July 31, 2012

Academic Department Five-Year Review

Department of Entertainment Industry

Entertainment Industry

Robert A. Garfrerick
Department Chair

Departmental Assessment

The University of North Alabama is committed to a process of ongoing and integrated planning and evaluation. To this end, each department engages in a five-year review to ensure that departmental goals, strategies, and projected outcomes support the institution's mission, strategic plan, and commitment to academic excellence.

Specifically, all five-year reviews should 1) incorporate a systematic review of institutional mission, goals, and outcomes; 2) review results targeted toward continuing improvement in departmental quality; and 3) document changes have occurred as a result of the review.

A Brief History of Entertainment Industry Studies at The University of North Alabama

The commercial music program at the University of North Alabama (UNA) was established in the Music Department in the fall of 1975 with more than 50 students enrolled. During the late 70's Muscle Shoals was one of the premier recording centers in the world and students quickly capitalized on an aggressive internship program with local music companies and other U.S. music centers.

In 1993, the Entertainment Industry Center (EIC), an interdisciplinary center designed to coordinate and serve all areas related to the professional entertainment business, was established. In 1995, the EIC added a new degree option, entertainment industry management, through the Department of Management and Marketing in the College of Business.

In 2000, two new degree options were added through the Department of Communications and Theatre: Entertainment Media Production and Entertainment Publicity-Promotion. This completed the three-legged stool in a curricular sense of incorporating studies in music, business or communications.

Growth in these programs, with nearly 200 total majors, and other variables led to a decision for the creation of a new stand-alone department: The Department of Entertainment Industry. In January 2009, the new department was created. The new curriculum combined the four existing programs into two options within the new department: Entertainment Business and Entertainment Technology. A minor from either music, business or communications is required in the new program. The new program began in Fall, 2010.

1. Assessment of the department as it relates to students

1.1 Enrollment

Data provided by the OIRPA are represented in the table below. The number of overall majors has increased over 50% from 2011-12. However, the official data is not available yet.

Bachelor	***2006-07***	***2007-08***	***2008-09***	***2009-10***	***2010-11***	
Status						
Full-Time					0	
Part-Time					8	
Total					92	
FTE Students					94.67	

1.2 Graduation data for department majors and minors

There were three graduates from the Department of Entertainment Industry (DEI) during the first year of curriculum existence, 2010-11. These students had changed their major from the previous programs. Indications are that by the end of 2011-12, that year will yield twelve total graduates. The department is on track to meet ACHE viability requirements after the second year and indications are that those numbers will be solid for the coming 4-5 years.

1.3 Student services

With approximately 150 majors and three faculty, academic advising is a challenge. The DEI has developed an efficient model for advising. Most years all three faculty advise students. However, 2011-12 only two faculty saw advisees due to the fact that one of the three faculty was in a visiting position. In spring of 2012, 138 advisees were seen and summer SOAR sessions typically yield another 50 students being advised.

All faculty provide outside enrichment activities in their classes through field trips and other projects. Students frequently visit local studios as well as sponsor shows and performances. Field trips to regional museums in the fall are regular and visits to industry places of interest in Nashville occur with summer classes. Students regularly volunteer for entertainment events in the region coordinated through DEI offices or the student clubs.

Student clubs such as the Music and Entertainment Industry Students Association (MEISA) and the Audio Engineering Society (AES) provide majors with opportunities to

interact with faculty and industry professionals through panels, speakers, events and service projects. MEISA students have attended the international conference with faculty several times in the last five years in places such as New York, Los Angeles and Miami.

In 2007, the DEI started a student-run record company and signed, marketed and booked an artist each subsequent year. It became an elective class in the curriculum in 2010, ENT 492 Singing River Records.

1.4 Outcome information including student performance on licensure/certification exams, job placement of graduates, student, alumni and/or employer surveys

There are no PRAXIS or licensure exams for Entertainment Industry majors. The Department has created a local exit exam which has been through several revisions due to the changing curriculum. The newest version was created parallel to the new curriculum in 2010 and is reflective of the 18 hour common core of courses in the DEI. Additionally, a new course was included in the core, ENT 480 Senior Seminar, which has three components: Internship counseling and preparation, a capstone project, and the preparation and administration of the exit exam. The DEI believes this may lead to improved scores by review of material and tying the test to a grade in a class as motivation to the student. There are only two years worth of data at this point. In 2010-11 three students took the exam with an average score of 69. In 2011-12 twelve students took the exam with an average score of 71. It is believed scores will continue to improve with scores tied to a grade in ENT 480.

2. <u>Assessment of the department as it relates to faculty</u>

2.1 Teaching productivity and activities designed to enhance teaching and the curriculum

Two of three faculty in the department have administrative responsibilities and therefore teach a two-course load. The faculty person in the technology area teaches a four-course load. Faculty engaged in innovative teaching methods with the new curriculum. In the technology area, computer labs were equipped with an assortment of current software and the curriculum was adjusted to accommodate a survey of this software in ENT 235. The DEI will make an its first offering in distance learning in Fall 2012 with a section of ENT 225. In addition to the aforementioned field trips, one core Entertainment Business class sponsors markets and produces a concert/show every spring and performs post-show analysis for financial and production success.

2.2 Research productivity

DEI faculty engaged in research and creative activity with papers, presentations and performances. Only two of the three department members are active in this area due to the hybrid staff-faculty position. Faculty in the Entertainment Business area published an article in the Music and Entertainment Industry Educators Association Journal, presented numerous papers at academic conferences and had performances of several musical arrangements since 2006. Faculty in the technology area had numerous performances of original compositions and songs in live and broadcast formats. The department also had activity with student research in the last two years. Three students in the honors program conducted research capstone projects and either presented them at conferences, created blogs and vlogs, or performed them on the UNA campus.

2.3 Service to profession, community, and university

DEI faculty members were active on university committees such as the University Curriculum Committee (one faculty member chaired the committee for 18 months), faculty senate, Turis Fedelis committee and search committees.

Faculty were also active in service to the industry. Such activities include: MEIEA Board of Directors and Director of Membership, facilitating a roundtable discussion at MEIEA conference, peer review panel for Cultural Alliance of Greater Birmingham, Shoals Symphony Board, and mentoring of Nashville Songwriters Association International (NSAI) chapters.

2.4 Faculty development

DEI faculty were involved in continuing education during the 2006-2011 period. The faculty line in technology turned over three times. However, faculty in that area received DigiDesign ProTools certifications. All faculty attended workshops and seminars sponsored by MEIEA. Two faculty participated in CLE webinars on music licensing.

2.5 Adequate faculty to address the goals and objectives of program (OR see below)

See Below.

3. Assessment of the department as it relates to facilities and resources to address the goals and objectives of each program within the department

3.1 Laboratory Support

The DEI maintains one MIDI lab. It currently has 11 stations which is inadequate to meet demands in ENT 235 (part of the core curriculum) and ENT 430 (sub-core in the Entertainment Technology emphasis). The lab is equipped with iMac workstations.

3.2 Instructional Equipment

The Department of Recording Industry Studio has a fully equipped recording studio available to all students having completed ENT 335, Survey of Audio Recording. The studio features the latest version of Digidesign's ProTools and Steinberg's Cubase, a multi-stationed MIDI lab with full sampling and editing capabilities with various current software, and analog recording gear as well as a collection of microphones and outboard gear. The studio console at over ten years old, is aging and will need to be replaced soon.

The University of North Alabama entered into a partnership with Noiseblock Studios in January 2007. This partnership allows for a certain number of recording studio hours per week for advanced students in Entertainment Industry programs. The state of the art facility, located just two blocks from campus, was recently completed and is one of the finest and most modern in the south. The creative partner at Noiseblock is producer songwriter Gary Baker who is a co-writer on songs such as “I Swear” and “I’m Already There”. Baker and business partner Heath Colcock have built the studio for their own projects and view the partnership with the university as an opportunity to give back to young creative talent through the sharing of unused time at the studio. The partnership allows the university to capture the time at a fraction of the market value.

3.3 Office and Classroom Space

Departmental offices, faculty offices, the recording studio and MIDI lab are contained in an office suite on the second floor of the Guillot University Center. The studio floor has been cannibalized over the past ten years to include the MIDI lab and a small classroom. It is currently a multipurpose room. The department has outgrown the space and needs a separate MIDI lab and classroom. The department has no single classroom of size under its control and scheduling has become a problem. The space is inadequate to meet current demands.

3.4 Educational Technologies

The university provides regular upgrades of some software, and computers for labs. The department purchases much of the discipline specific software and technology items, largely through student course fees.

3.5 Faculty

The DEI currently has two full-time and one part-time faculty. With growth in the newly created degree programs, there has developed bottlenecks of students to get into certain technology classes and class size in all classes has increased from 10-30% in general. It is estimated that the department will need one more full-time and one more part-time faculty in the next three years.

Adjunct faculty with SACs approved appropriate degrees or professional experience are difficult to find in the region. However, beginning in fall, 2012, the DEI found and approved three potential adjunct faculty. Two of them will be used immediately.

4. Notable achievements by the department

Growth for the new department has been an achievement. The DEI has gone from zero to approximately 150 majors in two years. Indications are that growth will continue at a moderate to fast pace.

Several years the DEI has had students participate in the Audio Engineering Society (AES) annual mix competition and place in the top three.

One of the departments alumni, John Paul White ’99 of the Civil Wars, won two Grammy Awards in the most recent period.

5. Responses to previous program review recommendations

None.

6. Vision and plans for the future of the department

Given the lack of space and the inadequacy of certain facilities, the university gave the Chair of the DEI permission to look for potential space to lease for the department. An unusual opportunity presented itself in the form of space adjacent to Noiseblock studios where the DEI has had a lease agreement for studio time since 2007.

After considering space requirements, costs and logistics, the university entered into a lease with Turnkey properties for space downtown on Tombigbee Street. The space will contain offices, two classrooms, recording studio and MIDI lab on one side. The other side will be a performance venue run by faculty, staff and students. The new space is being outfitted by university facilities maintenance personnel and customized for use by the DEI. The Department will begin operating out of the facility beginning Fall, 2012.

The cost of the new lease is $5500 per month. There is a possibility that the venue may produce some income to either offset the costs of running the facility or upgrade equipment, perhaps both. The entrepreneurial nature of running the space will have another educational advantage for DEI students. Various classes will participate in the enterprise.

The new facility will provide additional space to increase the size of the MIDI lab from 11 to 16. The university will provide five additional iMac machines. The DEI will purchase a gently used console for the new recording space. The old console is adequate for live applications in the venue.

Program Assessment

Departments should identify expected outcomes for each of their educational programs. The process below helps to determine whether the program achieves the stated outcomes and provides documented evidence of improvement based on analysis of those results. **If a department offers more than one program, each program coordinator should complete this part of the report.**

7. Name of Program

Entertainment Industry

8. Coordinator of Program

Dr. Robert Garfrerick

9. Mission Statement of Program

The mission of the Department of Entertainment Industry is to prepare students for professional careers in the entertainment industry through quality instruction, development and mentoring. A cornerstone in this mission is to give students a broad background to enter the diverse, global workplace of private industry, entrepreneurship and independent contracting. The department values hands-on learning, and developing well trained industry practitioners, in addition to broader conceptual approaches leading to professional or graduate school.

10. Program Overview

10.1 Brief overview of program

The Department of Entertainment Industry is part of the College of Arts and Sciences, and aims to prepare students for professional careers in the increasingly diverse entertainment industry. The department was formed in 2009 to address this increasing diversity and serve students better. The intentionally small curriculum has an 18 common core, and two emphases: Entertainment Business and Entertainment Technology, each with an additional 18 hours of specific requirements. As an Entertainment Industry major, students are also required to select a minor in either the College of Business, Department of Communications or Department of Music and Theater. There are enough general electives left in the curriculum for students to obtain a second minor, take other DEI courses or electives across departmental lines.

Additionally, each Entertainment Industry major is required to complete an internship (ENT 495) which is designed to provide practical experience for advanced students in a professional entertainment industry setting. This course is only open to students of senior standing. This experience should further develop student competencies in technological or business related areas of the industry while providing practical application of theories, techniques and concepts addressed in other courses. Additionally, students should further develop a sense of professionalism, self-reliance and also establish contacts within the industry that may lead to future employment.

10.2 Student Learning Outcomes of the program *[Student learning outcomes should identify the broad skill area students should master as a result of the program by the time they graduate. A matrix indicating which courses address each of the outcomes identified may be included]*

Demonstrate ability to perform in the entertainment workplace through a senior internship experience.

Communicate effectively in written and oral forms.

Prepare a leadership development plan and display skills consistent with effective teamwork.

Provide a persuasive argument that clearly supports a position on intellectual property rights in the digital age.

10.3 Program productivity to include five-year trends for number of majors, degrees conferred, and other data that demonstrate program growth

The following chart indicates numbers from the original proposal to ACHE in terms of numbers of graduates anticipated beginning with AY 2010-11.

Year 1	Year 2	Year 3	Year 4	Year 5	Total
8	10	11	11	12	52

Actual numbers thus far indicate 3 graduates in 2010-11 (Year 1) and 12 graduates in 2011-12 (Year 2). Projections based on current enrollments are that the DEI will meet or exceed the five year projection with the exception of year 1. The only graduates in year 1 were a few students who changed their major from the old programs.

Since the inception of the program growth has been rapid during the two-year period. The first semester of the program's existence, fall 2010, there were 66 majors. By fall of 2011 those numbers had increased to 117, and by the end of the spring 2012 semester 139 majors. Based on SOAR sessions and major changes, the DEI expects to reach the 150 mark during the 2012-13 AY.

10.4 Evaluate the adequacy of library resources available to support your program

In 2010 Collier Library staff completed a library holdings assessment for the newly created Department of Entertainment Industry. These are their findings:

UNA's collection supporting a bachelor's degree in Entertainment Industry is assessed at the ALA level 3b, advanced study or instructional support level. In addition to the types of materials listed for level 3a, level 3b is defined as providing a wider range of basic monographs and stronger journal periodical support. This means the collection is adequate to support term paper writing at the undergraduate level.1

Through print, microform, and electronic formats, the libraries provide strong holdings that are capable of supporting undergraduate-level work in most of the major areas of entertainment industry studies. *The MEIEA Journal* is one resource specific to the discipline that assessor has requested the library subscribe to strengthen the collection. In addition, current levels of funding should be increased to keep pace with increasing costs of resources; particularly the continued movement towards electronic resources and their increasing costs.

10.5 If you deem existing library resources to be inadequate for your program, identify resources that would improve the level of adequacy

NA

11. Program Evaluation Including Appropriate Documentation

11.1 Means of assessing each Student Learning Outcome

Demonstrate ability to perform in the entertainment workplace through a senior internship experience.
Assessment-Employer evaluations and student journals.

1 NAAL Manual, p.75.

Communicate effectively in written and oral forms.
Assessment-Embedded in classes. Writing assignment in ENT 470W, Oral presentations in ENT 426, ENT 435 and ENT 470W.

Prepare a leadership development plan and display skills consistent with effective teamwork.
Assessment-Embedded in classes. Leadership Development Plans from ENT 480. Team projects from ENT 325, ENT 426 and ENT 470W.

Provide a persuasive argument that clearly supports a position on intellectual property rights in the digital age.
Assessment-Embedded in class. Writing assignment in ENT 470W.

11.2 Summary of the results of the assessment/s for each Student Learning Outcome

Only two year's worth of data is available given that the DEI program came into existence two years ago. However, the four learning outcomes pertaining to the common core are assessed every other year so there is at least one assessment cycle per outcome.

Demonstrate ability to perform in the entertainment workplace through a senior internship experience.
Assessment-Employer evaluations and student journals.

There are two cycles for this outcome. Since fall 2010, there have been 36 students who have completed the internship experience. Of those there were 31 (86%) A's, 4 (11%) B's, and 1 (3%) C. The overall percentages in grade categories have improved since the last assessment.

We believe this improvement is due in part to a new initiative written into the department's new curriculum beginning in fall 2010. All students in the major are required to take ENT 480 Senior Seminar. One third of the course is dedicated to internship counseling and placement preparation. Students are encouraged to begin thinking of themselves as young professionals, and to make the transition from students in the classroom to professionals in the industry. Workplace behaviors and protocols are discussed and individual conversations about placement take place in the course. Additional emphasis is stressed on the journal as well and the importance of that process as not just documentation of the experience, but also thoughts and processing of those thoughts by the student.

Communicate effectively in written and oral forms.
Assessment-Embedded in classes. Writing assignment in ENT 470W, Oral presentations in ENT 426, ENT 435 and ENT 470W.

The assessments for this outcome are direct assessments embedded in classes. For oral communication, presentations from ENT 426, 435 and 470W were used. Using the 70% line as the benchmark, we found that the overwhelming majority of students passed the assessment. However, faculty across these courses notice a trend among students regarding weaknesses in ability to summarize information and stay on topic in terms of brevity and timing. We feel that more specific guidelines in presentation assignments in terms of time limits and checklists of content will promote better presentations and verbal communication. One potential weakness discovered is that we think ENT 426 may not be a good indicator of verbal communication since not all students in any given class will present. Currently, this class is moving in a direction of more group projects and collaborative learning. ENT 426 presentations will be removed as part of the assessment for oral communication. Other writing assignments will be added as assessments for written communication. Faculty will discuss this year and determine the best place for such assignments in the curricular common core.

For written communication, a writing assignment from ENT 470W is used as a direct assessment. Again, the overwhelming majority of students passed this at the 70% benchmark. During the past two years, only 1 student in 51 failed and this was due to not completing the task.

Prepare a leadership development plan and display skills consistent with effective teamwork.
Assessment-Embedded in classes. Leadership Development Plans from ENT 480. Team projects from ENT 325, ENT 426 and ENT 470W.

The assessment for this outcome is a Leadership Development Plan created by each student. The student is given a template from which to work. The overall objective of the assignment is to get the student to begin to think as a professional and not a student; to begin to move toward the concrete and away from the abstract in terms of their impending career. Students, in the context of their values, hopes and dreams, develop a vision and mission statement. Additionally, and perhaps most importantly, they state short and long term goals, and evaluate them.

We have only one cycle of students thus far, and 20 of 21 students passed the 70% benchmark. The biggest deficiencies noticed in this assignment are students' ability to think in the short-term goal area and hold themselves accountable for working toward that goal. We believe intervening early in our students' college career may help this, perhaps in the freshman or sophomore year. We want our students to think as if their career has already begun, and not as if it will start at some abstract time when they graduate.

To encourage synergy and teamwork within DEI classes, ENT 426 (Production) students were required to present one of their class projects to the students in ENT 329 (Record Company Operations). Production students were allowed to choose from among the four projects they completed for the class and the producer of the project made the presentation. ENT 329 students served as a record company and asked questions regarding production, recording budget, song selection, image, marketing of the artist, etc. After playing the project to the class and lengthy discussion ENT 329 students voted on whether to sign the artist "as is", offer the artist a developmental deal, or pass on the artist. In ENT 325 students work in small groups in mock negotiations, and are given scenarios within which to work. Students submit a final contract at the end of the project. In ENT 470 students work in groups of 6 or 7 to lead discussions of topics assigned by the instructor.

We believe that these and other such projects are good indicators of teamwork within the curriculum. However, better methods of measurement may be needed for this outcome. More specificity in the assignment may help.

Discussions will be held this year to determine which additional classes should contain assignments or projects related to short-term goals and accountability.

Group assignments will be honed to provide a more specific framework for the students that may provide a better sense of measurement.

Provide a persuasive argument that clearly supports a position on intellectual property rights in the digital age.
Assessment-Embedded in class. Writing assignment in ENT 470W.

Since the last assessment of this outcome two years ago, 52 students have taken the assessment, 25 in spring 2011 and 27 in spring 2012. Of those, there were 44 (84%) A's, 7 (13%) B's, and 2 (3%) F's who failed to turn in papers. Of note is that the spring 2012 results showed 20 A's and 6 B's, a more realistic distribution given the senior level class; whereas spring 2011 showed 24 A's and 1 B. We believe this to be the result of more vigorous grading as well as more specific prompts and stimuli questions in the assignment.

We believe the instrument used is a good one for our purposes. The assignment is not a research paper and is intentionally brief. The assignment calls for a 600 word minimum

narrative making an argument one way or another regarding intellectual property. Students have weeks to prepare for this and perhaps this is the reason for the positive results. We believe some additional assessments in written communication should be added to the process to further measure our students' written communication skills.

11.3 Program improvements made as a result of these assessments

Revisions to course descriptions for three courses, and title change for one course were developed by faculty and passed through the Arts and Sciences and University Curriculum Committees. Those courses were ENT 235, ENT 329 and ENT 435.

Instituting ENT 480 Senior Seminar in the new curriculum will improve at least three things. First, reviewing for, and administering the exit exam and linking performance to an actual grade should improve scores. Second, internship counseling should help prepare students for a more professional experience. Lastly, working with students as they prepare their Leadership Development Plans in the context of moving away from the student mentality should make better graduates.

Learning outcomes related to written and verbal communication should improve as assignments are adjusted within classes to get better measurement.

11.4 Appropriate documentation to support the assessment of Student Learning Outcomes as well as the improvements made as a result of these assessments

See appendices.

12. Program Recommendations

12.1 Identify recommendations for improvement of the program

Recommendations for program improvement will be easier to predict over time, and as a few cycles of assessment are completed.

12.2 Recommendations for changes, which are within the control of the program, including curricular changes if appropriate

Other than the need to develop some electives in both emphases, no curricular changes are indicated at this time. A few minor course descriptions and general catalog clean up issues were addressed this year.

12.3 Recommendations for changes that require action at the Dean, Provost, or higher levels to carry out departmental goals, strategies, and projected outcomes are congruent to and support the institution’s mission and strategic plan

The primary recommendation for the DEI at this point would be an increase in human resources. The department is in need of a full-time administrative assistant, particularly in view of recent developments. The department, its faculty and students will be running a performance venue and will need the administrative help. An added bonus of a full-time admin person is that the current hybrid position could become full-time faculty, thus gaining the DEI two additional classes per semester which would alleviate class load pressure and allow for some additional electives.

The department is also in need of an additional full-time faculty member in the technology area. Given that some of those classes are naturally capped at 16 students (or however many lab stations the department has at any given time), the DEI has a bottleneck of students trying to proceed through the curriculum.

ENT 470 Entertainment Law
Writing Assignment
Spring 2012

Specs: (600 words), typed, double-spaced is an absolute minimum. Anything less will be entered as a zero for this assignment. Do not include a title page, simply put your name on the paper. Write a narrative style essay using the questions asked as a thought provoking jumping off point for framing some of your opinions. You may use and/or quote any materials we have used in class. You are required to give THREE SOURCES OTHER THAN THE ARTICLES FROM CLASS OR THE TEXTBOOK as background to your reading and research. A simple list of sources will suffice.

Turn it in (**MICROSOFT WORD**, NOT WORKS OR RT OR ANYTHING ELSE) through ANGEL. **The due date is April 12, 11:00 AM. NO EXCEPTIONS. DO NOT BRING ME JUMP DRIVES OR HARD COPY.**

The RIAA tried for years to sue illegal file sharers, many of those university network users. The number of persons sued by the RIAA numbers in the thousands, but they ended the litigation program a few years ago. RIAA studies indicate digital revenues have grown significantly since 2004. In 2011, digital sales were larger than physical sales accounting for 50.3% of all music purchases. However, this may be due to the overall growth in that market and not from the educational or legal impact of their programs.

From an article in *CNNMoney.com* by David Goldman: "The battle for paying digital customers may have been lost before it had truly begun. . . Napster help(ed) change the way most people got music. . .Even after iTunes got people buying music tracks for just 99 cents, it wasn't as attractive as free. That four-year lag is where the music industry lost the battle." According to BigChampagne Media Measurement, unauthorized downloads represent 90% of the market.

Spotify boasts a catalog of over 15 million songs, a free ad supported version or $10/month subscription. *The Guardian* published a piece which indicated that Lady Gaga's *Poker Face* got over 1 million streams, yet she was compensated only $167. Since a single may cost 99 cents to 1.29 to purchase, does this not indicate a devaluation of recorded music?

Do these and other events in the popular culture (films) mean there has been a general devaluation of intellectual property of late? Is the "User's Philosophy" gradually taking over the mainstream of thought among our culture? There is evidence that consumers and some creators feel "ethically OK" about using creative works without paying for it, or getting permission. Is there a moral disconnect about this or do you believe most people feel that stealing a copy is not really stealing.

University of North Alabama
Entertainment Industry Internship Evaluation Form

Student _____ Employer _____

Semester _____ Supervisor _____

Please give your objective evaluation of the intern's performance for each of the following categories using a scale of 1 to 5 with 1=poor, 2=fair, 3=good, 4=very good, and 5=excellent.

Performance Factors

1. Productivity – effective use of available time, carries out responsibilities in a timely and acceptable manner

Rating 1 2 3 4 5

2. Quality of Work – shows attention to detail and produces results that are accurate and reliable

Rating 1 2 3 4 5

3. Job Knowledge – demonstrates knowledge of the techniques, processes, procedures, equipment, materials and skills necessary for the job

Rating 1 2 3 4 5

4. Teamwork – exhibits a willingness to work with co-workers, other departments and supervisors; performs assigned tasks; supportive and responsive to co-workers needs and requests; acts toward others in a respectful and honest manner

Rating 1 2 3 4 5

5. Initiative – demonstrates independent thought and self-starting ability; makes helpful suggestions; persists to completion of assigned tasks

Rating 1 2 3 4 5

6. Attendance and Punctuality – consistently on time and keeps absences to a minimum

Rating 1 2 3 4 5

7. Leadership – exhibits an awareness of staff and crew; makes an effort to help others within assigned work environment; interacts with others responsibly and honestly

Rating *1 2 3 4 5*

8. Communication – (written and oral) expresses self clearly and effectively in a respectful manner; listens well

Rating *1 2 3 4 5*

9. Exhibits a clear understanding of job duties and is well suited for the position

Rating *1 2 3 4 5*

10. Can be relied upon to perform job duties daily

Rating *1 2 3 4 5*

11. Organizes work and work area for efficient completion of assignments

Rating *1 2 3 4 5*

12. Contributes to a positive, stimulating, and fair work environment

Rating *1 2 3 4 5*

General Comments

_____
_____
_____
_____
_____
_____

Grade you feel the student deserves _____

Would you be willing to accept another student intern? Yes No

Signed _____ Date _____

This form should be mailed or faxed to Ms. Janna Malone when the student intern has completed the required number of internship hours. Please mail or fax (256.765.4368) to:

Ms. Janna Malone

University of North Alabama
UNA Box 5060
Florence, AL 35632-0001

Leadership Development Plan

Your Vision

Describe how you'd like your career to unfold. Since your professional life is impacted by your personal life, it is important to consider the personal challenges and opportunities that will impact your professional vision.

Your Values

What principles/ideals do you most cherish? Rate the values below (use at least ten) in terms of their importance to you, adding additional ones if necessary. Identify your top three, and expand upon what they mean to you.

Justice
Influence
Power
Authenticity
Fame
Friendship
Success
Happiness
Wealth
Peace
Status
Wisdom
Truth
Family
Recognition
Love
Joy
Integrity
Other ____
Other ____

Your Professional Mission Statement

Using what you know of yourself, develop a mission statement. This may take considerable reflection and rewriting. Include the kinds of things you want to do, the kind of person you want to be, and the impact you want to make in life.

Your Goals

Think about your goals on three different levels: Broad philosophical, personal goals, long-term career goals and short-term action goals. State goals in each category, and for each short-term goal, complete a goal evaluation form. You should have at least three in each category as a bare minimum.

Short-term Goal Evaluation Form

State Goal

Action steps required to meet goal

Estimated time required to accomplish goal

How you will know when you have met the goal. (How it will be measured)