# FILM/TELEVISION
# SELF-STUDY

*Fall 2013*

**SOLANO**
COMMUNITY COLLEGE

*Film and Television Program Review Self-Study 2013 - Draft*

*1.1 Introduction.*
Introduce the program. Include the program's catalogue description, its mission, the degrees and certificates offered, and a brief history of the program. Include recent changes to the program or degrees and whether a transfer degree has been established in accordance with SB 1440.

The Film and Television department at Solano College has existed for over 20 years. Originally designed to train practitioners in the art of making 8 and 16 mm film, the program has evolved to meet a variety of industry digital needs and student online learning needs. We offer an associate's degree of arts in Film and Television.  Many students come to the department with the goal of obtaining Film/TV units to transfer to a four-year university, to gain an internship position/job in a production house or television station, or to receive training to open their own business becoming a contract cameraperson, producer or independent filmmaker. We also provide general humanities courses and cross cultural requirement courses.

According to the Solano College catalogue, the "program is designed to provide fundamental theory and practical experiences required for a career in film and/or television."  We seek to provide these experiences and in addition encourage student's creativity, so they can quickly adapt to the changing world of Film and Television.

Over the last 4 years our faculty has changed from one full time, four adjunct instructors, and a permanent lab tech, to eight adjunct instructors, and a part-time student lab tech. Adjusting to the absence of leadership in the program, the absence of a permanent classified lab technician, the management styles of multiple deans, lack of current equipment, and attempting to build community with different faculty has left our department stressed, but we are working to find our footing, and move ahead to maintain a strong program.

Additional comments:  Faculty are preparing to modify courses and create new courses in response to the impending finalization of the TMC (Transfer Model Curriculum) AA-T degree for Film/Television.

*1.2 Relationship to College Mission and Strategic Goals.*
Describe the program's relationship to the overall mission of the college: "Solano Community College educates an ethnically and academically diverse student population drawn from our local communities and beyond.  We are committed to help our students to achieve their educational, professional and personal goals centered on thoughtful curricula in basic skills education, workforce development and training, and transfer level education. The College accomplishes this three-fold mission through its

The Film and TV department's mission closely aligns with that of the college. We educate an ethnically and academically diverse population of students to help them obtain their educational goals. We provide workforce education and training, transfer level education, and innovative hands-on film and television experiences. Faculty respond quickly to the changes in the film and television industry standards, as we know it directly impacts students graduating from the program.

## Table 1.  SCC's Strategic Directions and Goals

| Goal 1: Foster Excellence in Learning | Program Evidence |
| --- | --- |
| *Obj. 1.1 Create an environment that is conducive to student learning.* | Faculty in our program work hard to build community in our classrooms by creating an environment of respect and openness to diverse ideas. We try to meet students where they are at academically, and teach with a variety of learning styles.  We are accessible in class and out, getting to know students names, providing timely feedback, and clear instructions. |
| *Obj. 1.2 Create an environment that supports quality teaching.* | While the College as a whole sets the tone for objective 1.2, our faculty does try to utilize resources the college provides to support quality teaching. However in the past three years with college budget constraints we unfortunately have not had an opportunity to update our software and hardware requirements to support students fully. It is hoped this will be remedied in the future budget cycles. |
| *Obj. 1.3 Optimize student performance on Institutional Core Competencies* | Faculty conducts SLO assessments and their own self-reflections to evaluate student performance on ILOs. Our coursework have ILOs embedded in their content and assignments (writing, reading, film evaluation, oral and written critiques of film and TV projects). |

| Goal 2: Maximize Student Access & Success | Program Evidence |
|---|---|
| *Obj. 2.1 Identify and provide appropriate support for underprepared students* | Our syllabi list campus-wide student support services and we refer students as we see need. Many courses have prerequisites to help ensure students are prepared for the requisite skills. A part-time lab tech supports student in becoming skilled with equipment and editing software. |
| *Obj. 2.2 Update and strengthen career/technical curricula* | We made major revisions since the last program review cycle to meet industry standards. We attend industry trainings and bring the information into our coursework. Since we have been without a full time faculty, regular advisory meetings have not been conducted. Nor have we been able to communicate with local high schools and four-year colleges. This is an area that needs to be re-established. |
| *Obj. 2.3 Identify and provide appropriate support for transfer students* | We teach courses at a transfer-level, and continue to align our classes to four-year college requirements. We offer an AA degree in Film and TV. |
| *Obj. 2.4 Improve student access to college facilities and services to students* | We announce important workshops and services that may support individual students, such as writing support for research papers, and other activities that may be offered by the Student Success area. |
| *Obj. 2.5 Develop and implement an effective Enrollment Management Plan* | We are meeting with the Dean of Liberal Arts to develop and implement a plan for enrollment management |

| Goal 3: Strengthen Community Connections | Program Evidence |
|---|---|
| *Obj. 3.1 Respond to community needs* | One of our department's strengths is its responsiveness to the college community and the greater community. Requests are often made for short documentaries on a variety of subjects. This past year students responded successfully to three college departments (theatre, music, and public relations), and one community project (a class reunion). |
| *Obj. 3.2 Expand ties to the community* | The expanded ties to the community can be strengthened. With a full time faculty member, advisory boards can be reinitiated and community outreach can be strengthened. |

[Type the document title]

| Goal 4: Optimize Resources | Program Evidence |
|---|---|
| *Obj. 4.1 Develop and manage resources to support institutional effectiveness* <br> *.* | Requests have been made for updated equipment and software. These requests have not been fully satisfied because of budget restraints. |
| *Obj. 4.2 Maximize organization efficiency and effectiveness* | A permanent lab tech would greatly improve the department's organization efficiency and effectiveness. |
| *Obj. 4.3 Maintain up-to-date technology to support the curriculum and business functions.* | Update of software, additional cameras, and Mac computers are needed to support students. |

## *1.3 Enrollment.*

Utilizing data from Institutional Research and Planning, analyze enrollment data. Include the number of sections offered, the full-time equivalent enrollment (FTE) for each semester since the last program review cycle, and the number of declared degree seekers in the program. Compare the enrollment pattern to that of the college as a whole, and explain some of the possible causal reasons for any identified trends.

Our last program review was completed in fall 2009, so data will reflect the spring 2010 academic year to present. Numbers from both Cinema and Television will be examined, as some courses from both disciplines are required for the AA degree.

Cinema – Number of sections offered

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 8 | 8 | 7 | 8 | 7 | 9 | 12 |

Cinema – Number of students enrolled

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 277 | 257 | 268 | 318 | 254 | 323 | 383 |

Cinema – FTE

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 33.00 | 26.05 | 27.09 | 33.50 | 27.64 | 31.10 | 36.89 |

Cinema– WSCH

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 990 | 781 | 813 | 1005 | 829 | 933 | 1107 |

Television -Number of sections offered

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 4 | 4 | 4 | 3 | 4 | 3 | 4 |

Television –Number of students enrolled

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 65 | 69 | 60 | 60 | 58 | 44 | 48 |

Television – FTE

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 7.62 | 8.47 | 7.07 | 6.63 | 7.31 | 5.07 | 5.30 |

Television – WSCH

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 229 | 254 | 212 | 199 | 219 | 152 | 159 |

Combined Cinema and Television -Number of sections offered

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 12 | 12 | 11 | 11 | 11 | 12 | 16 |

Combined Cinema and Television –Number of students enrolled

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 342 | 326 | 328 | 378 | 312 | 367 | 431 |

Combined Cinema and Television – FTE

| Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|
| 40.62 | 34.52 | 35.16 | 40.13 | 34.95 | 36.17 | 42.19 |

Enrollment in Film and Television courses is healthy, and has increased in recent years. While Film/TV production course enrollment has dipped in the last two semesters CINA 010, CINA 011 enrollment has increased dramatically. While the college enrollment trend as a whole, in recent years has been declining, our enrollment in these Cinema classes has been increasing due to a number of factors. First, CINA 010, CINA

[Type the document title]

011 now offered in other centers (Vallejo, Vacaville, and on-line), making them more available to students. Second, the core adjunct faculty pool is very stable and has been increasing to meet the needs of additional sections. The down turn in production class enrollment may have followed the college trend resulting from the recession that hit Solano County. Also, a rumor among students during the recession that the Film/TV program was to be cut, may have kept students from taking production classes. For efficiency CINA 15 and CINA 16 classes were combined into one class. Like wise TV 055 and TV 056 have been combined into one class.

Graduates with an Associate in Arts in Film/TV have been consistent since the last program review. The downtick in 2012/2013 degree graduates, may have been reflected by the reduced number of student support services available, i.e. no permanent lab technician and aging equipment and editing software, and the rumor among students that the Film/TV program was to be cut during budget crises of two years ago.

### 1.4 Population Served.
Utilizing data obtained from Institutional Research and Planning, analyze the population served by the program (gender, age, and ethnicity) and discuss any trends in enrollment since the last program review. Explain possible causal reasons for these trends, and discuss any actions taken by the program to recruit underrepresented groups.

The population served in Film and TV courses is roughly balanced between male and female students. In 2009 the balance favored males students in both programs. By Fall 2012 in Film, and Spring 2013 in TV, the balance changed to favor female students (see table). Ethnic representation for Film and Television courses are listed in the table below. Demographics were not analyzed in the last Film/TV program review, so there is no comparative data, yet when comparing ethnicity demographics to the college as a whole, our numbers are fairly similar (see table).

**Percentage enrollment by Gender  - Film 2009-2013**

|  | Spring 2009 | Fall 2009 | Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|---|---|---|
| Female | 43% | 48% | 49% | 43% | 50% | 53% | 46% | 53% | 47% |
| Male | 55% | 50% | 50% | 56% | 50% | 47% | 52% | 46% | 51% |
| Not Reported | 2% | 1% | 1% | 0% | 1% | 0% | 2% | 1% | 2% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

**AAPercentage enrollment by Gender  - TV 2009-2013**

|  | Spring 2009 | Fall 2009 | Spring 2010 | Fall 2010 | Spring 2011 | Fall 2011 | Spring 2012 | Fall 2012 | Spring 2013 |
|---|---|---|---|---|---|---|---|---|---|
| Female | 37% | 42% | 52% | 28% | 33% | 43% | 47% | 41% | 52% |
| Male | 60% | 58% | 48% | 71% | 67% | 57% | 53% | 57% | 48% |
| Not Reported | 4% | 0% | 0% | 1% | 0% | 0% | 0% | 2% | 0% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

**Percentage range of students by ethnicity 2009-2013**

| Cinema Courses | % | TV Courses | % | Solano College | % |
|---|---|---|---|---|---|
| White | 36-40 | White | 22-35 | White | 27-35 |
| Black | 11-20 | Black | 18-33 | Black | 15-17 |
| Hispanic | 16-20 | Hispanic | 7-23 | Hispanic | 14-23 |
| Asian | 15-22 | Asian | 12-21 | Asian | 13-17 |
| Native American | 1-2 | Native American | 0-2 | Native American | .5-1 |
| Other | 8-25 | Other | 19-35 | Other | 14-28 |

**Age range 2009-2013**

| Cinema Courses | % | TV Courses | % |
|---|---|---|---|
| Less than 18 | 18-21 | Less than 18 | 2-20 |
| Between18 and 22 | 26-38 | Between 18 and 22 | 27-40 |
| Between 20 and 30 | 26-42 | Between 20 and 30 | 27-48 |
| Over 30 | 13-21 | Over 30 | 7-19 |

*1.5 Status of Progress toward Goals and Recommendations.* Report on the status of goals or recommendations identified in the previous educational master plan and program review.

**Table 2. Educational Master Plan**

| Educational Master Plan Goals | Status |
|---|---|
| 1. Expand current course offerings | Final Cut Pro, currently in draft in curricunet. Discussion has taken place between adjunct faculty to propose a Film Genres class and a Film Directors class. |
| 2. Retain small cap production classes for majors balanced out by large lecture classes. | CINA 015 and CINA 016 (traditionally cap at 20 each) have been combined into one class during downturn in economy and budget cuts. |
| 3. Continue linking classroom experience with industry trends, standards and technological changes. Continue working with local partners to enhance student's educational experiences and training (internships, production work, community service media projects, exhibitions in student film festivals, online, student film competitions). | Each semester the department hosts the SCC Student Digital Film Festival at the Harbor Theatre, Suisun. This is open to public and students are able to present their completed projects. Faculty continue to introduce industry trends and seek opportunities in community for students to practice their creative skills. |
| 4. Focus on professional development (demo reel and building credits) | On-going on individual basis. |
| 5. Continue providing cross discipline film and TV production experience in collaboration with Theater Arts and Music and various content related depts. | Students completed a documentary of the staging of Three Musketeers for Theatre Dept., a Music Video for the Music Dept, and a short community-relations film for SCC public relations office. We continue to seek cross discipline experiences with other related departments. |
| 6. Continue working with students on international projects as student interest requires. | On-going on an individual basis. |
| 7. Explore feasibility of study abroad film courses | On-going on an individual basis. |
| 8. Replace Lab Tech | This is a priority for 2013/2014, to fund and hire a permanent Lab Tech. |
| 9. Replace Full Time Faculty (retired in 2010) with 1 Full Time Professor in Film and add a Full Time Professor in TV. | Budgets have not supported a replacement in Film nor an addition in TV. These still remain a goal for the department. |

## Table 3. Program Review Recommendations

| Recommendation | Status |
|---|---|
| 1. Reinstate Lab Tech as a permanent position. | Currently the position is being filled by a part-time student worker. The Lab Tech position was a permanent position before the down turn in the economy. The Lab Tech is an integral part for the core requirements for Film and Television – loaning out equipment, keeping inventories, arranging and supervision of production labs. The position should be filled with a person with more authority and closer permanent ties to the college. |
| 2. Begin a dialog for a certificate program in Film/TV. | We offer a degree program. Many students leave to take up positions before graduating. A certificate program may serve these students. |
| 3. Update and add additional equipment for production classes. | During the SCC budget crises two years ago there existed a rumor that the Film/TV program would be cut. Funding for new equipment was frozen during this period. Also during this time period we experienced cameras and computers missing from our department. The program is robust and current equipment needs to be updated and available for students. |
| 5. Update brochure to reflect new state requirements | Needs to be updated in the light of new California state educational requirements. |
| 6. Rename courses beginning with CINA (cinema) to read FILM. | This would align with the language used in Transfer Model Curriculum and the usage at other community colleges and four-year institutions in the state. |
| 7. Provide a web page with You-Tube viewing of student's projects. | On going. |

[Type the document title]

_

*1.6 Future Outlook*. Describe both internal and external conditions expected to affect the future of the program in the coming years. Include labor market data as relevant for CTE programs.

The Film and Television Program continues to be a strong growth program graduating majors to four year universities, providing skills for employment, supporting general education and cross cultural requirements, as well as classes for life long learning. If supported the program is projected to remain consistent over the next 5 years. Film and television is a dynamic field that is frequently adjusting to industry standards and economic changes. This changing landscape requires faculty to keep current and adjust our program offerings to match state requirements and the needs of industry. Our program has been affected by budget cuts and has been underfunded in the last two years. We would very much like to explore funding sources to continue the update our digital equipment and software to industry standards for the student success.

Internally, our program has already been influenced by the retirement of the one full time faculty member, and the vacancy of the permanent lab technician. If we want to maintain a healthy, consistent, viable program that meets the needs of our students, we must immediately hire a replacement for the lab tech position, and in the next five years consider hiring a full time faculty member in film and/or television. In terms of adjunct faculty, we have been fortunate in retaining five experienced instructors, with another three starting this fall. Support in the form of job security needs to be considered for the adjuncts who have carried the program in the past two years.

## CURRICULUM DEVELOPMENT, ASSESSMENT, AND OUTCOMES

**Program Level Outcomes**

*2.1* Using the chart provided, list the Program Level Student Learning Outcomes (PLSO) and which of the "core four" institutional learning outcomes (ILO) they address. In the same chart, specifically state (in measurable terms) how your department assesses each PLSO. For example, is there a capstone course (which one), is it completion of a series of courses (list), is it a passing grade on certain assignments that are universally given (list), passing a licensing exam, completing a portfolio, etc.

## Table 4.  Program Level Outcomes

| Program Level Outcomes | ILO (Core 4) | | How PLO is assessed |
|---|---|---|---|
| 1. Critically evaluate film through written and verbal critique. | I.<br>II.<br>III. | A, B, D<br>C<br>B | *Score of 70% or higher on verbal discussions, exam paper, and presentation of research paper in CINA 010, CINA 011, TV 055* |
| 2. Demonstrate and apply knowledge of film theory and history and TV/radio broadcasting mediums. | I.<br>II.<br>III. | D<br>A, C, D<br>B, C | *Capstone course: Complete film/TV class assignments to be shown and critiqued by peers in CINA 015, TV 055 and TV 060* |
| 3. Create complete digital short film/TV program, including concept development, treatment/script writing, direction, filming, editing, and production. | I.<br>II.<br>III.<br>IV. | C, D<br>A, C, D<br>B, C<br>A, C | *Capstone course: Complete film/TV final project assignment to be shown to public and critiqued by peers in CINA 016 and TV 056* |

**2.2** Report on how courses support the Program Level Outcomes at which level (introduced (I), developing (D), or mastered (M))

## Table 5.  Program Courses and Program Level Outcomes

| Course | PL01 | PL02 | PL03 |
|---|---|---|---|
| CINA 010 Art of Cinema | I/D | I | |
| CINA 011 Amer Cultures Film | I/D | I | |
| CINA 015 Film Production | D/M | D | I/D |
| CINA 016 Film Production | M | M | M |
| TV 050 Survey Broadcasting | I/D | I | |
| TV 055 Beginning Television Production | D | D | I/D |
| TV 056 Advanced Television Production | M | M | M |
| TV 060 Television & Film Writing | D | D | D |
| TV 061 Advanced Film Writing | M | M | M |
| TV 099 Telecommunication Honors | M | M | M |

**2.3** Describe the results of the program level assessments and any changes/planned actions made based on the outcomes of program level student learning assessments.

**Table 6.  Program Level Assessments**

| Program Level Outcomes | Dates Assessed | Results | Action Plan |
|---|---|---|---|
| 1. Critically evaluate film through written and verbal critique. | *Spring 2013* | Most students received a grade of 70% or better Evaluations by instructors measure the students cultural, technical, and film/visual literacy. Students ready to graduate are most skilled in their verbal and written critique of film. | Continue to research and update texts to be able to offer students more current ways to build vocabulary and film/visual literacy. |
| 2. Demonstrate and apply knowledge of film theory and history and TV/radio broadcasting mediums. | *Spring 2013* | Major students make great strides in being able to articulate their understanding of what they have learned in theory to practical applications. Others struggle with gaining access to computers to complete editing. | *I will continue to petition for a new projection system in room 121, and for updated software in computer lab.* |
| 3. Create complete digital short film/TV program, including concept development, treatment/script writing, direction, filming, editing, and production. | *Spring 2013* | *Assessment of this PLO was hampered, as students had difficulty completing their projects on time due to lack of computers, cameras, and a permanent lab technician. We currently have three old computers and out dated software for a class of 20 students.* | *I will continue to petition for new software, computers, and apply for a permanent lab technician this Fall 2013* |

## Student Learning Outcomes

**2.4** Describe your program's process of updating course level SLO's, assessments, and planned actions for change. Address how courses with multiple sections have been aligned so that a common tool is utilized to assess student learning outcomes; describe any steps taken to standardize measures.

More sections are now offered in CINA 010 and CINA 011. Courses are to be assessed every semester. Current course modifications include updated SLOs. A plan will be formulated to standardize measures (for example, a consistent performance rubric) as multiple sections are offered.

**2.5** Fill out the chart that records your department's timeline/cycle for completing SLO's during the next Program Review Cycle.

**Table 7. SLOs**

| Course # | Course Name | F2013 | S2014 | F2014 | S2015 | F2015 | S2016 | F2016 | S2017 |
|---|---|---|---|---|---|---|---|---|---|
| CINA 010 | Art of Cinema | X | X | X | X | X | X | X | X |
| CINA 011 | Amer Cultures Film | X | X | X | X | X | X | X | X |
| CINA 015 | Film Production | X | X | X | X | X | X | X | X |
| CINA 016 | Film Production | X | X | X | X | X | X | X | X |
| TV 050 | Survey Broadcasting | X | X | X | X | X | X | X | X |
| TV 055 | Beginning Television Production | X | X | X | X | X | X | X | X |
| TV 056 | Advanced Television Production | X | X | X | X | X | X | X | X |
| TV 060 | Television & Film Writing | X | | X | | X | | X | |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| TV 061 | *Advanced Film Writing* | | X | | X | | X | | X |
| TV 099 | *Telecommunication Honors* | | | | | | | | |

**2.6** Based on data received from the office of Institutional Research and Planning, report the percent completion of course level student learning outcomes, assessments, and results of actions completed. Review the course level SLOs at all levels to ensure accuracy of information provided (core four, level of mastery, assessment tool, etc.).

Given the lack of a full-time faculty member, the Film/TV program's SLOs and PLOs were initially written with minimal input from stakeholders. Recently, adjunct faculty have had the opportunity to take ownership of SLO and PLO assessment, and as a result, new PLOs have been written and assessed. Further, there is a 60% completion of SLO assessment for the courses in Film/TV with a goal to bring it to 100%.

**2.7** Provide a gap analysis, and your program's planned strategy for achieving/maintaining currency.

The goal of every faculty member completing all SLOs every year is new to the institution. We need to make sure each adjunct knows this expectation and have the support needed i.e. pay for completion . We believe the dean should be responsible for ensuring the SLOs are completed by the required date and contacting individual faculty if they have not done so. We would like to have more discussions about standardizing some assessment tools and then we would like to make a reference tool that lists SLOs and the common assessment measures to be used.

**2.8** Describe any changes made to the program or courses that were a direct result of student learning outcomes.

Courses CINA 010, CINA 011, TV 050 have become more focused and have become popular transfer courses. The result of SLO assessment in the production courses CINA 015, CINA 016, TV 055, and TV 056 revealed and documented that a lack of updated equipment, software, and computers hampered the success of the students in these courses.

# Curricular offerings

**2.9 Course offerings**. Attach a copy of the course descriptions from the most current catalogue. Describe any changes to the course offering since the last program review cycle (course content, methods of instruction, etc.) and provide rationale for deletion or addition of new course offerings. Include a discussion of courses offered at Centers (Vacaville, Vallejo, Travis) and any plans for expansions/contraction of offerings at the Centers.

Below left are the Film and Television courses currently in the college catalogue. Changes are indicated in the right column, with attendant rationale. Courses are currently offered in Vacaville, Vallejo and on-line. The success of CINA 010 and CINA 011 in Vacaville and Vallejo has contributed to the department being one of the fastest growing departments.

| | |
|---|---|
| **CINA 010**　　　　　　**3.0 Units**<br>**The Art of Cinema**<br>*Course Advisory: SCC minimum English standard*. An introduction to film history, aesthetic principles and production techniques of motion pictures. Important cinematic styles and trends are examined and representative film of major American and foreign film directors are viewed. Written exams, film screenings and film criticism are required.<br>*Three hours lecture.* | Course is a prerequisite for **CINA 015, Film Production.**<br>Popular transfer class. Course has not been modified. Texts are regularly updated to offer students more current ways of understanding film history, aesthetics principles, and production techniques.  Offered at main campus, Vacaville, Vallejo and online. |
| **CINA 011**　　　　　　**3.0 Units**<br>**American Cultures in Film**<br>*Course Advisory:  ENGL 001.* A film studies approach to understanding ethnicity, culture, race, discrimination, gender, class and pluralism in America. Includes screenings of films by and/or about Asian American, African-Americans, European American, Hispanic Americans, Native Americans, and selected readings, written critical analysis and discussion.<br>*Three hours lecture.* | Course is popular for a transfer and fulfills a requirement for a diversity class. Offered at main campus, Vacaville, Vallejo and online. |
| **CINA 015**　　　　　　**4.0 Units**<br>**Film Production**<br>*Prerequisites: CINA 010 with a minimum grade of C (may be taken concurrently).* An introduction to digital film production equipment, techniques and principles. Includes application of producing, directing, writing, cinematography, editing and sound recording. Students are required to demonstrate knowledge of the above in student-produced digital films, exercises and written work. *Three hours lecture, three hours lab weekly by arrangement.* | Course is a prerequisite for **CINA 016, Film Production.**<br>Students began to "drift" from this course when a rumor swept the campus two years ago that the Film/TV program was to be cancelled. Course has been combined with **CINA 016 Film Productions** with good results. Updated equipment needed for student success. |
| **CINA 016**　　　　　　**4.0 Units** | Course has not been modified. Course has |

| | |
|---|---|
| **Film Production**<br>*Prerequisites: CINA 010 with a minimum grade of C.* The application of filmmaking principles and techniques in the production of student produced animated, documentary, educational and/or dramatic films. Emphasis is on developing skill and creativity as a producer/director and refining basic technical competence. A final digital film project is required. *Three hours lecture, three hours lab weekly by arrangement.* | been combined with **CINA 015 Film Productions** with good results. Updated equipment needed for student success. |
| **TV 050**                         **3.0 Units**<br>**Survey of Broadcasting**<br>*Course Advisories: SCC minimum English.* Introduction to radio and television as mediums of mass communication. The history, development and structure of radio and television are studied, and their impact on society and culture. Students are required to demonstrate knowledge of course content through written tests and projects. *Three hours lecture.* | Course is a prerequisite for **TV 055, Beginning Television Production.**<br>Course has not been modified. Texts are regularly updated to emphasize current changes and trends of radio and television and social media as means of mass communication. |
| **TV 055**                         **3.0 Units**<br>**Beginning Television Production**<br>*Prerequisite: TV 050 or concurrent enrollment.* Offers introductory training in the fundamentals of TV studio production, including producing, directing, scriptwriting, performing, production crewing, set graphics and designing. TV production projects are required. *Three hours lecture.* | Course is a prerequisite for **TV 056, Advanced Television Production.**<br>Students began to "drift" from this course when a rumor swept the campus two years ago that the Film/TV program was to be cancelled. Course has been combined with **TV 56 Advanced Television Production** with good results. Updated equipment needed for student success. |
| **TV 056**                         **3.0 Units**<br>**Advanced Television Production**<br>*Prerequisite: TV 055 or previous television production experience. Course Advisory: SCC minimum English standard.* Presents the fundamentals of on-location and studio production applied to news, public affairs, and dramatic programs. Students are required to produce, direct, write, and crew on TV programs. *Three hours lecture, one hour lab.* | Course has not been modified. Course has been combined with **TV 055 Beginning Television Production** with good results. Updated equipment needed for student success. |
| **TV 060**                         **3.0 Units**<br>**Television and Film Writing**<br>*Course Advisory: ENGL 001* This course examines Presents the fundamental principles, techniques and formats of writing for film and TV, including analysis and study of professionally written scripts. Scriptwriting assignments for news, public affairs, editorials, public service announcements, commercials, documentaries, and dramas are required. *Three hours lecture.* | Course has not been modified. Course is an integral course that supports student success in **CINA 015 and TV 55**. Course is a prerequisite for **TV 060, Advanced Film Writing.** |

| | |
|---|---|
| **TV 061**           **3.0 Units**<br>**Advanced Film Writing**<br>*Prerequisite: TV 060 or presentation of a treatment or well structured story accepted by the instructor.*<br>Script writing for the motion picture, including dramatic structure, scene and sequence structure, and character development. Each student will complete an original script for a full length motion picture. *Three hours lecture.* | Course has not been modified. Course sometime offered with **TV 060 Television and Film Writing** for advanced students in film writing. |
| **TV 099**      **1:00 to 3.0 Units**<br>**Telecommunications Honors**<br>*Prerequisite: Completion of 24 units of college credit with a minimum GPA of 3.3; a minimum of 5 unites in the discipline with a grade of B or better; an ability to work independently; permission of the division Dean based on instructor availability.*<br>Script writing for the motion picture, including dramatic structure, scene and sequence structure, and character development. Each student will complete an original script for a full length motion picture. *Three to nine hours weekly by arrangement.* | Course is an independent study course with dean approval and instructor supervision. Course has not been activated for several years. |

Additional comments: Faculty are preparing to modify courses and create new courses in response to the impending finalization of the TMC (Transfer Model Curriculum) AA-T degree for Film/Television. As of this writing no guideline from the state are available. We have a vision to make this degree as robust as possible.

*2.10 Instructional Quality*. Describe how the faculty ensures high quality instruction and appropriate breadth, depth, and rigor in courses. Include the student to faculty ratio.

We promote quality instruction by diversifying our classroom teaching strategies such as combining lecture with small group work, individual reflection, use of videos, hands-on classrooms experiences, etc. Each semester we reflect on what was successful and what needs to be changed to more effectively promote student learning. Importantly, we also work to build a sense of community in the classroom by being open, respectful, and by getting to know students by name. Many courses provide hands-on learning experiences in groups, which help students get to know one another. We are accessible during office hours, and are genuinely concerned about student learning. We refer students to campus services when we see a need, and encourage them to develop their skills either in basic skills courses or campus workshops. We support small cap classes for production classes.

*2.11 Teaching Methodologies*. Provide examples of how instructors vary their delivery modes and teaching methodologies to reflect the diverse needs and learning styles of its

SLO assessments reveal attempts by instructors to assess student learning and modify teaching methodologies to increase achievement by students with diverse needs and learning styles:

- To improve understanding of TECHNICAL and AESTHETIC concepts, I will utilize more skills-based activities in class and online (e.g., creating simple storyboards to demonstrate understanding of shots, editing, props, etc.).  I will also expand my list of interactive web-based resources, which provide opportunities for students to experiment with special effects, editing, lighting, sound/music, and other production techniques.

- To further increase capacities for CRITICAL ANALYSIS – specifically through the application of media theories and cultural studies concepts to personal experience – students will be asked to keep an informal journal of reflections, insights or observations.  Entries will describe how the content of a particular screening, reading or lecture could apply to daily life.  These will not be graded, but rather earn points in the category of participation (i.e., course activities which are assessed for completion over content).

- Students successfully created unique project ideas on topics such as radio, television, the Internet, and video game systems, and submitted them to myself and the class via an oral presentation. Students were also required to turn in a written paper to me, detailing their idea, the thought process behind its creation, and the impact it will have on the American social/cultural/political climate. Many of the students also went the extra step to produce visual accompaniments to their presentations, such as posters, PowerPoint slides, and videos.

*2.12 Fill rates/Class size*. Based on data from ITRP, discuss the trends in course fill rates and possible causes for these trends (include comparison/analysis of courses by modality if applicable). Address how the size of classes affects courses and if there are any necessary adjustments to course classroom maximums. If there are courses that are historically under-enrolled, discuss strategies that might increase enrollment.

Our general education courses CINA 010, CINA 011 typically fill well, particularly on-line offerings. New sections of CINA 010 and CINA 011 have been offered on the three campuses and although SCC has been experiencing decreasing enrollments the new sections in Cinema have filled quickly.  These lecture courses have an average enrollment of 50.

The production courses TV 055, TV 056, CINA 015 and CINA 016 are low cap classes with a maximum enrollment of 20.  Thus is to ensure that students get the requisite attention for their creative hands-on projects.  These production classes have experienced a decline in enrollment in the last two years due mainly to the campus rumor that TV/Film class were planned to be cut because of SCC budget difficulties. For this reason, low-enrolled production courses must be tolerated for the next few semesters, in order to reassure students that the program is viable, and in order to give the program a chance to grow and regain health. The department has responded by combining TV 55 and TV 56 into one class offering and CINA 15 and CINA 16 into one class.

*2.13 Course sequencing.* Report on whether courses have been sequenced for student progression through the major, how students are informed of this progression, and the efficacy of this sequencing. Report on whether curriculum is being offered in a reasonable time frame.

The Fall 2013 catalogue reads, "The required courses for students to complete an Associate Degree include:
CINA 010 The Art of Cinema ………………………………3
CINA 015 Film Production …………………………………4
TV 050 Survey of Broadcasting …………………………..3
TV 055 Beginning Television Production ………………….3
TV 056 Advanced Television Production ………………….3
OR
CINA 016 Film Production …………………………………4
TV 060 Television and Film Writing ………………………3
Total Units …………………………………………..19 – 20. "

Except for TV 060 Television and Film Writing (offered usually in Fall), each course is offered each semester. CINA 010 is required (or taken concurrently) for CINA 015. CINA 015 is required for CINA 016. TV 050 is required (or taken concurrently) for TV 055. TV 055 is required for TV 056.

*2.14 Basic Skills* **(if applicable).** Describe the basic skills component of the program, including how the basic skills offerings prepare students for success in transfer-level courses. Analyze courses with prerequisites and co-requisites, and whether this level of preparation supports student success.

Our program does not offer basic skills courses, but students benefit greatly when their writing is at the college level. We require that students have at the SCC minimum

English level before they take the foundational course in our program: TV 050 Survey of Broadcasting and CINA 010 The Art of Cinema.

*2.15 Student Survey.* Describe the student survey feedback related to course offerings. In terms of the timing, course offerings, and instructional format, how does what your program currently offer compare to student responses?

Students have been surveyed informally, so that data is anecdotal rather than objective. The anecdotal data indicates that students pursuing the AS degree are feeling frustrated and desperate about the meager support the production classes are getting from the college. In the light of discussions held to cancel the Film/TV program during the economy downturn, funding for equipment was withdrawn. As a result the students sense the lack of new computers and soft ware to assist them in their education. Also some students have been frustrated that TV 060 Television and Film Writing has not been offered on a regular basis for them to graduate in a timely manner.

*2.16 Four-year articulation* (if applicable). Utilizing the most current data from the articulation officer, and tools such as ASSIST.org, state which of your courses articulate with the local four year institutions and whether additional courses should be planned for articulation.

Currently, we have two courses that meet IGETC requirements for general education: CINA 010 The Art of Cinema and CINA 011 American Cultures in Film.

*2.17 High school articulation* (if applicable). Describe the status of any courses with articulation/Tech Prep agreements at local high schools. What (if any) are your plans for increasing/strengthening ties with area high schools and advertising your program to prospective students?

There are no articulation or Tech Prep agreements with local high schools at this time. As the production program becomes more robust and equipment viable I see opportunities to connect with high schools.

*2.18 Distance Education* (if applicable). Describe the distance education courses offered in your program, and any particular successes or challenges with these courses. Include the percentage of courses offered by modality and the rationale for this ratio. Discuss your program's plans to expand or contract distance education offerings. State how you ensure your online courses are comparable to in-class offerings.

There are two online CINA courses at this time: CINA 010 The Art of Cinema, and CINA 011 American Cultures in Film. Content and SLOs are the same as in-class

offerings. We adapt the materials and assignments that are used in our face-to face classes so that they provide the same excellent learning experience for online learners. Online classes represent about 25 percent of the transfer classes the department offers and serves the outlining community, students who may be unable to take classes at Solano, active and deployed military members, and others who may be homebound. Both courses are popular and fill quickly. At the moment, only one part-time faculty is teaching on-line classes. It is expected that with the increase in demand for on-line classes in film, and the on-line platform moving to Canvas, that additional part-time faculty may be added.

*2.19 Advisory Boards/Licensing (CTE)* **(if applicable).** Describe how program curriculum has been influenced by advisory board/licensing feedback. How often are advisory board meetings held, provide membership information and what specific actions have been taken. Attach minutes from the past two years.

As there is no full-time faculty member in Film/TV, maintenance of a consistent advisory board and advisory board records do not exist. I have started from scratch to create an all-new advisory board. I have met individually with one filmmaker, one person in television, and one person in advertising. We have yet to meet as a cohesive body. Current individuals who are willing to be part of an advisory board include:
> Jamie Lucero Jr., Jaime Lucero Productions, Vallejo, CA
> Chris Motes, Trademark Advertising, Vacaville, CA
> Bill Way, City of Fairfield, Fairfield, CA

## STUDENT EQUITY & SUCCESS

### 3.1 Course Completion and Retention.

Faculty have remained dedicated to student success, using different approaches to address different learning styles; to make resources more available to DSP students; and creating a new advisory board (as noted above). However, fundamental changes are needed to ensure that students are properly supported in production classes. Regrettably, in its current form, the program is not sufficiently effective in promoting student success. The SCC administration must also change its level of commitment to the program, and commit to a more engaged support, and a clearer pipeline to funding.

### 3.2 Degrees/Certificates Awarded **(if applicable).** Include the number of degrees and certificates awarded during each semester of the program review cycle. Describe the trends observed and any planned action relevant to the findings.

Associate in Arts Degrees - Film and Television

| 2008/2009 | 2009/2010 | 2010/2011 | 2011/2012 | 2012/2013 |
|-----------|-----------|-----------|-----------|-----------|
| 6 | 6 | 5 | 6 | 4 |

The data indicates that a wave of students returned to the program in 2010/2011, after rumors were circulated that the Film/TV was to be cut, to completed their degree program in '11-'12. The numbers in the degree programs are currently low. Some have either abandoned their efforts to earn a Film/TV degree at SCC, or are still waiting for SCC to commit to the program. The best way to increase award numbers is a three-pronged approach:

1.) The program must be *offered and advertised*, with an accompanying administration support;
2.) Production equipment for Film/TV must be upgraded and added to show it is a viable program.
3.) A permanent lab technician must be rehired to support student lab work.

*3.3 Transfer* **(if applicable).** Describe any data known about students in your program who are transfer eligible/ready (have 60 transferable units with English and math requirements met). Include how your program helps students become aware of transfer opportunities.

Only anecdotal information is available regarding the number of students in the program who are transfer eligible/ready. A printed brochure is available, but needs to be updated, to be used in conversation with students to help guide towards transfer.

*3.5 Career Technical Programs* **(if applicable).** For career technical programs, describe how graduates are prepared with the professional and technical competencies that meet employment/ licensure standards. State if there are any efforts made to place students in the workforce upon graduation, including any applicable placement data.

The Film/TV program has always included capstone courses: For Television TV 055, and TV 056, for Film CINA 015 and CINA 016. Through a combination of these capstone courses, students build relationships with local business, with which they may pursue full-time or part-time employment upon graduation. Some students quickly become enterprising, see a need in the community, and establish their own business as an independent cameraperson or filmmaker.

# PROGRAM RESOURCES

***4.1 Human Resources***. Include the number and names of full-time faculty, adjunct faculty, classified staff, and the full to part time teaching ratio (compare this ratio to the college average). Describe how the members of the department have contributed to the college and the community to improve student success. List relevant professional development activities, college leadership positions, community affiliations/leadership positions, grant writing, etc. Include any sabbatical activities and their relevance to program goals.

Currently, there is no full-time faculty members and eight adjunct faculty member in the program. There is one student lab technician who replaced the permanent staff lab technician three years ago. The lack of a committed permanent staff lab technician has placed the program at a disadvantage. The eight adjuncts dedicate an exceptional amount of time and energy to foster the program's success.
They include:

Kristen Anderson (new adjunct), CINA 010, CINA 011
Anna Geyer, CINA 010, CINA 011
Alfred Kielwasser (new adjunct), CINA 010, CINA 011
Scott Mazak, on-line instructor for CINA 010, CINA 011, TV 060
Ian McIver, CINA 011, CINA 015, CINA 016, writer of program review
Daniel Smith-Rowsey (new adjunct), CINA 010, CINA 011, TV 060
Emile Vinet, TV 050, TV 055, TV 056
Adam Wadenius, TV 050, CINA 010, CINA 011

***4.2*** Describe any changes to classified or academic faculty since the last program review cycle and how those changes have impacted the program. Address current or future staffing needs.

The program continues to be staffed by part-time faculty members, a situation that has persisted since the retirement of a full-time faculty member three years ago after the last program review cycle.  The program is caught in a difficult and untenable cycle, in which a full-time faculty member is needed to lobby for program resources and increase enrollment – but without program resources and increased enrollment, a full-time faculty member cannot be numerically justified.  If a related program that enjoys full-time support were to "adopt" or absorb this program, such as Photography, then the reorganization could provide a much-needed boost in support. Further, additional

ongoing funding must be secured and allocated to compensate any adjunct faculty who dedicates time beyond teaching duties to run this program.

**4.3 Equipment**. Address the currency of equipment utilized by the program and how it affects student services/success. Make recommendation (if relevant) for technology, equipment, and materials that would improve quality of education for students.

Digital cameras, updated computers, software and TV switchers are integral to the process of film and television production, and to student success. Since the downturn in the economy funds have been frozen for new equipment. More importantly, since the retirement of the permanent lab assistant to monitor equipment use, there has been a rash of equipment stolen from the Film/TV lab. I also understand that after the retirement of the permanent lab technician that some equipment had been "borrowed" from the lab by other full time faculty. This practice has undermined adjuncts who arrive to teach their production classes to find equipment missing. Currently we have only three working computers to serve a class of twenty students. Students are opting to use their own computers at home for editing. The results have been mixed. A complete inventory has been made of current equipment, and a list generated of necessary equipment for future student success. (See program evidence section.)

**4.4 Facilities**. Describe the facilities utilized by your program. Comment on the adequacy of the facilities to meet program's educational objectives.

Film/TV currently enjoy a classroom/studio space (room 121) and a lab space where TV equipment and editing computers are kept (room 122). There are other smaller adjacent rooms where older equipment is stored. Room 121 (studio) is shared with other programs—Theatre and other scheduled activities. Room 122 (lab) is the space where most missing equipment has occurred during the past eighteen months. I understand that over the years a number of keys have been issued for room 122 to faculty and students. In May I requested through the Dean to have keys changed in 122. This semester I will petition for a permanent classified staff lab technician to act as gate keeper for the space and equipment. At the writing of this Self-Study, negotiations are taking place between SCC and the City of Fairfield for the Film/TV space to be shared jointly between Public Access TV and the Film/TV department.

**4.5 Budget/Fiscal Profile.** Provide a five year historical budget outlook including general fund, categorical funding, VTEA, grants, etc. Discuss the adequacy of allocations for programmatic needs.

Part-time faculty members and a student lab tech have had little access to budget information for this program, which has contributed to the program being under-funded.  Part-time faculty members cannot secure adequate funds if they…

- do not know how much the program is entitled to receive yearly;
- do not know whom to ask for funds;
- do not know when to ask for funds;
- do not know the general protocol; and
- cannot meet with relevant staff or administration during day, due to other teaching/work commitments.

When the department had a permanent classified staff lab technician, she was able to access budgets and was in a position to make recommendations for equipment purchases and updates. Hopefully this position can be renewed to create stronger ties of communication to ensure that budget needs are properly identified and activated. In the meantime an effort is being made to build a communication with the administration financial person.

## PROGRAMMATIC GOALS & PLANNING

*5.1* Summarize what you believe are your program's strengths and major accomplishments in the last 5 years. Next, state the areas that are most in need of improvement.

Over the past five years, the program has been set adrift by the college. Support for the program, especially the production elements of the program has been tepid and inconsistent. Yet students have successfully completed the program, in numbers commensurate with programs that are much larger in size.  And in particular two classes CINA 010, and CINA 011 have become one of the fastest growing courses in the college. In addition we believe the programs greatest strength is the quality of teaching. Our student survey demonstrated that students were very satisfied with instruction, and teachers in our program demonstrate a commitment to student learning through innovative teaching practices.

*5.2* Based on the self-study analysis, prioritize the program's short (1-2 years) and long term goals (3+ years). Check whether the goal requires fiscal resources to achieve.

## Table 8.  Short-Term and Long-Term Goals

| Short-Term Goals | Planned Action | Target Date | Person Responsible | Source |
|---|---|---|---|---|
| **1. Hire a permanent classified lab technician.** | *Submit request Fall 2013* | *Replacement hire for Fall 2014* | *Ian McIver* | *DP* |
| **2. Update software and add new computers to Film and TV lab.** | *Submit Strategic Proposal in the next available Strategic Proposal cycle.* | *Fall, 2013* | *Ian McIver* | *SP* |
| **3. Plan budget** | *Open dialogue with new Dean of Liberal Arts to ensure budget information is adequate and communicated effectively* | *Fall, 2013* | *Ian McIver, Emile Vinet, and Dean Liberal Arts.* | *NR* |
| **4. Review and make necessary updates in the light of proposed Transfer Model Curriculum** | *Consult with Dean of Liberal Arts.* | *Fall, 2013* | *Ian McIver, Emile Vinet, and Dean of Liberal Arts.* | *NR* |
| **5. Add an editing class for Final Cut Pro X** | *Consult with Dean and turn in proposal to curriculum committee.* | *Spring, 2014* | *Scott Mazak, Ian McIver, and Dean of Liberal Arts* | *NR* |
| *Long-Term Goals* | *Planned Action* | *Target Date* | *Person Responsible* | *Source* |
| **1. Review production space for Film/TV production classes** | *Move production lab into new Performing Arts buildings* | *Jan 1, 2017* | *Dean of Liberal Arts* | *NR* |

| | | | | |
|---|---|---|---|---|
| **2. Expand Film/TV offerings** | *Create new, specialized Film/TV classes, and/or offer more sections of fundamental Film/TV classes* | *May 15, 2017* | *Dean of Liberal Arts* | *NR* |
| **3. Hire Full-Time Film/TV Faculty** | *Hire full-time faculty member to lead program* | *Aug. 15, 2017* | *Dean of Liberal Arts* | *DP* |

In the source column denote "SP" for Strategic Proposals, "DP" for Department Budget, "P" for Perkins or "NR" for No Additional Resources Needed.



Program Evidence

**Request for Equipment Funding**                    **Date**: February 3<sup>nd</sup>, 2014

**To**: Neil Glines, Dean, School of Liberal Arts

**From**: Ian McIver, Emile Vinet, Film and Television

**Rational**: For the past three years the lack of equipment has hampered student success in Film and Television.  Current equipment is outdated and does not serve gradating students entering the Film/TV industry. This semester in Film Production we have only three iMac computers to serve a class of 23 students. The class is over capacity and continues to grow each semester.  I have had to request the reactivation of 10-year-old G4 Mac computers to provide some film editing opportunities for students. This neglected environment for student learning has been fully documented in the Program Review (acknowledged by the review committee) and EMP for Film and TV.

| **Equipment Requested**: (6410) | **Unit Cost** | **Total** |
|---|---|---|
| 6 | 21.5-inch iMac (+ storage) | $2000 | $12,000 |
| 4 | EOS Rebel T3i SLR camera | $700 | $2,800 |
| 1 | MacBook Pro, 13-inch | $1500 | $1,500 |
| 1 | Miscellaneous (includes 4 tri-pods, batteries, battery chargers, mikes, etc) | $1500 | $1,500 |
| 7 | Apple care protection plans (if needed) | $170 | $1,190 |
| 1 | TV studio set (backdrop, floor, chairs, lavaliere mikes) | $2300 | $2,300 |

**TOTAL REQUEST**                                                        **$21,290**

**Notes**:
All equipment is essential for the quality and improvement of instruction. Cameras and computers are needed to shoot and edit films. A current lack in both cameras and computers has forced students to use their own equipment with mixed results.

MacBook Pro will be used for reviewing student projects in class and for SCC Film Fest.

Costs quoted are estimates and do not include, software, education discounts, or taxes.

The request is primarily for film production. TV will benefit with additional equipment when City of Fairfield (Public Access TV) share the Film/TV space in lab, room 121.

Respectfully submitted,
Ian McIver

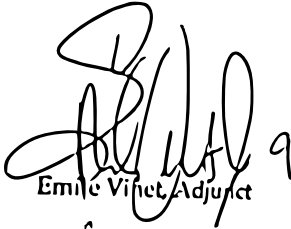| Proposal Title | Computers and Cameras for Film Production |
| --- | --- |
| Proposal Lead | Ian McIver – Film and Television |
| Date | Feb 8th 2014 |

### Proposal Description

*Please write a **brief** description of your proposal, what it is, what it hopes to achieve and why it is necessary.*

The Film and Television Department is requesting 6 iMac computers and 6 Canon Rebel T3i SLR cameras. CINA 015/016 is a Film Production class where students rely on cameras, lights, and computer editing equipment as a basis for building a skill to develop short creative film projects. Completed projects are shown each semester at the SCC Film Fest as a graduating requirement. The current equipment  we have is outdated, and does not serve gradating students entering the Film/TV industry. This semester in Film Production we have only three iMac computers to serve a class of 24 students. The class is over capacity and continues to grow each semester.  I have had to request the reactivation of 10-year-old G4 Mac computers to provide some film editing opportunities for students. This neglected environment for student learning has been fully documented in the Program Review (acknowledged by the review committee) and EMP for Film and TV.

### Links to Outcomes

*Use this section to describe how your proposal links to the outcomes of your course, program, department or the institution. In particular how it will strengthen or enhance delivery of those outcomes?*
*This part will most likely be from an opportunity for improvement identified through program review and outcomes assessment.*

| Outcome | How does the proposal support the outcome? |
| --- | --- |
| CINA 015 SLO: 1. Demonstrate understanding of introductory digital film equipment, techniques and principles.<br>CINA 016 SLO: 1. Demonstrate and refine skill, creativity, and competence in digital filmmaking. | Additional new cameras and computers would allow more hands on opportunities for students to establish competence in camera and editing tools. |
| CINA 015 SLO: 2. Gain training and experience in digital film production including producing, directing, writing, cinematography, lighting, editing and sound recording.<br>CINA 016 SLO: 2. Produce a digital film from creative concept to completion for peer, professional or academic review. | With new iMacs to edit projects on, and additional cameras to film with, more students can work at the same time to complete creative projects for their Film Fest and finish in a timely manner without compromising their creativity and without having to line up behind another student waiting on use of camera or computer. |
| Film/TV PLO: Conceive, structure, organize, produce, direct, film and edit to successful completion a short digital film. | Students having completed their creative project with the new computers and cameras will be more competitive to enter Film/TV industry having trained on industry standard equipment. |
| | |

### Notes:

Our mission is to prepare students to be competitive for entry into the Film/TV industry and/or to transfer to four-year colleges.

The undersigned faculty members in the Film and Television program concur with the program review self-study as submitted Fall 2013.

Ian McIver, Adjunct

Emile Vinet, Adjunct

Adam Wadenius, Adjunct