# APPENDIX A— Program Course Sequencing

**MELE Course Requirements & Sequence**

**Music Business (61 credits)**

## Semester I (Fall)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 101</td>
<td>Survey of Music Business</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>ENG 100</td>
<td>English Composition I</td>
<td>&quot;C&quot; or higher in Eng 22/60 or placement</td>
<td>3</td>
</tr>
<tr>
<td>MATH 100</td>
<td>Survey of Math</td>
<td>&quot;C&quot; or higher in Math 25 or placement</td>
<td>3</td>
</tr>
<tr>
<td>ECON 131</td>
<td>Principles of Economics</td>
<td>Eng 22/60 or placement in Eng 100; Math 24 or placement in Math 25</td>
<td>3</td>
</tr>
<tr>
<td>SP 151</td>
<td>Personal and Public Speech</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

## Semester 2 (Spring)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 102</td>
<td>History of the Recording Business</td>
<td>Recommended prep: Placement in Eng 22/60</td>
<td>3</td>
</tr>
<tr>
<td>HIS 151</td>
<td>World Civilization</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>MATH 115</td>
<td>Statistics</td>
<td>&quot;C&quot; or higher in MATH 25 or placement in MATH 115</td>
<td>3</td>
</tr>
<tr>
<td>MUS 253</td>
<td>Basic Experiences in Music</td>
<td>Placement in Eng 22/60 and in Math 25</td>
<td>3</td>
</tr>
<tr>
<td>PHIL 101</td>
<td>Introduction to Philosophy: Morals and Society</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

## Semester 3 (Fall)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 110</td>
<td>Survey of Recording Technology</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>MELE 201</td>
<td>Intellectual Properties</td>
<td>MELE 101</td>
<td>3</td>
</tr>
<tr>
<td>ACC 201</td>
<td>Elementary Accounting I</td>
<td>Eng 100 or Co-requisite Eng 100</td>
<td>3</td>
</tr>
<tr>
<td>HWST 107</td>
<td>Hawaii: Center of the Pacific</td>
<td>Placement in Eng 22/60</td>
<td>3</td>
</tr>
<tr>
<td>SCI 121</td>
<td>Introduction to Science: Biological Science</td>
<td></td>
<td>4</td>
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</tbody>
</table>

## Semester 4 (Spring)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 202</td>
<td>Public Relations in the Music Industry</td>
<td>MELE 101</td>
<td>3</td>
</tr>
<tr>
<td>MELE 203</td>
<td>Music Publishing</td>
<td>MELE 101</td>
<td>3</td>
</tr>
<tr>
<td>ACC 202</td>
<td>Elementary Accounting II</td>
<td>ACC 201</td>
<td>3</td>
</tr>
<tr>
<td>BLAW 200</td>
<td>Legal Environment of Business</td>
<td>Eng 100 and Math 25 or placement in Eng 209-260 &amp; Math 100</td>
<td>3</td>
</tr>
<tr>
<td>SSCI 193V</td>
<td>Cooperative Education</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>
## Audio Engineering Technology (60 credits)

### Semester I (Fall)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 110</td>
<td>Survey of Recording Technology</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>ENG 100</td>
<td>Composition I</td>
<td>&quot;C&quot; or higher in Eng 22/60 or placement</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 100</td>
<td>Survey of Physics</td>
<td>Co-requisite: PHYS 100L</td>
<td>3</td>
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<tr>
<td>PHYS 100L</td>
<td>Survey of Physics Lab</td>
<td>Co-requisite: PHYS 100</td>
<td>1</td>
</tr>
<tr>
<td>MATH 100</td>
<td>Survey of Math</td>
<td>&quot;C&quot; or higher in MATH 25 or placement</td>
<td>3</td>
</tr>
<tr>
<td>SP 151</td>
<td>Personal and Public Speech</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

### Semester 2 (Spring)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 101</td>
<td>Survey of Music Business</td>
<td>&quot;C&quot; or higher in MATH 135 or placement in MATH 140</td>
<td>3</td>
</tr>
<tr>
<td>MATH 140</td>
<td>Pre-Calculus</td>
<td>&quot;C&quot; or higher in MATH 22/60 or placement in MATH 140</td>
<td>3</td>
</tr>
<tr>
<td>HIS 151</td>
<td>World Civilization</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>CENT 112</td>
<td>Fundamentals of Electronics</td>
<td>Eng 22/60 or placement in Eng 100</td>
<td>4</td>
</tr>
<tr>
<td>MUS 253</td>
<td>Basic Experiences of Music</td>
<td>Placement in Eng 22/60 and in Math 25</td>
<td>3</td>
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</tbody>
</table>

### Semester 3 (Fall)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 210</td>
<td>Studio Production I</td>
<td>MELE 110</td>
<td>3</td>
</tr>
<tr>
<td>MELE 211</td>
<td>Sound Reinforcement</td>
<td>MELE 110</td>
<td>3</td>
</tr>
<tr>
<td>HWST 107</td>
<td>Hawaii: Center of the Pacific</td>
<td>Placement in Eng 22/60</td>
<td>3</td>
</tr>
<tr>
<td>PHIL 101</td>
<td>Introduction to Philosophy: Morals and Society</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>PHYS 201</td>
<td>Physics for Audio Technology</td>
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<td>4</td>
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</tbody>
</table>

### Semester 4 (Spring)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Prerequisites</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELE 212</td>
<td>Audio Engineering I</td>
<td>MELE 110</td>
<td>3</td>
</tr>
<tr>
<td>JOUR 150</td>
<td>The Press and Society</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>PSY 100</td>
<td>Survey of Psychology</td>
<td>Placement in Eng 22/60</td>
<td>3</td>
</tr>
<tr>
<td>SSCI 193V</td>
<td>Cooperative Education</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>
Appendix B: Service Agreement with Belmont
RCUH P.O. #

AGREEMENT FOR SERVICES

This Agreement, effective the 30 day of December, 2008, is entered into between The Research Corporation of the University of Hawaii (hereinafter "RCUH"), a governmental agency of the State of Hawaii, whose address is 2800 Woodlawn Drive, Suite 200, Honolulu, Hawaii 96822, for the benefit of MELE, (hereinafter "Project") and Belmont University, (hereinafter “CONTRACTOR”), a non-profit organization, under the laws of the State of Tennessee, whose business address and tax identification number are as follows: 1900 Belmont Boulevard, Nashville, TN 37212 TAX ID# 62-0465076

RECITALS

A. RCUH is in need of the services described in this Agreement and its attachments.

B. RCUH desires to retain and engage the CONTRACTOR to provide the services, and the CONTRACTOR is agreeable to providing said services.

NOW, THEREFORE, in consideration of the promises contained in this Agreement, RCUH and the CONTRACTOR agree as follows:

1 Scope of Services. The CONTRACTOR shall, in a proper and satisfactory manner as determined by RCUH, provide all the services set forth in Attachment 1, which is hereby made a part of this Agreement.

2 Time of Performance. The services required of the CONTRACTOR under this Agreement shall be performed and completed in accordance with the “Time Schedule” set forth in Attachment 2, which is hereby made a part of this Agreement.

3 Compensation. The CONTRACTOR shall be compensated for services rendered and costs incurred under this Agreement according to the “Compensation and Payment Schedule” set forth in Attachment 3, which is hereby made a part of this Agreement.

4 Standards of Conduct Declaration. The Standards of Conduct Declaration by CONTRACTOR set forth in Attachment 4, is hereby made a part of this Agreement.

5 Other Terms and Conditions. The General Conditions and The Special Conditions if any, set forth in Attachments 5 and 6, are hereby made a part of this Agreement. In the event of a conflict between the General Conditions and the Special Conditions, the Special Conditions shall control.

IN WITNESS WHEREOF, RCUH and the CONTRACTOR have executed this Agreement effective as of the date first above written.

PROJECT AUTHORITY
By
Date

CONTRACTOR
By
Its
(Title)
Date

RCUH
By
Date
SCOPE OF SERVICES
Attachment 1

The Contractor, Belmont University ("BU"), is Honolulu Community College’s ("HCC") partner in the "Music Entertainment Learning Experience" Program ("MELE"). As part of this agreement BU will provide the following to HCC:

1. Use of BU’s proprietary curriculum for Audio Engineering Technology (AET) and Music Business (MBU).
2. Curriculum support through assistance with course content development and ongoing course and program maintenance including modifications intended to support MELE initiatives.
3. Access for HCC faculty, staff, and MELE students and guests to:
   - BU’s seminar series "The Insider's View" via secure Internet connection;
   - Summer classes at Belmont University as transient or transfer students; and;
   - BU’s external programs such as “Belmont East” (NY) and “Belmont West” (CA) when available and appropriate.
4. Program development and maintenance support through:
   - Assisting with development of qualifications and skill sets required for faculty to teach in the MELE program;
   - Allowing MELE faculty and staff professional development opportunities through activities such as faculty shadowing and training opportunities in the Curb College when appropriate;
   - Providing a visiting faculty-in-residence to the HCC campus when available and appropriate.
   - Provide advice and counsel on the construction of a music-recording facility
5. Matriculation with acceptance of appropriate credits for MELE students.

PART I. Provide the following support service related to curricular, logistical, administrative, program development, and maintenance support of the partnership.

1. Six-thousand dollars ($6,000) to be distributed as yearly stipend to the faculty coordinator. Total costs shall not exceed $6,000.
2. Six-thousand dollars ($6,000) for technical support of VTC course delivery. Total costs shall not exceed $6,000.
3. Three thousand five hundred dollars ($3,500) per course per semester for each course delivered via VTC to HCC to be distributed as instructor stipends. Total costs shall not exceed $21,000.
4. HCC may request additional technical assistance and training from BU. Compensation to BU for advice and counsel services not included in this Part shall be made at forty-eight dollars ($48.00) per hour, plus cost of travel and lodging per technician for on-site technical assistance and training. Total costs for this purpose shall not exceed $15,000.
5. Four thousand five hundred dollars ($4,500) Media Site Portable recorder system and accessories, to be used as a portable system between the two installed VTC systems and the "Insiders View" seminars (used for streaming of archived material).

PART II. BU shall provide advice and counsel on the development of a music-recording facility that will be used to teach the AET and MBU curriculum. Advice and counsel (consulting) shall include, but not be limited to:

1. Assisting HCC in working with other consultants in the construction of a music-recording facility.
2. Representing HCC, where appropriate and with proper prior approval, in construction discussions.
3. Providing expertise on the purchase of equipment related to the MELE program and, where deemed more operationally or cost effective, facilitate the purchase of equipment on behalf of HCC.
   a. Any purchase that BU makes on behalf of HCC shall be stipulated under separate agreement.
   1. Providing expertise for the implementation of a music-recording educational facility, including advice, counsel, and training on facility operation and maintenance.
   2. Reports covering the above will be provided by BU to HCC on an as needed basis. Compensation to BU for advice, counsel, and consulting services under Part II above shall be made at seventy-five dollars ($75.00) per hour, plus the cost of travel and lodging for on-site assistance. Total costs for this purpose shall not exceed $24,600.

TOTAL COSTS OF THIS AGREEMENT:
Part I $52,500 Part II $24,600 Total
$77,100
The total amount to be paid to the Contractor shall not exceed $77,100. The Contractor will be reimbursed upon receipt of monthly invoices. Invoices should be sent to Keala Chock, Program Coordinator, 874 Dillingham Blvd., Honolulu, HI 96817,
STANDARDS OF CONDUCT DECLARATION
Attachment 4

For the purposes of this declaration:

“Employee” means any nominated, appointed, or elected officer or employee of the State, including members of boards, commissions, and committees, and employee under contract to the State or of the Constitutional Convention, but excluding legislators, delegates to the Constitutional Convention, justices and judges.

“Controlling interest” means an interest in a business or other undertaking which is sufficient in fact to control, whether the interest be greater or less than fifty per cent.

On behalf of _________________________________________________________, CONTRACTOR, the undersigned does declare, under penalty of perjury, as follows:

1. CONTRACTOR (is) (is not) a legislator or an employee or a business in which a legislator or an employee has a “controlling interest”.
2. CONTRACTOR has not been assisted or represented by a legislator or employee for a fee or other compensation to obtain this Agreement and will not be assisted or represented by a legislator or employee for a fee or other compensation in the performance of the Agreement, if the legislator or employee had been involved in the development or award of the Agreement.
3. CONTRACTOR has not been assisted or represented for a fee or other compensation in the award of this Agreement by a RCUH employee, or in the case of the Legislature, by a legislator.
4. CONTRACTOR has not been represented or assisted personally on matters related to the Agreement by a person who has been an employee of the RCUH within the preceding two years and who participated while in state office or employment on the matter with which the contract is directly concerned.
5. CONTRACTOR has not been represented or assisted on matters related to the Agreement, for a fee or other consideration by an individual who, within the past twelve months, has been a RCUH employee.
6. CONTRACTOR has not been represented or assisted in the award of this Agreement for a fee or other consideration by an individual who, (a) within the past twelve months, served as a RCUH employee, and (b) participated while an employee on matters related to this Agreement.
CONTRACTOR understands that the Agreement to which this document is attached is voidable on behalf of the RCUH if this Agreement was entered into in violation of any provision of chapter 84, Hawaii Revised Statutes, commonly referred to as the Code of Ethics, including the provisions which are the source of the declarations above. Additionally, any fee, compensation, gift, or profit received by any person as a result of a violation of the Code of Ethics may be recovered by RCUH.

Dated: __________, 20___.

CONTRACTOR

By Belmont University_________________

Its (Title)
1. Coordination of Services by the State. RCUH, or RCUH’s designee, shall coordinate the services to be provided by the CONTRACTOR in order to complete the Project. The CONTRACTOR shall maintain communications with RCUH, or RCUH designee, at all stages of the CONTRACTOR’s work, and submit to RCUH or RCUH designee, for resolution, any questions which may arise as to the performance of this Agreement.

2. Relationship of Parties; Independent Contractor Status and Responsibilities, Including Tax Responsibilities.
   a. In the performance of services required under this Agreement, the CONTRACTOR shall be an “independent contractor”, with the authority and responsibility to control and direct the performance and details of the work and services required under this Agreement; however, RCUH shall have a general right to inspect work in progress to determine whether in RCUH’s opinion, the services are being performed by the CONTRACTOR in accordance with the provisions of this Agreement. It is understood that RCUH does not agree to use the CONTRACTOR exclusively, and that the CONTRACTOR is free to contract to provide services to other individuals or entities while under contract to RCUH.

   b. The CONTRACTOR and the CONTRACTOR’s employees and agents, shall not be considered agents or employees of RCUH for any purpose, and the CONTRACTOR’s employees and agents shall not be entitled to claim or receive from the RCUH any vacation, sick leave, retirement, workers’ compensation, unemployment insurance, or other benefits provided to RCUH employees.

   c. The CONTRACTOR shall be responsible for the accuracy, completeness, and adequacy of its performance under this Agreement. Furthermore, the CONTRACTOR intentionally, voluntarily, and knowingly assumes the sole and entire liability (if such liability is determined to exist) to the CONTRACTOR’s employees and agents, and to any individual not a party to this Agreement, for all loss, damage, or injury caused by the CONTRACTOR, or the CONTRACTOR’s employees or agents in the course of their employment.

   d. The CONTRACTOR shall be responsible for payment of all applicable federal, state and county taxes and fees which may become due and owing by the CONTRACTOR by reason of this Agreement, including but not limited to (i) income taxes, (ii) employment related fees, assessments and taxes, and (iii) general excise taxes. The CONTRACTOR is further responsible for obtaining all licenses, permits, and certificates that may be required by reason of this Agreement, including but not limited to a general excise tax license from the Department of Taxation, State of Hawaii.

   e. The CONTRACTOR shall be responsible for securing any and all insurance coverage for the CONTRACTOR and the CONTRACTOR’s employees and agents which is or may be required by law. The CONTRACTOR shall further be responsible for payment of all premiums, costs and other liabilities associated with securing said insurance coverage.
3 Personnel Requirements.
   
a. The CONTRACTOR shall secure, at the CONTRACTOR’s own expense, all personnel required to perform the services required by this Agreement.

b. The CONTRACTOR shall ensure that the CONTRACTOR’s employees or agents are experienced and fully qualified to engage in the activities and services required under this Agreement, and that all applicable licensing and operating requirements imposed or required under federal, state or county law, and all applicable accreditation and other standards of quality generally accepted in the field of the activities of such employees and agents are complied with and satisfied.

4 Nondiscrimination. No person performing work under this Agreement, including any subcontractor, employee or agent of the CONTRACTOR, shall engage in any discrimination that is prohibited by any applicable federal, state or county law.

5 Subcontracts and Assignments. The CONTRACTOR shall not assign or subcontract any of the CONTRACTOR’s duties, obligations, or interests under this Agreement without the prior written consent of RCUH. Additionally, no assignment by the CONTRACTOR of the CONTRACTOR’s right to compensation under this Agreement shall be effective unless and until the assignment is approved by RCUH.

6 Conflict of Interest. The CONTRACTOR represents that neither the CONTRACTOR, nor any employee or agent of the CONTRACTOR, presently has any interest, and promises that no such interest, direct or indirect, shall be acquired, which would or might conflict in any manner or degree with the performance of the CONTRACTOR’s services under this Agreement.

7 Modifications of Agreement. Any modification, alteration, amendment, change, or extension to any term, provision, or condition of this Agreement shall be made only by written amendment to this Agreement, signed by the CONTRACTOR and RCUH. Suspensions and Termination of Agreement.

a. RCUH reserves the right at any time and for any reason to suspend this Agreement for any reasonable period, upon written notice to the CONTRACTOR. Upon receipt of said notice, the CONTRACTOR shall immediately comply with said notice and suspend all work under this Agreement at the time stated.

b. If, for any cause, the CONTRACTOR breaches this Agreement by failing to satisfactorily fulfill in a timely or proper manner the CONTRACTOR’s obligations under this Agreement or by failing to perform any of the promises, terms, or conditions of this Agreement, and having been given reasonable notice of and opportunity to cure such default, fails to take satisfactory corrective action within the time specified by the RCUH, the RCUH shall have the right to terminate this Agreement by giving written notice to the CONTRACTOR of such termination at least seven (7) calendar days before the effective date of such terminating. Furthermore, RCUH may terminate this Agreement without statement of cause at any time by giving written notice to the CONTRACTOR of such termination at least thirty (30) calendar days before the effective date of such termination.
Upon termination of the Agreement, the CONTRACTOR shall, within four (4) weeks of the effective date of such termination, compile and submit in an orderly manner to RCUH an accounting of the work performed up to the effective date of termination. In such event, the CONTRACTOR shall be paid for the actual cost of the services rendered, but in no event more than the total compensation payable to the CONTRACTOR under this Agreement.

In the event of termination of either type, or in the event of the scheduled expiration of the time of performance specified in this Agreement, all finished or unfinished material prepared by the CONTRACTOR shall, at RCUH’s option, become RCUH’s property and, together with all material, if any, provided to the CONTRACTOR by RCUH, shall be delivered and surrendered to RCUH on or before the expiration date or date of termination. For the purposes of this Agreement, “material” includes, but is not limited to any information, data, reports, summaries, tables, maps, charts, photographs, films, graphs, studies, recommendations, program concepts, titles, scripts, working papers, files, models, audiotapes, videotapes, computer tapes, cassettes, diskettes, documents, and records developed, prepared, or conceived by the CONTRACTOR in connection with this Agreement or furnished to the CONTRACTOR by RCUH. The terms do not include records which are maintained by RCUH solely for the CONTRACTOR’s own use and which have only an ancillary relationship to the services provided under this Agreement.

If this Agreement is terminated for cause, the CONTRACTOR shall not be relieved of liability to RCUH for damages sustained because of any breach by the CONTRACTOR of this Agreement. In such event, RCUH may retain any amounts which may be due and owing to the CONTRACTOR until such time as the exact amount of damages due to the RCUH from the CONTRACTOR has been determined. RCUH may also set off any damages so determined against the amounts retained.

9. **Compliance with Laws.** The CONTRACTOR shall comply with all federal, state, and county laws, ordinances, codes, rules, and regulations, as the same may be from time to time, which in any way affect the CONTRACTOR’s performance of this Agreement.

10. **Indemnification and Defense.** The CONTRACTOR shall defend, indemnify, and save harmless RCUH, its officers, employees, and agents from and against all liability, loss, damage, cost, and expense, including all attorneys’ fees, and all claims, suits, and demands therefor, arising out of or resulting from the malicious, reckless, or negligent acts or omissions of the CONTRACTOR or the CONTRACTOR’s employees, officers, agents, or subcontractors occurring during or in connection with the performance of the CONTRACTOR’s services under this Agreement. The provisions of this paragraph shall remain in full force and effect notwithstanding the expiration or early termination of this Agreement.

11. **Disputes.** No dispute arising under this Agreement may be sued upon by the CONTRACTOR until after the CONTRACTOR’s written request to RCUH to informally resolve the dispute is rejected, or until ninety days after RCUH’s receipt of the CONTRACTOR’s written request, whichever comes first. While RCUH considers the CONTRACTOR’s written request, the CONTRACTOR agrees to proceed diligently with the provision of services necessary to complete the Project.

12. **Confidentiality of Material.**
All material given to or made available to the CONTRACTOR by virtue of this Agreement which is identified as proprietary or confidential information, will be safeguarded by the CONTRACTOR and shall not be disclosed to any individual or organization without the prior written approval of RCUH.

All information, data, or other material provided by the CONTRACTOR to RCUH shall be kept confidential only to the extent permitted by law.

13. **Ownership Rights and Copyright.** RCUH shall have complete ownership of all material, both finished and unfinished, which is developed, prepared, assembled, or conceived by the CONTRACTOR pursuant to this Agreement, and all such material shall be considered “works made for hire”. All such material shall be delivered to the RCUH upon expiration or termination of this Agreement. RCUH, at its discretion, shall have the exclusive right to copyright any product, concept, or material developed, prepared, assembled, or conceived by the CONTRACTOR pursuant to this Agreement. The CONTRACTOR, however, reserves the right to use thereafter any ideas and techniques that may be developed during the performance of this Agreement.

14. **Publicity.** The CONTRACTOR shall not refer to RCUH, or any project, office, agency, or officer thereof, or to the services provided pursuant to this Agreement, in any of the CONTRACTOR’s brochures, advertisements, or other publicity of the CONTRACTOR. All media contacts to the CONTRACTOR about this Agreement shall be referred to RCUH.

15. **Payment Procedures: Final Payment.** All payments under this Agreement shall be made only upon submission by CONTRACTOR of original invoices specifying the amount due and certifying that services requested under the Agreement have been performed by CONTRACTOR according to the Agreement.

16. **Tax Clearance.** Final payment under this Agreement shall be subject to Section 103-53, Hawaii Revised Statutes, which requires a tax clearance from the Director of Taxation, State of Hawaii, and the Internal Revenue Service stating that all delinquent taxes, if any, levied or accrued against the CONTRACTOR have been paid. A tax clearance is required on final payment for agreements $25,000 or more. In addition to tax clearance prior to final payment, the CONTRACTOR is required to obtain a tax clearance from the Internal Revenue Service and State Department of Taxation prior to execution of this contract for all agreements $25,000 or more.

17. **Governing Law.** The validity of this Agreement and any of its terms or provisions, as well as the rights and duties of the parties to this Agreement, shall be governed by the laws of the State of Hawaii. Any action at law or in equity to enforce or interpret the provisions of this Agreement shall be brought in a state court of competent jurisdiction in Honolulu, Hawaii.

18. **Notices.** Any written notice required to be given by a party to this Agreement shall be (a) delivered personally, or (b) sent by United States first class mail, postage prepaid, to RCUH at its address and to the CONTRACTOR at its address as indicated in the Agreement. A notice shall be deemed to have been received by the recipient three (3) days after mailing or at the time of actual receipt, whichever is earlier.
19. **Severability.** In the event that any provision of this Agreement is declared invalid or unenforceable by a court, such invalidity or unenforceability shall not affect the validity or enforceability of the remaining terms of this Agreement.

21. **Federal Provisions.** If federal funds are expended under this
20. **Waiver.** The failure of RCUH to insist upon the strict compliance with any term, provision or condition of this Agreement shall not constitute or be deemed to constitute a waiver or relinquishment of RCUH’s right to enforce the same in accordance with this Agreement.
### Appendix C: Title III Award Grant Letters

**U.S. Department of Education**  
Washington, D.C. 20202

**GRANT AWARD NOTIFICATION**

| Recipient Name: | University of Hawaii  
Honolulu Community College  
2530 Dale Street, Sakamaki E-200  
Office of Research Services  
Honolulu, HI 96822 |
|------------------|--------------------------------------------------|

| Project Title: | 84.031W  
Kupu Ka Wai, Native Hawaiian Center at Honolulu  
Community College  
Curriculum Development Project - Hawaii Ocean Studies,  
Music Enterprise Learning Experience, & 1st Year |
|------------------|--------------------------------------------------|

| Project Staff: | Recipient Project Director: Sandy Matsui  
(808) 845 - 9235  
Education Program Contact: Kelley B. Harris  
(202) 219 - 7083  
Education Payment Contact: GAPS Payee Hotline  
(888) 336 - 8930 |
|------------------|--------------------------------------------------|

| Key Personnel: | Name:  
Sandy Matsui  
Title: Project Director  
Level of Effort: 50% |
|------------------|--------------------------------------------------|

| Authorized Funding: | This Action: $496,992.00  
Budget Period: $496,992.00  
Performance Period: $991,180.00 |
|------------------|--------------------------------------------------|

| Administrative Information: | DUNS/SSN: 783414741  
Regulations: Edgar AS Applicable  
Attachments: A, B, OPE-2, C, E1, E2, E3, F, S, P |
|------------------|--------------------------------------------------|

| Legislative and Fiscal Data: | Program Title: Higher Education - Institutional Aid  
CFDA/Subprogram No: 84.031W  
Fund Code: 0201A  
Funding Year: 2007  
Award Year: 2007  
Org. Code: B  
Category: J32  
Limitation: 000  
Activity: 031  
CFDA Objective Code: 4101C  
Amount: $496,992.00 |
|------------------|--------------------------------------------------|
U.S. Department of Education  
Washington, D.C. 20202  

GRANT AWARD NOTIFICATION

| RECIPIENT NAME: |  
| University of Hawaii  
Honolulu Community College  
2530 Dole Street, Saltmanaki D-200  
Office of Research Services  
Honolulu, HI 96822 |  

| PROJECT TITLE |  
| 84.031W  
Kupu Ka Wai, Native Hawaiian Center at Honolulu Community College  
Curriculum Development Project - Hawaii Ocean Studies, Music Enterprise Learning Experience, & 1st Year Experience |  

| PROJECT STAFF |  
| RECIPIENT PROJECT DIRECTOR  
Sandy Matsui  
(808) 845 - 9235 |  

EDUCATION PROGRAM CONTACT  
Kelley B. Harris  
(202) 219 - 7083  
EDUCATION PAYMENT CONTACT  
GAPS PAYEE HOTLINE  
(888) 336 - 8930 |  

| 5 AWARD INFORMATION |  
| PR/AWARD NUMBER P031W060002-07  
ACTION NUMBER 01  
ACTION TYPE Continuation  
AWARD TYPE Discretionary |  

| 6 AWARD PERIODS |  
| BUDGET PERIOD 10/01/2007 - 09/30/2008  
PERFORMANCE PERIOD 10/01/2006 - 09/30/2011 |  

FUTURE BUDGET PERIODS |  
| BUDGET PERIOD | DATE | AMOUNT |  
| 03 | 10/01/2008 - 09/30/2009 | $483,914.00 |  
| 04 | 10/01/2009 - 09/30/2010 | $485,570.00 |  
| 05 | 10/01/2010 - 09/30/2011 | $497,630.00 |  

| 7 AUTHORIZED FUNDING |  
| THIS ACTION | $496,992.00 |  
| BUDGET PERIOD | $496,992.00 |  
| PERFORMANCE PERIOD | $991,180.00 |  

| 8 ADMINISTRATIVE INFORMATION |  
| DUNS/SSN 783414741 |  
| REGULATIONS EDGAR AS APPLICABLE |  

| ATTACHMENTS A, B, OPE-2, C, E1, E2, E3, F, S |  

| 9 LEGISLATIVE AND FISCAL DATA |  
| PROGRAM TITLE: HIGHER EDUCATION - INSTITUTIONAL AID |  

| CFDA/SUBPROGRAM NO: 84.031W |  
| FUNDING CODE | FUNDING YEAR | AWARD CODE | AWARD YEAR | ORG. CODE | CATEGORY | LIMITATION | ACTIVITY | CFDA | OBJECT | AMOUNT |  
| 0201A | 2007 | EP0000000 | B | J32 | 000 | 031 | 4101C | $496,992.00 |  

| 47 |  

Sandy
U.S. Department of Education
Washington, D.C. 20202

GRANT AWARD NOTIFICATION

1. RECIPIENT NAME:
University of Hawaii
2530 Dole Street, Sakamaki D-200
Office of Research Services
Honolulu, HI 96822

2. PROJECT TITLE
84.031W
Renovation of Facilities for the Music Enterprise Learning Experience (MBLE)

3. PROJECT STAFF
RECIPIENT PROJECT DIRECTOR
Sandy Matsui (808) 845 - 9235
EDUCATION PROGRAM CONTACT
Kelley B. Harris (202) 219 - 7083
EDUCATION PAYMENT CONTACT
GAPS PAYEE HOTLINE (888) 336 - 5930

4. KEY PERSONNEL

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ACTION NUMBER: 03
ACTION TYPE: Administrative
AWARD TYPE: Discretionary

6. AWARD PERIODS
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PERFORMANCE PERIOD: 10/01/2007 - 08/31/2009

7. AUTHORIZED FUNDING

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8. ADMINISTRATIVE INFORMATION
DUNS/SSN: 783414741
EDGAR AS APPLICABLE: N/A

9. LEGISLATIVE AND FISCAL DATA
PROGRAM TITLE: HIGHER EDUCATION - INSTITUTIONAL AID
CFDA/SUBPROGRAM NO: 84.031W

Page 1 of 3
Appendix D:  Faculty Qualifications

Keala Chock
U.S DOE Title III Grants Coordinator, MELE/Ocean Hawai`i
keala@hcc.hawaii.edu

PROFESSIONAL EXPERIENCE:

University of Hawai`i, Honolulu Community College
June 2005-Present

InstructorCC, U.S. DOE Title III Grant Coordinator

- Coordinate and manage all Title III project activities in compliance with the university, state, and federal rules and regulations.
- Established Native Hawaiian recruitment and retention programs to broaden knowledge about Native Hawaiian Language and Culture.
- Taught Hawaiian Language (HAWN 101) classes.
- Served as the program coordinator for MELE since its inception and worked with former Chancellor Ramsey Pederson, Academic Deans, Division chairs, and faculty alike.
- Educated the University community at large, Board or Regents, State of Hawai`i Legislators, local and national industry organizations regarding the MELE degree program.
- Worked with University of Hawai`i Foundation to establish the Ritchie & Sunny Mudd MELE fund while cultivating the relationship for further giving opportunities.
- Developed and implemented the Ocean Hawai`i program in conjunction with the Polynesian Voyaging Society and HCC’s Marine Education & Training Center.
- Worked closely with Kamehameha Schools Trustee and Master Navigator Nainoa Thompson on the Ocean Hawai`i program projects.

College Connections Hawai`i
June 2005-June 2007

Native Hawaiian Counselor

- Develop and organized recruitment and retention curriculum for under-privileged Native Hawaiian Students enrolled in the Native Hawaiian Scholars program.
- Implemented academic and college guidance workshops for students and families.
- Coordinated teaching opportunities for students to gain information regarding Financial Aid and SAT prep workshops.
- Developed a tracking system to assist program officers with technical reports and overall student tracking.
Royal Elementary School
May 2004-

Teacher

- Oversaw the development and implantation of Royal Elementary’s Hawaiian Studies curriculum for students in grades 3-5.
- Worked in coordination with teachers to develop positive student involvement and participation.
- Built relationships with various groups such as OHA, the Office of Native Hawaiian Affairs and Kamehameha School’s outreach program.
- Assisted with the organization and development of the Royal Elementary School May Day program.

Council for Native Hawaiian Advancement
January 2004-December 2004

Intern

- Researched and created a database of current congressional legislation relating to Native Hawaiians that is being utilized today to further develop additional resources for business, government agencies, community organizations and the public at large.
- Maintained and updated a database that could be used for Native Hawaiian population statistics.
- Assisted with the coordination of special events and fundraising activities.
- Provided support in the development of marketing collateral materials including brochures and direct mail pieces.

EDUCATION:

University of Hawai’i at Manoa
2008
Masters in Public Administration

University of Hawai’i at Manoa
2004
Bachelors of Arts in Hawaiian Studies

University of Otago
2003
Certificate of Proficiency

COMMUNITY ACTIVITIES AND AWARDS:

- Selected as a participant for the 2008-2009 University of Hawai’i Presidents Emerging Leaders Program
- Recipient of the University of Hawai’i at Manoa’s Ethnic Studies Departmental award for travel and study abroad opportunities to the University of Otago Te Tumu School of Maori and Pacific Island Studies.
- Fluent in Hawaiian Language and Hula Dancer for Halau Na Kamalei under the guidance of Kumu Hula and reknown Hawaiian musician Robert Cazimero.
- Performed around the world as a musician, composer and Hula Dancer with Brothers Cazimero and tutored by master musician and guitarist Roland Cazimero.
- Volunteer for ‘Aha Punana Leo Hawaiian Language Immersion Schools voyaging canoe Hokualaka’i.
- Sailed extensively throughout the Hawaiian Islands to promote the educational advancement of Hawaiian Language immersion schools and the utilization of the voyaging canoe as a cultural platform to explore various inter-disciplinary subject areas.

**Eric B. Lagrimas**

Lecturer, Music Business & Production [EricLagrimas@gmail.com](mailto:EricLagrimas@gmail.com)

**Music Education**

1999 Bachelor’s of Music in Music Business/Management, Berklee College of Music, Boston, MA

**Professional Experience**

New York City

- Studio Assistant/2nd Engineer, Top 40 Record Producer Mike Thorne (Soft Cell’s “Tainted Love”, Til Tuesday’s “Voices Carry”)
- Marketing & Special Events, Billboard Magazine
- Advertising Sales, Guitar One Magazine
- Executive Assistant to CEO, Cherry Lane Music Publishing
- Assistant, Business Affairs and Creative/Catalog Development

Cherry Lane Music Publishing (coordinated licensing and pitching of Elvis, John Denver, Black Eyed Peas, World Wrestling Entertainment, Pokemon, DreamWorks music catalogs)

**Hawaii**

- Licensing Administrator, Quiet Storm Records
- Licensed Hawaiian-style music to A&E’s Hit TV show “Dog the Bounty Hunter”
- Staff Producer, Quiet Storm Records
- Produced hit series of traditional and contemporary Hawaiian Music CDs
- Producer, President, Owner, Lagrimas Entertainment Group
- President, Artist Manager, Music Services For Hire

Major Client: brother Abe Lagrimas, Jr. signed to Universal Music Japan (featured artist on ukulele) signed to Sony BMG Entertainment South Korea (drummer for jazz group PRELUDE)

Lecturer, Honolulu Community College

MELE (Music Entertainment Learning Experience) Program


**Major Label Affiliation**

Universal Music Japan (UMJ)

Producer: Abe Lagrimas, Jr. – Lovers Uke (2007)

**Major Publishing Affiliation**

Universal Japan/Hearty, Inc. (sub-publishing)

**Active Musician**

2004 – Present: drums, PIMPBOT (rock/reggae/ska) Honolulu, Hawaii

2007 – Present: drums, LOVECHILE (blues/rock) Honolulu, Hawaii

**Regional Tours**

2006 – Rock From The Rock – West Coast US Tour, 9 dates 2008 – Admit One Canadian Tour – Central/Western Canada, 6 date

**Producer**

Island Roots V.5 – Top Selling Contemporary Hawaiian Music Compilation CD (2005)

Island Roots V.6 - Debuted at #11 in Billboard’s world music charts (2006)

Island Love Jams - Top Selling Contemporary Hawaiian Music Compilation CD (2006)


Abe Lagrimas, Jr. – Dimensions – Na Hoku Hanohano Award (Hawaii Grammys) (2005), Hawaii Music Award Nominee (2005)


**Professional Affiliations/Conventions**

Member, Hawaii Academy of Recording Arts (HARA)
Member, National Academy of Recording Arts and Sciences (NARAS) Pacific Northwest Chapter
Songwriter and Publisher-Affiliate, Broadcast Music Inc. (BMI) Artist/Performer, Winter NAMM Convention, Anaheim with Ko‘olau Ukulele & Guitars

James Hearon
Lecturer, Audio Engineering, Studio Technician
email: jahearon@gmail.com

Education

Additional Studies
Berklee College of Music, Boston, Ma., 1972-74 (Jazz Studies)
The University of California at Davis 1984-85 (Electronic/Computer Music)
Stanford University attended summer workshops 1986, and 1988 (Computer Music Synthesis and Composition on a Large System)
The University of California at Davis, 1993 (20th Century Analytical Issues)
The University of Hawai‘i at Mānoa, 2005 Academy for Creative Media, classes in Maya 3-D, Dynamics and FX.

Current Teaching

Recent Previous Teaching:

University of Hawai‘i at Mānoa, 2005-07. Music Technology for Teachers, Aural Training (dictation), and Chamber Music Coaching, Creative Applications of Music Technology, Topics in Music Technology, Aural Training, Applied Composition, and Directed Studies in Music.

Previous Positions, Music Industry
Licensing Technician, Implementation Group, Dolby Laboratories, Inc. since 2001 – 2005, (4.5 years). Verifying audio specifications for Dolby Digital encoders and decoders Licensed to professional audio product licensees. Work with a variety of audio codecs including Dolby Digital, MLP, AAC, MPEG4, and PLII encoder and decoder implementations. Audio Precision System II testing, DSP applications, sound cards, PCs, Macs, Digital bitstreams, and just about everything to do with digital audio.

Previous Part-time Teaching Experience
University of San Francisco (Fall 2004) Digital Audio Synthesis and Multimedia Applications, also Digital Audio Synthesis and Computer Networks.
University of San Francisco (Fall 2003) Database Management.
University of California at Santa Cruz (Fall 2000) Theory, Literature and Musicianship II. San Jose State University Spring 2000. Taught "Worlds of Jazz", an upper division GE course emphasizing writing, and research skills concerning the history of Jazz in America.
Los Medanos College (Spring 2000) teaching Music Literature, and MIDI classes.

Electronic and Computer Music Experience

UC Davis 1984-85: studied electronic/computer music with Peter Lopez and worked with the Buchla 2500 analog synthesizer as well as the New England Digital Synclavier. Stanford University summer 1985 and again summer 1987: studied computer music at Stanford University’s Center for Computer Music, Research, and Acoustics with John Chowning, Bill Schottsteadt, Jean Claude Risset, David Bristow, and David Jaffee. Composed music in the PLA language developed by Bill Schottsteadt on the Music 11 system at Stanford, and studied the Frequency Modulation Theory of Synthesis developed by John Chowning.

Several years teaching experience in electronic/computer music. Active as a performer of experimental and electronic/computer music. Southwest Missouri State University 1993 - 1994: Authored several C and C++ compositional algorithms to interface with Csound. Utilizing RISC 6000 computer with ATT&T Unix, also Mac Quadra and well as 486 IBM compatible. Utilizing Alesis ADAT 8 track recording. Also authoring real time applications in C for CMT (C midi tool kit) functions. Familiarity and/or working knowledge of most current popular/commercial software applications such as Finale, Studio Vison, Digital Performer, and Max. etc. Hard disk recording. Experience with music and video.
1998 Los Medanos College, taught Beginning and Advanced Midi. The lab was a 10 station setup with Mackie mixers, Ensoniq and Fatar keyboards, Mac and Pc computers, Cakewalk, Finale, Studio Vision, Cubase programs. Variety of outboard rack synths and processors.


2001- Work at Dolby Laboratories, Inc. including Audio Precision tools, Matlab, digital and software encoders, Sound Forge, Csound, and a variety of new hardware and software encoders for video and audio which are being evaluated for Dolby Digital licenses. Recent products have included Steinberg’s Nuendo, Apple’s Apack, Pro Tools plug-ins, Adobe Premiere, Pro, Vegas Video, several DVD recordables, and broadcast cable-end decoders. DVD-Audio and DVD-Video authoring.

Work with Matlab, Digital Signal Processing, Simulink, and Texas Instruments, and Analog Devices embedded DSP.

AUDIO RECORDING EXPERIENCE


Distance Learning and Web Development
Skills in Java, C, and C++, Frontpage, Dreamweaver, and have authored several applets for audio applications over the internet. Utilizing distance learning as an interactive process via "Blackboard" software whereby materials such as reading materials, syllabi, etc. are posted on a server, students can discuss and post items to be viewed by all in the class online, email notices and assignments are given online, and also grades are posted and viewed online. Detailed experience working with a variety of audio encoders such as MLP, AAC, Dolby Digital, and MPEG4, and MPEG4-AAC, and audio formats suitable for distance learning and web applications.


Ensemble Conducting Experience

Arts Activities
were formerly with the Golden Gate Park Band.  
Performance ability on all stringed instruments violin, viola, cello, bass, also tenor guitar.  
Low strings coach McKinley High School 2005-06. Solid piano skills. Also play Bb Clarinet.

**Grants and Awards**
Graduate Theory Teaching Assistantship at the University of Cincinnati College-
Conservatory of Music 1979-82. Ohio arts Council sponsor Development Grant 1981, to sponsor 
and develop new music improvisation concerts. University of Montana-Western foundation Grant 
to composer Music for Percussion Ensemble, 1982. Meet the Composer Grant from the Great 
Lakes Arts Alliance 1984 to appear as guest composer for Cincinnati Composers’ Guild.  
Publications and Research committee Grant (Hong Kong) to composer Music for Violin and 
Computer, 1985. Commission by the Redding Symphony Orchestra, 1992, for Concertina Nr. 2 
for Solo Violin and Chamber Orchestra, premiered on the 1992/93 subscription series. 1999 Arts 
Alliance travel grant for new music trio Off Ramp to travel and perform in Warsaw, Poland at the 
8th annual Audio Arts Festival. 2007 University Research Council travel award Toronto 
Electroacoustic Symposium 2007, University of Hawai’i at Mānoa.  2008 Women’s Campus Club, 
University of Hawai’i at Mānoa equipment grant.

**Audio Visual Presentation**
“Noise Reduction and Audio Restoration” on the film music of Masaru Sato, to Dolby 
Laboratories Technicians. San Francisco, CA, 2003

**Academic Paper Presentations**
“Updates to Csound”, College Music Society Mid-Pacific Chapter, University of San Francisco, 

Co-presenter “Composing with Random Sieves” by Tim Duncan, College Music Society National 
Convention, San Francisco, California. 2004

“AUDIO SPECIFICATIONS AND TESTING”. College Music Society Mid-Pacific Chapter. California State 
University Stanislaus. Turlock, California. 2002


University of Washington. 1990.


**Publications**
reviews: 
Review in Computer Music Journal, Spring 2005, Issue 1, Vol. 29, Multimedia: 
Lexikon Musikautomaten: Die Welt der selbstspielenden Musikinstrumente, by 
Jim Hearon.

Zealand Sonic Art, by Jim Hearon.

“Music on the West Coast” a review of the John Cage Event as part of the New and 
Unusual Music Series by the San Francisco Symphony published in the 
Cincinnati Composers’ Guild News, a publication of the Cincinnati Composers 
Guild 1984.

Program Notes:

non-refereed journal publications:
Article “Composition and Improvisation” published in the Improvisor, Autumn 1986, Volume VI.
Article “Structural Design in Improvisation” published in the Improvisor, Autumn 1987, Volume VII.

http://www.csounds.com/journal/

refereed journal publications:
Article “Escot's Mirabilis I” published June 1994 in Currents in Musical Thought, Ewha University, Seoul, South Korea.
Article “Music and Fractals” published June 1994 in Currents in Musical Thought, Ewha University, Seoul, South Korea.
Article “Music and Fractals” accepted for reprint in Sonus 1996.
APPENDIX E: MELE Coordinator Job Description

Instructor, CC (Music & Entertainment Learning Experience - MELE), position number 74876, Honolulu CC, (Honolulu Community College), non-tenure track, with possibility of conversion to tenure, full-time, 11 months, general funds, to begin approximately 2/1/2009, pending position clearance, satisfactory performance and availability of funds. Duties: To manage and coordinate the College's Music & Entertainment Learning Experience (MELE) program. Act as liaison with faculty and staff of the College, as well as other community colleges and universities. Coordinate course scheduling and instructor recruitment with the Division Chair. Recruit students from the community and local high schools. Provide marketing and public relations coordination. Assist in managing extramural funding sources, and identify and coordinate fund development opportunities, including private individual donors and organizations, to further enhance partnerships and opportunities for program expansion and student success. Teach classes in one or more of the following discipline(s): music business, history of music business, recording technology, public relations in the music industry, music publishing, intellectual properties, audio engineering technology, studio production, sound reinforcement, studio maintenance. Duties and responsibilities may include instructional assignments involving distance education and credit and noncredit instruction. Maintain at least one office hour per day Monday through Friday. Possible evening, weekend, and off-campus assignments.

Minimum qualifications: Master's degree in music business, audio technology or related field with progressive work experience in MELE related program/curriculum development and coordination; OR Bachelor's degree in related discipline plus 3 years related work experience in the music industry or in academic fields related to music business or audio technology; OR 10 years experience and master status recognition by the music community. If no qualified applicants, those not meeting minimum qualifications may be considered for acting appointment.

Desirable qualifications: PhD degree in specific discipline. Recent music industry experience. Familiarity with Hawaii's music industry. Successful experience in teaching at the community college level or equivalent as substantiated by peer and student evaluations; demonstrated ability in curriculum development; experience in evaluating and selecting relevant and appropriate materials; and demonstrated ability to work in an interdisciplinary environment. Demonstrated ability in managing grants and extramural funding sources. Pay range: C2, $4,612 minimum/month. To apply: Submit community college application for faculty or executive/managerial positions (CC Personnel Form 27A, available at http://www.hawaii.edu/ohr/bor/forms/uh27.pdf), and transcript(s) verifying minimum educational qualifications (official or copy). An incomplete or late application will not be considered. Additional documentation such as a letter of application describing how the applicant meets the minimum qualifications and desirable qualifications in relation to stated duties is welcome. Materials submitted will not be returned. If selected for the position, appointment is contingent upon verification of all minimum qualifications and any additional qualifications used to justify an above minimum salary, including official transcript(s), licenses), certificate(s), and work experience documentation. (In order to be official, transcripts must have the official seal and be mailed directly from the degree-granting institution to Ralph Kam, Dean, University College; Honolulu Community College; 874 Dillingham Blvd.; Honolulu, HI 96817. Transcripts may not be stamped as issued to student or as a student copy.) If selected for the position and if required to teach on a military base,
APPENDIX F: Organization Chart
Appendix G: Renovation Plan
Appendix H: Legislative Request

FORM A FB 2009 – 2011 OPERATING BUDGET ADJUSTMENT REQUEST
University of Hawaii
Date prepared/revised May 30, 2008

MELE Program

IV. JUSTIFICATION OF REQUEST

Honolulu Community College’s Music & Entertainment Learning Experience Associate in Science degree focuses on music business & production and audio engineering technology. The MELE program – Music & Entertainment Learning Experience – is unlike any degree or certificate offering within the University of Hawai`i System. This program provides students with educational paths to careers in the music industry by delivering instruction in production technology and business management.

It has long been noted that Hawai`i has an unusually high concentration of raw musical talent, but has never developed the support infrastructure to aid individual entertainers and musicians in the progression of their careers. The MELE program provides an educational foundation and base of knowledge to nurture and grow careers in the music and entertainment industry.

The MELE program consists of a comprehensive music business & production and audio engineering technology curriculum to meet the requirements for entry-level training into the music industry. The curriculum focuses on combining academic experience with real-world applications to prepare students to work in the rapidly evolving global music industry for the 21st century.

A general partnership agreement between Honolulu Community College and Belmont University was established in the spring of 2007. The purpose of the comprehensive partnership will allow students to complete an Associate degree with a concentration in Music Business & Production or Audio Engineering Technology. The partnership includes a shared curriculum that will ensure transferable credits earned at HCC through the MELE program, enabling students to matriculate to Belmont University to pursue advanced degrees. Courses in the major subject areas will be delivered through synchronous and asynchronous delivery modes.

The two degree paths are:

Associate in Science in MELE
Music Business & Production
This curriculum requires a special focus on business related courses, including accounting, business law, and economics, as well as music business courses. Music business courses include intellectual properties, music publishing, survey of music, history of recording business and others.

Associate in Science in MELE
Audio Engineering Technology
This curriculum focuses on the engineering and production of music recording. Types of courses included in this area of study are studio production, audio engineering and studio maintenance and electronics, among others.
Because of the close relationship with Belmont University, MELE will help contribute to the increase by 5% per year the number of students who successfully progress and graduate, or transfer to baccalaureate institutions, while maintaining the percent of transfers who achieve a first year GPA of 2.0 or higher at the transfer institution. Enrollment projections of the new MELE program anticipate a beginning enrollment of 40 students, with an increase to 80 students by FY 2011.

The establishment of the new MELE program will develop a high-skilled, high-wage workforce in the emerging music business and audio engineering fields, identified as innovative and knowledge-intensive opportunities. In addition, graduates of the MELE program will move into numerous positions within the State of Hawaii. According to occupations data, the following new and replacement jobs will be needed in Hawaii.

**Occupation Data**
Region: State of Hawaii
(Source: Economic Modeling Specialists, Inc. 4/07)

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<td>764</td>
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<td>27-2012</td>
<td>Producers and directors</td>
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<td>27-2042</td>
<td>Musicians and singers</td>
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<td>538</td>
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<td>Sound engineering technicians</td>
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Positions and funding are needed to bring partners and efforts together to create a new academic/professional pathway for students. In FY 2010 an 11-month faculty and program coordinator will start, institutionalizing a Title III position that serves as a liaison with Belmont University, one of the nation’s premier music business universities. Besides working with HCC’s academic partner, the coordinator will work on course approval and scheduling, and work with faculty. Credit and non-credit MELE classes will initially be taught by lecturers. In FY 2010 a 9-month faculty member will be added to teach a portion of the classes taught by lecturers as the number of classes expands. A full-time audio technician will be added in FY 2010 and the program will expand with higher-level audio technology classes. Student assistants will also provide support of the program.

During FY 2009 Belmont University will provide curriculum support for MELE classes. A live video link will provide course content in conjunction with local material from HCC faculty members. HCC will also bring Belmont faculty to Hawaii to provide expert music business content to Hawaii. The support from two institution will require travel and training and professional development for MELE faculty members. Marketing will be provided for the newly approved program to familiarize local audiences about the
opportunities in the music business and audio-technology industries. The full-blown program advances with all elements in place in FY 2011.

State-of-the-art educational equipment will assure the quality and reliability of bringing in content of courses in from HCC’s academic partner. Further expenditures in FY 2010 and FY 2011 will provide support as enrollment increases. So far courses have been offered on an experimental basis in Interdisciplinary Studies. Courses offered and enrollments in fall 2007 were Introduction to Music Business (15) and History of the Recording Business (10). Spring 2008 courses and enrollments included: Survey of Music Business (18), Survey of Recording Technology (18), History of Recording Business (6) and Intellectual Properties (10). With the approval of the program by the Board of Regents, enrollments are projected to reach the course caps of 25 in each of the four courses offered during Fall 2008. The MELE course alpha and courses will be reviewed by the Committee on Curricula and Programs in Fall 2008 for inclusion in the catalog in Fall 2009.

Current funding, in the Session 2007, the Legislature passed Act 11, First Special Session of Hawai‘i that provides $150,000 in operating funds to implement MELE for FY 2008 and FY 2009 (funds sunset FY 2009). Furthermore, the College received in FY 2008 a one-time grant from DEBDT of $120,000 and will be receiving approximately $100,000 for FY 2008 from US DOE Title III federal funds. However, there are no assurances that these extramural funds will continue to be available in the next biennium. To maintain the MELE program, State general funds must be appropriated to meet workforce needs.

V. RELATIONSHIP OF THE REQUEST TO STATE PLAN OR FUNCTIONAL PLAN

The MELE Program supports the University of Hawaii Community College Strategic Outcomes and Performance Measures 2008-2015:

2.4 Increase by 5% per year the number of students who successfully progress and graduate, or transfer to baccalaureate institutions, while maintaining the percent of transfers who achieve a first year GPA of 2.0 or higher at the transfer institution.

3.1 Increase by 3% per year the number of graduates in programs, or students who transfer to baccalaureate programs that lead to occupations where the average wage is at or above the U.S. average ($38,651).

3.2 Contribute to the development of a high-skilled, high-wage workforce through the establishment of new education and training programs that lead to employment in emerging fields identified as innovative and knowledge-intensive opportunities.

Honolulu Community College’s mission statement supports the College’s role in delivering the Music Enterprise Learning Experience program. The mission document states:

Serve the community as an affordable, flexible, learning-centered, open-door, comprehensive community college that meets the post-secondary educational needs of individuals, businesses, and the community

Serve the Pacific Rim as the primary technical training center in areas such as transportation, information technology, education, communications, construction and public and personal services.

In achieving this mission, the MELE program will support the following HCC goals:
1) Provide two-year transfer educational programs that offer students the general educational component of the Baccalaureate Degree. 2) Insure general education competency in communication, problem-solving, ethical deliberation, cultural diversity, and global awareness. 3) To provide co-curricular programs and activities to promote student learning and development and to prepare students for leadership roles and responsibilities in a global community. 4) Contribute to the support of the community’s economic and social growth.

VI. ELECTRONIC DATA PROCESSING

None.

VII. IMPACT ON OTHER STATE PROGRAMS/AGENCIES

None.

VIII. IMPACT ON FACILITY REQUIREMENTS (R&M, CIP)

None.

IX. EXTERNAL CONFORMANCE REQUIREMENTS

None.

X. OTHER COMMENTS

None.
Appendix I: Course Outline example

Course Alpha and Number: MELE 102

Course Title: Survey of Recording Technology

Date: 10/01/2008

1a. Course Description.

A study of the major areas of recording technology as related to the music industry. The student receives an overall view of analog and digital technology with attention to its innovations, history and effect on the industry.

1b. Departmental or Program Competencies Your Course Addresses (Departmental or Program Competencies are available in the HCC Catalog or online at the program web site).

- Communicate effectively by means of listening, speaking, reading, and writing in varied situations, understanding basic quantitative information (mathematical skills), and writing in varied situations.
- Display knowledge of different groups and organizations in societies and respect for varied cultural values.
- Demonstrate a greater ethical understanding and reasoning ability about contemporary ethical issues.

1c. Course Student Learning Outcomes (SLOs)

Upon successful completion of MELE 102, students will be able to:
- Demonstrate appropriate mastery of the knowledge, techniques, skills and modern tools of the discipline of audio engineering
- Demonstrate ability to conduct, analyze and interpret experiments, and apply experimental results to improve processes; Demonstrate the ability to apply creativity in the design of audio engineering systems, components or processes appropriate to program objectives
- Demonstrate knowledge of the history and evolution of recording technology
- Demonstrate the ability to identify, analyze and solve technical problems
- Demonstrate an ability to communicate effectively
- Demonstrate an ability to understand professional, ethical and social responsibilities

2. Relationship to other courses.

N/A

3. Course Content.

The amount of time spent on each unit and the sequencing of topics may be adjusted by the instructor to fit the needs of students. Tests may be given after each unit; or midterms on units 1-4, 5-10, 13-17, 18-23.

Weeks 1-4
Unit 1 Acoustic vs Electrical, historical timeline, birth of recording
Unit 2 Chapter 1 The Ear
Unit 3 Waves, frequency, spectrum, db, SPL
Unit 3 Chapter 2, Dynamic range, velocity, wavelength, masking, phase, timbre
Unit 4 Equal Loudness Contours, interference, ADSR, Observation 1 Due

Weeks 5-8
Unit 5 Chapter 3 Life cycle of sound, signal flow, reverb patent, diagram 20's-30's, Lab tutorial demo
Unit 6 Precedence effect, reverb, echo, noise, diffraction, diffusion, studio design, lab demo cont.
Unit 7 Chapter 4, Introduction to microphones; types/history/use/characteristics
Unit 8 Mic techniques: close, distant, spaced, coincident, near coincident; Mic design vs performance
Unit 9 Chapter 13, More listening demos, reverb, delay, mic polar patterns, proximity
Unit 10 Studio Tour, Observation 2 Due

Weeks 9-11
Unit 10 Lab Tutorial, Birth of LP, recording techniques of the 40's-50's
Unit 11 Chapter 5, Consoles & their components, EQ
Unit 12 Consoles and their components, EQ cont., Auxiliary sends & returns, automation
Unit 13 History of the Tape Recorder supplement
Unit 14 The 4 Types of Processors; Delay, Echo, Phasing, Flanging, Observation 3 Due

Weeks 12-14
Unit 15 The Making of Sgt Peppers Video, Final Project Demo
Unit 16 Chapter 8, Loudspeakers & Monitoring, Final Project Demo cont.
Unit 17 Basics of Digital Audio, sampling, quantization
Unit 18 Basics of Digital Audio cont.
Unit 19 Digital mediums & formats, ADAT, DA88, MP3, file formats, DVD, SACD
Unit 20 Current digital interfaces & containers, the DAW

Weeks 14-16
Unit 21 Review for final exam, Observation 4 Due
Unit 22 Final Project Due
Unit 23 Final Exam

4. Possible Texts.


6. Auxiliary Materials and Content.

Blank CD-R's for class projects

7. Methods of Instruction.

Lectures, group discussions, demonstrations, reports, and projects


A combination of tests, quizzes, written studio observation reports, projects, class participation, and attendance will be used to determine final grades for the students.


This course is part of the required coursework for the A.S. in Music Business and will be funded through the MELE allocation.
MELE 102 will not have an immediate impact on other departments.

10. Articulation.
MELE 102 is appropriate for calculation at Belmont University's Mike Curb College of Entertainment and Music Business as AET 1380.
Appendix J: Examples of Knowledge Survey Instruments
Answer each question: Below Average, Average, or Above Average.

1. You can apply a working knowledge of audio terminology and production concepts in various audio engineering situations.
2. You can recognize and appraise musical and technical differences in audio examples using critical listening skills.
3. You feel comfortable describing how structure, instrumentation, and format of a demo recording conveys ideas in various musical styles.
4. You feel comfortable with your basic ability to create a song demo by manipulating professional recording equipment in analog and digital formats.
5. Your ability to describe and implement basic procedures used in the recording process.
6. Your ability to describe unique production techniques and signature sounds of notable producers.
7. Your ability to identify career paths of producers.
8. Your ability to recall and apply the basic structure of the Nashville Number System.
9. Your overall experience in relation to MIDI and digital audio recording.
10. Your overall experience with music theory, critical listening, and chart reading.

History of the Recording Business
Question 1 of 4    Highest to Lowest Scale
I am able to describe the development, growth, and maturation of independent and major recording companies.
I am able to explain how popular music is a significant social, cultural, economic, and political influence.
I am able to recall historic facts, details, information about recording labels and popular music recordings from 1877 to the present.
I am able to recognize stylistic differences between historic recording eras of American popular music.

Public Relations in the Music Industry  Question 4 of 4
I am able to build and/or compile a traditional press kit.
I am able to write an artist biography and fact sheet.
I am able to write effective story hooks.
I clearly understand artist image and its importance in relation to press and public relations.
Appendix K: MELE PROGRAM Financial Plan

FINANCIAL PLAN UPDATED - MARCH 2009

<table>
<thead>
<tr>
<th>REVENUE</th>
<th>Yr. 1</th>
<th>Yr. 2</th>
<th>Yr. 3</th>
<th>Yr. 4</th>
<th>Yr. 5</th>
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<tbody>
<tr>
<td>Sources of Revenue</td>
<td>FY08</td>
<td>FY09</td>
<td>FY10</td>
<td>FY11</td>
<td>FY12</td>
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<tr>
<td>Legislation</td>
<td>$2,400,000</td>
<td>$150,000</td>
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<tr>
<td>Grant Funding</td>
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<td>$133,000</td>
<td>$144,000</td>
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<td>CIP Grant Portion</td>
<td>$-</td>
<td>$750,000</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
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<tr>
<td>Development/In-Kind</td>
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<td>$282,136</td>
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<table>
<thead>
<tr>
<th>EXPENDITURES</th>
<th>FY08</th>
<th>FY09</th>
<th>FY10</th>
<th>FY11</th>
<th>FY12</th>
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<tbody>
<tr>
<td>Operating Costs</td>
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<td></td>
<td></td>
<td></td>
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</tr>
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<td>Personnel:</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Faculty</td>
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<td>$65,400</td>
<td>$72,594</td>
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<td>Technicians</td>
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<td>$-</td>
<td>$55,125</td>
<td>$57,881</td>
<td>$60,775</td>
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<tr>
<td>Professional Staff</td>
<td>$50,000</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
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<tr>
<td>Clerical</td>
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<td>$-</td>
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<td>Total Personnel</td>
<td>$225,000</td>
<td>$65,400</td>
<td>$127,719</td>
<td>$286,552</td>
<td>$300,880</td>
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</table>

| Other Operating Costs          |       |       |       |       |       |
| Lease Rent for Studio Space    | $120,000 | $-    | $-    | $-    | $-    |
| Travel                        | $2,550  | $3,400  | $3,400  | $3,400  | $3,400  |
| Training                      | $3,750  | $5,000  | $5,000  | $5,000  | $5,000  |
| Curriculum Support            | $10,000 | $80,000 | $85,600 | $91,592 | $98,003 |
| Workshops                     | $13,500 | $18,000 | $18,000 | $18,000 | $18,000 |
| Utilities/Maint.              | $6,000  | $-    | $-    | $-    | $-    |
| General Supplies              | $2,259  | $3,000  | $3,000  | $3,000  | $3,000  |
| Total Operating Costs         | $158,059 | $109,400 | $115,000 | $120,992 | $127,403 |

| Construction/CIP              |       |       |       |       |       |
| Studio Remodeling             | $1,828,500 | $600,000 | $-    | $-    | $-    |
| Studio Electronics            | $240,000 | $250,000 | $-    | $-    | $-    |
| Studio Rooms                  | $56,000  | $-    | $-    | $-    | $-    |
| Classroom Multimedia Equipment| $22,800  | $-    | $-    | $-    | $-    |
| PC's and Media                | $38,000  | $30,000 | $-    | $-    | $-    |
| Total Construction & Equipment| $2,185,300 | $880,000 | $-    | $-    | $-    |
Total Expenditures

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
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<tr>
<td>Total Expenditure</td>
<td>$2,568,359</td>
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Exp over Rev

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<td>$(118,359)</td>
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ASSUMPTIONS

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<th>FY09</th>
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<th>FY11</th>
<th>FY12</th>
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<tbody>
<tr>
<td>Faculty Salaries</td>
<td>$60,000</td>
<td>$65,400</td>
<td>$72,594</td>
<td>$76,224</td>
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<tr>
<td>Technicians Salaries</td>
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<td>$52,500</td>
<td>$55,125</td>
<td>$57,881</td>
<td>$60,775</td>
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<tr>
<td>Staff Salaries</td>
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<td>$52,500</td>
<td>$55,125</td>
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<tr>
<td>Clerical Salaries</td>
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<td>$36,750</td>
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Fringe for Non-A Fund

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<th>2009</th>
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<th>2011</th>
<th>2012</th>
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<tbody>
<tr>
<td>Federal Grant</td>
<td>38%</td>
<td>38%</td>
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Lease Rent

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<td>Ft2 Costs</td>
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<td>Lease Costs/Year</td>
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Travel

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<tr>
<th></th>
<th>#</th>
<th>Cost</th>
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<th>Total Travel</th>
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<td>Inter State</td>
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<td>$800</td>
<td>$1,600</td>
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</table>

Training

<table>
<thead>
<tr>
<th></th>
<th># of Trainings</th>
<th>Avg Cost of Training</th>
<th>Total Training Costs/Yr</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Trainings</td>
<td>1</td>
<td>$5,000</td>
<td>$5,000</td>
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Workshops

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<tr>
<th></th>
<th># of Workshops</th>
<th>Avg Cost of Workshop</th>
<th>Less: Workshop Revenue</th>
<th>Net Cost of Workshops</th>
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</thead>
<tbody>
<tr>
<td># of Workshops</td>
<td>12</td>
<td>$3,000</td>
<td>$18,000</td>
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Utilities

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<tr>
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<th>Utilities Costs as % of total</th>
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<th>2011</th>
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<tr>
<td>Mudd UHF Fund</td>
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<td>$20,000</td>
<td>$20,000</td>
<td>$20,000</td>
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<tr>
<td>Curb UHF Fund</td>
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