward Elgar, 2007.

Experimental digital photography by Rick Doble. Published New York: Lark Books, 2010.

Five essential steps in digital video [ebook]: a DV moviemaker's tricks of the trade By Denise Ohio. Published [Indianapolis, Ind.] Que, 2002.

Fix it in post solutions for post-production problems [ebook] by Jack James. Published Boston: Focal Press, 2009.

From Edison to MP3 [ebook]: a struggle for the future of the music recording industry By Conrad Shayo, Ruth Guthrie. Published Hershey, PA: Idea Group Pub., 2005.

The fundamentals of creative design by Gavin Ambrose; Paul Harris. Published Lausanne, Switzerland: Ava Pub, 2011.

Fundamentals of theatrical design by Karen Brewster; Melissa Shafer. Published New York: Allworth Press, 2011.

Gender in the music industry: rock, discourse and girl power / Marion Leonard. Published Aldershot, England; Burlington, VT: Ashgate, 2007.

Getting permission: how to license & clear copyrighted materials online & off / by Richard Stim. Edition 3rd ed. Published Berkeley, CA: Nolo, 2007.

Good vibrations : the physics of music by Barry R. Parker. Published Baltimore : Johns Hopkins University Press, 2009.

Goodbye cinema, hello cinephilia film culture in transition by Jonathan Rosenbaum. Published Chicago: University of Chicago Press, 2010.

Graphic design: a new history by Stephen Eskilson. Published New Haven, Conn.: Yale University Press, 2012.

Graphic design thinking: beyond brainstorming by Ellen Lupton. Published New York: Princeton Architectural Press; Baltimore: Maryland Institute College of Art, 2011.

Hollywood lighting from the silent era to film noir by Patrick Keating. Published New York: Columbia University Press, 2010.

Home Studio Ignite! [ebook] By Eric Grebler. Published Boston, Ma: Thomson Course Technology PTR, 2005.

Hot property: the stealing of ideas in an age of globalization / Pat Choate. 1st ed. Published New York: Knopf, 2005.

How to build a small budget recording studio from scratch—with 12 tested designs [Ebook] / Mike Shea and F. Alton Everest. 3<sup>rd</sup> ed. Published New York: McGraw-Hill, 2002.

How to make animated films Tony White's complete masterclass on the traditional principles of animation [ebook] by Tony White. Published Amsterdam; Boston: Focal Press/Elsevier, 2009.

Illustrated theatre production guide by John Holloway. Published Burlington, MA: Focal Press/Elsevier, 2010.

Japanese animation: from painted scrolls to Pokmon by Brigitte Koyama-Richard; Paris: Flammarion, 2010.

Japanese animation: time out of mind by Chris Robinson. Published New Barnet: John Libbey; Bloomington, Ind.: Distributed in N. America by Indiana University Press, 2010.

The lean entrepreneur how visionaries create products, innovate with new ventures, and disrupt markets [ebook] by Brant Cooper; Patrick Vlaskovits; Hoboken Published N.J. : Wiley, 2013.

Lighting by Jennifer Bringle. Published New York: Rosen Pub, 2010.

MP3: the meaning of a format by Jonathan Sterne. Published Durham: Duke University Press, 2012.

MPEG video [ebook]: compression standard / Joan L. Mitchell ... [et al.]. Published New York: Kluwer Academic, 2002

Making and marketing music [ebook]: the musician's guide to financing, distributing, and promoting albums / Jodi Summers. 2<sup>nd</sup> ed. Published New York: Allworth Press, 2004.

Management of electronic and digital media by Alan B. Albarran. Published Australia; Boston, MA: Wadsworth, Cengage Learning, 2013.

Mixing audio: concepts, practices and tools by Roey Izhaki. Published Amsterdam; Boston: Focal Press, 2012.

Mix smart: pro audio tips for your multitrack mix by Alexander U. Case; Waltham, MA: Focal Press, 2011

Motion graphic design applied history and aesthetics [ebook] by Jon S. Krasner. Published Amsterdam; Boston: Focal Press/Elsevier, 2008.

Music research: a handbook by Laurie J. Sampsel. Published New York: Oxford University Press, 2009.

Musicology and difference gender and sexuality in music scholarship by Ruth A Solie. Published Berkeley: University of California Press, 1993.

Mvine Ltd. [ebook]: a case study of a new digital music label from conception to launch / Joanna Berry. Published Hershey, Pa.: Idea Group Pub., 2005.

New ornamental type: decorative lettering in the digital age by Steven Heller; Gail Anderson. Published New York: Thames & Hudson, 2010.

New retro: classic graphics, today's designs by Brenda Dermody; Teresa Breathnach. Published New York: Thames & Hudson, 2010.

On the track [ebook]: a guide to contemporary film scoring by Fred Karlin and Rayburn Wright; revised by Fred Karlin; foreword by John Williams. 2<sup>nd</sup> ed. Published New York: Routledge, 2004.

A philosophy of cinematic art [ebook] by Berys Nigel Gaut. Published Cambridge: Cambridge University Press, 2010.

The poetics of rock [ebook]: cutting tracks, making records by Albin J. Zak III. Published Berkeley: University of California Press, 2001.

Pop: how graphic design shapes popular culture by Steven Heller. Published New York, NY: Allworth Press, an imprint of Allworth Communications, 2010.

A practical guide to greener theatre: introduce sustainability into your productions by Ellen E. Jones; Jessica Pribble. Published Burlington, MA: Focal Press, 2014.

Producing for TV and video [ebook]: a real-world approach by Cathrine Kellison. Published Amsterdam; Boston: Elsevier Focal Press, 2006.

Pro tools II: music production, recording, editing and mixing by Mike Collins Published Burlington, MA: Focal Press, 2014.

The professional musician's legal companion [ebook] / by Michael A. Aczon. Published Boston, MA: Thomson Course Technology; Milwaukee, WI: Distributed by Hal Leonard Corp., 2005

Promises to keep: technology, law, and the future of entertainment / William W. Fisher. Published Stanford, CA: Stanford Law and Politics, 2004.

Protecting ideas / David L. Hudson, Jr. Published Philadelphia: Chelsea House Publishers, 2006.

Public domain: how to find & use copyright-free writings, music, art & more / By Stephen Fishman. 4th ed. Published Berkeley, CA: Nolo, 2008.

Reinventing cinema: movies in the age of media convergence by Chuck Tryon. Published New Brunswick, N.J.: Rutgers University Press, 2009.

The rough guide to anime by Simon Richmond. Published London: Rough Guides, 2009.

Scenery and set design by Diane Bailey. Published New York: Rosen Pub., 2010.

Secrets of podcasting [ebook]: audio blogging for the masses By Bart G. Farkas. 2<sup>nd</sup> ed. Published Berkeley, CA: Peachpit Press, 2006.

Show case: developing, maintaining, and presenting a design-tech portfolio for theatre and allied fields by Rafael Jaen. Published Waltham, MA: Focal Press, 2012.

Soul cover: rhythm and blues remakes and the struggle for artistic identity: (Aretha Franklin, Al Green, Phoebe Snow) / Michael Awkward. Published Durham: Duke University Press, 2007.

Sound and recording [ebook]: an introduction by Francis Rumsey, Tim McCormick. 5<sup>th</sup> ed. Published: Oxford; Burlington, MA: Focal Press, 2006.

Sound for digital video [ebook] /By Tomlinson Holman. Published Amsterdam; Boston: Elsevier Focal, 2005.

Sound synthesis and sampling [ebook] / Martin Russ. 2<sup>nd</sup> ed. Published Boston: Elsevier/Focal Press, 2004.

Sound unbound: sampling digital music and culture / edited by Paul D. Miller aka DJ Spooky that Subliminal Kid. Published Cambridge, MA: MIT Press, 2008.

Spaces speak, are you listening? [ebook]: experiencing aural architecture by Barry Blesser and Linda-Ruth Salter. Published Cambridge, Mass.: MIT Press, 2007.

Speak it louder [ebook]: Asian Americans making music by Deborah Wong. Published New York: Routledge, 2004.

Stage it right: beautiful, practical, theatrical ideas for on and off the stage by Arian Armstrong; Lena Wood; Daniel Armstrong. Published Cincinnati, OH: Standard Pub., 2010.

Stage lighting: fundamentals and applications by Richard Dunham. Published Boston: Allyn & Bacon, 2011.

Stagecraft fundamentals: a guide and reference for theatrical production by Rita Kogler Carver. Published Boston: Focal Press, 2009.

Stand-out shorts: shooting and sharing your films online by Russell Evans. Published Amsterdam; Boston: Focal Press/Elsevier, 2010.

Studio recording procedures [ebook] : how to record any instrument By Mike Shea. Published New York: McGraw-Hill, 2005.

Technical drawing for stage design by Gary Thorne. Published Ramsbury: Crowood Press, 2009.

Theatre and performance design: a reader in scenography by Jane Collins; Andrew Nisbet. Published New York: Routledge, 2010.

Thinking with type: a critical guide for designers, writers, editors, & students by Ellen Lupton. Published New York: Princeton Architectural Press, 2010.

Typography, referenced: a comprehensive visual guide to the language, history, and practice of typography by Allan Haley. Published Beverly, MA: Rockport Publishers, 2012.

Understanding the art of sound organization [ebook] by Leigh Landy. Published Cambridge, MA: MIT Press, 2007.

Victorian soundscapes [ebook] / John M. Picker. Published New York: Oxford University Press, 2003.

Visual alchemy: the fine art of digital montage by Catherine McIntyre. Published New York: Focal Press, 2014.

The voice actor's guide to home recording [ebook]: a money- and time-saving non-technical guide to making your own voiceover demos and auditioning from home or on location by Jeffrey P. Fisher and Harlan Hogan. Published Boston, MA: Thomson Course Technology, 2005.

Web video: making it great, getting it noticed by Jennie Bourne; Dave Burstein. Published Berkeley, CA: Peachpit Press, 2009.

What is the future of the music industry? / Roman Espejo, book editor. Published Detroit: Greenhaven Press, 2009.

# Appendix B – Administrator, Faculty, and Advisory Meetings



**Time of meeting:** 9:00AM

**Location:** SP/G HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Mark Matthews, Dr. Jonathan Steele, Dave Greenberg, Dr. Marilyn Michael, Nathan Muehl, Jeff Donovan, Patrick Hernly, Melissa Harris, Damon Dougherty

**Time of adjournment:** 10:30AM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Confusion in regards to degree progression.	Yes
2) The task completion checklist.	
3) Our first meeting with external stakeholders.	
4) Assign research tasks.	Yes

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<p><b>Mark Matthews</b></p> <p><b>Google Site/Campus Visits</b></p>	<p>Everyone needs to familiarize themselves and become fluent in Baccalaureate program requirements. Mark will send Dr. Michael documents to review. Mark and Dr. Steele will be visiting every campus to explain ideas and purpose of the degrees.</p>	<p>Understood.</p>
<p><b>Clarification of degree Pathways</b></p>	<p>Depending on what the student would like for future, decides if we advise either the AA route or a four year degree route. There are two degrees: BFA- Catered toward performers &amp; BAS- Technology based. These degrees are for students who know what they want. Students will want to declare a degree pathway as soon as they start. BFA &amp; BAS students will work closely together. E.g., BAS students will record BFA student performances. When the BAS students graduate, they will have already worked on projects that get them ready to work in the field. When the BFA students graduate, they will have better portfolio's because technology will play a role. The programs will produce musicians who are the entire package: technology and all types of music genres. One question brought up: Can students CLEP courses in specific majors?</p>	

<b>TASKS ASSIGNED</b>	<b>TO WHO:</b>
1) Focus on building BFA Degree	Professor Hernly will lead and will work with Dr. Michael, Professor Muehl and Professor Arenas

<b>QUESTIONS NEED TO BE ANSWERED:</b>
1) Can student CLEP courses in specific majors?

**Approval of Minutes:**

**Next meeting date: July 3, 9:00AM**

**NOTES:**

**Time of meeting:** 9:05AM

**Location:** SP/G HS 114

**Meeting called to order by:** Dr. Steele

**Members in attendance:** Dr. Jonathan Steele, Nancy Smith, Mark Matthews, Dave Greenberg, Dr. Marilyn Michael, Nathan Muehl, Jeff Donovick, Melissa Harris, Damon Dougherty, Dr. David Manson

**Guests in attendance:** Jason Krupp, Director of Workforce Services

**Time of adjournment:** 10:40AM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Discuss the fine points of the “Music Composition & Performance” part of the BFA	Yes
2) Plan for Tuesday meeting at Seminole	Yes

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Occupational Research Tools</b>	<p>Jason Krupp explained the process of “Occupational Outlook Handbook” - just search “OOH” in Google. This website allows you to search specific job titles and gives information regarding the job and how to get to the position. We need to come up with job titles that students can obtain with a BAS/BFA degree and search in the Occupational Outlook Handbook to gather more information. Some positions on the website require “on the job training: none” – we offer “on the job training” and that is a big factor. Employflorida.com is another research tool for local data:</p> <p><b>Employflorida.com -&gt; Labor Market Information-&gt; Industry Profile -&gt; Industries by Sector -&gt; 71 Arts, Entertainment and Recreation.</b></p> <ul style="list-style-type: none"> <li>National is the median, Florida is a “small pond”...<b>is there data of international employment?</b> Entertainment is global. There are tons of entertainment positions in central Florida (Theme parks)</li> </ul> <p>There are free-lance websites. E.g., Graphic Design projects- person would put their price in, like a bid, and wait to be chosen for a job. Any new Bachelors programs must show that jobs</p>	<p>Mark will supply Work Force with job titles from each subplan.</p>

	are not just locally; their degree could be used nationally.	
<b>Preparing for Proposal</b>	We should work with a curriculum designer before we propose the program. Administration- Would need to think of who would be involved; it will be part of proposal.	
<b>Getting ready for Seminole Campus meeting</b>	Discuss advantages of program. Listen to and discuss concepts and ideas.	
<b>Music Composition and Performance</b>	Dr. Michael and Professor Muehl have submitted graphs and work on opera studies. Still have work to do on finer points.	
<b>Selling the degrees</b>	BFA will be a tough sell because other universities appear to offer the same degree (same title), even though it is a different format. Need to show differences from universities. Since we have all departments already at SPC, we do not need to create new departments- we are just joining them together.	
<b>Degree Specifics</b>	Dr. Michael created a curriculum for a BFA in Vocal Performances. She used all classes that we already offer at SPC. How many projects do we want the students to work on? Would subplans have a different amount of projects? However many projects they work on is how many will be on their resume. Matthews said he would like to see each student do at least six projects (3 junior year and three senior year)	Number of credits for projects is yet to be determined.

TASKS ASSIGNED	TO WHO:
1) Send Jason Krupp the following: -Berklee's data -As much current information as possible -Job titles in each subplan	Mark Matthews
2) Research other schools with similar program for a list of jobs students can get once they graduate	Mark Matthews and Humanities office

QUESTIONS NEED TO BE ANSWERED:
1) Is there data of International Employment?

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**Approval of Minutes:**

**Next meeting date: 7/10/13**

**NOTES:**

**Time of meeting:** 11:00AM

**Location:** SPC/Seminole Campus, UP 201

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Mark Matthews, Dr. James Olliver, Delynda Keefe, Eric Hulsizer, Jeremy Peplow, Dr. Kevin Stanley, Ragan Brown, Barbara Hubbard

**Time of adjournment:** 12:40PM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Present the Baccalaureate Program to the Seminole Campus	Yes

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Mark Matthews Proposal</b>	Began with the history of the MIRA program. Good enrollment (increased over years). MIRA program has good visibility. At end of Music Tech 4, students create a record together. Mark reviewed the goal, why it's a goal, how to reach the goal and the innovation.	
<b>Group Questions</b>	The following questions were asked: How do students get into their tracks? How will partnerships be developed and how do we sustain them? Will the final years consist of curriculum or just projects? Will all curriculums be at state level? Do we create a 2 year exit point? Do we have enough credentialed instructors?	All questions were answered by Mark Matthews and Dr. Steele.
<b>Dr. Olliver's comments</b>	It is great that we are looking at a degree program. We need a small group of people to get down to the details. Skeleton is already here with different departments. Glad to work on it; need to work together.	

<p><b>Open Discussion</b></p>	<p>Dr. Steele explained that Mark’s idea from the start was to work together; he is only providing a forum for people to discuss the idea. He also explained that many MIRA students have been requesting a bachelor’s program.</p> <p>Ms. Hubbard informed everyone that SACS does allow instructors without certain credentials; it’s based on work experience. It is up to the institution to have up to 25% non-credentialed instructors each year</p> <p>Ms. Hubbard informed everyone that legislature see’s the potential of jobs in the arts.</p> <p>Dr. Steele informed the group that the Grammy Institute will spend time at SPC this summer.</p>	
<p><b>Closing</b></p>	<p>Take this presentation to other campuses and then all come together. Look it over and see what Seminole can adapt or what they don’t like. When everyone is ready, we will all come together to discuss.</p>	

<p><b>TASKS ASSIGNED</b></p>		<p><b>TO WHO:</b></p>	
<p>1) Please review the proposal and come up with any questions, concerns, ideas, etc.</p>	<p>Seminole Campus</p>		

**Approval of Minutes:**

**Next meeting date: TBA**

**NOTES:**

**Time of meeting:** 9:00AM

**Location:** SP/G HS 114

**Meeting called to order by:** Dr. Steele

**Members in attendance:** Dr. Jonathan Steele, Mark Matthews, Melissa Harris, Dr. Vernon Taranto, Nathan Muehl, Dave Greenberg, Dr. Marilyn Michael, Jeff Donovan, Dr. David Manson, Dr. Patrick Hernly (via Skype)

**Time of adjournment:** 10:35AM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Recap of Tuesdays Meeting	Yes
2) Discuss Contemporary Performance path	Yes

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Recap of Tuesdays Meeting at Seminole campus</b>	Dr. Steele explained that Mark gave an excellent presentation. Dr. Steele explained that it began with students wanting the program. Professor Matthews expressed his appreciation of everyone involved. There was quiet attentiveness during the proposal, followed by some interest and questions. Professor Matthews main concern is timeline.	
<b>Curriculum Path: Performance/Composition</b>	Professor Muehl explained that Dr. Michael’s Opera/Theater Vocal AA track is the closest track that we have to a finished project. He then posed the question do we want to have one vocal track for all, or two separate vocal tracks (One Opera/Theater, One Contemporary/Pop)? Dr. Manson said it’s important for a vocal major to know how to setup technology aspects of a performance. Professor Hernly feels that diversity is the most important part of the degree. Dr. Taranto felt that years three and four should have the specialty emphasis.	
<b>What do we need to do now to achieve the goal?</b>	We need to satisfy the checklist on the Google drive. Get other departments on board. Begin a detailed list of classes. Professor Greenberg suggested an advisement stage- faculty	



	<p>members will help the students choose which route they should pursue. Dr. Steele explained of a nationwide movement that AS degrees now need to be transferrable. Professor Muehl reviewed the Contemporary Performance track. Would like everyone to “tear it apart” and give ideas/feedback. Need to continue working on Performance track; questions will be answered as we go.</p>	
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**Key points Discussed:**

TASKS ASSIGNED	TO WHO:
1) Arrange Production track	Mark, Dave, Melissa
2) Arrange Composition Track	Dr. Taranto and Professor Donovanick
3) Give feedback on Contemporary Performance Track	Everyone

ITEMS NEED TO BE ADDRESSED:
1) AS degree transferrable to University.
2) Initiate what core curriculum is.
3) One vocal path or multiple vocal paths for BFA?
4) Time is better served which way? Specifics or a general level right now?

**Approval of Minutes:**

**Next meeting date: Wednesday, July 17, 2013 (last meeting of summer session)**

**NOTES:**

**Time of meeting:** 3:00PM

**Location:** SPC/Clearwater Campus, AD 106

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Mark Matthews, Dr. Stan Vittetoe, Barton Gilmore, Jonathan Barnes, Scott Cooper

**Time of adjournment:** 4:35PM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Present the Baccalaureate program to the Clearwater Campus	Yes

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Mark Matthews Baccalaureate Proposal</b>	Professor Matthews explained the reasoning of two degrees and how all departments can work together. He addressed how each year will work: core/foundational courses first two years, the third year will consist of more specific/transitional courses and the fourth year will be specific to their major. He also suggested a possibility of a central location for students to meet, depending on their project, since students will be at different campuses. This degree program will create portfolio ready students.	
<b>Mr. Gilmore Expand to community</b>	Mr. Gilmore asked if this degree program will work with community.	Professor Matthews- Yes, through internships.
<b>Dr. Vittetoe Modules</b>	Dr. Vittetoe suggested modules of full time and part time student schedules.	
<b>Where do we go from here?</b>	Professor Matthews will send links to the Google drive. He would also like feedback on the Baccalaureate program. Each department should come up with curriculum ideas and then all come together to form a detailed program.	Understood.
<b>Mr. Cooper Faculty</b>	Mr. Cooper wanted clarification that there will be enough faculty members to fulfill baccalaureate programs.	Professor Matthews explained that a need for an increase in faculty should be in the proposal.

<b>Dr. Steele</b>	Dr. Steele discussed how degree will work with Seminole campus.	
<b>Next Meeting</b>	Next meeting could possibly be at the fall faculty meeting (August 15). Ideas can be presented and meet again in early fall. Professor Matthews said he will be using the break to work on more details; he asked everyone to do the same.	

**Approval of Minutes:**

**Next meeting date: TBA**

**NOTES:**

**Time of meeting:** 9:00AM

**Location:** SPC/Gibbs Campus, HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Mark Matthews, Nancy Smith, Dave Greenberg, Nathan Muehl, Melissa Harris, Dr. Marilyn Michael, Jeff Donovick, Patrick Hernly, Damon Dougherty

**Time of adjournment:** 10:35AM

**Who prepared the minutes:** Katie Hicks

MEETING AGENDA	DISCUSSED
1) Discuss the follow up meeting with the Seminole Campus	Yes
2) Review the checklist and completion schedule for immediate concerns	Yes
3) Preview our meeting with the Clearwater Campus team on Wednesday	Yes
4) Outline the approaching administrative structural change effective on August 19th	Yes
5) Assign goals and schedules for project completion	Yes
6) Review Nathan's flowchart	Yes
7) Address any new business	

**Key points Discussed:**

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Dr. Steele Recap of Seminole campus meeting</b>	Dr. Steele discussed the Seminole campus meeting and reviewed topics and ideas that were brought up.	
<b>Mark Matthews Checklist</b>	Professor Matthews reviewed the checklist that is on the Google Drive. Professor Matthews would like the help from Dr. Steele to produce a description of funds available for startup. An idea was given to speak with Dr. Cooper to see if we are heading in the right direction.	
<b>Preview of meeting at the Clearwater campus</b>	Theatre and Photography department will be there.	
<b>Dr. Steele Administration Change</b>	Dr. Steele addressed the approaching administrative change of Mark Matthews. Professor Matthews will now be the Department Chair of the MIRA program.	Understood.
<b>Goals and schedules for project completion</b>	Faculty should identify job opportunities and industry contacts in their specific area. Professor Matthews explained timeline: proposal should be ready by September and	

	program should launch in 2 years, if approved. Professor Hernly suggested supportive letters and to upload to Google drive. New faculty ideas: Professor Muehl suggested a position that would act as a placement service to graduates. Someone who actively speaks to employers to help ensure graduates are getting jobs.	
<b>Contemporary Performance flowchart</b>	Melissa approved of the flowchart. Professor Matthews explained that the AS path to BFA will maintain conformity and creates exit points.	

**Approval of Minutes:**

**Next meeting date: TBA**

**NOTES:**



<b>addressed</b>	<p>September 19. Students will have first come first serve free tickets in HS 118 with proper student ID.</p> <ol style="list-style-type: none"> <li>1. Mark will organize transportation through Student Life and Leadership office. Request to leave at 1:30pm.</li> <li>d. Professor Tuck will be attending the innovation grant meeting on 9/10/13. Marketing items will need to be picked up in HS 118.</li> <li>e. If anyone has ensemble performances, let Jay Wilson know and he can schedule a live broadcast. We can highlight student and faculty performances. <ol style="list-style-type: none"> <li>1. MYRA Radio meetings are held on Wednesdays at 10am</li> </ol> </li> <li>f. Mark has a meeting with the First Night Director regarding a MIRA stage at first night.</li> <li>g. Professor Vickrey announced an event on October 27 at the Straz Center: "Saxes Gone Wild"</li> </ol>	
<b>Baccalaureate Update</b>	<ol style="list-style-type: none"> <li>a. Checklist needs to be finished</li> <li>b. Focus on structure of 3<sup>rd</sup> and 4<sup>th</sup> year (course titles)</li> <li>c. Anyone who wants to be involved, let Mark know and he will send you information.</li> <li>d. There is an end of month deadline for proposal</li> <li>e. Mark- send Jason Krupp job titles so he can research</li> <li>f. Dr. Michael asked who will be writing the curriculum and when is it due?</li> <li>g. Mission statement is needed</li> <li>h. Dr. Michael suggested the idea that we start the group projects next semester to see how it would really flow.</li> <li>i. Dr. Manson suggested a music festival on campus</li> </ol>	<p>Understood</p> <p>Due by Spring; won't start until proposal is approved.</p>

**Approval of Minutes:**

**Next meeting date: Tuesday, October 1, 2013 12:30PM**

**NOTES:**

**Time of meeting:** 12:30PM

**Location:** SP/G HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Nancy Smith, Mark Matthews, Damon Dougherty, Austin Vickrey, Nathan Muehl, Joshua Carney, TJ Glowacki, Jeff Donovick, Dan Hetzel, Alejandro Arenas, Sasha Tuck, Dr. Marilyn Michael, Dave Greenberg, Jamie Hughes

**Time of adjournment:** 1:30PM

**Who prepared the minutes:** Katie Hicks

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Baccalaureate Meeting Recap</b>	<ul style="list-style-type: none"> <li>a. Mark began a recap of a meeting with Dr. Cooper.               <ul style="list-style-type: none"> <li>1. Proposal went well. Will need to rearrange a few things. Should offer only one degree (BAS) with two subplans and five focus areas to each subplan.</li> <li>2. Mark is working on revision and will send out to everyone. Revision is needed by 9/23 for proposal to make it on agenda. 9/25 will be the proposal meeting.</li> </ul> </li> <li>b. Process of approval: Internal approval -&gt; Dr. Law -&gt; Board of Directors -&gt; Letter of intent to state.</li> <li>c. Curriculum development will begin in July and full approval will be in the 2<sup>nd</sup> year.</li> </ul>	Understood
<b>Marks Challenge</b>	<ul style="list-style-type: none"> <li>a. Mark would like to see a 3-5 year growth budget; what's needed to get started.</li> <li>b. Start with year 1 and make a progressive plan. Include <b>everything</b> that you think you will need (faculty positions, technology, gear, etc.)</li> <li>c. Professor Greenberg added that we should take into account that the MIRA program gained popularity rapidly; BAS may not be any different in regards to popularity.</li> </ul>	Understood
<b>Degree Discussion</b>	<ul style="list-style-type: none"> <li>a. Professor Greenberg suggested that the degree should appeal to fine arts students, since the degree will now look different.</li> <li>b. Professor Muehl suggested that the degree should have an entrepreneurial detail: Entrepreneurial Tech &amp;</li> </ul>	Understood



	<p>Entrepreneurial Arts.</p> <ol style="list-style-type: none"> <li>1. Mark pointed out that the current faculty in the department have the entrepreneurial background already.</li> <li>c. Degree will appeal to self-motivated students, their parents, etc.             <ol style="list-style-type: none"> <li>1. <i>"I've always thought of this program as my dream program when I was self-taught in high school. All of a sudden I wanted to take music seriously. This fills the void that exists between the people that are stuck between jazz and classical that want to do something with their lives musically and want to take it seriously. There's a lot more of them out there than jazz and classical musicians"- Alejandro Arenas</i></li> </ol> </li> <li>d. Students can still receive their AA and transfer to another school for music             <ol style="list-style-type: none"> <li>1. All courses will be transferrable</li> </ol> </li> <li>e. Professor Donovan suggested that we should list the number of student we intend to find employment with the degree and match with number of students we admit.</li> <li>f. Mark would like arts occupation data if anyone has some (links will do).</li> </ol>	
<p><b>Partnerships/ Branding</b></p>	<ol style="list-style-type: none"> <li>a. Dr. Steele would like everyone to write a brief description (sentence with how it relates to program) of existing partnerships</li> <li>b. Sam Ash has agreed to put a banner up in the store</li> <li>c. Would be a good idea to work with LumaStream at the Palladium</li> <li>d. Mark would like to meet with Rosaria (Outreach Coordinator), MPI and Katie regarding branding, website. We need to lay the ground work before everything goes through.</li> </ol>	<p>Understood</p>

Approval of Minutes:

NOTES:

**Time of meeting:** 12:30PM

**Location:** SP/G HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Nancy Smith, Mark Matthews, Austin Vickrey, Nathan Muehl, Joshua Carney, TJ Glowacki, Jeff Donovan, Dan Hetzel, Dr. David Manson, Alejandro Arenas, Sasha Tuck, Dr. Marilyn Michael, Dave Greenberg, Jamie Hughes, Melissa Harris, Cory Chambers, Rosaria Pipitone

**Time of adjournment:** 1:30PM

**Who prepared the minutes:** Katie Hicks

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<p><b>Baccalaureate Proposal Update</b></p>	<ul style="list-style-type: none"> <li>a. Mark began with an overview of how the proposal went               <ul style="list-style-type: none"> <li>1. We are still on track, but will need to focus on BAS for now. BFA can come at a later date. Once we submit the BFA degree, it will not be such a rigorous process.</li> <li>2. Time crunch to have data ready: 3 year projection, faculty needed, resources, job prospects with a BAS degree, how students with current AS degree can transfer smoothly into BAS program.</li> </ul> </li> <li>b. Going forward: need to figure out how performance aspect will work in BAS degree.</li> <li>c. Entrepreneurial aspect was well received.</li> </ul>	<p>Understood</p>
<p><b>Entrepreneurial Aspect</b></p>	<ul style="list-style-type: none"> <li>a. Mark explained that we will be teaching the students the difference between certain opportunities. You never know who will be in the audience during performances so students need to learn how to be professional at all performances.</li> <li>b. Alejandro added that a MIRA student joined because he is tired of performing the wrong way and wants to learn how to become more professional to become more successful.</li> <li>c. Professor Muehl asked everyone if the Entrepreneurial aspect makes sense.               <ul style="list-style-type: none"> <li>1. Jamie would like an abbreviation changed: "AED".</li> </ul> </li> </ul>	<p>Understood</p>

	2. Alejandro suggested that we need a way to gauge the progress of the students after graduation.	
<b>Additional Notes</b>	<ul style="list-style-type: none"><li>a. Dr. Steele explained that if faculty is invited to a meeting, it is an automatic invite to submit topic ideas.</li><li>b. Mark has uploaded a trailer on the Facebook page: "Unsound". It explains the state of the music business.</li></ul>	Understood

**Approval of Minutes:**

**NOTES:**

**Time of meeting:** 12:30PM

**Location:** SP/G HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Nancy Smith, Mark Matthews, Austin Vickrey, TJ Glowacki, Dan Hetzel, Sasha Tuck, Dave Greenberg, Jamie Hughes, Melissa Harris, Rosaria Pipitone, Damon Dougherty, Nathan Muehl

**Time of adjournment:** 1:30PM

**Who prepared the minutes:** Katie Hicks

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Berklee Tour</b>	a. Jamie began with Berklee tour presentation <ol style="list-style-type: none"> <li>1. Display décor and signs</li> <li>2. Different rooms</li> <li>3. Student activities</li> <li>4. Business – record company, studio bookings, rental equipment and radio station run by students</li> <li>5. The work of graduates is displayed; album covers and publications.</li> </ol>	Understood
<b>Downtown Tour Rehearsal Space Idea</b>	a. Damon’s idea – bring latest technology to students by bringing touring groups to a facility to rehearse in. Encourage manufacturer’s loan equipment. Live sound – always new products <ol style="list-style-type: none"> <li>1. Provide rehearsal studio for tours about to go out.</li> <li>2. Downtown St. Pete is a great location for artists to rehearse tour</li> <li>3. Put a spot down there, invite artists, use our interns, and rent the new equipment so our students train with the best of the best</li> <li>4. Mark asked Damon what he would like to do.                             <ol style="list-style-type: none"> <li>a. Damon: put idea in people’s minds</li> <li>b. Mark: we should start now</li> </ol> </li> <li>5. Mark needs to talk to Robin Sibucou and Steve Kornell – treating this like a business plan</li> <li>6. Nathan Muehl: serves the issue of new equipment</li> </ol>	Need location  Took a vote and everyone likes idea – start now  Need Examples: How many people go to AEG? How to get rental equipment for venues?  Meet next week with Robin Sibucou, Dave Greenberg, Damon Dougherty, Paul Wilbord, and Steve Kornell
<b>Update on the Bachelor’s Proposal</b>	a. Dr. Steele and Mark did a successful proposal at Academic Affairs Councils b. Over 2 hurdles	

	<ul style="list-style-type: none"> <li>c. Received great guidance from Budget Committee</li> <li>d. Nathan Muehl: Will we be offering upper division out the gate with fine arts?</li> <li>e. Dr. Steele and Mark: No; won't be offered until Fall 2016 when the performance track can possibly be offered.</li> <li>f. Sasha: If they come in for performance AS, can we work on that?</li> <li>g. Mark: Yes, we can make it stronger; just treat it as an AS degree <ul style="list-style-type: none"> <li>1. We want it solid so when it's time for the 4-year degree it will work out.</li> </ul> </li> <li>h. Nathan: create subcommittees to help shape the performance degree – AS to BAS</li> </ul>	
<b>MIRA Outreach</b>	<ul style="list-style-type: none"> <li>a. Rosaria went over outreach plans</li> <li>b. Jeff Donovick is in contact with Norton regarding e-books recorded by MIRA students</li> </ul>	

**Approval of Minutes:**

**NOTES:**

**Time of meeting:** 12:30PM

**Location:** SP/G HS 114

**Meeting called to order by:** Mark Matthews

**Members in attendance:** Dr. Jonathan Steele, Nancy Smith, Mark Matthews, Austin Vickrey, TJ Glowacki, Sasha Tuck, Dave Greenberg, Dan Hetzel, Jamie Hughes, Melissa Harris, Rosaria Pipitone, Damon Dougherty, Nathan Muehl, Jennifer Fiore, Jeffrey Donovick, Joshua Carney

**Time of adjournment:** 1:40PM

**Who prepared the minutes:** Katie Hicks

ITEM	DISCUSSION/RECOMMENDATIONS	ACTION
<b>Bachelor's Degree Update</b>	<ol style="list-style-type: none"> <li>1. Mark began with Bachelor's degree update. The BOT has approved to move forward with letter of intent.</li> </ol>	Understood
<b>General Announcements</b>	<ol style="list-style-type: none"> <li>1. Jennifer Fiore was introduced as new Legal Issues instructor</li> <li>2. Mark and Dave will be attending NAMM and will be working on partnerships.</li> <li>3. Mark and Nancy are building schedule for summer.</li> <li>4. Jamie asked for update on Apple TV.</li> <li>5. Austin will send a link regarding iPad-&gt;iMac screen.</li> <li>6. Recording studio will be built in the next 6 months in the Music Center. WMMNF donated the sound board.               <ol style="list-style-type: none"> <li>a. Will this bring other opportunities for improvement in MC?</li> </ol> </li> <li>7. Panels for band room have been ordered.</li> <li>8. Mark asked if gear was working.</li> <li>9. Mac computers: UN:Royalty PW: 0450</li> </ol>	<ol style="list-style-type: none"> <li>3. Let them know of issues from this past summer.</li> <li>4. Mark/Melissa will look into.               <ol style="list-style-type: none"> <li>a. Put requests in.</li> </ol> </li> <li>8.TJ- HS 114 computer has a memory issue.</li> </ol>
<b>Bachelor's degree and outreach</b>	<ol style="list-style-type: none"> <li>1. Need to initiate strategies.</li> <li>2. Adjunct hours will remain the same.</li> <li>3. Mark- target manufactures then develop curriculum.</li> <li>4. Contacting local universities will be taken care of; we have a great relationship with USF.</li> <li>5. Nathan- Getting a head start on last two years of performance tracks.</li> </ol>	5.Will be taking a vote to see where everyone stands

	<p>Start backwards; first 2 years will be based off of second 2 years.</p> <p>6. Rosaria- "The Real World Class" at USF is a good, practical class and she recommends we look into it.</p> <p>7. Nathan- choices of electives that work towards their degree. Dr. Steele suggested that the electives may be looked at and asked what courses they can replace.</p> <p>8. Jamie- How do we promote our program out of state?</p> <p>a. Budget may be an influence and that will be determined on graduates, employment, certificates and transfers into higher ed.</p> <p>9. Dan- Possible outreach to high schools: "MIRA Audio Club". Possibly have a monthly class at a high school or have them here.</p> <p>a. Melissa- Similar to Royal Theatre project</p> <p>b. Mark- Would need to maintain constant interaction.</p>	<p>and what they want the degree called.</p> <p>a. Everyone should help capture the numbers.</p>
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**Approval of Minutes:**

**NOTES:**

## **St. Petersburg College Photographic Technology Advisory Committee Meeting**

**Date:** Thursday, April 11<sup>th</sup>, 2013

**Time:** 2:00 p.m.

**Location:** St. Pete College, Clearwater Campus, Crossroads Bldg. Conference Room 156

**Advisory Members Present:** Christie Anger, Tom Bailey, Robert Belfonte, Joy Bunch, Frank Duffy, Pierre Dutertre, Krista Fusari, Barton Gilmore, Leandro Gongora, Ken Hannon, Gregg Hickman, Tina Koufas-Eisbacher, Robert Lawson, La'Keshia O'Neal, Chris Otten, Emanuel Pontoriero, Dustin Smith, Pepito Valdes, Justin Ward

### **I. Call to order and business**

### **II. Old Business**

- a) Posting names of Photography Advisory Members on Photography website is still being pursued.
- b) Professors Chris Otten and Andrea Oberland are teaching new classes vacated by previous instructors.
- c) Full-time staff Photography Assistant II still desired and requested for next year.
- d) The purchase of our new Zeus lighting system completed. More equipment is on the radar. Looking to purchase portable lighting gear for checkout.
- e) Additional studio lab space for portraiture and studio lighting classes on hold.

### **III. New Business**

- a) Course outline for digital video course nears completion; approval process will be potentially challenging due to similar course at Seminole campus.
- b) Promotion of photography department is paramount for sustainability as the program moves forward.
- c) Second year of Photography graduates less than expected due to transfers.
- d) Facility cliff is imminent if additional shooting lab is delayed. Need alternative ideas such as portable floor. The photographic lighting studio is in need of expanding its space due to large enrollment. When Studio Lighting, Studio Portraiture, Portfolio and Internship courses are offered all at the same time, there is a major conflict schedule, leaving little to no time for students to work in the current space. The facility hopes to inherit another space in the near future, perhaps at another campus if not in the Crossroads Building or somewhere at the Clearwater Campus.
- e) Opportunity for local retailers to sell merchandise through SPC bookstore.
- f) Photography show was strong this year and will represent the quality of the photography department in the annual juried exhibition this year.
- g) Enrollment is fine overall. Number of students in AS Photography Program is standing at around eighty.



- h) Next year's graduation rate is expected to be high.
- i) The photography departments has been losing students due to us not having either a BFA program and/or students are simply ready to move on to other institutions to expand their horizons. This is inevitable.
- j) Students have the opportunity to utilize North Tampa Photography studio for \$50 for 4 hours. The staff is available if students need help.
- k) Enrollment Management needs to know specific community events to seek out prospective photography students; such as the Tampa Aerial Photography, Florida Museum of Photographic Arts and other photo-related clubs.
- l) Enrollment Management would like the photography department to put together a revised pamphlet.
- m) North Tampa Photography would like the photography department to put together a basic packet of materials so that students can purchase them through the bookstore using their financial aid.

**IV. Open Discussion**

- a) Voted on next meeting for Friday, September 13<sup>th</sup> – 1:00 p.m., Icot Campus, Epi Center Building, Room 1-324; 13805 58<sup>th</sup> St. N. Clearwater

**V. Meeting adjourned at 4:00 p.m.**

Respectfully submitted,

Chris Otten

## St. Petersburg College Photographic Technology Advisory Committee Meeting Minutes

**Date:** Friday, September 13, 2013

**Time:** 1:00 p.m.

**Location:** Icot Campus, Epi Center, Room 1-324; 13805 58<sup>th</sup> St. N. Clearwater

### **Advisory Members Present:**

Christie Anger, Frank Duffy, Barton Gilmore, Ken Hannon, Gregg Hickman, Robert Lawson, Chris Otten, Emanuel Pontoriero, Pepito Valdes, Justin Ward, Lynn Whitelaw

### **I. Call to order and business**

### **II. Old Business**

- a) Posting names of Photography Advisory Members on Photography website is still being pursued. Consult with Diana Sabino in Marketing Management.
- b) Photographic database for student access is on the horizon. Larry Burton is working to setup a system where students can gain access to various historical and contemporary photographers that the lab assistants have been cataloging. Currently, they are able to view them on the server, but only on a Mac station in the digital lab.
- c) Full-time staff, Photography Assistant II, is still desired and will be requested in next year's budget. Motion to add full time approved by advisory board.
- d) Material kits for Photo I students has been completed by the campus bookstore and North Tamp Photography. Lakeshore will have their prices sent as well.
- e) Additional studio lab space for portraiture and studio lighting classes are on hold. The flooring has been assembled within the digital lab. The program could use another volunteer or two to monitor the lab when students need to use both shooting spaces. Usually, a volunteer has been able to monitor the mornings on Friday and Saturday, although we cannot rely on them to do this all the time considering they are not obligated to commit to this task.

### **III. New Business**

- a) Susanne Johnson will continue teaching for the department, Photo I and Digital Photography.
- b) The promotion of the Photography Department includes new brochures. Alicia Vitale and Lakisha O'Neal, Outreach Coordinators, can help with reaching out to local schools interested in pursuing a degree in Photography.
- c) Many students have been looking for internships the past year.

- d) Students planned to enroll in the Portfolio class is expected to be high this year.
- e) The President of SPC supports development of a four-year arts and entertainment technology degree. Professor Gilmore has worked to compile a list of additional studio classes needed in order to meet the requirements for a photography subplan. The current classes will stay for the A.S. degree. Gilmore has also requested additional equipment, such as two 4x5 field cameras and lenses, another DSLR, two DSLR cameras for the video class, another Epson flatbed scanner to replace the Artiscan that is outdated. A request for a full time faculty and full time staff, possibly two, are included in the requirements in order to maintain the integrity of the new program.

**IV. Open Discussion**

- a) Next meeting Thursday, April 10<sup>th</sup> – 2:00 p.m., Rm. 156, Crossroads Building, Clearwater Campus.

**V. Meeting adjourned at 3:00 p.m.**

Respectfully submitted,

Chris Otten

# St. Petersburg College Photographic Technology Advisory Committee Meeting

**Date:** Thursday, April 10, 2014

**Time:** 2:00 p.m.

**Location:** Conference Room 156; Crossroads Building, Clearwater Campus, SPC

## **Advisory Members Present:**

Christie Anger, Keith Bunch, Frank Duffy, Tina Koufas-Eisbacher, Krista Fusari, Barton Gilmore, Boyzell Hosey, Robert Lawson, Chris Otten, Emanuel Pontoriero, Jonathan Steele, Justin Ward

### **I. Call to Order and Business**

### **II. Old Business**

- a) New equipment for future include Go Pro Digital Video; Exposure Unit, Equipment for Digital Video course.
- b) Purchasing new Pro Macs for fall semester. Cloud accounts will be student's access to software. Monthly cost concerns students.
- c) New video class for photography program moving forward due to new Macs.
- d) Bachelor of Applied Science in Arts and Entertainment technology moving forward internally. Currently, all BA degrees across the state are being evaluated. If any changes need to be made to the proposal, the school can make them with hopes of no further delays. After this process ends in May 2015, the SPC Board of Trustees will take the B.A.S proposal to the State Legislators for evaluation. Hopefully, the four-year program will begin in the Fall 2016.
- e) Invitations to new photographic advisory members: Canvas Zoo, Scott and Jerri Menaul; Vernon Photography; Art Becker Photography; Grey Street Studios, Zebra Color; John Paul Kindig Photography, Danco-Image Photography, Horn Photography, Pierce Brunson Photography, Jorge Alvarez Studios.
- f) Looking for visiting artists and advisory committee members to speak to our students.
- g) Certificate component added to AS Degree in Photography; Articulation agreement being sought with Work Force; Changing pre-requisites and class sequential for both majors and non-majors in photography.
- h) Photography students won two out of ten awards at Juried Art Exhibition
- i) Number of students in AS Photography Program is standing around eighty-seven.
- j) Graduating class this year is expected to be ten to twelve students this Spring.

### **III. New Business**

- a) Color Photography will be implemented in Alternative Processes as a result of the new Video class for the Fall 2015.
- b) The Photography program is beginning to revamp the current curriculum where AS track students can take digital or analog in the beginning. Intermediate will become a “Special Topics” course where an encompassment of all types of processes, including social media, medium format, flash, fiber printing, film scanning with both the drum scanner and flatbeds and digital printing will be utilized to meet individual student needs pertaining to their artistic quests. An introduction to business aspects can be implemented as well in order to prepare students for real-world experience, whether their pursuit is commercial or fine art.
- c) ASMP events have been a great benefit to our students.

### **IV. Open Discussion**

- a) Next meeting Tuesday, September 9<sup>th</sup> – 12:00 p.m., Icot Campus, Epi Center, Rm. 1-324, 13805 58<sup>th</sup> St. N. Clearwater

**V.** Meeting adjourned at 3:30 p.m.

Respectfully submitted,

Chris Otten

# St. Petersburg College Photographic Technology Advisory Committee Meeting

**Date:** Wednesday, September 10, 2014

**Time:** Lunch at Noon: Meeting began at 1:35 pm.

**Location:** Icot Campus, Epi Center Building, Room 1-324; 13805 58<sup>th</sup> St. N. Clearwater

**Present:** Tian Koufas-Eisbacher, Justin Ward, Tom Bailey, Gregg Hickman, Pierre Dutertre, Christie Anger, Julie Gomez, Emanuel Pontoriero, Pierce Brunson, Ken Hannon, Lynn Whitelaw, Brian Swartzwelder, Art Becker, Andrew Vernon, Amber Emerson, Natalie Sparkman, Boyzell Hosey, Robert Lawson, Pepito Valdes, Barton Gilmore, Jonathan Steele.

**Absent:** Jorge Alvarez, Chuck Vosburgh, George Cott, Keith Bunch, Joy Bunch, Frank Duffy, Michael Landes, Mark Moore.

- I.
  - a. Call to Order – Barton Gilmore
  - b. Welcome and Introductions
  - c. Approved Minutes of April 10, 2014 meeting

## II. Old Business

- a. Discussed Internship program and the 80% reimbursement for participating.
- b. At SPC, currently there is an AS Degree and AA Degree in Photography. Preliminary work is being done on the BS Photography Degree. Target date is Fall 2015.
- c. Mr. Gilmore emphasized the importance of the Advisory Boards' input to shape the curriculum. Very important!
- d. Motion was passed to approve old business.

## III. New Business

- a. Explanation of the class schedule and different classes per semester.
- b. Internship Program is a year round class. The program has the potential to teach the various job skills associated with running a company so students will be prepared before they intern. Because of this Intermediate Photography 2404C to be revised for fall 2015 and be more geared to students job needs.
- c. Presently, Internship with a company is 60 hours. In the future, it could be 180 hours.
- d. Photo Dept. still needs a full time lab assistant. This has been approved in concept, but has not been funded. Dr. Steele says it is dependent on enrollment and graduation data and trends. Graduation rates and total enrollment needs to go up. Presently, other programs are tracking students.
- e. New video course "Introduction to Video Production" 2750C outline to be approved to implement fall 2015. Looking for a video instructor. Also, the purchase of new support equipment for the video course 2750C has also been approved and should know by April about this.

- f. Remodeling of the facility is slated for summer 2015, and will add more computer lab space and increase the shooting area.
- g. HSN is actively seeking interns from SPC. The career center is there to help students with resumes.
- h. The number of students in the AS Photography Program is currently 90. The number the program should have is around 125. This is the 4<sup>th</sup> year the program is graduating students (8). This is the 11<sup>th</sup> largest at the college, and next year should be larger with 15 new students per year in the program.
- i. A photography visiting artist series begins this fall of 2014. The plans are to have 2 or 3 a year, and also professionals. This could also be a gateway for interns.
- j. In the future, there will be an in house printing facility to provide students a place to print. They will provide their own paper, and the lab fee will cover printing.
- k. Need to begin using social media sites like facebook etc. to draw more people to SPC website. Partnerships could use a logo chosen by all to be seen on their websites to help promote SPC.

#### **IV. Open Discussion**

- a. Industry certification is a successful means of employment. Look into how to do all of this. The industry leader in programs is 1-C1 Pro Software. Students can get certification for it, which opens more doors for employment. Courses could align with this.

#### **V. Next Meeting Date will be in Conference Room 156; Crossroads Building, Clearwater Campus, SPC. 2:00pm – 3:30pm. April TBA.**

**Adjourned at 3:15pm.**

Respectfully Submitted by Tina Koufas-Eisbacher

## ADVISORY COMMITTEE LUNCHEON

**Time of meeting:** 10:30AM

**Location:** Epi- Room 1-328

**Meeting called to order by:** Dr. Jonathan Steele

**Members in attendance:** Dr. Patrick Hernly, Dr. Jonathan Steele, Nancy Smith, Damon Dougherty, Dave Greenberg, Tom Block, Steve Kornell, Jeanne Reynolds, Rosaria Pipitone, Chris Powers, Sheila Cowley, Susan Biszewski-Eber, Phil Benito, Katie Hicks

**Time of adjournment:** 12:00PM

**Who prepared the minutes:** Katie Hicks

### MEETING AGENDA

- BAS moratorium
- MIRA outreach updates: Gasparilla Music Festival, WMNF New Sounds of the Left Coast
- The Royal Theater
- MIRA instrument writing contest
- Learning partnerships
- Open discussion

ITEM	DISCUSSION/ RECOMMENDATIONS	ACTION
Dr. Steele called meeting to order	I. Announcement of Robin Sibucão's resignation from the MIRA Advisory Board due to his own business commitments.	Understood
BAS Moratorium	II. Dr. Patrick Hernly is now the MIRA Chair.  III. Pat began with an update of the BAS degree A. Internally, the 4- year degree has been approved. B. The state is investigating all 4-year degree proposals, so we are on a pause. C. Dr. Steele and Pat will have a meeting this Friday with Jesse Coraggio and will have more updates then. D. There is talk of having the BAS program ready in the fall 2015.  IV. Pat- big agenda item of Dr. Law: certificates A. Certificates would be 15 credits	Understood



<p>MIRA Outreach Updates</p> <p>MIRA Street Team</p> <p>Writing Contest</p>	<p>B. Would not be an industry certification. It would be considered the bare minimum requirement to become employed.</p> <p>C. Provides more entry and exit points for students.</p> <ol style="list-style-type: none"> <li>1. Students can leave with these credits and if they return, credits earned will apply to the AS degree.</li> </ol> <p>D. Steve mentioned certificates would be more powerful if industry certification was included.</p> <ol style="list-style-type: none"> <li>1. Much discussion regarding the pros and cons of the certificates</li> </ol> <p>E. Dr. Steele explained that the idea from the state regarding certificates is that its better they have something to be employed with than nothing at all.</p> <p>F. Pat suggested the action plan should be to produce the BAS, AS, &amp; certificates with industry certification and then track how everything does.</p> <p>G. Damon and Phil explained that the presentation of these degrees to students is important.</p> <ol style="list-style-type: none"> <li>1. Sheila mentioned that working adults could benefit.</li> <li>2. Schedule of classes would be very important-evening and weekends.</li> </ol> <p>H. Tom asked if we have industry certification now.</p> <ol style="list-style-type: none"> <li>1. Pat- we do not. It is high on our list, just hard to find an instructor credentialed to teach at college and is an expert.</li> </ol> <p>V. Rosaria reviewed the MIRA street team mission statement</p> <p>VI. Palladium tickets will be given away (if won on a roulette wheel) in exchange for email addresses.</p> <p>VII. Street Team will be involved with the Saturday Morning Market, the Venture Compound, First Friday, Florida Craftsmen Festival, Singer/Songwriter nights at the Ale &amp; the Witch.</p> <p>VIII. MIRA is hosting a student writing contest and winner will receive a \$500 check. This money was raised at the Gasparilla Music Festival. Winner will be announced at the October 9<sup>th</sup>, speed networking event.</p> <p>IX. Students are to write about how they will use their talent for the good of the community.</p>	<p><b>Advisors:</b> we would like to know what certificates are out there that employers would want employees to have.</p> <p>If anyone would like the street team at an event, please contact Rosaria or Katie.</p>
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<p>WMNF New Sounds Committee</p>	<ul style="list-style-type: none"> <li>A. Sheila gave the idea of students performing at All Children’s Hospital.</li> <li>B. Dave would like to get the MIRA Guild involved with this.</li> </ul>	
<p>The Royal Theater &amp; other youth outreach initiatives</p>	<ul style="list-style-type: none"> <li>X. After a region wide search, Acoustic Valley (MIRA students), won the contest and will perform at the Coliseum this Friday for WMNF’s 35<sup>th</sup> Birthday Bash.</li> <li>XI. Dr. Manson continued outreach efforts with the Royal Theater (part of the Boys &amp; Girls club) over the summer. Reaching out to younger students could lead to a deeper talent pool and is socially good.</li> <li>XII. Pat is collaborating with high schools and middle schools in the area.</li> </ul>	
<p>Learning Partnerships</p>	<ul style="list-style-type: none"> <li>XIII. MIRA is still positively continuing all partnerships.                             <ul style="list-style-type: none"> <li>A. MIRA student, Jeff Fox, is interning at Dean Guitar in the marketing dept.</li> <li>B. Fender Music Foundation- We have placed our order for donated (through grant) instruments.</li> <li>C. Dave described the tour he had with HSN. New partnership with HSN will be very beneficial to students as they are a great learning environment.                                     <ul style="list-style-type: none"> <li>1. Susan mentioned that HSN would like to see our students in a classroom setting.</li> </ul> </li> <li>D. Damon explained of the good success with Ruth Eckerd Hall. Students will be working with touring professionals of big artists.</li> </ul> </li> <li>XIV. Pat explained that there is a big push for internships.                             <ul style="list-style-type: none"> <li>A. Damon would be the contact for live sound internships.</li> <li>B. Dave announced that there are two MIRA graduates who are now providing internships for our current MIRA students.</li> <li>C. Steve has a possible neighborhood event (skyway area) internship opportunity in the works.</li> </ul> </li> </ul>	<p><b>Request to Board Members:</b> Think of ways you or anyone you know, can utilize an intern. Students can intern in many different fields like legal, business, music education, etc.</p>

<p>Open Discussion</p>	<p>XV. Jeanne described the new national standards in music.                  A. What would a really talented high school student look like?</p>	<p>Jeanne will send Pat more information.</p>
<p>Nomination for Advisory Board Chair</p>	<p>XVI. Steve Kornell was nominated</p>	<p>Nomination motioned.</p>

**Approval of Minutes:**

**NOTES:**

# St. Petersburg College Photographic Technology Advisory Committee Meeting Minutes

**Date:** Thursday, September 24, 2015

**Time:** 10:00 a.m. in the conference room

**Location:** Seminole Campus: 9200 113<sup>th</sup> Street North, Seminole, Fl. 33772

**Members present:** Brian Swartzwelder, Robert Lawson, Tina Koufas-Eisbacher, Pepito Valdes, Barton Gilmore, Ken Hannon, Justin Ward, Frank Duffy, Lynn Whitelaw, Art Becker and Kay Morgan, Jonathan Steele.

**Absent Members:** Tom Bailey, Gregg Hickman, Pierre Dutertre, Christie Anger, Emanuel Pontoriero, Pierce Brunson, Jorge Alvarez, Chuck Vosburgh, George Cott, Keith Bunch, Joy Bunch, Michael Landes, Mark Moore, Andrew Vernon Amber Emerson, Natalie Sparkman, Boyzell Hosey.

- I.
  - a. Call to Order
  - b. Welcome & Introductions, Barton Gilmore
  - c. Approve Minutes of April 9<sup>th</sup>, 2015 meeting

## II. Old Business

- a. Summary: A new video production class will be taught by Barton Gilmore this January, 2016.
- b. The Bachelors of Applied Science Degree in Arts and Entertainment application will be submitted for BOT approval sometime in November, 2015.
- c. Remodeling of the facility will commence again in Summer 2016.
- d. Have implemented Adobe Photoshop Certification with three students now certified ACA

## III. New Business

- a. Adobe Industrial Certification Test, Lightroom or Capture One testing will be a part of the photography program. It was mentioned that if Capture One is used, they will come in and train, lend cameras, etc. The bottom line is that the school is looking for Certification.
- b. Discussed how students can gain hours in internship using the Photoshop program.
- c. Advisory Committee had recommended a full time staff Photography Assistant II permanent part-time position, but the college still has not Committed to this. Will request this position again in Spring, 2016.
- d. In order to form Industrial Partnerships the college is reaching out to other colleges within the state.

- e. We now have Cloud in the computer lab. Many students have their own Licenses. It costs several thousand dollars to provide Creative Cloud for students in digital lab, money which comes out of the photo lab fees.
- f. Video Production class will begin this spring, 2016.
- g. Ric Savid and Morean Art Center will be joining this committee in spring 2016. Internships to follow. Any suggestions for new committee members are appreciated.
- h. The History of Photography class will be taught as an on-line class after Barton Gilmore completes his 3<sup>rd</sup> online class. Quality Matters, Development of Online and Teaching an Online class. Until then, this class will continue to be a regular F2F class. The target date is 2017.
- i. The summer semesters will be 8 weeks instead of 10, so Session A & B can be offered. It starts summer of 2016.
- j. The 4 year moratorium has been lifted by the state allowing the school to move forward on a 4 year degree.

#### **IV. Other News**

- a. 18 students have enrolled this fall as AS Degree seekers, which is the largest enrollment since this degree was launched. It's estimated that about 2 dozen students will want to go into the bachelors degree. Students accepted from other schools will have to have an A.A. or A.S. degree or 21 hours in PGY courses.
- b. The photography visiting artist and lecture series is going well.
- c. Between this past spring and summer, we had the largest graduating class in one academic year for photography. (10)

#### **V. Open Discussion**

- a. The students must get a "B" to pass the Portfolio class. Barton would like To have a review committee made up of members of the advisory committee to review the portfolios. Everyone agreed that was a great idea.

#### **VI. Next Meeting Dates and Location**

Conference Room 156; Crossroads Building, Clearwater Campus, SPC.  
The meeting would be earlier in the spring to look at student's portfolio Work. Tentative date is Thursday April 7 at 2pm. 2016.

Adjournment was at 11:40 a.m.

Respectfully Submitted,

Tina Koufas-Eisbacher

# Appendix C – Workforce Analysis



Community College  
Consulting Group, Inc.

# CCCG Profile

## For St. Petersburg College

## For Arts and

## Entertainment Tech.

**Panel Members:**

**Ami Chitarra, Home Shopping Network**

**Courtney Aguila, Brighthouse**

**Jon Colinson, Tampa Bay Area Society of Broadcast Engineer**

**Jack Conely, WEDU**

**Larry Jopek, WEDU**

**Ryan Eivvang, Home Shopping Network**

**Mike Flack, Home Shopping Network**

**Deron Folkers, Home Shopping Network**

**Dave Herring, Make a Difference Media**

**Charlie Kinder, Make a Difference Media**

**Steve Kornell, St. Pete City Council**

**Anthony Little, Cleartrackstudios**

**Bob Jones, Studio@620**

**Alaina Lynch, Home Shopping Network**

**Jason Mahsie, Home Shopping Network**

**Mike Major, MikeMajorMix**

**Sharon Reid-Kane, Ruth Eckerd Hall**

**Jeanne Reynolds, Pinellas County  
Schools**

**Panel Members Continued:**

**Joe Santiago, Mahaffey Theatre**

**Steve Swenson, Home Shopping Network**

**Al Tompkins, The Poynter Institute**

**Jim Webb, TheWebbWorks**

**Jeff Boe, Capitol Theatre**

**CCCG Facilitator: Jerry W. Lancio, President,  
CCCG, Inc.**

**Recorder: Mark Schell, CCCG, Inc.**

**Date: February 6, 2015**

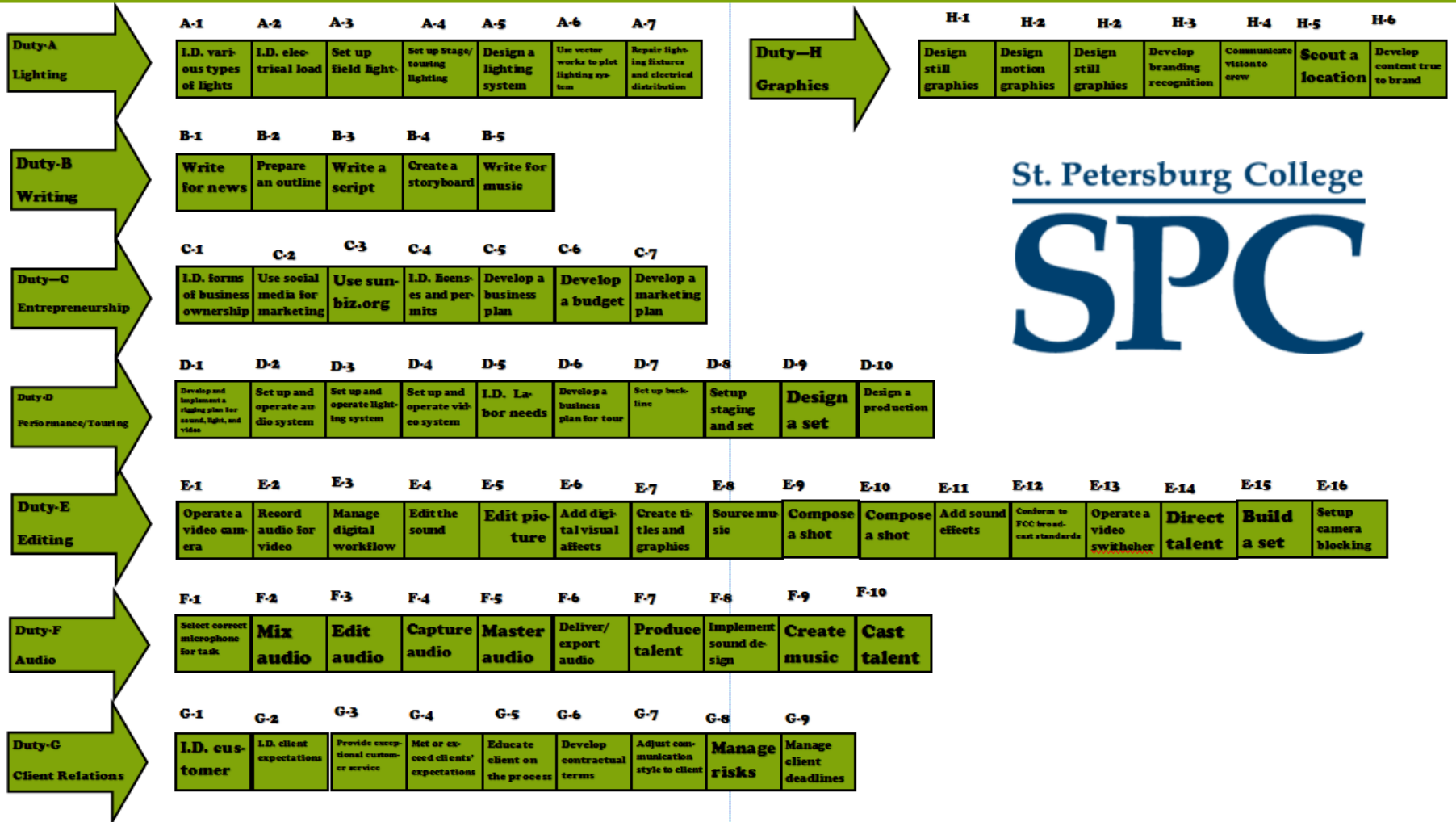
**Location: Epicenter Clearwater, FL**

**Community College Consulting Group Inc.**

**797 Falcon Dr. Port Orange, FL 32127**

**Phone: 386-767-5777**

**Focus Statement: An Arts and Entertainment Technology Professional specifies, designs, installs, and operates Arts and Entertainment production systems which include sound/audio production, photography/video production, graphic/digital imagery, as well as stage and touring perform.**





# Knowledge & Skills

1. Editing System Basic
2. Technical Troubleshooting
3. Basic Field Production
4. Camera Operation
5. Critical Listening Skills
6. Recording Media
7. Scene Shop
8. Studio and touring distribution
9. Basic Studio Production
10. Audio, Visual Ethics
11. Signal Flow (audio/video)
12. Frequency Coordination
13. Recording Industry
14. Color Theory for Lighting
15. Music Theory
15. Manage Multiple Projects
16. Intelligent Lighting Systems
17. Electrical Distribution
18. HMI
18. Color Temperatures
19. Fixture Output and light quality
20. Electrical Safety
21. Indoor/Outdoor Lighting
22. Single/multi Camera Lighting
23. Publishing/Licensing
24. Grip truck Packing
25. Time management skills
26. Lighting Design Theory

# Tools and Equipment

1. CAD
2. IFB (inner ear monitor)
3. Light Meter
4. Multiple video systems
5. Audio signal processors
6. Camera Support
7. Live Graphic System
8. Vector Scope
9. Audio Console
10. Video Camera Systems
11. Color Temperature Meter
12. Microphones
13. Speaker Systems
14. Audio/video Software
15. Video Switcher
16. Video Server System

# Traits and attitudes

1. Ability to take Directions/Feedback
2. Willing to Learn
3. Adaptable
4. Empathetic
5. Multi-tasker
6. Team Player
7. Passionate
8. Work Ethic

- Potential Future Career Opportunities and Salary Projections 3-5-Year Timeframe;  
<http://www.bls.gov/ooh/>

<b>Central Florida Arts &amp; Entertainment Jobs Currently Posted as of 10/02/2014** (http://www.careershift.com/)</b>			
<b>JOB TITLE</b>	<b>AVAILABILITY</b>	<b>AVERAGE SALARY</b>	<b>BACHELORS REQUIRED?</b>
Video Editor	11	\$45,490.00	Yes
Videographer	4	\$45,490.00	Yes
Game Developer	14	\$81,192.00	Yes
Music Director	1	\$45,970.00	Yes
Photographer	22	\$29,130.00	No
Web Designer	114	\$75,660.00	Yes
Film/creative Producer	5	\$68,440.00	Yes
Stage Technician	8	\$22,000-\$93,000	No
Entertainment Tech/ Lighting Programmer	3	\$19,000.00-\$40,000.00	No
Radio Talent	1	\$27,010.00	No
Broadcast Producer	9	\$39,870.00	No
Total Jobs:	192		
**Within a 100 mile radius of St. Petersburg			

**National Center for Education Statistics**  
**Classification of Instructional Programs (CIP) - 2010**  
**Mapped to Standard Occupational Classification (SOC)**

CIP2010 Code	CIP2010Title	SOC2010 Code
09.0702	Digital Communication and Media/Multimedia.	27-3099
10.0105	Communications Technology/Technician.	27-4012
10.0105	Communications Technology/Technician.	27-4014
50.0102	Digital Arts.	27-1011
50.0601	Film/Cinema/Video Studies.	27-2012
50.0602	Cinematography and Film/Video Production.	25-1121
50.0602	Cinematography and Film/Video Production.	27-2012
50.0602	Cinematography and Film/Video Production.	27-4031
50.0602	Cinematography and Film/Video Production.	27-4032
50.0903	Music Performance, General.	27-2041

# FLORIDA JOBS by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
000000	<b>Total, All Occupations</b>	447,011	504,633	57,622	12.9	143,483	NA	NA
110000	<b>Management Occupations</b>	18,799	20,746	1,947	10.4	4,963	NA	NA
111000	<i>Top Executives</i>	5,343	5,707	364	6.8	1,190	NA	NA
111011	Chief Executives	951	1,023	72	7.6	268	98.54	Bachelor's Degree
111021	General and Operations Managers	4,336	4,627	291	6.7	911	59.85	Associate Degree
111031	Legislators	56	57	1	1.8	11	29.60	Bachelor's Degree
112000	<i>Marketing, Public Relations &amp; Sales Managers</i>	1,642	1,845	203	12.4	582	NA	NA
112011	Advertising and Promotions Managers	47	54	7	14.9	18	49.61	Bachelor's Degree
112021	Marketing Managers	533	618	85	16.0	208	52.63	Bachelor's Degree
112022	Sales Managers	1,004	1,110	106	10.6	338	63.09	Bachelor's Degree
112031	Public Relations Managers	58	63	5	8.6	18	48.48	Bachelor's Degree
113000	<i>Operations Specialties Managers</i>	3,606	4,022	416	11.5	989	NA	NA
113011	Administrative Services Managers	582	664	82	14.1	190	48.67	Associate Degree
113021	Computer and Information Systems Managers	708	800	92	13.0	173	71.12	Bachelor's Degree
113031	Financial Managers	1,269	1,391	122	9.6	302	59.14	Bachelor's Degree
113051	Industrial Production Managers	399	434	35	8.8	108	48.82	Associate Degree
113061	Purchasing Managers	147	157	10	6.8	45	50.26	Associate Degree
113071	Transportation, Storage, and Distribution Managers	110	115	5	4.6	26	42.07	Associate Degree
113111	Compensation and Benefits Managers	38	44	6	15.8	13	46.04	Associate Degree
113121	Human Resources Managers	271	316	45	16.6	97	52.29	Bachelor's Degree
113131	Training and Development Managers	82	101	19	23.2	35	51.60	Associate Degree

# FLORIDA JOBS

## by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
119000	<i>Other Management Occupations</i>	8,208	9,172	964	11.7	2,202	NA	NA
119021	Construction Managers	1,519	1,786	267	17.6	340	40.70	Associate Degree
119031	Education Administrators, Preschool and Child Care	34	39	5	14.7	13	29.83	Bachelor's Degree
119032	Education Administrators, Elementary and Secondary	191	215	24	12.6	67	42.57	Bachelor's Degree
119033	Education Administrators, Postsecondary	78	95	17	21.8	34	47.44	Bachelor's Degree
119039	Education Administrators, All Other	58	64	6	10.3	19	45.76	Bachelor's Degree
119041	Engineering Managers	435	479	44	10.1	111	58.07	Bachelor's Degree
119051	Food Service Managers	876	936	60	6.9	187	28.58	Associate Degree
119081	Lodging Managers	137	142	5	3.7	35	31.25	Associate Degree
119111	Medical and Health Services Managers	732	880	148	20.2	286	51.27	Bachelor's Degree
119121	Natural Sciences Managers	44	51	7	15.9	25	48.97	Bachelor's Degree
119131	Postmasters and Mail Superintendents	11	9	-2	-18.2	2	42.52	Associate Degree
119141	Property, Real Estate & Community Association Managers	2,113	2,292	179	8.5	532	26.38	Associate Degree
119151	Social and Community Service Managers	249	295	46	18.5	88	38.46	Associate Degree
119161	Emergency Management Directors	7	8	1	14.3	2	39.74	Associate Degree
119199	Managers, All Other	1,670	1,828	158	9.5	453	45.82	Associate Degree

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Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
130000	<b>Business and Financial Operations Occupations</b>	26,701	31,372	4,671	17.5	8,936	NA	NA
131000	<i>Business Operations Specialists</i>	16,296	19,082	2,786	17.1	5,316	NA	NA
131011	Agents and Business Managers of Artists & Entertainers	93	94	1	1.1	15	28.00	Bachelor's Degree
131021	Purchasing Agents and Buyers, Farm Products	20	20	0	0.0	3	24.80	Postsecondary Vocational
131023	Purchasing Agents, Except Farm Products & Trade	874	917	43	4.9	228	29.73	Associate Degree
131031	Claims Adjusters, Examiners, and Investigators	1,770	1,921	151	8.5	511	27.54	Postsecondary Vocational
131041	Compliance Officers, Exc. Safety, Agri, Constr & Transp.	700	821	121	17.3	183	28.81	Postsecondary Vocational
131051	Cost Estimators	574	782	208	36.2	294	28.12	Associate Degree
131071	Human Resources Specialists	1,491	1,756	265	17.8	460	26.46	Bachelor's Degree
131075	Labor Relations Specialists	151	154	3	2.0	23	22.97	Bachelor's Degree
131081	Logisticians	243	301	58	23.9	94	35.09	Bachelor's Degree
131111	Management Analysts	3,238	3,913	675	20.9	1,083	40.21	Bachelor's Degree
131121	Meeting and Convention Planners	219	277	58	26.5	91	26.67	Associate Degree
131131	Fundraisers	111	129	18	16.2	40	19.99	High School Diploma
131141	Compensation, Benefits, and Job Analysis Specialists	201	213	12	6.0	38	29.39	Associate Degree
131151	Training and Development Specialists	856	1,071	215	25.1	327	28.08	Bachelor's Degree
131161	Market Research Analysts and Marketing Specialists	1,228	1,611	383	31.2	643	27.87	Bachelor's Degree
131199	Business Operations Specialists, All Other	3,992	4,539	547	13.7	1,144	31.61	Associate Degree
132000	<i>Financial Specialists</i>	10,405	12,290	1,885	18.1	3,620	NA	NA
132011	Accountants and Auditors	4,653	5,429	776	16.7	1,561	32.35	Bachelor's Degree
132021	Appraisers and Assessors of Real Estate	467	529	62	13.3	140	28.52	Postsecondary Vocational
132031	Budget Analysts	140	149	9	6.4	32	34.58	Bachelor's Degree
132041	Credit Analysts	342	438	96	28.1	153	30.69	Postsecondary Vocational
132051	Financial Analysts	837	1,015	178	21.3	317	36.19	Bachelor's Degree
132052	Personal Financial Advisors	1,119	1,396	277	24.8	376	45.21	Bachelor's Degree
132053	Insurance Underwriters	302	337	35	11.6	113	29.20	Postsecondary Vocational
132061	Financial Examiners	141	164	23	16.3	46	42.45	Bachelor's Degree
132071	Loan Counselors	124	154	30	24.2	55	22.38	Associate Degree
132072	Loan Officers	1,092	1,382	290	26.6	511	32.89	Associate Degree
132081	Tax Examiners, Collectors, and Revenue Agents	269	285	16	6.0	67	21.94	Bachelor's Degree
132082	Tax Preparers	310	348	38	12.3	93	11.79	Postsecondary Vocational
132099	Financial Specialists, All Other	609	664	55	9.0	156	32.02	Postsecondary Vocational

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Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
150000	<b>Computer and Mathematical Occupations</b>	13,149	15,266	2,117	16.1	4,035	NA	NA
151000	<i>Computer Specialists</i>	12,626	14,651	2,025	16.0	3,803	NA	NA
151121	Computer Systems Analysts	1,626	1,899	273	16.8	511	41.25	Associate Degree
151122	Information Security Analysts	434	535	101	23.3	151	44.50	Postsecondary Vocational
151131	Computer Programmers	1,425	1,563	138	9.7	402	36.57	Postsecondary Vocational
151132	Software Developers, Applications	1,771	2,115	344	19.4	484	41.62	Associate Degree
151133	Software Developers, Systems Software	865	1,013	148	17.1	216	43.99	Bachelor's Degree
151134	Web Developers	543	634	91	16.8	153	29.59	Postsecondary Vocational
151141	Database Administrators	501	618	117	23.4	183	40.73	Associate Degree
151142	Network and Computer Systems Architects and Admins.	974	1,171	197	20.2	325	39.50	Associate Degree
151143	Computer Network Architects	1,415	1,662	247	17.5	408	37.70	Postsecondary Vocational
151151	Computer User Support Specialists	2,132	2,417	285	13.4	726	22.43	Postsecondary Vocational
151152	Computer Network Support Specialists	563	620	57	10.1	174	28.64	Postsecondary Vocational
151199	Computer Occupations, All Other	367	393	26	7.1	68	38.11	Postsecondary Vocational
152000	<i>Mathematical Scientists</i>	523	615	92	17.6	232	NA	NA
152011	Actuaries	31	40	9	29.0	22	46.05	Bachelor's Degree
152031	Operations Research Analysts	457	532	75	16.4	188	27.73	Master's or Higher Degree
152041	Statisticians	35	42	7	20.0	21	35.64	Bachelor's Degree
170000	<b>Architecture and Engineering Occupations</b>	5,723	6,135	412	7.2	1,424	NA	NA
171000	<i>Architects, Surveyors, and Cartographers</i>	365	431	66	18.1	126	NA	NA
171011	Architects, Except Landscape and Naval	150	173	23	15.3	47	37.26	Master's or Higher Degree
171022	Surveyors	123	149	26	21.1	47	32.29	Bachelor's Degree

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level Change	Percent Change	Total Job Openings*	Average Hourly Wage (\$)**	
Code	Title	2014	2022					
172000	<i>Engineers</i>	3,506	3,766	260	7.4	929	NA	NA
172011	Aerospace Engineers	165	175	10	6.1	38	28.88	Bachelor's Degree
172021	Agricultural Engineers	4	4	0	0.0	1	NA	Bachelor's Degree
172031	Biomedical Engineers	80	108	28	35.0	42	35.76	Bachelor's Degree
172041	Chemical Engineers	13	15	2	15.4	5	43.99	Bachelor's Degree
172051	Civil Engineers	455	520	65	14.3	137	39.78	Bachelor's Degree
172061	Computer Hardware Engineers	107	124	17	15.9	37	50.28	Bachelor's Degree
172071	Electrical Engineers	504	538	34	6.8	129	43.62	Bachelor's Degree
172072	Electronics Engineers, Except Computer	254	240	-14	-5.5	48	44.77	Bachelor's Degree
172081	Environmental Engineers	186	221	35	18.8	67	34.21	Bachelor's Degree
172111	Health and Safety Engineers, Except Mining	42	47	5	11.9	12	38.48	Bachelor's Degree
172112	Industrial Engineers	995	1,006	11	1.1	182	34.89	Bachelor's Degree
172131	Materials Engineers	32	32	0	0.0	7	44.34	Bachelor's Degree
172141	Mechanical Engineers	481	520	39	8.1	162	41.48	Bachelor's Degree
172151	Mining, Geological and Mining Safety Engineers	15	18	3	20.0	6	39.25	Bachelor's Degree
172199	Engineers, All Other	166	190	24	14.5	53	39.30	Bachelor's Degree
173000	<i>Drafters, Engineering, and Mapping Technicians</i>	1,852	1,938	86	4.6	369	NA	NA
173011	Architectural and Civil Drafters	158	162	4	2.5	28	23.77	Postsecondary Vocational
173012	Electrical and Electronics Drafters	74	77	3	4.1	14	29.17	Postsecondary Vocational
173013	Mechanical Drafters	116	118	2	1.7	20	26.00	Postsecondary Vocational
173019	Drafters, All Other	38	42	4	10.5	10	20.48	Postsecondary Vocational
173022	Civil Engineering Technicians	141	150	9	6.4	30	24.51	Associate Degree
173023	Electrical and Electronic Engineering Technicians	527	538	11	2.1	91	23.29	Associate Degree
173024	Electro-Mechanical Technicians	16	15	-1	-6.3	2	22.65	Postsecondary Vocational
173025	Environmental Engineering Technicians	57	74	17	29.8	26	21.06	Associate Degree
173026	Industrial Engineering Technicians	269	276	7	2.6	48	21.83	Postsecondary Vocational
173029	Engineering Technicians, Except Drafters, All Other	142	144	2	1.4	24	26.54	Associate Degree
173031	Surveying and Mapping Technicians	248	276	28	11.3	66	19.13	Postsecondary Vocational



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Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
190000	<b>Life, Physical, and Social Science Occupations</b>	2,300	2,612	312	13.6	877	NA	NA
191000	<i>Life Scientists</i>	392	453	61	15.6	119	NA	NA
191013	Soil and Plant Scientists	9	9	0	0.0	3	27.25	Bachelor's Degree
191022	Microbiologists	50	59	9	18.0	18	27.20	Master's or Higher Degree
191023	Zoologists and Wildlife Biologists	95	93	-2	-2.1	17	22.50	Bachelor's Degree
191029	Biological Scientists, All Other	47	55	8	17.0	17	31.06	Bachelor's Degree
191031	Conservation Scientists	23	21	-2	-8.7	2	24.65	Bachelor's Degree
191042	Medical Scientists, Except Epidemiologists	116	156	40	34.5	45	39.16	Master's or Higher Degree
191099	Life Scientists, All Other	17	20	3	17.7	4	24.70	Bachelor's Degree
192000	<i>Physical Scientists</i>	596	648	52	8.7	197	NA	NA
192021	Atmospheric and Space Scientists	9	9	0	0.0	1	NA	Bachelor's Degree
192031	Chemists	196	199	3	1.5	54	34.50	Bachelor's Degree
192041	Environmental Scientists & Specialists, Including Health	220	246	26	11.8	77	26.90	Bachelor's Degree
192042	Geoscientists, Except Hydrologists and Geographers	62	67	5	8.1	19	35.91	Bachelor's Degree
192043	Hydrologists	49	63	14	28.6	25	41.42	Bachelor's Degree
192099	Physical Scientists, All Other	11	13	2	18.2	5	38.26	Bachelor's Degree
193000	<i>Social Scientists and Related Workers</i>	610	702	92	15.1	254	NA	NA
193031	Clinical, Counseling, and School Psychologists	171	198	27	15.8	71	34.03	Master's or Higher Degree
193039	Psychologists, All Other	200	241	41	20.5	92	42.74	Master's or Higher Degree
193051	Urban and Regional Planners	71	82	11	15.5	25	32.45	Bachelor's Degree
193099	Social Scientists and Related Workers, All Other	111	120	9	8.1	46	35.02	Bachelor's Degree
194000	<i>Life, Physical, and Social Science Technicians</i>	702	809	107	15.2	307	NA	NA
194021	Biological Technicians	63	67	4	6.4	21	17.07	Associate Degree
194031	Chemical Technicians	145	158	13	9.0	30	21.00	Associate Degree
194091	Environmental Science Technicians, Including Health	173	219	46	26.6	104	15.58	Postsecondary Vocational
194092	Forensic Science Technicians	91	104	13	14.3	44	23.06	Postsecondary Vocational
194099	Life, Physical, and Social Science Technicians, All Other	216	245	29	13.4	102	18.62	Associate Degree

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Occupation		Employment		2014 - 2022			2014	
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Code	Title	2014	2022					
210000	<b>Community and Social Services Occupations</b>	6,778	7,838	1,060	15.6	2,184	NA	NA
211000	<i>Social Workers &amp; Community &amp; Social Service Specialists</i>	4,953	5,796	843	17.0	1,710	NA	NA
211011	Substance Abuse and Behavioral Disorder Counselors	265	303	38	14.3	83	20.65	Bachelor's Degree
211012	Educational, Vocational, and School Counselors	551	664	113	20.5	206	27.18	Master's or Higher Degree
211014	Mental Health Counselors	342	406	64	18.7	122	17.71	Master's or Higher Degree
211015	Rehabilitation Counselors	198	219	21	10.6	55	17.06	Bachelor's Degree
211019	Counselors, All Other	240	277	37	15.4	78	18.05	Master's or Higher Degree
211021	Child, Family, and School Social Workers	516	590	74	14.3	171	20.75	Master's or Higher Degree
211022	Medical and Public Health Social Workers	386	488	102	26.4	174	21.78	Master's or Higher Degree
211023	Mental Health and Substance Abuse Social Workers	234	287	53	22.7	97	22.60	Master's or Higher Degree
211029	Social Workers, All Other	184	204	20	10.9	55	30.60	Bachelor's Degree
211091	Health Educators	228	288	60	26.3	99	20.36	Bachelor's Degree
211093	Social and Human Service Assistants	760	859	99	13.0	229	14.33	Postsecondary Vocational
211094	Community Health Workers	122	147	25	20.5	46	16.17	Bachelor's Degree
211099	Community and Social Service Specialists, All Other	640	744	104	16.3	213	19.65	Bachelor's Degree
212021	Directors, Religious Activities and Education	1,102	1,227	125	11.3	284	17.61	Bachelor's Degree
230000	<b>Legal Occupations</b>	4,957	5,691	734	14.8	1,396	NA	NA
231000	<i>Lawyers, Judges, and Related Workers</i>	2,750	3,105	355	12.9	768	NA	NA
231011	Lawyers	2,628	2,981	353	13.4	747	55.49	Master's or Higher Degree
231021	Admin. Law Judges, Adjudicators, and Hearing Officers	48	47	-1	-2.1	7	46.75	Bachelor's Degree
231023	Judges, Magistrate Judges, and Magistrates	63	63	0	0.0	9	NA	Master's or Higher Degree
232000	<i>Legal Support Workers</i>	2,207	2,586	379	17.2	628	NA	NA
232011	Paralegals and Legal Assistants	1,439	1,769	330	22.9	489	21.78	Postsecondary Vocational
232093	Title Examiners, Abstractors, and Searchers	437	455	18	4.1	69	17.77	Postsecondary Vocational

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Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
250000	<b>Education, Training, and Library Occupations</b>	19,497	22,655	3,158	16.2	6,399	NA	NA
251000	<i>Postsecondary Teachers</i>	3,033	3,688	655	21.6	1,038	NA	NA
251011	Business Teachers, Postsecondary	159	195	36	22.6	56	56.52	Bachelor's Degree
251021	Computer Science Teachers, Postsecondary	54	64	10	18.5	17	38.67	Bachelor's Degree
251022	Mathematical Science Teachers, Postsecondary	144	172	28	19.4	46	40.59	Master's or Higher Degree
251032	Engineering Teachers, Postsecondary	47	57	10	21.3	16	79.07	Master's or Higher Degree
251041	Agricultural Sciences Teachers, Postsecondary	8	10	2	25.0	3	NA	Bachelor's Degree
251042	Biological Science Teachers, Postsecondary	65	77	12	18.5	20	49.43	Master's or Higher Degree
251051	Earth and Space Sciences Teachers, Postsecondary	23	27	4	17.4	7	69.58	Master's or Higher Degree
251052	Chemistry Teachers, Postsecondary	38	46	8	21.1	13	51.31	Master's or Higher Degree
251054	Physics Teachers, Postsecondary	14	17	3	21.4	5	60.28	Master's or Higher Degree
251063	Economics Teachers, Postsecondary	21	26	5	23.8	8	53.90	Master's or Higher Degree
251065	Political Science Teachers, Postsecondary	13	17	4	30.8	6	66.41	Master's or Higher Degree
251066	Psychology Teachers, Postsecondary	67	83	16	23.9	24	55.42	Master's or Higher Degree
251067	Sociology Teachers, Postsecondary	24	29	5	20.8	8	60.08	Master's or Higher Degree
251069	Social Sciences Teachers, Postsecondary, All Other	42	50	8	19.1	13	34.89	Master's or Higher Degree
251071	Health Specialties Teachers, Postsecondary	412	506	94	22.8	146	46.08	Master's or Higher Degree
251072	Nursing Instructors and Teachers, Postsecondary	128	153	25	19.5	41	45.56	Master's or Higher Degree
251081	Education Teachers, Postsecondary	50	63	13	26.0	19	52.85	Master's or Higher Degree
251111	Criminal Justice & Law Enforcement Teachers, Postsec.	32	37	5	15.6	9	38.32	Associate Degree
251113	Social Work Teachers, Postsecondary	9	10	1	11.1	2	35.56	Master's or Higher Degree
251121	Art, Drama, and Music Teachers, Postsecondary	156	189	33	21.2	53	40.81	Master's or Higher Degree
251122	Communications Teachers, Postsecondary	77	91	14	18.2	24	50.67	Master's or Higher Degree
251123	English Language & Literature Teachers, Postsecondary	113	137	24	21.2	38	44.11	Master's or Higher Degree
251124	Foreign Language & Literature Teachers, Postsecondary	32	39	7	21.9	11	46.95	Master's or Higher Degree
251125	History Teachers, Postsecondary	23	28	5	21.7	8	53.85	Master's or Higher Degree
251126	Philosophy and Religion Teachers, Postsecondary	31	39	8	25.8	12	43.01	Master's or Higher Degree
251193	Recreation & Fitness Studies Teachers, Postsecondary	14	16	2	14.3	4	NA	Bachelor's Degree
251194	Vocational Education Teachers, Postsecondary	576	716	140	24.3	212	21.53	Associate Degree
251199	Postsecondary Teachers, All Other	616	739	123	20.0	200	29.90	Associate Degree

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Code	Title	2014	2022					
252000	<i>Primary, Secondary, and Special Education Teachers</i>	9,491	11,005	1,514	16.0	3,303	NA	NA
252011	Preschool Teachers, Except Special Education	1,521	1,772	251	16.5	564	12.21	Associate Degree
252012	Kindergarten Teachers, Except Special Education	400	475	75	18.8	157	26.74	Bachelor's Degree
252021	Elementary School Teachers, Except Special Education	2,904	3,436	532	18.3	1,035	27.04	Bachelor's Degree
252022	Middle School Teachers, Exc. Special & Voc. Education	1,282	1,516	234	18.3	456	27.61	Bachelor's Degree
252023	Vocational Education Teachers, Middle School	30	33	3	10.0	8	27.32	Bachelor's Degree
252031	Secondary School Teachers, Exc. Special and Voc. Ed.	1,586	1,747	161	10.2	507	27.06	Bachelor's Degree
252032	Vocational Education Teachers, Secondary School	179	189	10	5.6	49	29.26	Bachelor's Degree
252051	Special Education Teachers, Preschool	80	97	17	21.3	36	27.28	Bachelor's Degree
252052	Special Education Teachers, Kindergarten and Elementary	396	480	84	21.2	177	26.99	Bachelor's Degree
252053	Special Education Teachers, Middle School	148	180	32	21.6	67	25.96	Bachelor's Degree
252054	Special Education Teachers, Secondary School	135	150	15	11.1	47	27.03	Bachelor's Degree
252059	Special Education Teachers, All Other	830	930	100	12.1	200	20.18	Bachelor's Degree
253000	<i>Other Teachers and Instructors</i>	3,507	3,985	478	13.6	900	NA	NA
253011	Literacy, Remedial and GED Teachers and Instructors	268	301	33	12.3	65	22.55	Bachelor's Degree
253021	Self-Enrichment Education Teachers	1,112	1,264	152	13.7	286	16.57	Postsecondary Vocational
253098	Substitute Teachers	1,378	1,545	167	12.1	333	9.28	Bachelor's Degree
253099	Teachers and Instructors, All Other	749	875	126	16.8	216	21.55	Bachelor's Degree
254000	<i>Librarians, Curators, and Archivists</i>	461	518	57	12.4	173	NA	NA
254012	Curators	11	12	1	9.1	3	23.85	Master's or Higher Degree
254021	Librarians	282	316	34	12.1	92	27.27	Master's or Higher Degree
254031	Library Technicians	160	181	21	13.1	76	20.24	Associate Degree
259000	<i>Other Education, Training, and Library Occupations</i>	3,005	3,459	454	15.1	985	NA	NA
259021	Farm and Home Management Advisors	11	13	2	18.2	4	26.86	Bachelor's Degree
259031	Instructional Coordinators	309	368	59	19.1	113	24.39	Master's or Higher Degree
259041	Teacher Assistants	2,213	2,538	325	14.7	718	12.99	Postsecondary Vocational
259099	Education, Training, and Library Workers, All Other	472	540	68	14.4	150	29.17	Bachelor's Degree

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Code	Title	2014	2022						
270000	<b>Arts, Entertainment, Sports, and Media Occupations</b>	6,866	7,509	643	9.4	2,131	NA	NA	
271000	<i>Art and Design Workers</i>	1,949	2,084	135	6.9	614	NA	NA	
271011	Art Directors	106	115	9	8.5	29	34.67	Bachelor's Degree	
271013	Fine Artists, Including Painters, Sculptors, & Illustrators	29	31	2	6.9	7	45.57	Postsecondary Vocational	
271014	Multi-Media Artists and Animators	106	113	7	6.6	27	25.61	Associate Degree	
271021	Commercial and Industrial Designers	52	58	6	11.5	19	26.61	Associate Degree	
271023	Floral Designers	164	150	-14	-8.5	40	12.88	Postsecondary Vocational	
271024	Graphic Designers	1,141	1,238	97	8.5	377	19.60	Associate Degree	
271025	Interior Designers	203	219	16	7.9	66	24.02	Associate Degree	
271026	Merchandise Displayers and Window Trimmers	106	114	8	7.6	34	15.11	High School Diploma	
271029	Designers, All Other	21	25	4	19.1	9	21.77	Associate Degree	
272000	<i>Entertainers, Athletes and Related Workers</i>	2,122	2,416	294	13.9	728	NA	NA	
272012	Producers and Directors	282	314	32	11.4	98	34.95	Bachelor's Degree	
272022	Coaches and Scouts	516	624	108	20.9	214	28.16	High School Diploma	
272023	Umpires, Referees, and Other Sports Officials	48	59	11	22.9	21	15.51	Postsecondary Vocational	
272041	Music Directors and Composers	254	277	23	9.1	72	16.94	Bachelor's Degree	
272042	Musicians and Singers	599	649	50	8.4	165	30.10	Less than High School	
272099	Entertainers, Athletes and Related Workers, All Other	29	33	4	13.8	10	17.08	Less than High School	
273000	<i>Media and Communication Workers</i>	1,896	2,047	151	8.0	609	NA	NA	
273011	Radio and Television Announcers	151	155	4	2.7	37	21.59	Postsecondary Vocational	
273022	Reporters and Correspondents	138	108	-30	-21.7	39	19.67	Bachelor's Degree	
273031	Public Relations Specialists	660	772	112	17.0	252	29.08	Bachelor's Degree	
273041	Editors	302	283	-19	-6.3	69	28.40	Bachelor's Degree	
273042	Technical Writers	143	164	21	14.7	43	27.93	Bachelor's Degree	
273043	Writers and Authors	348	373	25	7.2	97	27.86	Bachelor's Degree	
273091	Interpreters and Translators	104	135	31	29.8	53	19.18	Associate Degree	
273099	Media and Communication Workers, All Other	31	37	6	19.4	13	25.03	Associate Degree	

# FLORIDA JOBS

## by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
274000	<i>Media and Communication Equipment Workers</i>	899	962	63	7.0	180	NA	NA
274011	Audio and Video Equipment Technicians	113	125	12	10.6	38	20.11	Associate Degree
274012	Broadcast Technicians	67	72	5	7.5	20	18.77	Associate Degree
274014	Sound Engineering Technicians	38	42	4	10.5	13	22.61	Associate Degree
274021	Photographers	481	521	40	8.3	76	16.83	Postsecondary Vocational
274032	Film and Video Editors	76	81	5	6.6	16	18.60	Associate Degree
274099	Media and Communication Equipment Workers, All Other	70	67	-3	-4.3	10	34.25	Associate Degree
290000	<b>Healthcare Practitioners and Technical Occupations</b>	30,968	37,565	6,597	21.3	11,426	NA	NA
291000	<i>Health Diagnosing and Treating Practitioners</i>	18,399	22,341	3,942	21.4	6,702	NA	NA
291011	Chiropractors	286	336	50	17.5	94	38.75	Master's or Higher Degree
291021	Dentists, General	448	505	57	12.7	164	71.96	Master's or Higher Degree
291029	Dentists, All Other Specialists	13	15	2	15.4	5	79.86	Master's or Higher Degree
291031	Dietitians and Nutritionists	214	241	27	12.6	87	27.74	Bachelor's Degree
291041	Optometrists	92	106	14	15.2	40	52.76	Master's or Higher Degree
291051	Pharmacists	1,193	1,347	154	12.9	393	55.29	Master's or Higher Degree
291061	Anesthesiologists	226	281	55	24.3	90	129.01	Master's or Higher Degree
291063	Internists, General	377	472	95	25.2	154	106.36	Master's or Higher Degree
291064	Obstetricians and Gynecologists	128	160	32	25.0	52	110.98	Master's or Higher Degree
291065	Pediatricians, General	21	26	5	23.8	8	80.54	Master's or Higher Degree
291066	Psychiatrists	30	34	4	13.3	9	81.98	Master's or Higher Degree
291067	Surgeons	267	336	69	25.8	110	105.16	Master's or Higher Degree
291069	Physicians and Surgeons, All Other	851	989	138	16.2	270	98.31	Master's or Higher Degree
291071	Physician Assistants	309	398	89	28.8	134	45.12	Bachelor's Degree
291081	Podiatrists	56	61	5	8.9	14	44.92	Master's or Higher Degree
291122	Occupational Therapists	423	541	118	27.9	180	43.50	Master's or Higher Degree
291123	Physical Therapists	734	936	202	27.5	268	38.63	Master's or Higher Degree
291124	Radiation Therapists	40	47	7	17.5	13	40.82	Associate Degree
291125	Recreational Therapists	43	46	3	7.0	15	22.86	Bachelor's Degree
291126	Respiratory Therapists	368	449	81	22.0	135	26.16	Associate Degree
291127	Speech and Language Pathologists	456	553	97	21.3	164	35.55	Master's or Higher Degree
291128	Exercise Physiologists	24	28	4	16.7	8	30.53	Master's or Higher Degree
291131	Veterinarians	306	363	57	18.6	105	57.09	Master's or Higher Degree

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
291141	Registered Nurses	9,446	11,496	2,050	21.7	3,363	30.84	Associate Degree
291151	Nurse Anesthetists	393	526	133	33.8	188	69.87	Master's or Higher Degree
291171	Nurse Practitioners	388	509	121	31.2	175	41.85	Master's or Higher Degree
291181	Audiologists	55	74	19	34.6	21	38.83	Master's or Higher Degree
291199	Health Diagnosing and Treating Practitioners, All Other	321	379	58	18.1	105	36.00	Master's or Higher Degree
292000	<i>Health Technologists and Technicians</i>	12,296	14,910	2,614	21.3	4,607	NA	NA
292011	Medical and Clinical Laboratory Technologists	665	735	70	10.5	170	29.20	Associate Degree
292012	Medical and Clinical Laboratory Technicians	563	634	71	12.6	156	16.71	Associate Degree
292021	Dental Hygienists	569	690	121	21.3	210	31.04	Associate Degree
292031	Cardiovascular Technologists and Technicians	254	310	56	22.1	86	22.42	Postsecondary Vocational
292032	Diagnostic Medical Sonographers	314	430	116	36.9	153	27.14	Postsecondary Vocational
292033	Nuclear Medicine Technologists	104	120	16	15.4	28	36.74	Associate Degree
292034	Radiologic Technologists	568	682	114	20.1	181	26.68	Postsecondary Vocational
292035	Magnetic Resonance Imaging Technologists	144	175	31	21.5	48	31.08	Postsecondary Vocational
292041	Emergency Medical Technicians and Paramedics	662	874	212	32.0	315	16.86	Associate Degree
292052	Pharmacy Technicians	1,839	2,121	282	15.3	526	13.93	Postsecondary Vocational
292053	Psychiatric Technicians	169	198	29	17.2	51	12.01	Postsecondary Vocational
292054	Respiratory Therapy Technicians	72	74	2	2.8	12	22.47	Postsecondary Vocational
292055	Surgical Technologists	336	386	50	14.9	95	19.43	Postsecondary Vocational
292056	Veterinary Technologists and Technicians	700	901	201	28.7	294	14.14	Associate Degree
292057	Ophthalmic Medical Technicians	135	167	32	23.7	53	19.81	Postsecondary Vocational
292061	Licensed Practical and Licensed Vocational Nurses	3,710	4,694	984	26.5	1,769	20.34	Postsecondary Vocational
292071	Medical Records and Health Information Technicians	744	868	124	16.7	240	18.37	Associate Degree
292081	Opticians, Dispensing	293	328	35	12.0	81	18.12	Associate Degree
292091	Orthotists and Prosthetists	48	47	-1	-2.1	7	38.82	Bachelor's Degree
292099	Health Technologists and Technicians, All Other	383	447	64	16.7	124	24.75	Postsecondary Vocational
299000	<i>Other Healthcare Practitioners and Technical Occupations</i>	273	314	41	15.0	117	NA	NA
299011	Occupational Health and Safety Specialists	79	88	9	11.4	31	32.31	Postsecondary Vocational
299091	Athletic Trainers	106	123	17	16.0	46	19.52	Bachelor's Degree
299092	Genetic Counselors	20	24	4	20.0	10	36.50	Master's or Higher Degree
299099	Healthcare Practitioners & Technical Workers, All Other	61	70	9	14.8	26	18.48	Postsecondary Vocational

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## by Occupation

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Occupation		Employment		2014 - 2022			2014		Education Level
				Level Change	Percent Change	Total Job Openings*	Average Hourly Wage (\$)**		
Code	Title	2014	2022						
310000	<b>Healthcare Support Occupations</b>	15,805	19,443	3,638	23.0	5,386	NA	NA	
311000	<i>Nursing, Psychiatric, and Home Health Aides</i>	9,501	11,961	2,460	25.9	3,409	NA	NA	
311011	Home Health Aides	2,001	2,927	926	46.3	1,126	10.53	Postsecondary Vocational	
311014	Nursing Assistants	7,326	8,838	1,512	20.6	2,244	11.53	Postsecondary Vocational	
312000	<i>Occupational and Physical Therapist Assistants &amp; Aides</i>	457	596	139	30.4	193	NA	NA	
312021	Physical Therapist Assistants	287	384	97	33.8	131	28.26	Associate Degree	
312022	Physical Therapist Aides	85	101	16	18.8	26	12.49	Postsecondary Vocational	
319000	<i>Other Healthcare Support Occupations</i>	5,847	6,886	1,039	17.8	1,784	NA	NA	
319011	Massage Therapists	652	758	106	16.3	188	17.49	Postsecondary Vocational	
319091	Dental Assistants	990	1,152	162	16.4	323	17.54	Postsecondary Vocational	
319092	Medical Assistants	2,435	3,008	573	23.5	864	14.10	Postsecondary Vocational	
319093	Medical Equipment Preparers	302	346	44	14.6	80	13.06	Postsecondary Vocational	
319096	Veterinary Assistants and Laboratory Animal Caretakers	283	285	2	0.7	36	10.64	Postsecondary Vocational	
319097	Phlebotomists	387	453	66	17.1	112	14.75	Postsecondary Vocational	
319099	Healthcare Support Workers, All Other	281	307	26	9.3	60	17.90	Postsecondary Vocational	
330000	<b>Protective Service Occupations</b>	8,552	9,460	908	10.6	2,622	NA	NA	
331000	<i>First-Line Supervisors, Protective Service Workers</i>	581	625	44	7.6	221	NA	NA	
331011	First-Line Supervisors of Correctional Officers	45	48	3	6.7	15	36.68	Postsecondary Vocational	
331012	First-Line Supervisors of Police and Detectives	139	143	4	2.9	43	42.44	Associate Degree	
331021	First-Line Superv. of Fire Fighting and Prevention Workers	169	185	16	9.5	80	34.44	Postsecondary Vocational	
331099	First-Line Superv., Protective Service Workers, All Other	228	249	21	9.2	83	20.82	Postsecondary Vocational	
332000	<i>Fire Fighting and Prevention Workers</i>	1,063	1,169	106	10.0	335	NA	NA	
332011	Fire Fighters	1,022	1,124	102	10.0	323	22.56	Postsecondary Vocational	
332021	Fire Inspectors and Investigators	41	45	4	9.8	12	29.37	Postsecondary Vocational	
333000	<i>Law Enforcement Workers</i>	2,927	3,137	210	7.2	778	NA	NA	
333011	Bailiffs	50	55	5	10.0	12	26.85	Postsecondary Vocational	
333012	Correctional Officers and Jailers	824	856	32	3.9	145	23.46	Postsecondary Vocational	
333021	Detectives and Criminal Investigators	417	441	24	5.8	95	35.53	Postsecondary Vocational	
333031	Fish and Game Wardens	10	10	0	0.0	2	NA	Postsecondary Vocational	
333041	Parking Enforcement Workers	42	46	4	9.5	12	16.29	High School Diploma	
333051	Police and Sheriff's Patrol Officers	1,584	1,729	145	9.2	512	27.76	Postsecondary Vocational	



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## by Occupation

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
339000	<i>Other Protective Service Workers</i>	3,981	4,529	548	13.8	1,288	NA	NA
339011	Animal Control Workers	19	21	2	10.5	6	18.87	Less than High School
339021	Private Detectives and Investigators	115	124	9	7.8	29	20.65	Associate Degree
339032	Security Guards	2,877	3,357	480	16.7	840	10.85	Postsecondary Vocational
339091	Crossing Guards	284	280	-4	-1.4	56	14.33	Less than High School
339092	Lifeguards and Other Recreational Protective Service Workers	272	293	21	7.7	182	9.95	Less than High School
339093	Transportation Security Screeners	215	239	24	11.2	43	18.26	Postsecondary Vocational
339099	Protective Service Workers, All Other	197	213	16	8.1	132	16.22	Postsecondary Vocational
350000	<b>Food Preparation and Serving Related Occupations</b>	43,532	47,689	4,157	9.6	17,075	NA	NA
351000	<i>Supervisors, Food Preparation and Serving Workers</i>	3,734	4,053	319	8.5	946	NA	NA
351011	Chefs and Head Cooks	211	221	10	4.7	40	22.14	Postsecondary Vocational
351012	First-Line Superv. of Food Preparation & Serving Workers	3,523	3,832	309	8.8	906	15.36	Postsecondary Vocational
352000	<i>Cooks and Food Preparation Workers</i>	9,148	10,034	886	9.7	2,818	NA	NA
352011	Cooks, Fast Food	487	530	43	8.8	127	10.38	Less than High School
352012	Cooks, Institution and Cafeteria	986	1,195	209	21.2	379	11.78	High School Diploma
352014	Cooks, Restaurant	4,593	4,973	380	8.3	1,174	11.11	Postsecondary Vocational
352015	Cooks, Short Order	211	240	29	13.7	65	10.81	Postsecondary Vocational
352021	Food Preparation Workers	2,812	3,031	219	7.8	1,057	9.81	Less than High School
353000	<i>Food and Beverage Serving Workers</i>	26,263	28,872	2,609	9.9	11,032	NA	NA
353011	Bartenders	2,142	2,443	301	14.1	894	11.07	Less than High School
353021	Food Preparation & Serving Workers, Including Fast Food	11,376	12,456	1,080	9.5	3,730	8.83	Less than High School
353022	Counter Attendants, Cafeteria, and Coffee Shop	825	912	87	10.6	636	8.74	Less than High School
353031	Waiters and Waitresses	10,746	11,597	851	7.9	5,210	9.60	Less than High School
353041	Food Servers, Nonrestaurant	1,174	1,464	290	24.7	562	9.14	Less than High School
359000	<i>Other Food Preparation and Serving Related Workers</i>	4,387	4,730	343	7.8	2,279	NA	NA
359011	Dining Room & Cafeteria Attendants & Bartender Helpers	1,199	1,276	77	6.4	468	8.90	Less than High School
359021	Dishwashers	1,842	2,013	171	9.3	903	8.78	Less than High School
359099	Food Preparation & Serving Related Workers, All Other	167	168	1	0.6	74	NA	Less than High School

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Occupation		Employment		2014 - 2022			2014		Education Level
				Level Change	Percent Change	Total Job Openings*	Average Hourly Wage (\$)**		
Code	Title	2014	2022						
370000	<b>Building &amp; Grounds Cleaning &amp; Maintenance Occupations</b>	17,772	20,103	2,331	13.1	4,872	NA	NA	
371000	<i>Superv., Building &amp; Grounds Cleaning &amp; Maintenance</i>	1,616	1,795	179	11.1	354	NA	NA	
371011	First-Line Superv. of Housekeeping & Janitorial Workers	620	632	12	1.9	77	17.54	Postsecondary Vocational	
371012	First-Line Superv. Landscaping & Groundskeeping Workers	996	1,163	167	16.8	277	18.70	Postsecondary Vocational	
372000	<i>Building Cleaning and Pest Control Workers</i>	11,466	12,657	1,191	10.4	2,900	NA	NA	
372011	Janitors and Cleaners, Except Maids and Housekeeping	6,442	7,124	682	10.6	1,633	10.30	Less than High School	
372012	Maids and Housekeeping Cleaners	4,538	4,939	401	8.8	996	9.30	Less than High School	
373000	<i>Grounds Maintenance Workers</i>	4,690	5,651	961	20.5	1,618	NA	NA	
373011	Landscaping and Groundskeeping Workers	4,340	5,270	930	21.4	1,538	10.79	Less than High School	
373013	Tree Trimmers and Pruners	74	87	13	17.6	23	11.94	Less than High School	
390000	<b>Personal Care and Service Occupations</b>	14,197	16,474	2,277	16.0	5,418	NA	NA	
391000	<i>Supervisors, Personal Care and Service Workers</i>	744	824	80	10.8	216	NA	NA	
391011	Gaming Supervisors	79	88	9	11.4	20	NA	Postsecondary Vocational	
392000	<i>Animal Care and Service Workers</i>	515	676	161	31.3	251	NA	NA	
392011	Animal Trainers	12	12	0	0.0	1	13.39	High School Diploma	
392021	Nonfarm Animal Caretakers	503	664	161	32.0	250	11.53	Less than High School	
393000	<i>Entertainment Attendants and Related Workers</i>	2,193	2,458	265	12.1	1,293	NA	NA	
393011	Gaming Dealers	268	303	35	13.1	132	NA	Postsecondary Vocational	
393012	Gaming and Sports Book Writers and Runners	81	91	10	12.4	39	12.36	Less than High School	
393019	Gaming Service Workers, All Other	12	14	2	16.7	6	NA	Less than High School	
393021	Motion Picture Projectionists	62	63	1	1.6	24	10.54	Less than High School	
393031	Ushers, Lobby Attendants, and Ticket Takers	291	316	25	8.6	175	10.02	Less than High School	
393091	Amusement and Recreation Attendants	1,341	1,514	173	12.9	831	9.79	Less than High School	
393093	Locker Room, Coatroom, and Dressing Room Attendants	121	137	16	13.2	75	8.63	Less than High School	
394000	<i>Funeral Service Workers</i>	282	262	-20	-7.1	87	NA	NA	
394011	Embalmers	28	26	-2	-7.1	10	18.90	Associate Degree	
394021	Funeral Attendants	189	171	-18	-9.5	67	10.55	High School Diploma	
394031	Morticians, Undertakers, and Funeral Directors	65	65	0	0.0	10	24.35	Associate Degree	
395000	<i>Personal Appearance Workers</i>	3,667	4,015	348	9.5	897	NA	NA	
395012	Hairdressers, Hairstylists, and Cosmetologists	2,714	2,979	265	9.8	674	12.19	Postsecondary Vocational	
395093	Shampooers	50	46	-4	-8.0	7	9.72	Less than High School	
395094	Skin Care Specialists	146	177	31	21.2	52	14.11	Postsecondary Vocational	

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Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
396000	<i>Transportation, Tourism, and Lodging Attendants</i>	270	301	31	11.5	83	NA	NA
396011	Baggage Porters and Bellhops	168	186	18	10.7	50	10.98	Less than High School
396012	Concierges	102	115	13	12.8	33	12.44	High School Diploma
397000	<i>Tour and Travel Guides</i>	48	52	4	8.3	18	NA	NA
399000	<i>Other Personal Care and Service Workers</i>	6,478	7,886	1,408	21.7	2,573	NA	NA
399011	Child Care Workers	2,938	3,471	533	18.1	1,277	9.60	Postsecondary Vocational
399021	Personal and Home Care Aides	912	1,294	382	41.9	437	10.17	Postsecondary Vocational
399031	Fitness Trainers and Aerobics Instructors	1,063	1,306	243	22.9	378	16.84	High School Diploma
399032	Recreation Workers	1,203	1,387	184	15.3	337	11.84	Associate Degree
399041	Residential Advisors	128	149	21	16.4	59	11.79	High School Diploma
399099	Personal Care and Service Workers, All Other	234	279	45	19.2	85	13.02	Postsecondary Vocational
410000	<b>Sales and Related Occupations</b>	55,218	60,618	5,400	9.8	18,692	NA	NA
411000	<i>Supervisors, Sales Workers</i>	7,339	7,719	380	5.2	1,760	NA	NA
411011	First-Line Supervisors of Retail Sales Workers	5,564	5,850	286	5.1	1,312	20.99	Postsecondary Vocational
411012	First-Line Supervisors of Non-Retail Sales Workers	1,775	1,869	94	5.3	448	41.96	Associate Degree
412000	<i>Retail Sales Workers</i>	26,372	28,765	2,393	9.1	10,002	NA	NA
412011	Cashiers	9,014	9,673	659	7.3	4,165	9.33	High School Diploma
412012	Gaming Change Persons and Booth Cashiers	52	49	-3	-5.8	20	11.62	High School Diploma
412021	Counter and Rental Clerks	1,570	1,744	174	11.1	470	11.74	High School Diploma
412022	Parts Salespersons	619	682	63	10.2	252	15.87	Postsecondary Vocational
412031	Retail Salespersons	15,117	16,617	1,500	9.9	5,095	12.17	High School Diploma
413000	<i>Sales Representatives, Services</i>	10,035	11,476	1,441	14.4	3,619	NA	NA
413011	Advertising Sales Agents	1,095	1,201	106	9.7	371	24.04	Postsecondary Vocational
413031	Securities and Financial Services Sales Agents	1,551	1,623	72	4.6	415	35.25	Bachelor's Degree
413099	Sales Representatives, Services, All Other	4,547	5,270	723	15.9	1,783	27.69	High School Diploma
414000	<i>Sales Representatives, Wholesale and Manufacturing</i>	5,954	6,552	598	10.0	1,709	NA	NA
414011	Sales Representatives, Wholesale & Mfg, Tech. & Sci. Prod.	1,276	1,396	120	9.4	358	33.82	Postsecondary Vocational
414012	Sales Representatives, Wholesale and Manufacturing, Other	4,678	5,156	478	10.2	1,351	31.07	Postsecondary Vocational

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
419000	<i>Other Sales and Related Workers</i>	5,518	6,106	588	10.7	1,602	NA	NA
419011	Demonstrators and Product Promoters	244	267	23	9.4	80	13.32	High School Diploma
419021	Real Estate Brokers	387	434	47	12.1	116	NA	Postsecondary Vocational
419022	Real Estate Sales Agents	2,667	3,027	360	13.5	833	18.48	Postsecondary Vocational
419031	Sales Engineers	131	152	21	16.0	55	56.55	Bachelor's Degree
419041	Telemarketers	1,653	1,733	80	4.8	373	12.48	High School Diploma
419099	Sales and Related Workers, All Other	400	458	58	14.5	137	16.70	Postsecondary Vocational
430000	<b>Office and Administrative Support Occupations</b>	78,145	85,975	7,830	10.0	22,185	NA	NA
431011	First-Line Superv. of Office and Admin. Support Workers	4,968	5,576	608	12.2	1,658	25.18	Associate Degree
432000	<i>Communications Equipment Operators</i>	499	430	-69	-13.8	92	NA	NA
432011	Switchboard Operators, Including Answering Service	315	261	-54	-17.1	49	12.57	High School Diploma
432021	Telephone Operators	169	152	-17	-10.1	38	12.38	High School Diploma
432099	Communications Equipment Operators, All Other	15	17	2	13.3	5	16.65	High School Diploma
433000	<i>Financial Clerks</i>	12,350	13,925	1,575	12.8	3,346	NA	NA
433011	Bill and Account Collectors	2,020	2,297	277	13.7	592	16.34	High School Diploma
433021	Billing and Posting Clerks and Machine Operators	1,768	2,069	301	17.0	541	16.28	High School Diploma
433031	Bookkeeping, Accounting, and Auditing Clerks	6,193	7,003	810	13.1	1,354	16.03	Associate Degree
433041	Gaming Cage Workers	31	29	-2	-6.5	5	NA	High School Diploma
433051	Payroll and Timekeeping Clerks	354	412	58	16.4	116	18.59	High School Diploma
433071	Tellers	1,434	1,506	72	5.0	555	14.84	Postsecondary Vocational
433099	Financial Clerks, All Other	289	331	42	14.5	90	19.55	High School Diploma

# FLORIDA JOBS

## by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	Education Level	
				Level	Percent	Total Job	Average		
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**		
434000	<i>Information and Record Clerks</i>	25,130	28,293	3,163	12.6	8,938	NA	NA	
434011	Brokerage Clerks	358	331	-27	-7.5	80	20.33	High School Diploma	
434031	Court, Municipal, and License Clerks	297	325	28	9.4	95	16.93	High School Diploma	
434041	Credit Authorizers, Checkers, and Clerks	324	344	20	6.2	93	16.64	High School Diploma	
434051	Customer Service Representatives	13,099	14,838	1,739	13.3	4,690	15.14	Postsecondary Vocational	
434061	Eligibility Interviewers, Government Programs	132	131	-1	-0.8	28	18.06	High School Diploma	
434071	File Clerks	883	881	-2	-0.2	190	13.87	High School Diploma	
434081	Hotel, Motel, and Resort Desk Clerks	1,000	1,039	39	3.9	364	10.27	High School Diploma	
434111	Interviewers, Except Eligibility and Loan	577	654	77	13.3	169	15.43	High School Diploma	
434121	Library Assistants, Clerical	202	228	26	12.9	100	12.18	Postsecondary Vocational	
434131	Loan Interviewers and Clerks	881	972	91	10.3	221	17.66	Postsecondary Vocational	
434141	New Accounts Clerks	71	75	4	5.6	20	16.58	Postsecondary Vocational	
434151	Order Clerks	979	1,047	68	7.0	288	14.39	High School Diploma	
434161	Human Resources Assistants, Exc. Payroll	478	533	55	11.5	162	16.94	Postsecondary Vocational	
434171	Receptionists and Information Clerks	4,794	5,791	997	20.8	2,172	13.20	High School Diploma	
434199	Information and Record Clerks, All Other	757	801	44	5.8	214	17.14	High School Diploma	
435000	<i>Material Recording, Scheduling, and Distributing Workers</i>	10,872	10,859	-13	-0.1	2,399	NA	NA	
435011	Cargo and Freight Agents	250	306	56	22.4	105	23.79	Postsecondary Vocational	
435021	Couriers and Messengers	205	223	18	8.8	58	13.45	Less than High School	
435031	Police, Fire, and Ambulance Dispatchers	257	287	30	11.7	68	17.76	Postsecondary Vocational	
435032	Dispatchers, Except Police, Fire, and Ambulance	464	520	56	12.1	124	17.49	High School Diploma	
435041	Meter Readers, Utilities	62	67	5	8.1	20	14.53	High School Diploma	
435051	Postal Service Clerks	157	99	-58	-36.9	29	24.25	High School Diploma	
435052	Postal Service Mail Carriers	766	740	-26	-3.4	198	25.10	High School Diploma	
435053	Postal Service Mail Sorters and Processors	325	206	-119	-36.6	14	23.89	High School Diploma	
435061	Production, Planning, and Expediting Clerks	784	788	4	0.5	165	19.58	High School Diploma	
435071	Shipping, Receiving, and Traffic Clerks	1,965	1,916	-49	-2.5	400	13.52	Postsecondary Vocational	
435081	Stock Clerks and Order Fillers	5,424	5,472	48	0.9	1,132	11.55	High School Diploma	
435111	Measurers, Checkers, and Samplers, Recordkeeping	213	235	22	10.3	86	12.58	High School Diploma	

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Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
436000	<i>Secretaries and Administrative Assistants</i>	12,889	14,283	1,394	10.8	2,771	NA	NA
436011	Executive Secretaries and Administrative Assistants	2,666	2,987	321	12.0	606	22.05	Postsecondary Vocational
436012	Legal Secretaries	696	762	66	9.5	140	20.36	Postsecondary Vocational
436013	Medical Secretaries	787	1,026	239	30.4	323	15.39	Postsecondary Vocational
436014	Secretaries, Except Legal, Medical, and Executive	8,740	9,508	768	8.8	1,702	14.71	Postsecondary Vocational
439000	<i>Other Office and Administrative Support Workers</i>	11,437	12,609	1,172	10.3	2,981	NA	NA
439011	Computer Operators	203	189	-14	-6.9	16	16.15	Postsecondary Vocational
439021	Data Entry Keyers	1,305	1,253	-52	-4.0	187	13.22	High School Diploma
439022	Word Processors and Typists	199	183	-16	-8.0	10	13.40	Postsecondary Vocational
439031	Desktop Publishers	115	106	-9	-7.8	17	13.11	Postsecondary Vocational
439041	Insurance Claims and Policy Processing Clerks	896	1,013	117	13.1	329	16.42	High School Diploma
439051	Mail Clerks and Machine Operators, Exc. Postal Service	554	568	14	2.5	100	12.60	High School Diploma
439061	Office Clerks, General	7,179	8,215	1,036	14.4	2,040	13.40	High School Diploma
439071	Office Machine Operators, Except Computer	190	180	-10	-5.3	44	13.15	High School Diploma
439081	Proofreaders and Copy Markers	16	16	0	0.0	2	13.34	High School Diploma
439111	Statistical Assistants	31	35	4	12.9	9	NA	Postsecondary Vocational
439199	Office and Administrative Support Workers, All Other	749	851	102	13.6	227	11.80	High School Diploma
450000	<b>Farming, Fishing, and Forestry Occupations</b>	240	251	11	4.6	69	NA	NA
451011	First-Line Superv. of Farming, Fishing, & Forestry Workers	16	18	2	12.5	6	19.16	Associate Degree
452000	<i>Agricultural Workers</i>	193	204	11	5.7	56	NA	NA
452011	Agricultural Inspectors	10	10	0	0.0	2	16.93	Postsecondary Vocational
452041	Graders and Sorters, Agricultural Products	23	24	1	4.4	5	8.52	Less than High School
452092	Farmworkers & Laborers, Crop, Nursery, & Greenhouse	151	160	9	6.0	46	8.96	Less than High School
453011	Fishers and Related Fishing Workers	17	14	-3	-17.7	4	NA	High School Diploma
454000	<i>Forest, Conservation, and Logging Workers</i>	14	15	1	7.1	3	NA	NA

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
470000	<b>Construction and Extraction Occupations</b>	16,234	20,313	4,079	25.1	6,812	NA	NA
471011	First-Line Superv. of Construction and Extraction Workers	1,458	1,854	396	27.2	664	27.43	Associate Degree
472000	<i>Construction Trades Workers</i>	13,034	16,314	3,280	25.2	5,349	NA	NA
472021	Brickmasons and Blockmasons	157	232	75	47.8	101	13.17	Postsecondary Vocational
472031	Carpenters	2,390	2,946	556	23.3	956	17.23	Postsecondary Vocational
472044	Tile and Marble Setters	246	305	59	24.0	101	14.44	Postsecondary Vocational
472051	Cement Masons and Concrete Finishers	595	846	251	42.2	325	17.22	Postsecondary Vocational
472061	Construction Laborers	2,545	3,182	637	25.0	792	13.13	Less than High School
472071	Paving, Surfacing, and Tamping Equipment Operators	41	48	7	17.1	14	15.93	High School Diploma
472073	Operating Engineers/Construction Equipment Operators	419	539	120	28.6	196	18.15	Postsecondary Vocational
472081	Drywall and Ceiling Tile Installers	418	537	119	28.5	209	13.95	Postsecondary Vocational
472111	Electricians	1,554	1,924	370	23.8	702	18.25	Postsecondary Vocational
472121	Glaziers	140	205	65	46.4	106	18.38	Postsecondary Vocational
472131	Insulation Workers, Floor, Ceiling, and Wall	36	45	9	25.0	20	14.64	Postsecondary Vocational
472132	Insulation Workers, Mechanical	88	112	24	27.3	51	16.11	Less than High School
472141	Painters, Construction and Maintenance	1,622	1,947	325	20.0	605	16.92	Postsecondary Vocational
472151	Pipelayers	205	260	55	26.8	102	16.04	Postsecondary Vocational
472152	Plumbers, Pipefitters, and Steamfitters	916	1,153	237	25.9	447	18.78	Postsecondary Vocational
472181	Roofers	746	919	173	23.2	294	15.80	Postsecondary Vocational
472211	Sheet Metal Workers	392	469	77	19.6	130	15.58	Postsecondary Vocational
472221	Structural Iron and Steel Workers	120	153	33	27.5	52	15.36	Postsecondary Vocational
473000	<i>Helpers - Construction Trades</i>	708	963	255	36.0	410	NA	NA
473011	Helpers - Brickmasons, and Tile & Marble Setters	42	63	21	50.0	30	10.86	Less than High School
473013	Helpers - Electricians	259	330	71	27.4	128	13.12	Less than High School
473015	Helpers - Plumbers, Pipefitters, and Steamfitters	187	269	82	43.9	123	11.34	Less than High School
473016	Helpers - Roofers	66	78	12	18.2	26	13.54	Less than High School
473019	Helpers - Construction Trades, All Other	48	61	13	27.1	24	13.34	Less than High School

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## by Occupation

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
474000	<i>Other Construction and Related Workers</i>	996	1,136	140	14.1	376	NA	NA
474011	Construction and Building Inspectors	275	318	43	15.6	106	24.24	Postsecondary Vocational
474041	Hazardous Materials Removal Workers	60	66	6	10.0	18	16.29	Associate Degree
474051	Highway Maintenance Workers	94	104	10	10.6	29	16.40	Postsecondary Vocational
474099	Construction and Related Workers, All Other	385	435	50	13.0	153	19.20	Less than High School
475021	Earth Drillers, Except Oil and Gas	25	31	6	24.0	10	16.92	Postsecondary Vocational
490000	<b>Installation, Maintenance, and Repair Occupations</b>	19,024	21,536	2,512	13.2	5,860	NA	NA
491011	First-Line Superv. of Mechanics, Installers, and Repairers	1,523	1,656	133	8.7	445	27.44	Postsecondary Vocational
492000	<i>Electrical &amp; Electronic Equipment Installers, &amp; Repairers</i>	2,554	2,753	199	7.8	612	NA	NA
492011	Computer, ATM, and Office Machine Repairers	523	543	20	3.8	120	16.16	Postsecondary Vocational
492022	Telecommunications Equipment Installers and Repairers	1,079	1,105	26	2.4	165	21.97	Postsecondary Vocational
492092	Electric Motor, Power Tool, and Related Repairers	45	49	4	8.9	7	15.24	Postsecondary Vocational
492093	Electronics Installers & Repairers, Transportation Equip.	34	43	9	26.5	16	20.62	Postsecondary Vocational
492094	Electronics Repairers, Commercial and Industrial Equip.	262	277	15	5.7	65	22.71	Postsecondary Vocational
492095	Electrical Repairers, Powerhouse, Substation, and Relay	56	59	3	5.4	14	26.33	Postsecondary Vocational
492096	Electronics Installers & Repairers, Motor Vehicles	47	58	11	23.4	20	15.40	Postsecondary Vocational
492098	Security and Fire Alarm Systems Installers	322	408	86	26.7	148	19.38	Postsecondary Vocational
493000	<i>Vehicle and Mobile Equipment Mechanics, Installers</i>	5,012	5,557	545	10.9	1,563	NA	NA
493011	Aircraft Mechanics and Service Technicians	255	290	35	13.7	96	24.60	Postsecondary Vocational
493021	Automotive Body and Related Repairers	476	516	40	8.4	132	17.35	Postsecondary Vocational
493023	Automotive Service Technicians and Mechanics	2,483	2,706	223	9.0	733	18.04	Postsecondary Vocational
493031	Bus and Truck Mechanics and Diesel Engine Specialists	303	336	33	10.9	84	19.59	Postsecondary Vocational
493042	Mobile Heavy Equipment Mechanics, Except Engines	326	383	57	17.5	123	18.48	Postsecondary Vocational
493051	Motorboat Mechanics	210	242	32	15.2	75	15.78	Postsecondary Vocational
493052	Motorcycle Mechanics	66	80	14	21.2	27	16.26	Postsecondary Vocational
493053	Outdoor Power Equipment and Small Engine Mechanics	138	168	30	21.7	58	12.39	Associate Degree
493092	Recreational Vehicle Service Technicians	114	133	19	16.7	42	20.49	Postsecondary Vocational
493093	Tire Repairers and Changers	537	585	48	8.9	158	9.45	Less than High School



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## by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	Education Level
				Level Change	Percent Change	Total Job Openings*	Average Hourly Wage (\$)**	
Code	Title	2014	2022					
499000	<i>Other Installation, Maintenance, and Repair Occupations</i>	9,935	11,570	1,635	16.5	3,240	NA	NA
499012	Control and Valve Installers and Repairers, Except Door	21	21	0	0.0	3	20.98	High School Diploma
499021	Heating, A.C., and Refrigeration Mechanics and Installers	1,358	1,838	480	35.4	667	18.68	Postsecondary Vocational
499031	Home Appliance Repairers	344	367	23	6.7	72	18.89	Postsecondary Vocational
499041	Industrial Machinery Mechanics	523	623	100	19.1	180	20.15	Postsecondary Vocational
499043	Maintenance Workers, Machinery	153	170	17	11.1	39	20.06	Postsecondary Vocational
499051	Electrical Power-Line Installers and Repairers	211	261	50	23.7	108	22.22	Postsecondary Vocational
499052	Telecommunications Line Installers and Repairers	570	542	-28	-4.9	82	21.82	Postsecondary Vocational
499062	Medical Equipment Repairers	467	585	118	25.3	219	20.08	Postsecondary Vocational
499064	Watch Repairers	31	32	1	3.2	8	NA	Postsecondary Vocational
499069	Precision Instrument and Equipment Repairers, All Other	40	43	3	7.5	12	23.90	Postsecondary Vocational
499071	Maintenance and Repair Workers, General	4,431	4,932	501	11.3	1,136	15.87	Postsecondary Vocational
499091	Vending and Amusement Machine Servicers & Repairers	113	125	12	10.6	30	13.77	High School Diploma
499092	Commercial Divers	22	28	6	27.3	9	17.24	Associate Degree
499094	Locksmiths and Safe Repairers	166	195	29	17.5	53	18.42	Postsecondary Vocational
499098	Helpers - Installation, Maintenance, and Repair Workers	344	399	55	16.0	187	11.11	Less than High School
499099	Installation, Maintenance, and Repair Workers, All Other	970	1,206	236	24.3	375	15.24	High School Diploma
510000	<b>Production Occupations</b>	23,897	24,960	1,063	4.5	5,133	NA	NA
511011	First-Line Superv. of Production and Operating Workers	1,865	1,912	47	2.5	242	26.44	Postsecondary Vocational
512000	<i>Assemblers and Fabricators</i>	6,942	6,969	27	0.4	1,215	NA	NA
512021	Coil Winders, Tapers, and Finishers	106	95	-11	-10.4	12	14.14	Less than High School
512022	Electrical and Electronic Equipment Assemblers	2,079	1,918	-161	-7.7	245	18.68	Postsecondary Vocational
512023	Electromechanical Equipment Assemblers	138	153	15	10.9	31	17.57	Postsecondary Vocational
512041	Structural Metal Fabricators and Fitters	224	262	38	17.0	72	15.37	Postsecondary Vocational
512091	Fiberglass Laminators and Fabricators	242	229	-13	-5.4	38	13.88	Postsecondary Vocational
512092	Team Assemblers	3,759	3,871	112	3.0	708	13.21	High School Diploma
512099	Assemblers and Fabricators, All Other	350	386	36	10.3	91	12.66	Postsecondary Vocational

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## by Occupation

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
513000	<i>Food Processing Workers</i>	1,376	1,452	76	5.5	390	NA	NA
513011	Bakers	573	589	16	2.8	147	11.75	Postsecondary Vocational
513021	Butchers and Meat Cutters	456	488	32	7.0	137	14.50	High School Diploma
513022	Meat, Poultry, and Fish Cutters and Trimmers	130	146	16	12.3	46	11.95	Less than High School
513091	Food & Tobacco Baking and Drying Machine Operators	55	59	4	7.3	16	13.46	Less than High School
513092	Food Batchmakers	121	124	3	2.5	30	12.05	Less than High School
514000	<i>Metal Workers and Plastic Workers</i>	3,464	3,761	297	8.6	814	NA	NA
514011	Computer-Controlled Machine Tool Operators, M & P	156	189	33	21.2	57	15.81	Postsecondary Vocational
514012	Numerical Tool and Process Control Programmers	54	62	8	14.8	16	20.28	Postsecondary Vocational
514031	Cutting, Punching & Press Machine Operators; M & P	417	432	15	3.6	41	14.52	High School Diploma
514032	Drilling & Boring Machine Tool Setters & Operators; M & P	22	21	-1	-4.6	1	13.35	High School Diploma
514033	Grinding/Lapping/Polishing Machine Tool Operators; M & P	90	92	2	2.2	14	15.96	High School Diploma
514034	Lathe & Turning Machine Tool Setters & Operators; M & P	42	38	-4	-9.5	12	12.99	Postsecondary Vocational
514035	Milling & Planing Machine Setters & Operators; M & P	17	18	1	5.9	4	17.08	High School Diploma
514041	Machinists	1,369	1,538	169	12.3	369	18.79	Postsecondary Vocational
514051	Metal-Refining Furnace Operators and Tenders	71	89	18	25.4	29	13.36	High School Diploma
514072	Molding & Casting Machine Setters & Operators; M & P	358	344	-14	-3.9	48	16.52	Postsecondary Vocational
514081	Multiple Machine Tool Setters & Operators; M & P	40	40	0	0.0	6	16.33	High School Diploma
514111	Tool and Die Makers	105	107	2	1.9	6	22.47	Postsecondary Vocational
514121	Welders, Cutters, Solderers, and Brazers	519	572	53	10.2	163	16.69	Postsecondary Vocational
514122	Welding & Brazing Machine Setters, Operators & Tenders	56	61	5	8.9	17	17.71	Postsecondary Vocational
514193	Plating & Coating Machine Setters & Operators; M & P	64	65	1	1.6	12	14.11	High School Diploma
515000	<i>Printing Workers</i>	1,565	1,502	-63	-4.0	277	NA	NA
515111	Prepress Technicians and Workers	271	236	-35	-12.9	51	12.83	Postsecondary Vocational
515112	Printing Press Operators and Job Printers	1,063	1,037	-26	-2.5	165	16.14	High School Diploma
515113	Print Binding and Finishing Workers	231	229	-2	-0.9	61	17.53	High School Diploma
516000	<i>Textile, Apparel, and Furnishings Workers</i>	1,659	1,802	143	8.6	355	NA	NA
516011	Laundry and Dry-Cleaning Workers	760	844	84	11.1	196	9.98	High School Diploma
516021	Pressers, Textile, Garment, and Related Materials	241	267	26	10.8	39	10.03	Less than High School
516031	Sewing Machine Operators	285	308	23	8.1	35	11.74	Less than High School
516052	Tailors, Dressmakers, and Custom Sewers	35	38	3	8.6	7	13.32	Postsecondary Vocational
516093	Upholsterers	199	200	1	0.5	43	13.19	Postsecondary Vocational
516099	Textile, Apparel, and Furnishings Workers, All Other	27	30	3	11.1	5	14.94	Postsecondary Vocational

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Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
517000	<i>Woodworkers</i>	475	528	53	11.2	133	NA	NA
517011	Cabinetmakers and Bench Carpenters	301	335	34	11.3	93	15.99	Postsecondary Vocational
517042	Woodworking Machine Setters & Operators, Exc. Sawing	100	113	13	13.0	20	14.47	High School Diploma
518000	<i>Plant and System Operators</i>	360	389	29	8.1	111	NA	NA
518012	Power Distributors and Dispatchers	11	12	1	9.1	4	28.28	Postsecondary Vocational
518013	Power Plant Operators	39	40	1	2.6	12	32.44	Postsecondary Vocational
518021	Stationary Engineers and Boiler Operators	21	24	3	14.3	7	20.77	Postsecondary Vocational
518031	Water and Liquid Waste Treatment Plant Operators	223	243	20	9.0	66	20.90	Postsecondary Vocational
518091	Chemical Plant and System Operators	34	36	2	5.9	11	24.99	Postsecondary Vocational
518099	Plant and System Operators, All Other	22	25	3	13.6	9	20.78	Postsecondary Vocational
519000	<i>Other Production Occupations</i>	6,191	6,645	454	7.3	1,596	NA	NA
519011	Chemical Equipment Operators and Tenders	83	89	6	7.2	17	18.01	High School Diploma
519012	Separating/Clarifying/Precipitating/Still Machine Operators	49	55	6	12.2	12	16.50	Postsecondary Vocational
519021	Crushing, Grinding, and Polishing Machine Operators	38	40	2	5.3	11	11.74	Less than High School
519022	Grinding and Polishing Workers, Hand	46	50	4	8.7	15	13.84	Less than High School
519023	Mixing and Blending Machine Setters, and Operators	377	415	38	10.1	128	15.08	High School Diploma
519031	Cutters and Trimmers, Hand	34	37	3	8.8	9	11.78	Less than High School
519041	Extruding, Forming, and Pressing Machine Operators	110	120	10	9.1	31	13.73	Less than High School
519061	Inspectors, Testers, Sorters, Samplers, and Weighers	1,375	1,485	110	8.0	349	16.69	High School Diploma
519071	Jewelers and Precious Stone and Metal Workers	128	124	-4	-3.1	24	19.91	Postsecondary Vocational
519081	Dental Laboratory Technicians	504	501	-3	-0.6	125	21.14	Postsecondary Vocational
519082	Medical Appliance Technicians	62	62	0	0.0	15	20.89	Postsecondary Vocational
519083	Ophthalmic Laboratory Technicians	350	358	8	2.3	95	16.57	Postsecondary Vocational
519111	Packaging and Filling Machine Operators and Tenders	963	1,068	105	10.9	234	13.20	Less than High School
519121	Coating, Painting, and Spraying Machine Operators	207	214	7	3.4	42	15.77	High School Diploma
519122	Painters, Transportation Equipment	157	156	-1	-0.6	27	15.01	Less than High School
519123	Painting, Coating, and Decorating Workers	89	100	11	12.4	26	12.70	Less than High School
519151	Photographic Process Workers & Processing Machine Oprs.	92	84	-8	-8.7	19	12.93	Less than High School
519194	Etchers and Engravers	12	11	-1	-8.3	0	14.24	Postsecondary Vocational
519195	Molders, Shapers, and Casters, Exc. Metal and Plastic	81	89	8	9.9	30	14.50	High School Diploma
519196	Paper Goods Machine Setters, Operators, and Tenders	47	43	-4	-8.5	4	15.09	High School Diploma
519198	Helpers - Production Workers	995	1,121	126	12.7	264	12.66	Less than High School
519199	Production Workers, All Other	259	296	37	14.3	91	11.99	Less than High School

# FLORIDA JOBS

## by Occupation

Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	
				Level	Percent	Total Job	Average	Education Level
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
530000	<b>Transportation and Material-Moving Occupations</b>	18,657	20,422	1,765	9.5	5,588	NA	NA
531000	<i>Supervisors, Transportation and Material Moving Workers</i>	716	820	104	14.5	219	NA	NA
531011	Aircraft Cargo Handling Supervisors	12	13	1	8.3	3	23.87	Associate Degree
531021	First-Line Superv. Helpers, Laborers & Material-Movers, Hand	286	334	48	16.8	94	27.96	High School Diploma
531031	First-Line Superv. of Material-Moving Vehicle Operators	418	473	55	13.2	122	28.90	Postsecondary Vocational
532000	<i>Air Transportation Workers</i>	162	170	8	4.9	60	NA	NA
532012	Commercial Pilots	67	79	12	17.9	32	36.02	Postsecondary Vocational
532021	Air Traffic Controllers	36	36	0	0.0	11	57.78	Postsecondary Vocational
533000	<i>Motor Vehicle Operators</i>	7,643	8,426	783	10.2	1,930	NA	NA
533011	Ambulance Drivers and Attendants, Except EMTs	41	54	13	31.7	19	11.26	High School Diploma
533021	Bus Drivers, Transit and Intercity	474	531	57	12.0	128	17.00	Postsecondary Vocational
533022	Bus Drivers, School	879	941	62	7.1	194	12.76	Postsecondary Vocational
533031	Driver/Sales Workers	1,093	1,174	81	7.4	252	14.58	High School Diploma
533032	Truck Drivers, Heavy and Tractor-Trailer	2,200	2,493	293	13.3	637	18.39	Postsecondary Vocational
533033	Truck Drivers, Light or Delivery Services	2,169	2,342	173	8.0	512	16.72	Postsecondary Vocational
533041	Taxi Drivers and Chauffeurs	628	716	88	14.0	148	11.73	Less than High School
533099	Motor Vehicle Operators, All Other	159	175	16	10.1	40	15.87	Postsecondary Vocational
534000	<i>Rail Transportation Workers</i>	14	15	1	7.1	4	NA	NA
535000	<i>Water Transportation Workers</i>	295	341	46	15.6	134	NA	NA
535021	Captains, Mates, and Pilots of Water Vessels	37	40	3	8.1	14	32.50	Postsecondary Vocational
535022	Motorboat Operators	196	227	31	15.8	87	12.97	Less than High School
536000	<i>Other Transportation Workers</i>	809	963	154	19.0	353	NA	NA
536021	Parking Lot Attendants	591	709	118	20.0	261	10.64	Less than High School
536031	Service Station Attendants	143	170	27	18.9	66	11.15	Less than High School
536041	Traffic Technicians	10	11	1	10.0	3	19.06	Postsecondary Vocational
536099	Transportation Workers, All Other	47	54	7	14.9	18	15.35	Less than High School

# FLORIDA JOBS by Occupation

## Workforce Region 14 - Pinellas County

Occupation		Employment		2014 - 2022			2014	Education Level
				Level	Percent	Total Job	Average	
Code	Title	2014	2022	Change	Change	Openings*	Hourly Wage (\$)**	
537000	<i>Material Moving Workers</i>	9,018	9,687	669	7.4	2,888	NA	NA
537011	Conveyor Operators and Tenders	21	21	0	0.0	5	14.16	Less than High School
537021	Crane and Tower Operators	54	67	13	24.1	25	23.73	Postsecondary Vocational
537032	Excavating and Loading Machine and Dragline Operators	116	132	16	13.8	44	17.30	High School Diploma
537051	Industrial Truck and Tractor Operators	540	589	49	9.1	170	15.00	Postsecondary Vocational
537061	Cleaners of Vehicles and Equipment	839	944	105	12.5	314	10.16	Less than High School
537062	Laborers and Freight, Stock, and Material Movers, Hand	5,165	5,574	409	7.9	1,736	12.00	Less than High School
537063	Machine Feeders and Offbearers	164	155	-9	-5.5	22	15.41	Less than High School
537064	Packers and Packagers, Hand	1,900	1,952	52	2.7	486	9.51	Less than High School
537081	Refuse and Recyclable Material Collectors	165	189	24	14.6	63	16.12	Less than High School

\* Job openings result from economic growth and from replacement needs. For declining occupations, all job openings result from replacement needs.

\*\* Hourly wages for teaching occupations were calculated using a 40-hour work week for 9½ months per year.

NA - Not available for this occupation



STRATEGIC  
NATIONAL ARTS ALUMNI  
PROJECT

## MAKING IT WORK

The Education and Employment of Recent Arts Graduates



ANNUAL REPORT  
**2014**



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## Funders

SNAAP would not exist without the support of our original funders, listed here. Revenue from participating schools will continue to provide core support, supplemented by funder support for specific research.

### Lead funding

Surdna Foundation

### Major partnership support

Houston Endowment  
Barr Foundation  
National Endowment for the Arts  
Cleveland Foundation  
Educational Foundation of America

*SNAAP is supported in part by a grant from the*  
*National Endowment for the Arts*



## Mission

The Strategic National Arts Alumni Project (SNAAP) investigates the educational experiences and career paths of arts graduates nationally. SNAAP provides the findings to educators, policymakers, and philanthropic organizations to improve arts training, inform cultural policy, and support artists.



**STRATEGIC  
NATIONAL ARTS ALUMNI  
PROJECT**

# MAKING IT WORK

The Education and Employment of Recent Arts Graduates

## ANNUAL REPORT **2014**

By **JENNIFER C. LENA**

With Sally Gaskill, Rebecca F. Houghton, Amber D. Lambert,  
Angie L. Miller, and Steven J. Tepper

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# SNAAP Fast Facts

## The Arts

SNAAP defines “the arts,” “art,” and “artist” to include a broad range of creative activity, including performance, design, architecture, creative writing, music composition, choreography, film, illustration, and fine art.

## Survey

SNAAP is a comprehensive survey administered online to the arts alumni of participating institutions. Completion time for the survey is generally 20 to 30 minutes. The results described in this report are based on data collected from the 2011, 2012, and 2013 annual survey administrations.

## Partners

Founded in 2008, SNAAP is based at the Indiana University Center for Postsecondary Research and administered in cooperation with the Indiana University Center for Survey Research. From 2008

to 2014, SNAAP collaborated closely with the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University in research and development. Beginning in July 2014, we welcome the Herberger Institute of Design and the Arts at Arizona State University as our research partner. Launched with start-up support from the Surdna Foundation as well as other funders, SNAAP is now primarily self-supported by fees from participating institutions. Thanks to the National Endowment for the Arts for a research grant awarded in May 2014.

## Participating Institutions

SNAAP collects and analyzes data from arts graduates from a wide variety of institutions including arts high schools, comprehensive colleges and universities, liberal arts colleges, and special-focus arts institutions. Since 2008, almost 300 institutions have participated in SNAAP. (See pages 26-28 for the list of all institutions that have participated in SNAAP.)

**Table 1: SNAAP 2011, 2012, and 2013 Institutional Characteristics**

CHARACTERISTICS	% OF INSTITUTIONS
<i>Region</i>	
Northeast	22%
South	27%
Midwest	29%
West	21%
<i>Sector</i>	
Private Nonprofit	43%
Public	57%
<i>Classification<sup>a</sup></i>	
Arts High Schools	9%
Special-Focus Postsecondary Institutions	19%
Baccalaureate Colleges	9%
Master’s Colleges & Universities	23%
Doctoral Universities	41%

<sup>a</sup> Classification is based on Carnegie Classifications for all postsecondary institutions. Baccalaureate Colleges includes institutions classified as both Bac/A&S and Bac/Diverse. Master’s Colleges and Universities includes Master’s/L, Master’s/M, and Master’s/S. Doctoral Universities includes RU/VH, RU/H, and DRU.

## Respondents and Response Rates

In 2011, 2012, and 2013, over 92,000 arts alumni participated in the SNAAP survey from 153 institutions—140 postsecondary institutions and 13 arts high schools.<sup>1</sup> The average institutional response rate for 2011, 2012, and 2013 combined is 18%. Table 2 provides selected respondent characteristics for those alumni that participated in SNAAP 2011, 2012, and 2013.

## Calendar

The next administration of the SNAAP survey will take place in Fall 2015. Institutions can register to participate beginning in early 2015 and ending in July 2015.

## Audiences

SNAAP provides valuable, actionable data to educators, institutional and public policymakers, researchers, philanthropic organizations, as well as arts graduates and current/future arts students and their families.

## Cost

SNAAP is primarily a self-sustaining research project; therefore, institutional participation fees underwrite the cost of survey administration, data analysis, and reports.

Participating in SNAAP enables an institution to receive comparative data from peer institutions—and is far more cost-effective than doing a similar alumni survey on one’s own. The cost to participate in the 2015 SNAAP survey will be announced in Fall–Winter 2014–15.

## Participation Agreement

Institutions participating in SNAAP agree that SNAAP can use data collected through the survey administration in the aggregate for national reporting purposes. Results pertaining to a particular institution and identifying as such will never be made public by SNAAP except by mutual agreement between SNAAP and the participating institution.

## Institutional Reports

Each participating institution receives a confidential, customized *Institutional Report* that presents and analyzes the responses of its alumni, as well as comparative data from other participating institutions. Schools can elect to compare their data to other institutions on a granular level, including nearly 80 arts majors.

<sup>1</sup> The data throughout this report do not include responses from an additional nine postsecondary institutions that participated in 2011, 2012, and/or 2013 (including two Canadian institutions), due to nonstandard survey administrations.

**Table 2: SNAAP 2011, 2012, and 2013 Selected Respondent Characteristics**

CHARACTERISTICS	% OF RESPONDENTS
<i>Gender</i>	
Male	40%
Female	60%
Transgender	<1%
<i>Cohort</i>	
1983 and before	26%
1984–1993	17%
1994–1998	10%
1999–2003	13%
2004–2008	18%
2009–2013	17%
<i>Recent Graduate<sup>a</sup></i>	
Yes	20%
No	80%
<i>First-Generation Student<sup>b</sup></i>	
Yes	35%
No	65%

<sup>a</sup> We define “recent graduate” here and throughout this report as those individuals who graduated from an undergraduate or graduate program within five years of the date they completed the SNAAP survey.

<sup>b</sup> First-generation students are those whose parents or guardians have not completed a four-year degree or higher.

## From the Research Director

The Strategic National Arts Alumni Project continues to amass one of the largest arts-related data sets ever collected in the US, with nearly 100,000 alumni participating over the past three years. This year's report investigates the experiences of our most recent graduates: those who completed the survey within five years of completing their education.

We are grateful that our colleague Jennifer Lena from Columbia University Teachers College, a long-time research collaborator with SNAAP, lent her expertise and insight to this analysis.

For those of us running arts training institutions, what do these results tell us about where we need to focus our attention and how we can serve our students and graduates better as they transition from school to work?

The SNAAP survey data reveal, first, that recent graduates, compared to older cohorts, are more likely to report having learned “soft skills”—persuasion, networking, project management, and working with the community—at their institutions. Given the diverse pathways our graduates will take, the frequency of self-employment and entrepreneurialism, and the deployment of artistic skills across social and occupational contexts, we must continue to expose our students to these broad competencies. Substantial minorities of graduates still report that they did not receive adequate training in project management, persuasive speaking, or building networks. Even fewer (only a quarter or less) report that their institutions helped them to acquire or develop financial and business management skills. We must aspire to raise these numbers to rates similar to those for our teaching of artistic technique. We must be equally committed to training our students in how to make art as well as how to make it as an artist, or how to deploy their artistic skills in any field they pursue.

Second, the findings in this report demonstrate what many of us know first hand—that more of our students are participating in internships. While this analysis only scratches the surface of how internships shape

education and careers in the arts, it reminds us that we must be fully attentive to this increasingly common employment arrangement. Many studies have shown that internships, if not structured properly with clear roles and responsibilities, can leave students and graduates feeling undervalued and disconnected from any meaningful learning objective. The rising intern economy is a reality facing our graduates. We should work collectively to ensure that internships are a bridge for our graduates—and not a brick wall.

Third, consistent with national trends, our results show an escalation of student debt. Overall, debt levels for arts students have increased substantially among recent graduates, both in terms of the percentage of those with any debt as well as in the amount of debt incurred. Strikingly, 35% of all recent graduates said that debt levels had a “major” impact on their educational and career decisions, compared to only 14% of non-recent grads. National reports have shown that many arts schools are among the most expensive in higher education when you examine total tuition and fees against average aid and scholarship packages. Clearly, we need to provide more scholarships to our students, but we also need to consider our costs. With our teaching-intensive curricula, low student-teacher ratios, and the added costs of materials and equipment, arts schools will always suffer from Baumol and Bowen's (1966) famous “cost disease”—increasing costs without higher efficiencies and productivity. Still, it is worth thinking about what a 21<sup>st</sup> century pedagogy and curriculum might look like—providing more possibilities for lower-cost training.

Finally, this report shows that recent graduates from arts training institutions are socially engaged—as teachers, volunteers, and patrons of the arts. Many of them tell us about how they are deploying their artistic talents to tackle social problems or serve their communities. Across the US, the rising generation of arts graduates is more likely to volunteer, more committed to social change, and more tolerant and open than previous generations. Our graduates want their artistic work and ideas to matter in the world. We need to continue shaping our institutions to match our

training with the ideals and aspirations of our socially engaged students.

We have much more to discover about our recent arts alumni. Many of our findings are necessarily speculative, as we do not have long-term, longitudinal data. Recent graduates may well age into experiences that are similar to those of older cohorts. Or, they may show they are distinctive in important ways. Regardless, the data presented in this report should jump-start important conversations about how well we support the transition from school to work and whether there is more we can do to prepare our graduates for success.

**Steven J. Tepper**

*Research Director  
Strategic National Arts Alumni Project*

*Dean, Herberger Institute for Design and the Arts  
Arizona State University*



# Findings

Based on the results of the 2011, 2012, and 2013 surveys of the Strategic National Arts Alumni Project

## 1. Introduction

Over the last three years, the Strategic National Arts Alumni Project (SNAAP) has surveyed over 92,000 arts graduates from over 150 institutions. SNAAP's first three annual reports focused on dispelling myths about arts alumni, demonstrating that these graduates have found meaningful employment, are satisfied with their lives, and are pleased that they chose to go to an arts school. These reports also revealed the ways in which arts alumni feel their institutions could have improved their educational experiences—for instance, by offering entrepreneurial and financial training, and by expanding their career-related services. Last year's report demonstrated that arts schools afford some unique advantages for women, minorities, and students from lower socioeconomic status groups, even while significant gaps and inequalities persist in enrollment, debt, and earnings.

SNAAP's 2014 Annual Report focuses on the experiences and prospects of recent arts graduates, combining responses from the 2011, 2012, and 2013 SNAAP surveys. Each fall and spring, matriculating and graduating students in the arts and humanities face a withering assault of criticism about the value of their training. Liberal arts graduates—and arts graduates in particular—are told, often on shaky evidence, that they face a perilous future—that their training has left them without many marketable skills as they enter a tight, post-recession labor market.

For example, in June 2014, the Federal Reserve Bank of New York released a report (drawing on the 2012 American Community Survey) in which the authors argued that liberal arts graduates have made a poor investment in their futures, at least compared to majors in STEM (science, technology, engineering, and math) and business disciplines (Abel & Deitz, 2014). A new survey of job seekers and human resource professionals from the consulting firm Millennial Branding and the career network Beyond.com (Schawbel, 2014) found that only 2% of employers



actively recruit liberal arts majors. In contrast, 18% of employers seek out business majors, and 27% recruit engineers and computer scientists. Indeed, 49% of job seekers said “no jobs” exist for those with a liberal arts degree.

On the day they started college, the 2017 class at the University of Toronto could read the following lines in the local newspaper:

Many young men and women headed back to the postsecondary classroom this month, equipped with texts on cultural relativism and stars in their eyes. They should enjoy it while it lasts. Those stars will turn to dollar signs not long after graduation day, when the realization sets in that that medieval feminist studies degree they spent the last four years earning is not as marketable as they had anticipated (Urback, 2013).

The author closes with this advice: Before matriculating students declare a major, they should consider employment and wage data for the various fields of study. After these students estimate how long it will take them to pay back a student loan, the rational ones among them won't choose to pursue an arts degree.

Despite these alarming reports, there are also positive signs for recent graduates, including those in the arts. According to a report recently released by the National Association of Colleges and Employers (NACE), job prospects for new graduates are both good and improving. NACE's 2014 survey of nearly 44,000 students, representing 696 institutions, found that the percentage of seniors who received at least one job offer by their graduation day increased from 46% in 2013 to 48% in 2014. The greatest gains

were felt by majors in the visual and performing arts, who experienced a 15%-point improvement over the previous year. These results confirmed an earlier report published by the Association of American Colleges and Universities (2014), in collaboration with the National Center for Higher Education Management Systems, which found that unemployment rates among liberal arts graduates are low and decline over time, many of these majors pursue advanced degrees and receive an earnings bump when they do. At their age of peak earning (56–60) undergrad liberal arts majors often out-earn those who chose professional or pre-professional majors.

Furthermore, new research by Abel and Dietz (2014) suggests that across all disciplines the benefits of both a bachelor's and an associate's degree still outweigh the costs, even for the chronically underemployed. Yet all degrees, as these researchers demonstrate, are not equal. Unsurprisingly, disciplines providing technical



training, such as engineering, math, and computer science, and fields currently undergoing growth, such as health care, offer the highest returns. While the return on investment in a college education remains lower for liberal arts majors than for majors in the hard and soft sciences, it is above those for majors in leisure and hospitality, agriculture, and education—and liberal arts majors maintain a 12% higher average income over high school graduates. However, measuring the value of a degree only in terms of financial returns disregards much

of what graduates tell us about their experiences and aspirations (Lindemann, Tepper, et al., 2012; Lindemann & Tepper, 2014).

With the 2014 SNAAP Annual Report, we enter this debate armed with data from the Fall 2011, 2012, and 2013 surveys, which garnered the responses of more than 88,000 undergraduate and graduate alumni—among whom 17,022 (nearly 20%) were “recent alumni.” (We do not include data from arts high school respondents in this report.) We focus on the satisfaction and value of recent graduates’ education and on their experiences after graduation as they enter the workforce. We also compare the experiences and outcomes for recent and non-recent graduates.

**Throughout this report, “recent alumni” are SNAAP survey respondents who graduated from an undergraduate or graduate program within five years of the date they completed the survey.** “Non-recent,” “older cohorts,” “less-recent,” and “prior” alumni all refer to SNAAP respondents who completed the survey more than five years after their graduation.

SNAAP data—both qualitative and quantitative—provide in-depth as well as broad information about graduates from independent arts colleges and arts schools, departments, and programs in comprehensive colleges and universities. If we seek to educate students about the value of training in the arts, we must carefully investigate multiple aspects of that training—what skills are taught, how those skills are employed in work and in communities, and how students evaluate both the instrumental and emotional value of an arts education.

## 2. Experience in Arts School

What is it like to be a recent graduate from an arts program? Are these individuals weighed down by massive student loan debt and the prospect of long periods of unemployment or underemployment? What do they feel they learned in school, and how will they use those experiences as they move into the workforce?

In this section, we explore the experiences of recent alumni of undergraduate and graduate programs in the arts. Recent graduates provide the freshest and, perhaps, most valuable information on how current curricula, training, and administrative programming serve student populations.

### Disciplinary Concentrations

While SNAAP respondents do not represent the full population of all arts graduates, the current database of over 92,000 arts alumni from institutions located in 40 states and the District of Columbia is a fairly large sample of those individuals with arts degrees from American institutions.

These SNAAP data show that recent graduates in our sample, like their older counterparts, specialize in a wide range of arts majors. The five most common majors for recent alumni at the undergraduate level include fine and studio arts (including photography), design, media arts, theater, and music performance. Recent alumni with advanced degrees also reported a range of disciplinary majors, including fine arts, design, dance, music performance, theater, and architecture (Table 3). It is important to keep this variety in mind when interpreting educational and career experiences in the findings ahead.

### Skills Differentials

Do recent graduates receive different training than older cohorts? Are they learning different skills? Is there evidence that changes in arts curricula have impacted students?

We asked recent arts graduates a series of questions about the degree to which their undergraduate or graduate training institution had helped them acquire or develop a range of skills—if they had been taught critical thinking skills, creative thinking, and problem solving; if they had learned how to analyze arguments and information, to write clearly, and to speak persuasively; if they had received a broad education. We also asked if they felt they had learned artistic technique or how to improve their work based on feedback from others. Did they learn project management, technological skills, and research skills? Did they learn how to develop interpersonal relationships and to network? Did their school prepare them to engage in financial and business management, to be leaders, or to teach?

**Table 3: Distribution of Recent Alumni<sup>a</sup> Majors, by Level<sup>b</sup> and Cohort<sup>c</sup>**

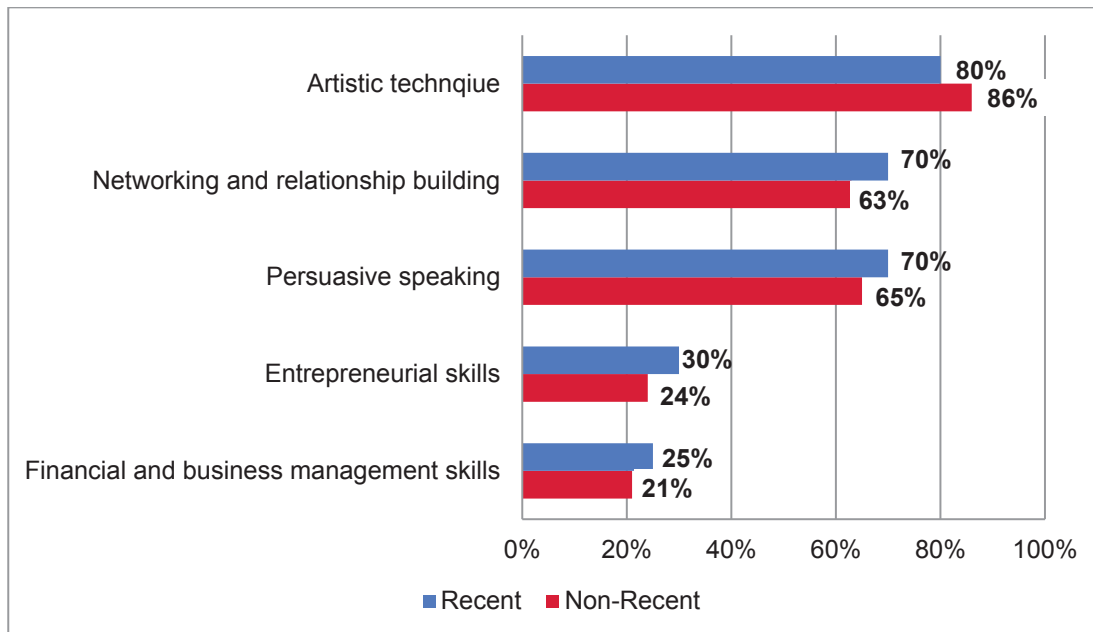
MAJORS	UNDERGRADUATE		GRADUATE	
	<i>Non-Recent</i>	<i>Recent</i>	<i>Non-Recent</i>	<i>Recent</i>
Architecture	7%	6%	8%	10%
Art History	3%	5%	4%	5%
Arts Administration	1%	1%	1%	3%
Arts Education (Art, Music, Dance, Drama)	9%	6%	10%	7%
Creative and Other Writing	1%	3%	3%	6%
Dance	2%	2%	2%	1%
Design	15%	15%	4%	7%
Fine and Studio Arts (Including Photography)	32%	27%	24%	20%
Media Arts	11%	15%	7%	9%
Music History, Composition, and Theory	1%	1%	5%	3%
Music Performance	9%	8%	22%	20%
Theater	9%	9%	10%	6%
Other Arts	1%	2%	2%	2%

<sup>a</sup> Throughout this report, “recent” refers to alumni who completed the SNAAP survey no more than five years following graduation; “non-recent” refers to all cohorts who graduated more than five years before taking the survey.

<sup>b</sup> Throughout this report, “level” refers to “undergraduate” or “graduate” classification.

<sup>c</sup> Throughout this report, “cohort” refers to “recent” or “non-recent” classification.

**Figure 1: How Much<sup>a</sup> Institutions Help Graduate-Level Alumni Acquire the Following Skills, by Cohort**



<sup>a</sup> Combines responses of those who reported that their institution helped them acquire skills “some” or “very much.”

The responses of all arts alumni—both recent and less-recent graduates—suggest that arts schools are extremely effective at teaching artistic technique and encouraging creativity. Overall, 90% of SNAAP respondents said their institutions helped them “some” or “very much” (vs. “not at all” or “very little”) to acquire or develop artistic technique. While there are no differences in responses to this survey item between recent and non-recent undergraduate alumni, recent graduate level alumni were less likely to say their institution helped them “very much” to acquire artistic skills, compared to older cohorts (46% vs. 55%). Perhaps the value of training in artistic technique only becomes apparent to the individual over time, or perhaps shifts in graduate curricula (e.g., more emphasis on theory and concept and less on specific disciplinary techniques) have compromised the perceived quality of training.

Are there other differences between recent and less-recent alumni?

- In the case of project management skills, recent and non-recent graduates have different impressions of their undergraduate experiences. More than half of both recent and non-recent undergraduate alumni reported that they received at least “some” project management training. However, a larger percentage of recent

undergrad alumni (41%) said their institutions helped them with project management “very much,” compared to only 27% of older grads. This may reflect the increase in project-based learning in arts schools and throughout the academy.

- Recent graduate-level alumni gave slightly more positive evaluations (compared to alumni who graduated more than five years ago) of the training their institutions provided them in persuasive speaking (5% difference), financial and business management skills (4% difference), entrepreneurial skills (6% difference), networking and relationship building (7% difference)—and they were slightly less positive (than prior graduate-level alumni) when it came to evaluating their training in artistic technique (6% difference). This suggests that training programs may have begun providing more “soft skills” that arts leaders and entrepreneurs might need (Figure 1).
- While their evaluations of arts institutions were generally high, SNAAP respondents gave lower marks for training in finance and entrepreneurship than for any other skill set. Only 25% of recent graduates and 21% of non-recent graduates indicated that their institutions

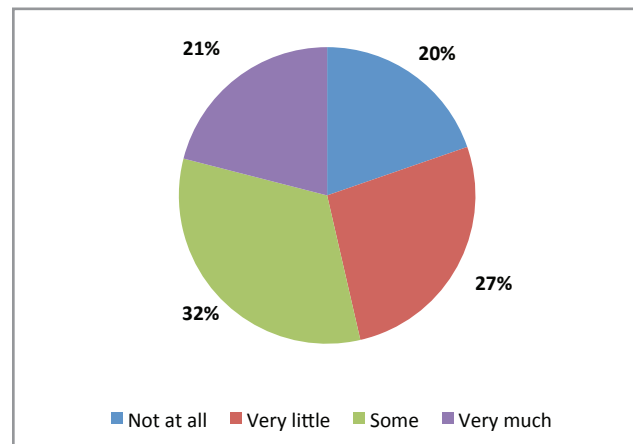


helped them “some” or “very much” to acquire or develop financial and business management skills, and only 30% of recent alumni and 24% of non-recent alumni said the same about entrepreneurial skills.

Within these broad patterns, some particular trends are worth noting:

- At least half of both graduate and undergraduate alumni (both recent and less so) reported their training had helped them “very much” to acquire a range of skills and abilities including critical thinking, improving work based on feedback, and creative thinking and problem solving.
- Undergraduate curricula appear to excel at providing a broad knowledge base, with nearly half (49%) of all alumni at this level giving the highest possible rating to their institutions. Given that many alumni were arts majors in a liberal arts context, this suggests that schools are fulfilling their mandate to provide a general education.
- Graduate programs are particularly successful at providing training in artistic technique, with more than half of recent and less-recent alumni giving their alma mater the highest possible rating. This result is what we might expect given that graduate training is often highly discipline specific.
- The most mixed evaluations were found in undergraduate alumni responses to a question concerning their institution’s training in teaching skills. Among both recent and less-recent graduates, about a quarter of the respondents chose each response category—“not at all,” “very little,” “some,” and “very much” (Figure 2). This may be because the majority of SNAAP respondents majored in discipline-specific areas in which the curriculum does not include formal teacher training. Since so many arts graduates include teaching in their work portfolio later in life, institutions might consider adding workshops or other programs that address teaching skills.

**Figure 2: The Extent to Which Institutions Helped Undergraduate Alumni Acquire Teaching Skills**



Recent alumni were eager to tell us more about the training they received in school. Excerpts from these comments cannot illuminate the breadth and depth of these testimonials, but they might give a sense of their focus and character. One alum described how the skills she gained in school impacted her volunteer and work activity:

I am engaged in sharing creative work with others, particularly in education settings. I seek out working with community-minded organizations that value collaboration and creativity, particularly nonprofits. I am aware of appropriate materials and costs for different projects and understand how to work collaboratively with others on project-based initiatives. I often take initiative myself to learn from new experiences and look at things experimentally, which I believe came from my education.

The range of skills this respondent acquired in school is quite astonishing, but she is not alone. A number of alumni pointed out the value of a cluster of “soft” and technical skills they learned as students. Consider this response from a recent alum: “[My training] has given me skills to think on my feet, when I’m in a bind. Problem solving, verbal communication, social skills, talking about work, having a discussion, technical skills of many sorts.” Numerous SNAAP respondents documented the ways in which the artistic, management, and interpersonal skills they learned as students had a positive impact on their work and professional lives.

Some alumni focused on the value of discipline-specific skills, like this architecture major:

I am a resourceful person who is able to think and approach topics on multiple levels to find the correct solution where one is welcome. Being an architecture student has helped me develop my own mind, opinion and knowledge of what it means to be a critical, positive addition to a creative community as a leader and co-leader.

Another had a similar comment to share:

My arts education has affected my civic and community life in a plethora of ways. I am very capable at planning and managing community events. I am an effective public speaker at such events. I am a leader and have confidence leading others. I speak multiple languages that allow me to be effective in multiple communities. The arts training I received has so fully permeated my whole person that it effects everything I do.

Clear evidence, both quantitative and qualitative, suggests that training in the arts is preparing recent alumni to be committed and able community members and professionals.

### *Internships*

Internships are offered by employers in almost every sector of the economy (National Association of Colleges & Employers, 2011; Perlin, 2011), and internships are particularly prevalent in arts and culture work. Miège (1989) describes these fields as characterized by a “reservoir of workers ready to work without the need to pay them wages” (p. 30), perhaps because internships are cast as beneficial to both employers and workers. Employers have a chance to train and evaluate potential employees at low or no cost to them, and interns gain experience, references, social and human capital, and possibly course credit while also evaluating their fit with a potential future employer (Coco, 2000; Swail & Kampits, 2004). Yet critics argue that internships are largely unregulated, are of varying quality and usefulness to students (and employers), and are arguably a means by which young, overqualified workers are exploited (Frenette, 2013; Hesmondhalgh, 2010; Perlin, 2011).

In the SNAAP survey, recent alumni of undergraduate programs were more likely than less-recent alumni to report having taken an internship during their degree program. Fifty-four percent of recent graduates of undergraduate programs reported having completed at least one internship, compared to 32% of less-recent graduates. The same pattern holds among alumni of graduate programs: 30% of recent alumni of graduate programs reported having completed an internship during school, while only 24% of less-recent alumni reported the same. Looking more closely at trends across cohorts, only two of every ten undergraduate arts students who graduated in 1983 or earlier had an internship during their program. In contrast, this proportion more than doubles for undergraduates who completed their degrees between 2009 and 2013, with over five of every ten of these alumni participating in an internship. The rise in popularity of internships at the graduate level was slower, rising from 19% of graduates in 1983 and earlier to 30% of those graduating between 2009 and 2013.

What do these internships offer students in arts programs? Responding to the SNAAP survey, one recent graduate highlighted the skills she had acquired across a series of internships:

I have completed two government internships and one political campaign internship (all unpaid) throughout my time in school. I do believe that my education in writing for film and television supported the work I did in these internships. The focus these internships took was on writing, messaging, and some digital (film) work. [My institution] taught me technical skills which I’ve used in them and the skills I learned in my writing classes translated surprisingly well in political/government writing, specifically the skill of quickly adopting another voice, as well as general structure for excellent written and verbal communication.

Other recent graduates discussed how their internships in the arts parlayed into their life’s work in the arts: “All of my art training at my institution prepared me for my career starting from an intern up to my current position as a creative director. So my art training is extremely relevant.” Another alum noted that “all of my internships [during school] turned into jobs for

me.” Another graduate with a performing arts major found internships were the key to success:

The things I learned in the internships I took part in as part of my study play a major part in my current work. I work in a theater where I need to know information about backstage—from tools to design—as well as information about budgeting.

The increasing use of internships and the generally positive comments about them on the SNAAP survey should be weighed against research and news accounts suggesting that the intern economy can be perilous for many creative graduates—especially when boundaries and roles are not well defined, when educational objectives are overshadowed by low-level tasks, and when companies use the free labor of interns to cut costs. Training organizations should pay close attention to the quality of internships and work hard to keep educational objectives at the center of the experience.

### 3. Transitions

Do arts graduates find employment after graduation? Does their training translate into jobs? How prepared are they for further education? Are recent graduates less

likely to pursue additional education than older cohorts? In this section, we use SNAAP data to explore the transition of arts alumni to work, including the impact of debt on their life choices, their perceptions of preparedness for further education, the time it takes them to get their first job, and how well their early-career employment fits their training and interests.

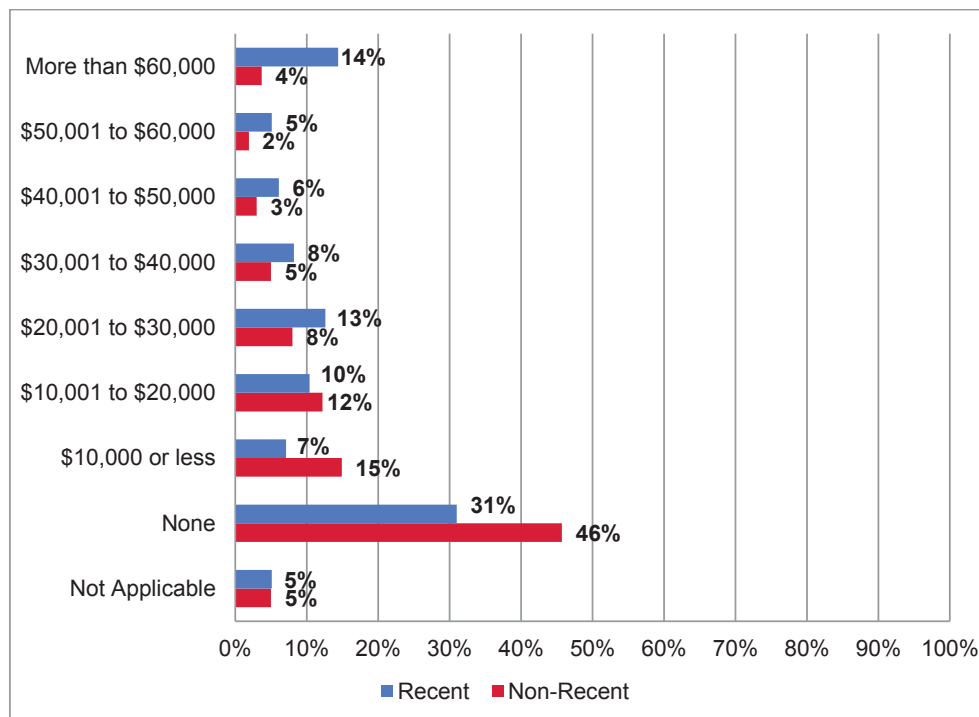
#### The Effect of Debt

Skyrocketing higher education costs have plagued recent graduates with massive student loan debt. How much debt do arts graduates carry, and how does this impact their educational and career decisions? In this section, we explore the impact of debt on SNAAP respondents.

SNAAP data show that arts students are not immune to rising student loan debt. Debt-carrying rates among arts students are notably higher among recent graduates for all but the lowest amounts of debt. Less than a third of recent alums reported graduating with no debt, while nearly half of their prior-graduate counterparts reported having done so (Figure 3).

At the extreme end, the percentage of recent arts alumni finishing school with more than \$60,000 of debt (14%) is more than triple that of non-recent graduates. It is perhaps unsurprising, then, that more

**Figure 3: Student Loan Debt, by Cohort**



\* "Not applicable" signifies that alumni did not have any costs associated with their education or preferred not to answer the question.

than half (58%) of recent graduates report that the amount of debt they incurred has had at least some impact on their career or educational decisions, compared to less than a third (32%) of non-recent graduates. Strikingly, 35% of recent graduates said that debt levels had a “major” impact on their educational and career decisions, compared to only 14% of non-recent grads.

### Preparedness and the Pursuit of Further Education

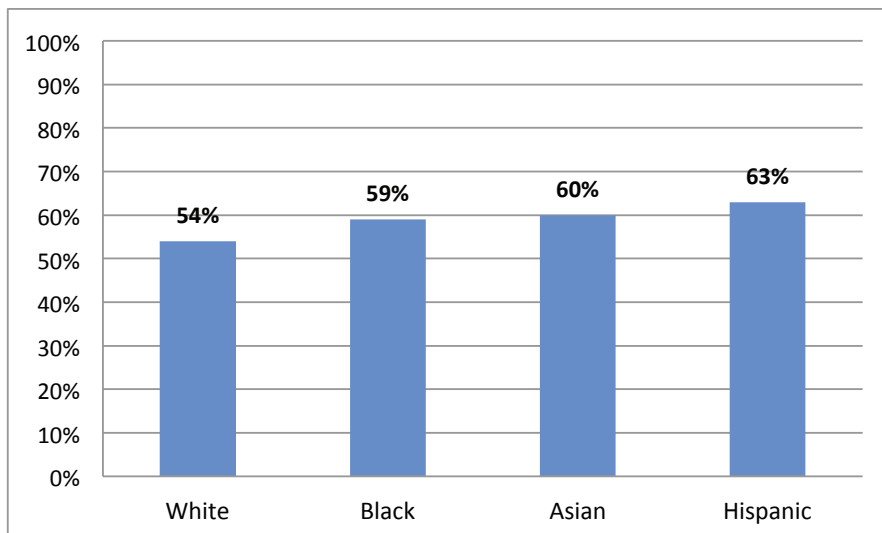
How prepared are recent arts graduates for further education? We asked arts graduates about how well they feel their degrees prepared them for further education. Some interesting patterns emerged from their answers:

- A smaller percentage of recent grads pursued further education, compared to less-recent grads. Only 56% of recent graduates reported pursuing additional degrees, compared to 64% of less-recent graduates. While this might be related to rising debt levels, it could also be explained by the time since graduation. Only one to five years after graduation, recent grads may still be planning to pursue further education at some point in the future. They may be taking time away from education to establish themselves in the workforce, pay down student loan debt, explore interests in a variety of areas, or a combination of these and other reasons.

- The responses of both recent and less-recent graduates suggest that arts alumni generally feel well prepared for further education. Of those who pursued further education, 84% of recent graduates and 86% of less-recent graduates said they felt “very well” or “fairly well” prepared for further education.

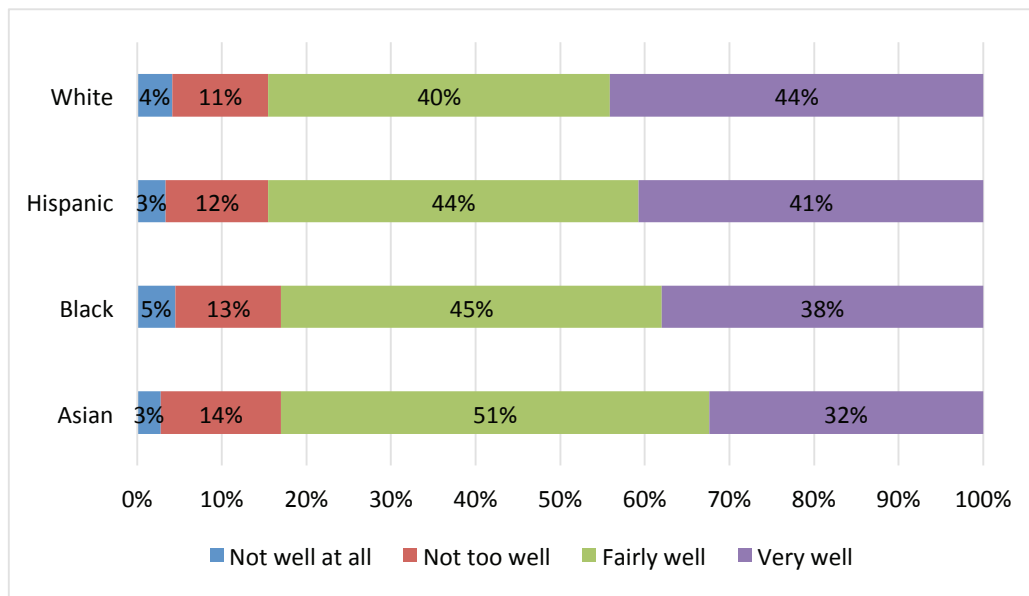
While all arts alumni who pursued advanced degrees reported feeling generally prepared for further education, there was a notable difference between recent and prior graduates in the percentage who felt “very well prepared”—42% of recent grads, compared to 51% of prior graduates. Among recent graduates, there was little difference between men and women in their likelihood to pursue further education or the extent to which they felt prepared to do so. We found slight variation, however, among arts graduates based on racial or ethnic identities. A higher percentage of alumni of Asian, African American, and Hispanic descent pursued further education, compared to their White counterparts. Those of Hispanic, Latino, or Spanish descent were slightly more apt to continue their studies (63% see Figure 4), and 85% (Figure 5) of those pursuing further education reported they were “very” or “fairly well” prepared to do so. This result—coupled with the finding that similar levels of preparedness for further education were reported across all four of these racial/ethnic categories—is encouraging for institutions that are cognizant of social inequalities

**Figure 4: Recent Alumni Who Pursued Further Education, by Race and Ethnicity<sup>a</sup>**



<sup>a</sup> Figure excludes American Indian/Alaska Native, Native Hawaiian or Other Pacific Islander, “Other” race/ethnicity, and respondents who selected more than one racial/ethnic category due to low numbers of respondents.

**Figure 5: Recent Alumni<sup>a</sup> Preparedness to Pursue Further Education, by Race and Ethnicity<sup>b</sup>**



<sup>a</sup> Figure includes only those alumni who responded that they pursued further education. <sup>b</sup> Figure excludes American Indian/Alaska Native, Native Hawaiian or Other Pacific Islander, “Other” race/ethnicity, and respondents who selected more than one racial/ethnic category due to low numbers of respondents.

and are taking steps to provide a high-quality education for all students.

#### 4. The Working World

What does SNAAP data tell us about the work lives of recent arts graduates? In this section, we examine arts graduates’ experiences in finding employment, staying in the arts versus moving to other fields, and overall job satisfaction. We also explore the role of geography by considering how many recent grads stay in the locales in which they attended school. Finally, we investigate how engaged recent alumni are with their communities.

##### *Relevance of Current Work to Arts Training*

Of the recent grads who have found employment, 80% say their first job was “closely” or “somewhat closely” related to their field of training, compared to 82% of less-recent grads. Even among those working in jobs not directly related to their field of study, arts alumni reported that their training was still relevant, having taught them skills and ways of thinking that were widely applicable.

In response to questions about graduates’ current job (not just their first job), the percentages start to shrink

but are still quite high. Among SNAAP respondents employed at the time they completed the survey, 64% of recent grads and 69% of prior graduates were in jobs they described as either “very relevant” or “relevant” to their educational training. These graduates compare favorably to graduates from other fields. The National Science Foundation’s *Survey of Recent College Graduates* (2010) reveals that 53% of mechanical engineers, 56% of accounting majors, 58% of biology majors, and 53% of journalism majors work in jobs closely related to their fields of study. In terms of the link between their training and their employment, SNAAP alumni are doing just as well as (or better than) their peers in other disciplines.

While the findings above are generally positive, they do not negate the struggles many alumni face. One alum writes, “I still live in a ghetto. I can’t afford new clothes. I work at a job I needed no art training at. Somehow I still get published. There is no money right out of college for artists unless joining a design firm.” Another reflects, “I have a bunch of art knowledge that’s fun at parties, but has yet to put any food on the table. An arts degree is grotesquely unpractical.”

Such experiences may not represent the majority of arts alumni, but stories like these help fuel the

dominant discourse about the impracticality and unprofitability of arts majors. Schools need to help these graduates find the right employment fit, and they need to provide students with stronger narratives about how the broad skill set they acquire in college can be leveraged—whether working as artists or in other fields.

Stories like these also remind us that more needs to be done to investigate the determinants of success in the transition to work of arts alumni. What do SNAAP respondents have to say in this regard?

### Factors Needed to Stay in the Arts

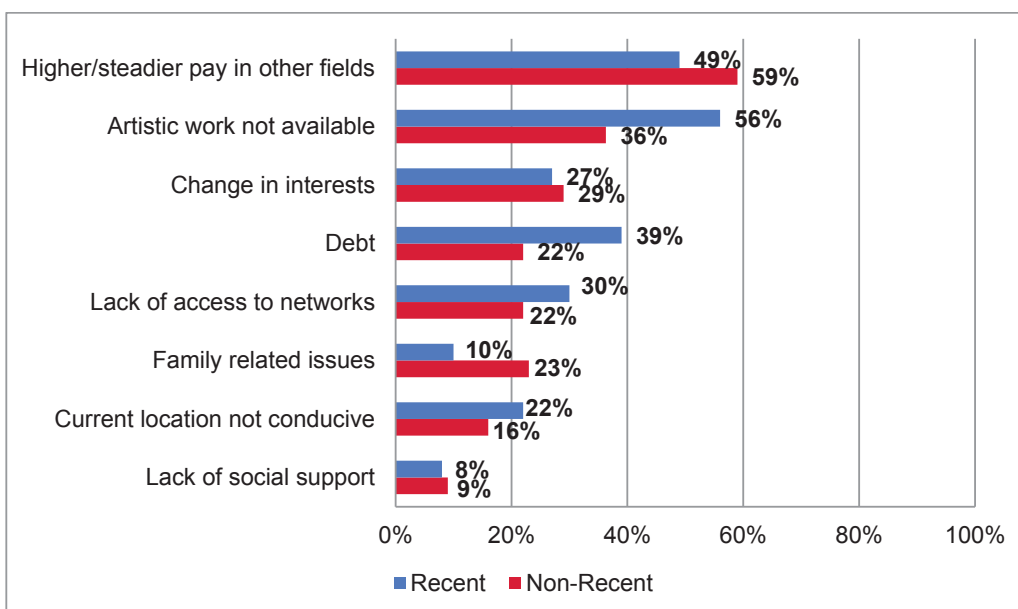
Many alumni, both recent and non-recent, reported that services such as career counseling, active alumni networks, and professional training programs would have been beneficial to their careers, but were not provided by their educational institution. A large number of alumni reported a desire for help finding exhibiting and performance opportunities and other resources for presenting work.

Of course, institutional resources are not the only factors influencing outcomes. In response to an open-ended question, arts alumni commented on additional resources they felt were important to their success. In addition to personal initiative, motivation, and persistence (and/or luck), those who responded often

cited social support—partners, families, and mentors, as well as communities—as key influences on their success. Many also cited affordable rent (for living and for studio space) as well as affordable healthcare and childcare as essential to their success in artistic careers. While these responses highlight the forces beyond educational institutions that help structure positive outcomes for arts alumni, schools may be able to play a role in coordinating or enhancing these extra-institutional experiences and resources.

Turning next to recent graduates who aspired to be professional artists but who are not currently working as such, we ask what explains this course change? The most common reason recent graduates gave for this was their inability to find work as an artist (56%) (Figure 6). A close second was the allure of a higher-paying job or a steadier income in another field (49%). Less-recent alumni reported the same reasons but in reverse proportions—59% pursued a different job because of higher pay and steadier income while 36% said artistic work was simply not available. The biggest differences between recent and less-recent alumni for not working as a professional artist had to do with family obligations and debt. Less-recent alumni, understandably, were much more likely to cite family-related issues (23%, compared to 10% for recent alums); recent alums were much more likely

**Figure 6: Reasons for Not Working as Professional Artists, by Cohort**



<sup>a</sup> Includes those who are past professional artists, or those who never have been professional artists but intended to be.

to cite debt (39% vs. 22% for non-recent alums). This last comparison calls attention to the escalating costs of college and the untenable levels of debt for recent graduates.

### Job Satisfaction

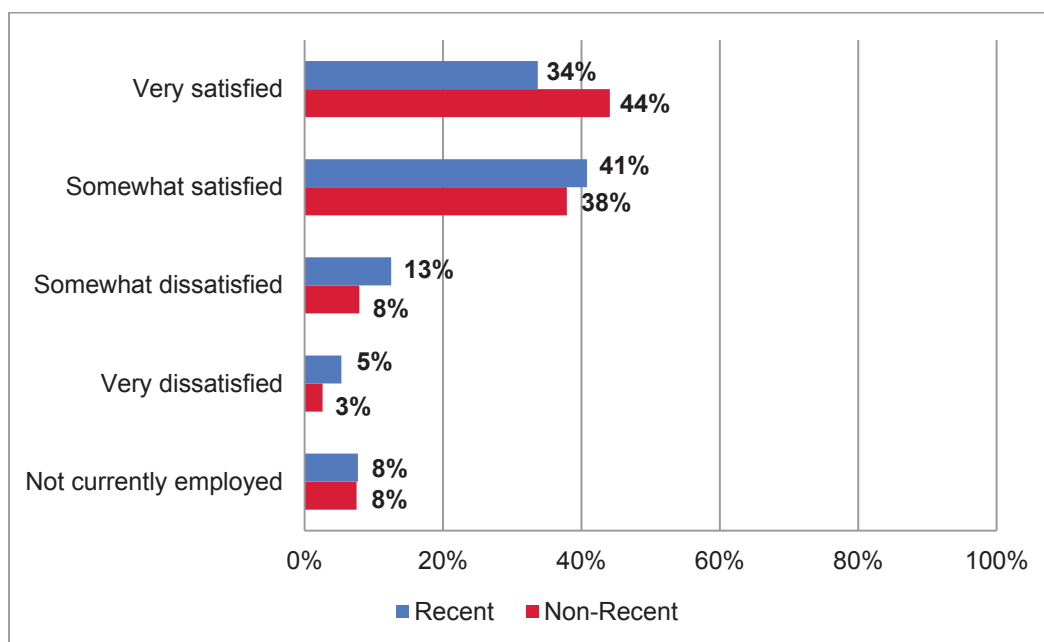
Artists are among the happiest professionals, according to several national and international surveys—reportedly happier than lawyers, financial managers, and high school teachers (Lindemann & Tepper, 2014; Steiner & Schneider, 2013). We asked SNAAP alumni to rate their job satisfaction along several dimensions including income, job security, and the opportunity for creative expression.

Overall satisfaction with the job in which they were spending the majority of their time, among both recent and prior graduates, was very high (75% and 82%, respectively) (Figure 7). While the difference between these percentages may be attributed to real differences in working conditions, it may also be that recent graduates enter the job market with higher expectations and are subsequently disappointed, compared to prior graduates who are more experienced and who, over time, find the right employment fit. In fact, other studies have consistently shown that job satisfaction in most fields increases with age (Clark, Oswald, & Warr, 1996; Kalleberg & Loscocco, 1983).

Other specific findings include

- Among recent graduates, 69% reported being satisfied with their job security, while that proportion was slightly higher, at nearly three fourths (74%), among prior graduates. A general increase in the percentage of contingent workers could help explain this downward trend (Autor & Houseman 2010; Belous, 1995; Hollister 2011), as well as the fact that job security increases with professional advancement.
- There were also differences in satisfaction regarding opportunities to be creative at work. Recent grads reported lower levels of satisfaction (67%), compared to prior grads (79%), and the percentage of recent graduates reporting they were “very dissatisfied” with the level of creativity in their jobs was more than double that of prior grads (10% vs. 4%).
- In contrast to the traditional archetype of the “starving artist,” the majority of currently employed SNAAP alumni indicated they were satisfied with their income, although a smaller percentage of recent graduates (52%) reported being satisfied than non-recent grads (63%). In addition, the percentage of recent alumni

**Figure 7: Overall Job Satisfaction, by Cohort**



reporting they were “very dissatisfied” was low (16%).

- Only 28% of recent graduates reported that they were “very” satisfied with their work/life balance, compared to 33% of less-recent graduates. Perhaps advances in technology have helped to blur the traditional line between work and home, making the maintenance of boundaries between the two more difficult. Or it could be that achieving this balance is a skill that is learned over time, and less-recent graduates simply have had more time to perfect it.
- Fewer recent graduates (66%) were satisfied with the opportunities they had to contribute to “the greater good” at work, compared to less-recent grads (77%).
- The majority of arts alumni reported being satisfied with the extent to which their work reflected their personality, interests and values, although a lower percentage of recent graduates (70%) said they were satisfied, compared to non-recent graduates (80%).

Overall, SNAAP respondents told us that their job satisfaction was relatively high. Recent graduates, however, reported being less satisfied across all measures of job satisfaction, compared to prior grads. This difference may be related to the fact that a slightly lower percentage of recent grads were able to find work in arts-related fields (65% vs. 68% for prior grads). On the other hand, it may reflect the effects of age or cohort. Recent grads, who are on the whole younger and less experienced, may have different expectations for the structure and content of their working lives. Over time, we may be able to sort out whether these new graduates, with age, become as satisfied as their older counterparts—or whether there is something distinctive about this cohort and their experiences.

### Geography

Where do recent SNAAP alumni move when they graduate? Do they move to so-called “cultural hubs”—like San Francisco, Los Angeles, and New York—where the labor market for the arts is large

and competitive? Do they move to smaller “creative cities” where the labor market is less saturated with qualified workers, rents are lower, and the quality of life can be quite high? Or do recent graduates stay in their college town, building on contacts and resources they developed during their years in school? Retaining graduates in the local workforce might be a result of policies that universities create with their local government leaders, and students may find it easier to secure a job when the interviews are held locally.

SNAAP respondents were asked if they remained in the town or city where their educational institution was located within the first five years after they graduated. Among recent alumni, 40% chose to remain in the same city or town where their college or university is located. A quick comparison with non-recent graduates shows this trend is not recent. Among those who graduated less recently, 36% chose to remain where they were educated.

Why do arts alumni choose to stay in the city where they got their degree? One alum wrote that school “opened my eyes to the working artists in this city and to the high caliber work that is being done here. It made me want to join the community of artists in this city.” Others discussed vibrant social links to students, alums, and faculty that live in the area—links that were established while they were in school. One SNAAP respondent explained that “continuing friendships with faculty members have certainly led to my increased participation in the literary life of the community.” Another wrote, “Having attended a local university, I find myself having a lot of rapport with the community, because of my involvement in the arts program. It has helped me build relationships with members of the community over the years.” Another took advantage of college programming: “I am still attending the events put on by the program I graduated from.”

Whether or not they stayed in the city where they got their degree, those who lived in smaller communities, or “second cities,” often found themselves frustrated with the work available and the lack of vibrancy in the local arts scene. For example, one 2013 graduate bemoaned,



There is no arts “community” in my town. There is no promotion of the arts. It is always about “local,” which doesn’t mean quality. Usually it is the same people from the region who participate in shows. They are the only people who can get a show here because they are the people who are promoted. It’s a select group of individuals. And none of it includes young artists.

In contrast, others found that smaller arts labor markets, and specialized training, provided them opportunities to work, like this recent alum:

My artistic training is very specified and largely a rarity in my area. I have specified training which allows me to gain particular work here, but the area in which I live has few resources and artistic programs. The community itself is small and confining.

Other residents of small towns celebrated their inclusion in the community: “Our small town hugely advocates for the arts. Because our dance school is recognized in the community, different community organizations have sought me out to help with a local youth performing group, the public school performances, etc.”

Whether their graduates move to a cultural capital, a second-tier city, or stay in the community where they went to school, schools need to think carefully about what support is necessary to help them develop the connections and portfolio of projects necessary to advance their careers.

### *Community Engagement*

A great deal of ink has been spilled on the contributions arts graduates and artists make to the communities in which they live. Through their labor and nonpecuniary contributions, creative workers have become associated with rising land and rent values, falling vacancy rates, higher (business, sales, and property) taxes, increased quality of residential life, and longer residential tenure (Florida, 2002; Markusen & Schrock, 2008). Arts graduates also contribute through their community service—and these contributions are substantial. A national survey

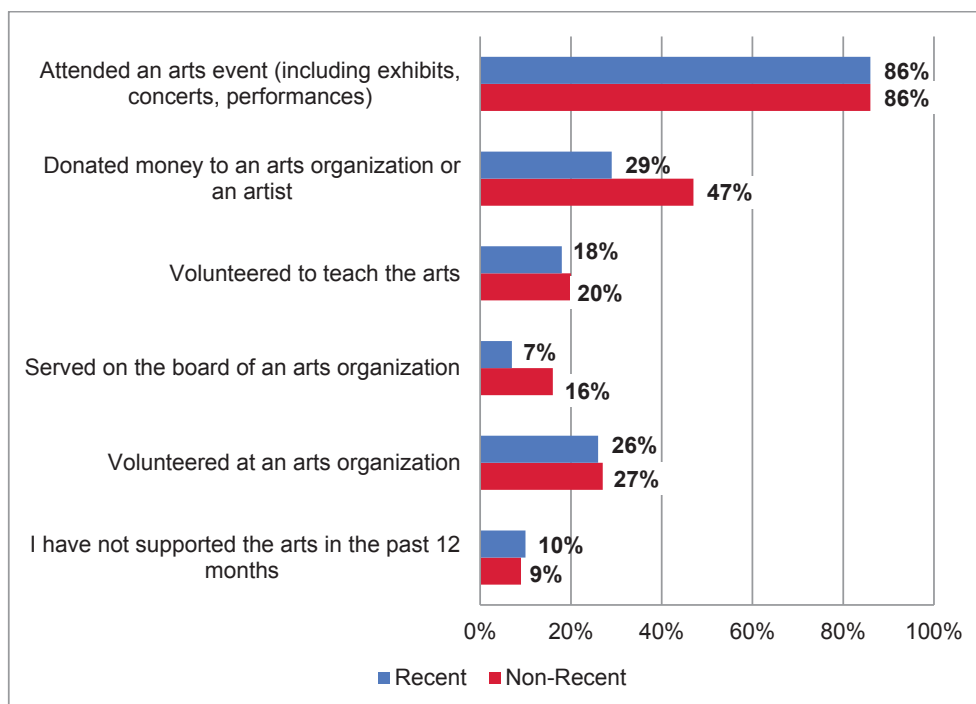
by the Independent Sector (2001) found that only 2% of Americans volunteer for any arts, cultural, or humanities organizations. Arts alumni, SNAAP results reveal, are nearly 14 times more likely than the population at large to volunteer within the arts. Furthermore, 27% of SNAAP’s respondents have volunteered at an arts organization within the past 12 months, and over 39% of our undergraduate and graduate arts alumni reported they participated frequently in community service while enrolled in school.

Although educational institutions place a stronger emphasis on civic engagement now than in previous decades, we might still expect that recent graduates are less inclined than older alumni to volunteer. They may not be settled in a community to which they feel an obligation, or they may not have money, skills, or other resources to give.

Across all recent graduates, we found a high level of community engagement (Figure 8).

- Only 10% reported that in the previous 12 months they had not supported the arts (by volunteering, donating money to an artist or arts organization, or attending an arts event)—a low percentage considering that recent alumni may have few resources to lend.
- About one fourth (26%) of recent graduates volunteered at an arts organization in the previous year, a number that puts them on par with less-recent graduates (27% of whom reported the same).
- Volunteering to teach the arts remains a dominant way in which arts graduates contribute to their communities, and 18% of recent graduates reported they had done so in the previous 12 months.
- Recent alumni were less engaged than were older cohorts in two kinds of community arts engagement: donating money to an arts organization or artist and serving on the board of an arts organization. While less than one third (29%) of recent alumni had donated money in

**Figure 8: Community Engagement in the Arts, by Cohort**



the past year, nearly half (47%) of non-recent alumni had done so. And while board service was the least common form of engagement among all alumni, recent alumni were less likely than prior graduates to have served in the past year (7% vs. 16%, respectively). If we think of financial support and board membership as forms of community engagement that require the most money and experience, it makes sense that arts graduates who are more advanced in their careers are more likely to give back to their communities in these ways.

The most popular form of community engagement was attendance at an arts event (including exhibits, concerts, and performances). Almost nine of ten recent alumni (86%) had gone to an arts event in the previous year. One alum wrote, “Even if you can’t afford to donate money, you support others by showing up to their events or volunteering your time and resources towards their event.”

Alumni were eager to mention the many forms their community arts engagement took: donating acting lessons, teaching in community centers, running an artist residency program, volunteering for local arts organizations including arts councils, serving

on nonprofit boards of directors, playing music for religious ceremonies, and donating to projects through crowd-funding sites like Kickstarter.

Recent graduates emphasized the role their training played in their commitment to community service. One wrote, “My arts training promoted a deep sense of civic responsibility and participation in community arts.” Many others found their commitment to community arts was fundamental to their personal and professional identities, describing themselves as “self-motivated” or as having a long-standing interest in community arts that was simply actualized or encouraged while they were in school. Other recent graduates articulated the instrumental value of community arts. For example, one alum said, “Art is the MOST important thing in the community. It teaches you to be empathetic to others and shows you that through expression you can help many people.” In addition, several alumni emphasized that art *itself* is a form of community engagement, and can have profound impact on civic life. One wrote,

Art can be political. And political expression allows for greater civic participation in community, and society. It redefines notions of citizenship and political agency in the

world. Art can also have less tangible universal benefits which can be enjoyed by all, literate and illiterate.

Training in the arts provides real, instrumental skills and abilities that alumni are able to harness for the good of the community. For example, one SNAAP respondent told us,

I often attend meetings about transportation/land use in my community and I can easily read plan or section graphics in ways that others (who do not have a design background) can't. I can help explain the potential impacts to other community members, and also challenge design proposals that I don't believe are good solutions. I've also been able to help a committee visualize what something will look like. I have volunteered my time to "render" a bikeway so people could better visualize/understand what the physical dimensions of a section would look/feel like.

However, some recent graduates did struggle to find the time to engage the arts in their communities. One SNAAP respondent wrote,

It makes me feel guilty for not doing more to support the arts community. But the truth is, I work six days a week and when I'm not working, it's Monday night. Sometimes I even work on Monday night. So I am rarely able to see shows or go to galleries, because I'm at work. I want to see more theatre, and I want to go to more shows. My training has taught me that being up on what is going on in the community is the best way to make your own work, so I feel like I'm withering on the vine here.

Another wrote, quite emphatically, "I CAN'T EVEN SUPPORT MYSELF. HOW CAN I SUPPORT THE ARTS?" On the other hand, some SNAAP respondents were using their volunteer activity as a means to become aware of, and involved in, potential future work. One such alum wrote,

I suppose my desire [to] volunteer at arts organizations stems from my desire to

succeed in my career using networking as a tool. It's paying off in a huge way. Last month I had a job interview where they asked me to fill out the new hire paperwork before they actually interviewed me. I was able to get that "interview" because someone I volunteer for on a regular basis recommended me.

## 5. Conclusion

At the moment they enter the labor force, graduates from college and university arts programs are seen as among the nation's most vulnerable. However, the 2014 SNAAP results point to some very different conclusions one might draw about their futures.

First, our arts institutions are doing an exemplary job providing students with unparalleled training in art techniques while also encouraging experimentation, creativity, critical thinking, and problem solving. Recent alumni who responded to the SNAAP survey articulated many ways that their arts training assists them in their work lives and contributes to their health and well-being, their relationships with others, their ability to collaborate and provide constructive criticism, and their ability to creatively solve problems. Arts graduates often see themselves as leaders at work and in their communities.



Second, recent arts alumni are utilizing internship programs to develop professional skills and social capital they find helpful in getting a job and being successful at it. In contrast to less recent arts alumni, more than half of recent SNAAP respondents participated in at least one internship during their undergraduate careers. In responding to the survey, many of these alumni wrote lengthy descriptions of the technical, professional, and personal skills they learned during these internships, even if they now work

outside of the arts. Internships provided many alumni with opportunities to explore whether a particular career path was worth pursuing and to develop relationships with potential employers. An astonishing number of older alumni used the SNAAP survey as an opportunity to ask their institutions to add, expand, or improve existing internship programs because of their perceived utility.

The expansion of internship programs and the balance of classical and progressive curricula may be two factors that contribute to arts graduates' success in finding employment and their high levels of satisfaction in those jobs. Although rising student loan debt does impact the educational and career choices of alumni who completed the SNAAP survey, respondents reported a readiness to continue their education as well as high levels of satisfaction with their work lives. These attitudes—what psychologists might call “self-efficacy” (Bandura, 1997)—characterize the responses of arts alumni to our survey. Perhaps it is this same feeling of self-efficacy that results in artists' overall job satisfaction. Arts graduates are among the happiest professionals in the US (Ivey & Kingsbury, 2008; Tepper et al., 2014). Only a small percentage of our survey respondents (16% of recent alumni) reported being “very dissatisfied” with their income. Arts alumni are often happy with the balance they have achieved between satisfaction at work and their salaries.

Fourth, although arts graduates are warned that they will struggle to find employment after graduation and that their employment may not make use of their skill set—exemplified by the proverbial actor/waiter—SNAAP data reveal a different story. Many graduates find work in the discipline of their training. On average, six of

every ten currently employed arts graduates described their current jobs as “relevant” or “very relevant” to their training (specifically, 64% of recent alumni and 69% of all alumni)—a greater percentage than graduates from journalism, accounting, or biology majors (National Science Foundation, 2010).

Finally, after graduation, arts alumni move across the country—to towns big and small—and, wherever they live, they significantly contribute to and invest in their communities. Along with supporting local arts activities through audience membership, arts alumni donate money and time to the arts; volunteer to teach arts classes, including at nonprofits; provide music at religious gatherings; and contribute time, talent, and skills to charity events—among many other activities. SNAAP results reveal that arts alumni are nearly 14 times more likely than the population at large to volunteer within the arts, and this engagement begins while they are still in school.

The SNAAP survey's window into the lives of recent arts graduates challenges the gloomy myths around the value of an arts degree—many of which rely on false or outdated statistics on arts graduates' levels of employment or income, or incorrectly assert that all graduates value the size of their paycheck more than applying their creativity, using their arts training at work, or meaningfully contributing to their communities. This annual report from SNAAP is a much-needed corrective—debunking those myths and revealing to policymakers, school administrators, employers, arts students, and their parents the exciting truth the myths obscure: Recent arts graduates are using their education and *making it work*.



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## From the Director: Looking Forward

In 2014, SNAAP is taking a pause from the annual Fall survey administration to assess the work we do. Over the course of the year, we have engaged in a broad effort to elicit feedback and insights from our constituent institutions and stakeholders. In collaboration with market research consultant Surale Phillips, 800 people representing 759 educational institutions participated in an individual interview, focus group, or online survey, providing us valuable insights on SNAAP's strengths and potential areas for change. Many thanks to all who participated.

We are using the knowledge gained in this assessment to chart the course for SNAAP's future and to align our services most effectively with the needs of our core clients: educational institutions that give degrees in the arts.

Some of the primary take-aways from our market research include the desire for more flexibility and customization in the survey process, a leaner questionnaire, more easily digestible reports, the option to break out data by major field, and more accessibility and graphic vibrancy in data for audiences both within and outside the institution.

With these and other findings in hand, the SNAAP staff and National Advisory Board members are committed to creating a new SNAAP that better serves the needs of our participating institutions while continuing to provide meaningful national data about our industry.

Throughout 2014, SNAAP's services have been ongoing, including the delivery of over 100 Institutional Reports to our 2013 participating institutions, monthly DataBriefs, a new SnaapShot, online webinars, conference presentations, and this Annual Report.



In a new project with our sister survey, the National Survey of Student Engagement, we are developing a survey module that questions graduating seniors about their career aspirations and specific plans as well as the skills they learned as undergraduates. The resulting data will allow SNAAP schools to longitudinally analyze key elements about their arts majors, beginning with the second semester of their senior year. In addition, it will inform us about the differences between arts and non-arts students at NSSE schools. Thanks to the National Endowment for the Arts for supporting this important work.

Our national research activities, including this Annual Report, continue to be guided by Steven Tepper, now dean of the largest arts school in the country at a research university—the Herberger Institute for Design and the Arts at Arizona State University (ASU). In collaboration with ASU's new Center for the Study of Creative Work, we are planning a second *3 Million Stories* SNAAP conference, also supported by the National Endowment for the Arts, to take place in Phoenix in early 2016.

On behalf of the SNAAP staff and board, thank you for your interest in our work. We look forward to rolling out “SNAAP 2.0” over the coming year.

### Sally Gaskill

*Director  
Strategic National Arts Alumni Project  
Indiana University*



# Participating Institutions

2008-2013

## Alabama

Judson College  
University of Alabama  
University of Alabama in Huntsville\*  
University of Mobile  
University of Montevallo

## Alaska

University of Alaska Anchorage\*

## Arizona

Arizona State University\*

## Arkansas

Arkansas State University\*  
University of Arkansas\*

## California

American Academy of Dramatic Arts  
Art Center College of Design\*  
California Baptist University\*  
California College of the Arts\*  
California Institute of the Arts\*  
California Lutheran University\*  
California State University–Dominguez Hills  
California State University–Fullerton\*  
Chapman University\*  
The Colburn School\*  
Idyllwild Arts Academy†  
Laguna College of Art and Design\*  
Los Angeles County High School for the Arts†  
Oakland School for the Arts†  
Orange County High School for the Arts†  
Otis College of Art and Design\*  
San Francisco Art Institute\*  
San Francisco Conservatory of Music  
San Francisco State University  
University of California–Berkeley\*  
University of California–Davis\*  
University of California–Irvine\*  
University of California–Los Angeles\*  
University of California–Merced  
University of California–Riverside\*  
University of California–San Diego\*  
University of California–Santa Barbara\*  
University of California–Santa Cruz\*  
University of Southern California  
Woodbury University

## Colorado

Colorado State University  
Colorado State University–Pueblo  
University of Colorado at Boulder\*  
University of Denver\*  
University of Northern Colorado\*

## Connecticut

Central Connecticut State University  
Lyme Academy College of Fine Arts  
University of Hartford\*  
Western Connecticut State University\*

## Delaware

University of Delaware

## District of Columbia

Corcoran College of Art & Design\*  
Duke Ellington School of the Arts†

## Florida

Douglas Anderson School of the Arts†  
Florida Atlantic University\*  
Florida International University\*  
Florida State University  
New World School of the Arts  
Palm Beach Atlantic University  
Ringling College of Art and Design\*  
Stetson University\*  
University of Florida\*  
University of Miami  
University of South Florida

## Georgia

Berry College  
Columbus State University  
Georgia College & State University  
Georgia Southern University\*  
Georgia State University\*  
Kennesaw State University  
Shorter University  
Valdosta State University\*  
Wesleyan College

## Hawaii

University of Hawaii at Manoa

## Idaho

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University of Idaho

## Illinois

Chicago Academy for the Arts†  
Chicago State University  
Columbia College Chicago\*  
DePaul University\*  
Knox College\*  
Loyola Chicago University  
Millikin University\*  
Roosevelt University  
School of the Art Institute of Chicago\*  
University of Illinois at Urbana–Champaign\*

## Indiana

Butler University\*  
DePauw University\*  
Indiana University\*  
Indiana University–Purdue University  
Indianapolis\*  
Purdue University\*  
Saint Mary's College

## Iowa

Drake University  
Iowa State University  
Morningside College  
University of Northern Iowa

## Kansas

Kansas State University  
Pittsburg State University\*  
The University of Kansas\*  
Wichita State University\*

## Kentucky

Bellarmine University\*  
Morehead State University  
Northern Kentucky University  
University of Kentucky  
University of Louisville\*  
Western Kentucky University\*

## Louisiana

Louisiana School for Math, Science, and the Arts†  
Louisiana State University\*  
New Orleans Center for Creative Arts†  
University of Louisiana at Monroe\*  
University of New Orleans\*

## Maine

Maine College of Art\*

## Maryland

Baltimore School for the Arts†  
Maryland Institute College of Art\*  
Peabody Institute, Johns Hopkins University  
Washington Adventist University\*

## Massachusetts

Boston Arts Academy†  
Boston Conservatory  
Boston University  
Emerson College\*  
Lesley University College of Art and Design  
Massachusetts College of Art and Design\*  
New England Conservatory  
New England School of Art and Design,  
Suffolk University  
School of the Museum of Fine Arts, Boston\*  
University of Massachusetts, Amherst\*  
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**Michigan**

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 Alma College  
 College for Creative Studies  
 Eastern Michigan University\*  
 Hope College  
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 Oakland University\*  
 University of Michigan\*  
 Western Michigan University\*

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 State University of New York at Fredonia  
 State University of New York at Paltz  
 State University of New York at  
 Purchase College\*  
 Syracuse University\*  
 University of Rochester Eastman  
 School of Music

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East Carolina University  
 Greensboro College  
 University of North Carolina at Charlotte\*  
 University of North Carolina at Greensboro  
 University of North Carolina School of the Arts  
 Western Carolina University

**North Dakota**

North Dakota State University\*  
 University of North Dakota

**Ohio**

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 Bluffton University  
 Bowling Green State University  
 Capital University Conservatory  
 Case Western Reserve University\*  
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 Cleveland Institute of Music\*  
 Cleveland School of the Arts†  
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Oregon College of Art and Craft  
 Pacific Northwest College of Art\*  
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 Indiana University of Pennsylvania\*  
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 Performing Arts†

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 University of the Incarnate Word

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University of Vermont\*



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# SPC St. Petersburg College



February 16, 2016

## Marketing & Strategic Communications Update

*Diana Sabino*

Executive Director, Marketing & Strategic Communications

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## Fall Campaign

	Impressions	Clicks
Retargeting	19,828,645	25,764
Text Ads	6,437,647	30,073

WHY CHOOSE SPC? <sup>reason</sup> #1

53% LESS THAN *state universities*

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**SPC**

WHY CHOOSE SPC? <sup>reason</sup> #8

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Zoe Quinn  
1/28/13 2:00pm · Filed to: EXPLAINER

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The more you know about the industry, the better you will be able to navigate it. There are many different paths you can take, and it's important to choose one that is right for you. Believe it or not, you can make a career out of this hobby.

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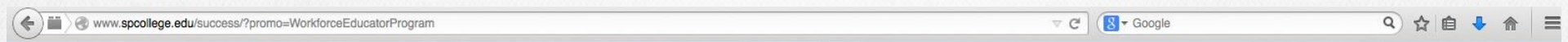
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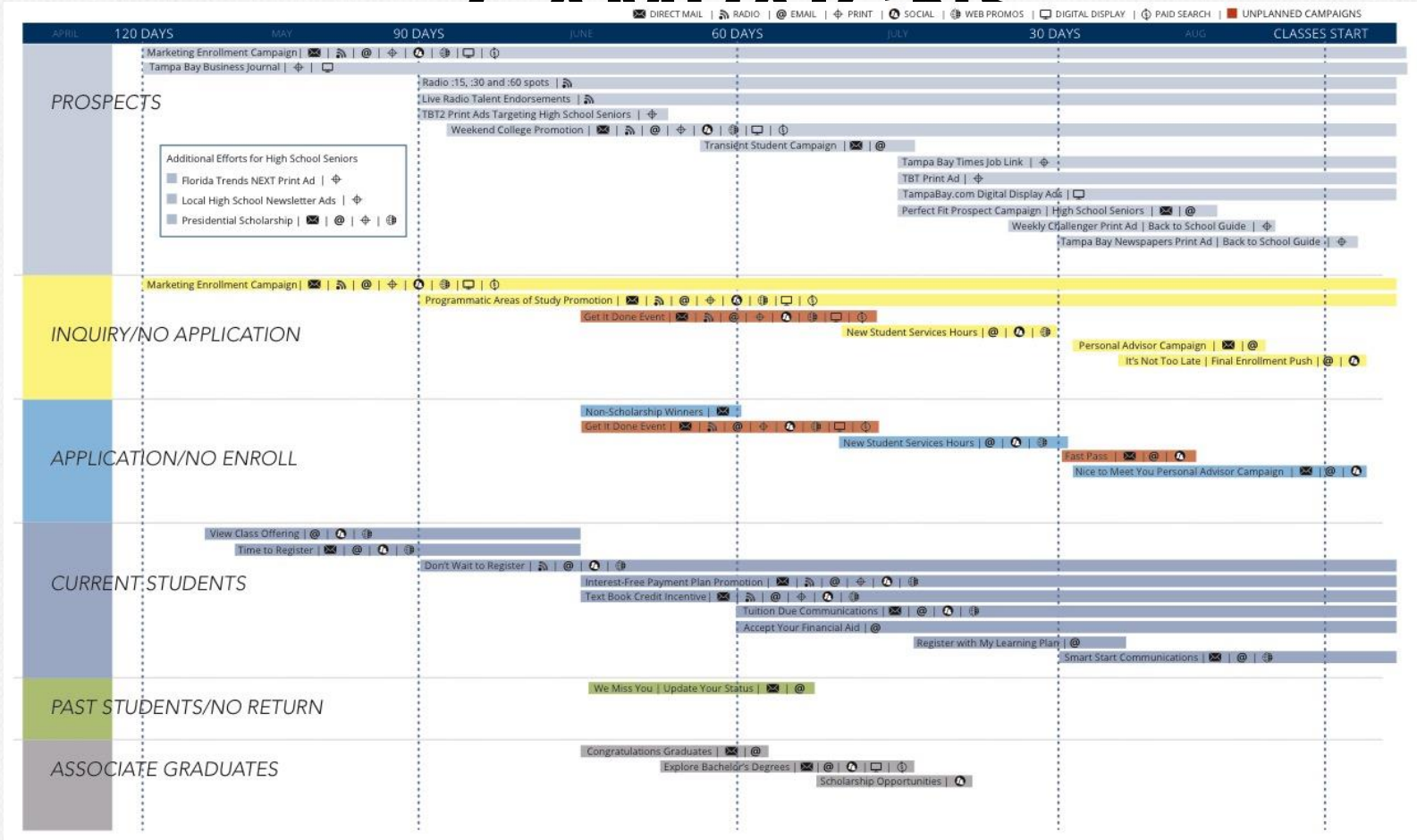
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Pinellas County Schools

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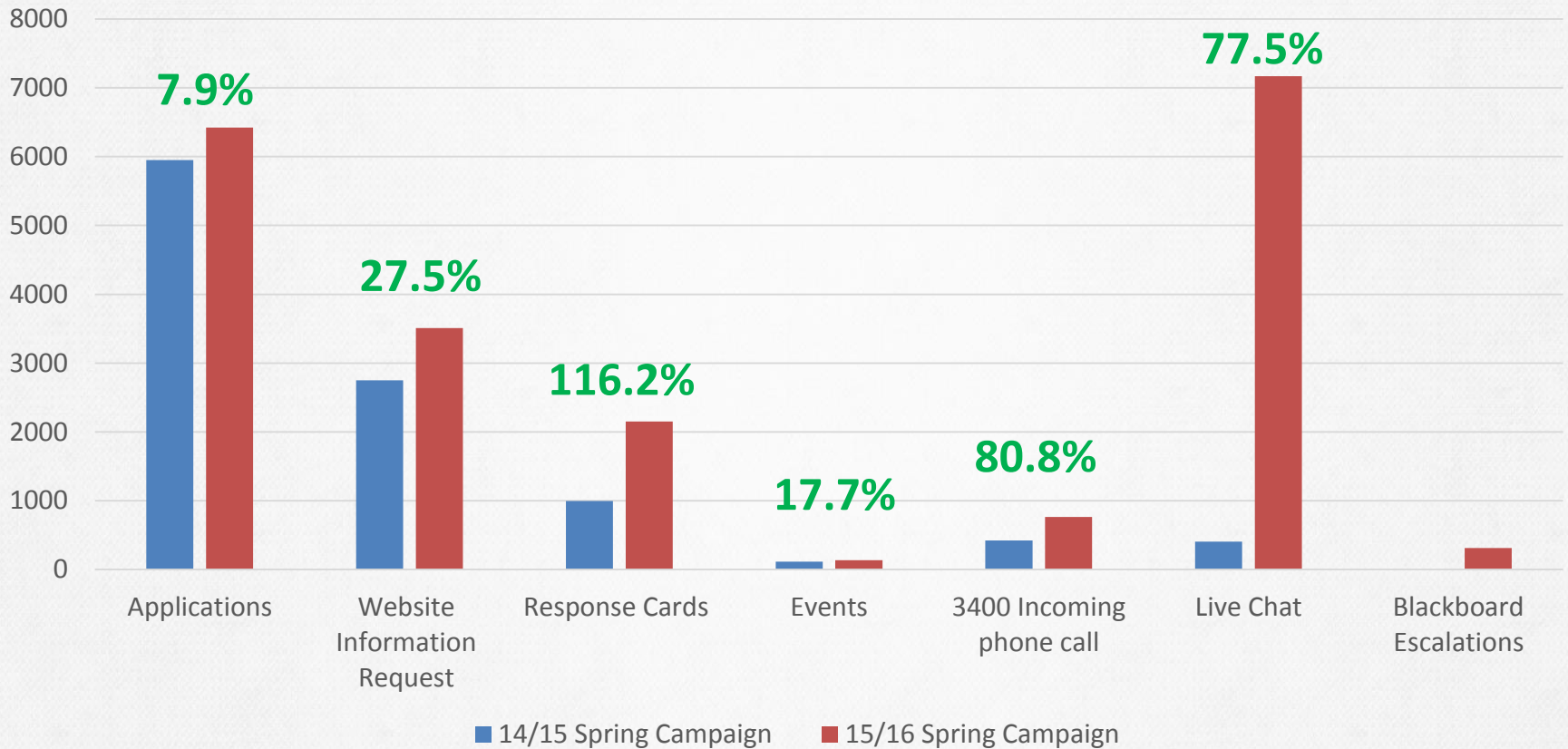
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# SPRING CAMPAIGN

Spring Campaign: Year over Year



# ONBOARDING PROCESS

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**Day 2: INTERVIEW**  
Student Name \_\_\_\_\_ Date \_\_\_\_\_  
Pre-Admissions Advisor \_\_\_\_\_

Hi, this is \_\_\_\_\_ your personal Admissions Advisor from St. Petersburg College. We received your request for information about our \_\_\_\_\_ program. I wanted to connect with you to help you get started and to answer any questions you may have. I would like to learn more about you so I can help you get started with personalized assistance to fit with your educational and career goals.

**First Start with Employment, Experience & Earnings**

I just met you.  
So, tell me a bit.

**IF YES:**  
What do you like to do?  
How long?  
What is your job?  
Tell me all!

**IF NO:**  
Are you in school?  
What is your major?  
What is your goal?

**Then CONTINUE to Education**  
It would be helpful to understand your **your education**.

What school will you attend in your next year?  
Do you have a standard high school diploma or GED?  
**IF YES:** In which grade? \_\_\_\_\_ What year?  
Where did you attend High School? Get your GED?  
**IF NO:** Provide information on SPC's GED offering and indicate "NONE" on log.

Have you attended college before?  
**IF YES:** Where? \_\_\_\_\_ When? \_\_\_\_\_  
Tell me about your experience and what you learned.  
Did you finish your program? Why or why not?  
What do you see as your biggest challenge in attending college and getting your degree?  
**IF NO:** What is important to you in choosing a college?  
What field are you interested in and how long have you been interested in that field?

**Then CONTINUE to your wrap up**  
OK. Based on what you told me, it sounds like a \_\_\_\_\_ degree from SPC would be a good fit for you because \_\_\_\_\_  
Summarize what you have learned about them and provide the top three reasons why SPC could be the right school as they relate to the future student.  
Reason 1: \_\_\_\_\_  
Reason 2: \_\_\_\_\_  
Reason 3: \_\_\_\_\_

**SPC St. Petersburg College**  
OFFICE OF REGISTRATION  
2024-2025

**NICE to meet YOU**

Hi Kyle! I'm Henry, your personal admissions advisor. Thank you for your interest in our Business program, the requested, a packet of information is below to your identify the things to know!

Choosing the right college can be both exciting and challenging. Our personal admissions advisor is my job to make sure you have all the tools you need to be successful and to make the transition to St. Petersburg College a smooth one. From the time you apply, I'll be here to help. If you have any questions, please don't hesitate to reach out to me. I'll be happy to help you get started with your college journey.

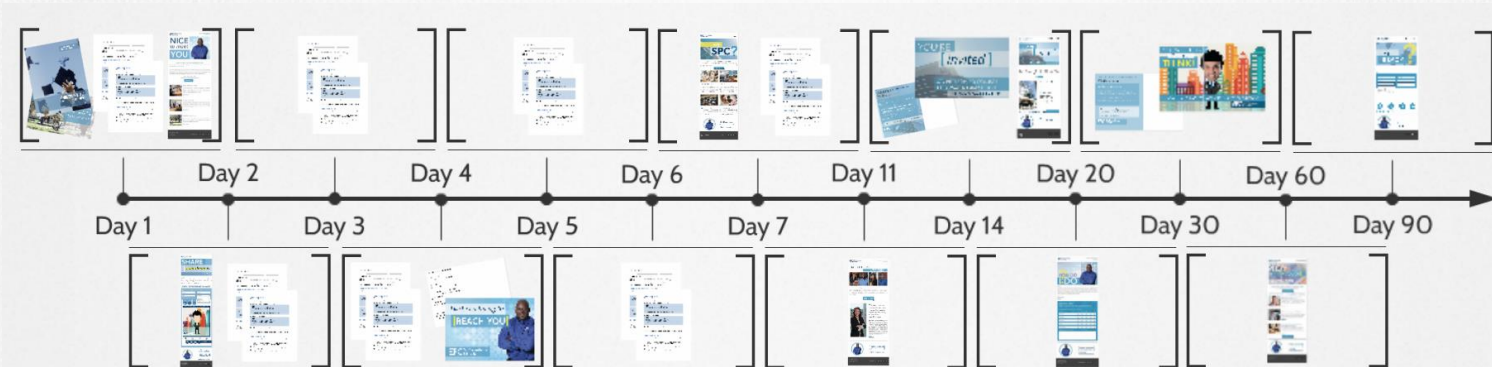
Direct Line: 727-341-3880  
Email: jaymccahay@spcollege.edu  
**APPLY NOW!**

**ENJOY PERSONAL SUPPORT**  
At SPC, we work hard to get you the information you need to make the right decision for you. We have everything you need to succeed. From the time you apply, we'll get the individual attention you need from our caring, professional faculty and staff who will be with you every step of the way.  
Learn More

**CHOOSE YOUR PATH**  
We offer more than 100 academic programs, from short-term career training to university transfer options to bachelor's degrees and professional certificate programs. Find the path that will get you where you want to go.  
Learn More

**SPEND LESS, EARN MORE**  
Our low tuition rates make SPC a smart choice. No matter how you plan to pay for school, your scholarship, financial aid and our award-winning faculty at SPC.  
Learn More

St. Petersburg College  
The Difference  
727-341-3880  
Contact Us | Facebook | Twitter | YouTube





**January**

- Pre-Admissions Workflows
- Reports
- Build
- Data Migration
- Correct errors
- Re-Test

**April**

- Pre-Admissions Training
- Go Live

**April**

- Enrollment Services Workflows
- Reports
- Communications

**May**

- Enrollment Services Build
- Data Migration
- Add any additional Test

**June**

- Enrollment Services Training
- Go Live

**June**

- Financial Aid Workflows
- Reports
- Communications

**July**

- Financial Aid Build
- Data Migration
- Add any additional Test

**August**

- Financial Aid Training
- Go Live

**August**

- Business Services Workflows
- Reports
- Communications

**September**

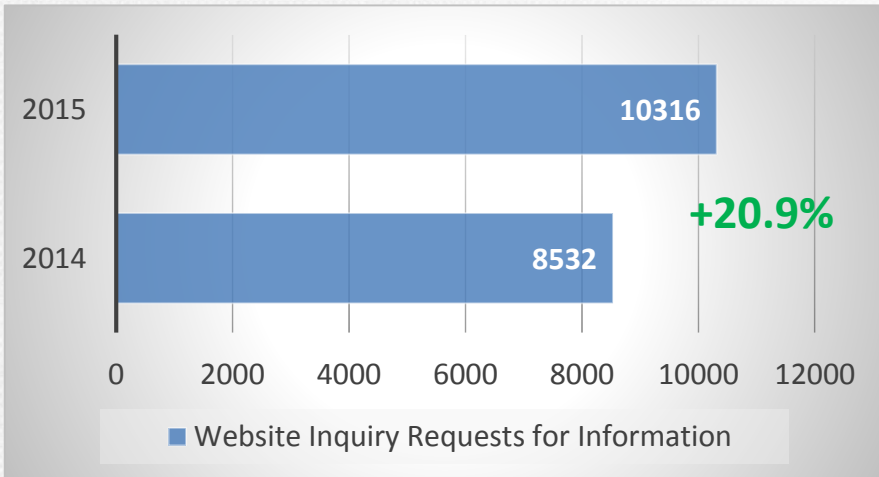
- Business Services Build
- Data Migration
- Add any additional Test

**October**

- Business Services Training
- Go Live

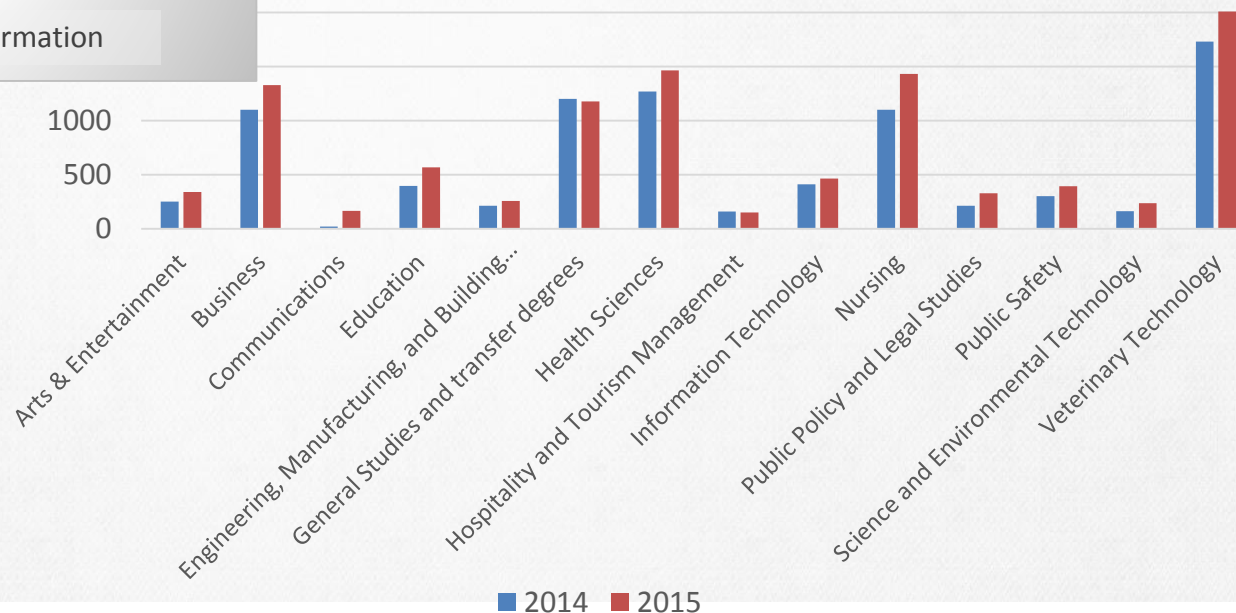
# WEBSITE INQUIRIES

## Calendar Year 2014 vs. 2015



### 2015 Top Growth:

- 1) Nursing
- 2) Vet Tech
- 3) Business
- 4) Health Sciences



# SPCCOLLEGE.EDU 2.0

REDESIGN OF THE COLLEGE'S WEBSITE



# SPC MARKETPLACE

marketplace.spcollege.edu | Google

My Account | Checkout | Welcome to the SPC Marketplace!

Search entire store here...

TEMPLATES | CUSTOM PROJECT REQUEST | COPY REQUEST | GET STARTED GUIDE | CHECK YOUR ORDER STATUS

**100+ Customizable Templates**

Browse the SPC Marketplace and choose from over 100+ customizable branded designs in a variety of categories.

[Learn More](#)

Moderated by Name, title

Panelists: Name, title

Name, title

Name, title

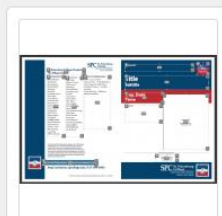
Name, title

Setting is limited and online registration is required.

[Register now](#)

Featured Products

[View all Products](#)



ISPS Program

\$0.00



ISPS Flyer

\$0.00



LRMA Business Cards

\$0.00



ISPS Premiere Print Ad

\$0.00

# BRAND STORY



- 02 LETTER FROM THE DEAN
- 03 WHY SPC
- 04 DEGREES + PROGRAMS
- 06 DIGITAL ARTS
- 14 VISUAL ARTS
- 22 PERFORMING ARTS
- 33 FACULTY SPOTLIGHT



**MIRA** [MUSIC INDUSTRY P...]

Develop the real world skills you need to thrive and succeed in today's diverse and competitive music industry. St. Petersburg College offers a well-rounded, technology-based educational experience that will prepare you to make an entrance into the field as a:

- musician or composer
- producer
- professional DJ
- live-sound reinforcement enthusiast
- broadcast audio engineer
- post-production technologist

Emphasis is placed on learning creative processes, technical training, business practices, and entrepreneurial skills. Everything is taught in a collaborative, hands-on environment.

## GREETINGS FROM THE COLLEGE OF FINE ARTS!

St. Petersburg College holds a long tradition of education in all areas of the arts, including studio art, photography, digital and graphic arts, theater, dance, music and, most recently, the music and entertainment industry. As an SPC student, you will have the benefit of small class sizes with personalized attention and instruction from highly credentialed faculty members. All of our arts faculty are working professionals in their fields. The resulting first-hand experiences from these real-world arts professionals are invaluable for students.

Through the College's generous support of the arts, St. Petersburg College maintains well-equipped, state-of-the-art facilities for students to engage in experiential learning opportunities. As part of our digital, visual and performing arts programs, you will have access to several large and small performance venues, exhibit galleries and museums in which to display your work and be inspired by others' creations.



**Blair Skinner**

Hometown: Largo, FL  
 Program: Digital Media / Graphic Design  
 Graduation Date: 2009

Favorite book (non-academic):  
 "The Hunger" is my favorite non-academic book. It helped me learn to be independent as a woman and learn about who I am.

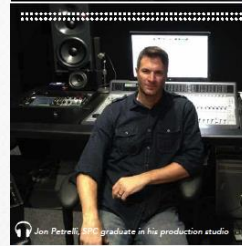
Favorite study spot:  
 I love studying in the common area in the middle of SPC - Somers. I also love studying at the Somers Community Library.

Favorite SPC Professor:  
 Dr. Nathan Line (theater and dramatic arts). They both had a big impact on my career.

What made SPC special to you?  
 The professors were all so helpful and willing to learn from and outside of the classroom. I also was able to earn my video certificate from the school and practice with them on my own.

How has SPC prepared you for your career?  
 SPC prepared me for my career. From high school, I went right to SPC and benefited most in the dual enrollment program. I was able to learn the basic knowledge of creating digital media in the production world.

## OTHERS LIKE YOU MEET BLAIR



Jon Petrell, SPC graduate in his production studio

Filmmaker Blair Skinner credits St. Petersburg College with giving her the skills and motivation to pursue her dreams in Los Angeles. "Every time I think about how I got out here, SPC is in one of those stories, so I'm very grateful and indebted to SPC," said Blair, who earned her A.A. degree when she was 18 thanks to the dual enrollment program.

"I think anybody who's starting out or has been in the video production world for awhile now will really benefit from these digital arts courses," said Blair, who earned academic credit for internships at News Channel 8 in Tampa and NBC's Last Call with Carson Daly in L.A. "SPC has played a huge role in getting me where I am today."

find a specialized program like MIRA right here in my back yard was a true blessing."

Jon Petrell completed an internship at Cupit Music Studios in Nashville, Tenn., and received two job offers. He said his internship opened a lot of doors to the industry that he otherwise wouldn't have had access to.

# 150,000<sup>th</sup> GRADUATE

**SPC** St. Petersburg  
College

**SHARE  
YOUR STORY**

#WeAreSPC

**150,000**  
GRADUATES STRONG

0:01 / 3:35






QUESTIONS?



February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College

**FROM:** William D. Law, Jr., President 

**SUBJECT:** Health and Human Services, Health Resources and Services Administration—  
Social and Behavioral Interventions to Increase Organ Donation

**Confirmation is sought for a proposal that was submitted, subject to Board of Trustees' approval, by Tampa General Hospital in partnership with St. Petersburg College to the Health and Human Services (HHS), Health Resources and Services Administration (HRSA) for the Social and Behavioral Interventions to Increase Organ Donation funding opportunity. Permission is also sought to accept an estimated \$103,851 in funding over a three-year period for this proposal, if awarded, and enter into any amendments, extensions or agreements as necessary, within the original intent and purpose of the grant.**

The proposed Linking Organ Donation and Bystander CPR For Enhanced Deceased Donor Registration in African Americans and Hispanics Over the Age of 50 (LIFE) grant program will support model interventions to address national health shortages by increasing donor registration in minority individuals over age 50 in the Tampa Bay Region. SPC's role will be to: 1) provide technology support services through Collaborative Labs, Workforce Institute, and Allstate Video Production Services; 2) provide access to campus populations for participant recruitment; and 3) serve as a program site on the SPC Clearwater campus.

This project builds a regional cohort of partnerships across healthcare, education, and social service institutions, serving to impact not only individuals in Tampa Bay, but also impacting health shortages and intervention models on a national scale. In addition to Tampa General Hospital and St. Petersburg College, project partners will include LifeLink Foundation, the American Heart Association, Beth Israel Deaconess Medical Center, Hillsborough Community College, and the Tampa Housing Authority.

The estimated period of performance will be from September 1, 2016 through August 30, 2019. The total project budget is approximately \$619,167, of which the College anticipates receiving an estimated \$103,851 over a three-year period. See attached Information Summary for additional information.

Anne Cooper, Senior Vice President, Instruction and Academic Programs; Suzanne L. Gardner, General Counsel; and James Connolly, Director, Workforce Institute, recommend approval.

Attachment

jm0128162

**BOT INFORMATION SUMMARY  
GRANTS/RESTRICTED FUNDS CONTRACTS**

**Date of BOT Meeting:** February 16, 2016

**Funding Agency or Organization:** Health and Human Services, Health Resources and Services Administration

**Name of Competition/Project:** Social and Behavioral Interventions to Increase Organ Donation

**SPC Application or Sub-Contract:** Sub-Contract

**Grant/Contract Time Period:** **Start:** 9/1/16 **End:** 8/30/19

**Administrator:** James Connolly

**Manager:** Belinthia Berry

**Focus of Proposal:**

The purpose of the proposed project, named the “Linking Organ Donation and Bystander CPR For Enhanced Deceased Donor Registration in African Americans and Hispanics Over the Age of 50 (LIFE)” grant program, is to reduce the gap between demand for organ transplants and the supply of organs from deceased donors through interventions to increase organ donation registration and/or family consent. Tampa General Hospital (lead) has proposed a model intervention that will combine information on donor registration with bystander CPR training for minority individuals aged 50 and older. Program activities will include participant training sessions and follow-up surveys, and will take place at three sites in the Tampa Bay region: SPC’s Clearwater campus, Hillsborough Community College’s Ybor campus, and the Tampa Housing Authority’s Senior Housing. Tampa General has also partnered with LifeLink Foundation, the American Heart Association and Beth Israel Deaconess Medical Center to facilitate this project. The program’s objectives are to: 1) increase donor registration for African American and Hispanic populations age 50 and older in the Tampa Bay region; and 2) expand organ donation awareness through increased communication with family members of new and registered donors.

SPC’s role during the grant period will be to utilize technology services to support program activities, provide access to students over age 50 for program recruitment, and serve as a program site on the Clearwater campus. Technology support services will include: 1) Collaborative Labs’ mobile technology to assist planning meetings, participant trainings, and organ donor registration; 2) Workforce Institute’s Lumens system to develop participant registration portals and surveys; and 3) Allstate Campus’ video production team to develop program marketing and training materials. All SPC grant activities will take place in Year 2 of the grant period. This program aligns with the College’s mission of increased partnerships with area institutions and organizations while also promoting a culture of inquiry and innovation. The research design’s innovative approach could not only improve awareness of organ donation and bystander CPR for SPC students, but could also serve as a model intervention with potential for replication on a national scale.

**Budget for Proposal:**

(Only Major categories—This is an estimated budget description based on expected funding and services. Specific budget categories may vary as the funding amount and/or services change.)

Personnel	\$ 53,453
Fringe Benefits	\$ 16,847
Travel	\$ 1,444
Subcontracts	\$ 4,500
Other (Materials and User Fees)	\$ 1,840
<u>Indirect Costs</u>	<u>\$ 25,767</u>
Total Budget	\$ 103,851

**Funding:**

Total proposal budget: (includes amount requested from funder, cash and in-kind matches listed below)	\$103,851
Total amount from funder:	\$103,851

Amount/value of match:	Cash:	N/A
	In-kind:	N/A

Required match or cost sharing:	No	X	Yes
Voluntary match or cost sharing:	No	X	Yes
Source of match/cost sharing:	N/A		
Negotiated indirect cost:	N/A		
(Fixed) administrative fee:	N/A		
Software/materials:	N/A		
Equipment:	N/A		
Services:	N/A		
Staff Training:	N/A		
FTE:	N/A		
Other:	N/A		


**College Values, Strategic Initiatives, and Activities Addressed:**

Values:	1. Partnerships
	2. Innovation
	3. Culture of Inquiry

Strategic Initiative(s):	1. Outreach
	2. Student Engagement

February 16, 2016

**MEMORANDUM**

**TO:** Board of Trustees, St. Petersburg College  
**FROM:** William D. Law, Jr., President   
**SUBJECT:** Juvenile Welfare Board of Pinellas County (JWB) – New Programming/Services Expansion or Enhancement

**Confirmation is sought for a proposal that was submitted, subject to Board of Trustees' approval, to the Juvenile Welfare Board of Pinellas County (JWB), by St. Petersburg College for the New Programming/Services Expansion or Enhancement funding opportunity. Permission is also sought to accept an estimated \$408,025 in funding for this proposal, if awarded, and enter into any amendments, extensions or agreements as necessary, within the original intent and purpose of the grant.**

JWB has rereleased its previous solicitation under the same name from July 2015, which did not produce any awards as the board of directors felt the highest scoring applications did not align with the intent of the funding. As with the previous solicitation, the purpose of this program is to support the academic success of children below the age of 18 in Pinellas County. Spurred by the success of the Seminole Ecosystem, SPC is proposing the Pinellas County Educational Ecosystem Program. Targeting each of JWB's five high-risk zones in Pinellas County, the College will partner with area K-12 schools, non-profits, churches and other community organizations to develop Ecosystems in each of these communities, in conjunction with the associated SPC campus located in the identified area.

The Ecosystem program will be focused on three main components: 1) Community Engagement - further engaging community leaders to identify and address the needs of the community as they relate to student success and identify ways to leverage partnerships, resources and relationship to better serve youth in the community; 2) Educational Pathways – expanding SPC's current college exposure experiences to elementary, middle and high school students to include additional on-campus tours and visits to schools by SPC staff and students; and 3) Career Readiness - developing a Career Immersion summer program to help foster connections to career pathways and assist youth gain the skills necessary to find, get and keep employment.

The estimated period of performance is separated into two distinct budget periods: 1) Budget Period 1 will be from April 1, 2016 through September 30, 2016 totaling an estimated \$133,090; and 2) Budget Period 2 will be from October 1, 2016 through September 30, 2017, totaling an estimated \$274,935. The total project budget is projected to be \$408,025 over a year and a half period. See attached Information Summary for additional information.

Tonjua Williams, Senior Vice President, Student Services; Jesse Coraggio, Vice President, Institutional Effectives and Academic Services; and Suzanne L. Gardner, General Counsel, recommend approval.

Attachment  
ks0126162

**BOT INFORMATION SUMMARY  
GRANTS/RESTRICTED FUNDS CONTRACTS**

**Date of BOT Meeting:** February 16, 2016

**Funding Agency or Organization:** Juvenile Welfare Board of Pinellas County

**Name of Competition/Project:** New Programming/Services Expansion or Enhancement

**SPC Application or Sub-Contract:** SPC Application

**Grant/Contract Time Periods:** **Start:** 4/1/16      **End:** 9/30/17

**Administrator:** Jesse Coraggio

**Manager:** Tracy Garrett

**Focus of Proposal:**

Led by St. Petersburg College, the Pinellas County Educational Ecosystem (Ecosystem) Program is a collaboration of community partners and K-12 schools coming together to address the academic needs of young people in Juvenile Welfare Board's (JWB) five identified high-risk zones. The goal of this project is to increase student success in school by providing a structured, collaborative and intentional approach to the out-of-class educational support of youth throughout Pinellas County.

Building off of SPC's current services to youth in the community including college tours, career exploration and outreach activities, the Ecosystem will address the barriers that are impeding academic achievement by expanding educational activities and support, that are documented as promising creating opportunities for exposure to career and college planning and developing strategic collaborations and community engagement to establish a seamless educational pathways whereby eliminating duplication and maximizing resources.

**Budget for Proposal:**

(Only Major categories—This is an estimated budget description based on expected funding and services. Specific budget categories may vary as the funding amount and/or services change.)

The estimated period of performance is separated into two distinct budget periods:

Budget Period 1

Personnel	\$ 56,658
Fringe	\$ 17,904
Professional Services	\$ 29,000
Materials and Supplies	\$ 2,300
Participant Costs	\$ 7,000
Travel	\$ 890
Indirect Costs	<u>\$ 19,338</u>
Total Budget	\$133,090

Budget Period 2

Personnel	\$128,570
Fringe	\$ 42,182
Professional Services	\$ 37,500
Materials and Supplies	\$ 4,600
Participant Costs	\$ 20,000
Travel	\$ 2,136
Indirect Costs	<u>\$ 39,947</u>
Total Budget	\$274,935

**Total Budget Request** **\$408,025**

**Funding:**

Total proposal budget: (includes amount requested from funder, cash and in-kind matches listed below)	\$ 598,129
Total amount from funder:	\$ 408,025

Amount/value of match: Cash: N/A  
In-kind: \$190,104 - *Difference between SPC's federally negotiated modified indirect cost rate (33%) and the JWB reimbursable cost maximum (17%) and portion of staff time toward program.*

Required match or cost sharing:	No X Yes
Voluntary match or cost sharing:	No Yes X
Source of match/cost sharing:	General Operating Budget
Negotiated indirect cost:	N/A
(Fixed) administrative fee:	N/A
Software/materials:	N/A
Equipment:	N/A
Services:	N/A
Staff Training:	N/A
FTE:	N/A
Other:	N/A

**College Values, Strategic Initiatives and Activities Addressed:**

- Value(s):
1. Student Focus
  2. Academic Excellence
  3. Outstanding Service
  4. Diversity
  5. Partnership

- Strategic Initiative(s):
1. Outreach
  2. Student Engagement
  3. Student Support

- Strategic Activity(ies):
1. Student Success-Out-of-Class Support