

Instructions: The first column below matches key words in TracDat where you will enter the requested information. The second column fully describes the information that the IPBT is requesting. It also represents the information you would see if you pressed the help button (a question mark) by each box in TracDat. The third column is where you can input your data/responses at this time. You will be able to copy and paste or type in your information from the third column directly into the TracDat boxes. Save this Word doc in the following format: sp2016cpr_deptname. Last steps: ALWAYS keep a soft copy of your work in your files to ensure that your work is not lost. Upload a copy of this document into the Trac Dat, "Documents file". Also upload the Program Review Data sheet(s). If you have questions, please refer to your workshop handout (<http://www.deanza.edu/slo/tracdat.html>) or contact: papemary@fhda.edu.

- Section I: Overall program description (including CTE)
- Section II: Overall student enrollment and success
- Section III: Equity
- Section IV: Assessment Cycle
- Section V: Resource requests

In TracDat. Limit narrative to 100 words; bullet points encouraged

	Information Requested	Explanation of Information Requested. ? TracDat Help button will reveal the same cues (sorry no hyperlinks)	Input your answers in columns provided. Note: reference documents can also be attached. Make sure to note the name of any reference documents in your explanations.
	Program Description		
	Department Name:	Film/TV Department	
	Program Mission Statement:	<p>“What are your Program Learning Outcomes? How do your Program Learning Outcomes relate to the mission of De Anza College and our Institutional Core Competencies?” http://www.deanza.edu/about/missionandvalues.html PLO_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</p> <p>PLO_2: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.</p> <p>Our Program Learning Outcomes directly relate to the mission and Institutional Core Competencies of De Anza College. With a focus on the cinematic arts, our PLOs contribute to an academically rich, multicultural learning environment that encourages our diverse student population to develop their intellect, character and abilities; to realize their media-related career goals; and to become socially responsible leaders in their communities, the nation and the world through the power of storytelling and the moving image.</p>	

		<p>The F/TV Department and our PLOs engage students in creative work and critical thinking that demonstrate the knowledge, skills and attitudes contained in the following:</p> <p>Provide students with a resource to develop skills in film, television and digital media, thereby fostering their communication and expression abilities; promoting the need for personal responsibility and well-being while working in the cinematic arts; and creating awareness of the civic capacity for global, cultural, social and environmental justice through the influence of media</p> <p>Provide students with the conceptual and intellectual tools to become critical thinkers, thus contributing to their media and information literacy</p> <p>Provide students with practical film and television production skills and experience to assume careers in the film, television and gaming industry, corporate environments, and/or independent work</p> <p>Provide our transfer students with core competencies to succeed in premier echelon upper-division and graduate media programs</p>	
I.A.1	What is the Primary Focus of Your Program?	Select Basic Skills, Transfer, Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A Career/Technical	
I.A.2	Choose a Secondary Focus of Your Program.	Basic Skills, Transfer, Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A Transfer	
I.B.1	# Certificates of Achievement Awarded	If applicable, enter the number of Certificates of Achievement awarded during the current academic year. Please refer to: http://deanza.fhda.edu/ir/AwardsbyDivision.html 1 in Film/TV: Production 2014-2015 3 in Film/TV Production: TV Emphasis	
I.B.2	# Certificates of Achievement-Advanced Awarded:	If applicable, enter the number of Certificates of Achievement - Advanced awarded during the current academic year. Please refer to http://deanza.fhda.edu/ir/AwardsbyDivision.html . Leave blank if not applicable to your program. None	
I.B.3	# ADTs (Associates Degrees for Transfer) Awarded	List Associate Degree Transfer awarded by you department during the current academic year. Please refer to http://deanza.fhda.edu/ir/AwardsbyDivision.html In Spring 2015, F/TV submitted all required course outlines for C-ID review/State	

		approval of AS-T in Film, Television, and Electronic Media (FTVE). We have yet to receive a response and are waiting for a decision regarding whether our quarter units will satisfy the semester-unit requirements.	
I.B.4	# AA and/or AS Degrees Awarded:	If applicable, enter the number of Associate of Arts or Associate of Science degrees awarded during the current academic year. Please refer to http://deanza.fhda.edu/ir/AwardsbyDivision.html 19 in Film Production 2014-2015 4 in Film/TV Production: TV Emphasis 3 in Film/TV: Animation 2 in Film/TV: Screenwriting	
I.C.1	CTE Programs: Impact of External Trends	Career Technical Education (CTE) programs: provide regional, state, and labor market data, employment statistics. Refer to "CTE Program Review Addenda" at: https://www.deanza.edu/workforcecd/ged/ The referenced site contains no relevant data for our program. Looking at employment trends, many of our students seek and obtain work in freelance media positions. These job placements cannot be quantified by the methodology used by the site, which measures full-time staff positions and unemployment statistics. Moreover neither animation nor screenwriting positions are even mentioned on the website. Instead of basing our CTE program on the "Impact of External Trends," we have enhanced our course offerings according to the input of our Advisory Board, faculty attendance at trade shows and conferences, and college/university degree patterns. Identify any significant trends that may affect your program relative to: 1) Curriculum Content; 2) Future plans for your program e.g. enrollment management plans. The massive technological trend towards digital cameras and workflow has drastically changed the type of jobs and skills needed to succeed in those positions. F/TV is developing a Motion Graphics/Color Grading course, as well as revising the existing F/TV 62: Lighting course to include cinematography. These hands-on, skills-based courses will benefit students seeking technical positions in the media workforce. Effective Fall 2016, an advanced production sequence in the Animation program will enable students to incorporate the skills from foundation courses into personal projects and demo reels that will enhance their employability. We are also developing an Internship course to provide a direct pipeline to employers in media-related fields.	
I.C.2	CTE Programs: Advisory Board Input:	Career Technical Education (CTE) programs: provide recommendations from this year's Advisory Board (or other groups outside of your program, etc.). Briefly, address any significant recommendations from the group. Describe your program's progress in moving	

		<p>towards assessment or planning or current implementation of effective solutions. The Film/TV Advisory Board emphasized:</p> <ul style="list-style-type: none"> • Need for a shift in career focus and the development of industry partnerships due to the proliferation of in-house corporate media departments • Importance of internships, especially in effects and gaming • Need for ongoing licenses in order to acquire audio and visual copyright clearances for student films, particularly for festival submissions and/or online distribution • Importance of scrupulous asset management • Increase in 4K cinematography and post-production • Use of digital tools, such as iPads, for more efficient, effective and creative collaboration <p>Our department has made progress in the implementation of effective solutions to Advisory Board recommendations. A highly structured SAN (storage area network) was installed in Spring Quarter 2016. The SAN will enable F/TV students to learn professional workflow practices, so they can operate in today's multi-user, media-production environments and collaborate with shared assets such as music, sound effects and stock-footage libraries.</p> <p>Responding to Advisory Board input, we purchased a color-grading suite, 4K-capable edit bays, and a high-end 4K camera. Instruction in these new workflows will be infused into the current curriculum, and new courses such as Motion Graphics/Color Grading will address these technological advances.</p> <p>Further development of the department's technical resources are essential to address the most recent Advisory Board recommendations and will be dependent upon ongoing and sufficient budgetary support.</p>	
I.D.1	Academic Services and Learning Resources: # Faculty Served	Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of faculty served: 0 = no change; (- #) decreased; # increased; leave blank if not applicable to your program	
I.D.2	Academic Services and Learning Resources: # Students Served	Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of students served: 0 = no change; (- #) decreased; # increased; leave blank if not applicable to your program	
I.D.3	Academic Services and Learning Resources: # Staff Served	Only for programs that serve staff or students in a capacity other than traditional instruction, e.g. tutorial support, service learning, etc. State number of staff served: 0 = no change; (- #) decreased; # increased; leave blank if not applicable to your program	

I.E.1	Full Time Faculty (FTEF)	For ALL programs: Refer to your program review data sheet. http://deanza.flhda.edu/ir/program-review.14-15.html . Full-time Load 4.7 Overload 1.1	
I.E.2	# Student Employees	State number of student employees and if there were any changes: 0 = no change; (- #) = decreased; # = increased; blank if not applicable to your program Five total student employees: 3 for Animation with varying numbers of monthly hours; 1 for F/TV Production; and 1 for Television Studio Production. All student employees are Perkins-funded. Although the number of student employees varies on a quarterly basis, their total hours remain the same.	
I.E.3	Full-time to Part-time ratio % of Full -time Faculty Compared to % Part-time Faculty Teaching	Compare the changes in % of FT and PT faculty teaching in your department? 0 = no change; (- %) = decreased; % = increased; blank= not applicable to your program. Refer to your program review data sheet. http://deanza.flhda.edu/ir/program-review.14-15.html . Full-time % is 60% for a 10.9% increase Part-time % is 26% for a decrease of 23.6%	
I.E.4	# Staff Employees	State number of staff employees and if there were any changes: 0 = no change; (- #) = decreased; # = increased; blank if not applicable to your program ONLY report the number of staff that directly serve your program. Deans will make a report regarding staff serving multiple programs. 1 staff employee: 0	
I.E.5	Changes in Employees/Resources	Briefly describe how any increase or decrease of employees/resources has impacted your program. Leave blank if not applicable to your program.	
	Enrollment		
II.A.1	Enrollment Trends	What significant changes in enrollment have you seen in the last three years? Refer to http://deanza.flhda.edu/ir/program-review.14-15.html Enrollment increased from 2,544 in 2012-2013 to 2,642 in 2014-2015 for an increase of 7.7%. Sections increased from 98 to 105 or 15.4%. The increase in enrollment trends generated 7.8% more WSCH and FTES. FTEF increased by 14.4%. Whereas F/TV enrollment increased 7.7%, De Anza's campus-wide enrollment decreased by 0.8%.	
II.B.1	Overall Success Rate	What significant changes in student success rates have you seen in the last three years? Student success rates have decreased in the last three years from 81% in 2012-13 to 78% in 2013-14 and to 76% in 2014-15. The non-success rate has increased 1% per year—from 12% in 2012-13 to 14% in 2014-2015. Each year more students withdrew from courses: 7% in 2012-13 to 9% in 2013-14 and 10% in 2014-15. The F/TV student success rate of 76% is the same as the campus-wide success	

		<p>rate for 2014-15.</p> <p>Success rates by ethnicity (multiple years) from 2012-13 to 2014-15 indicate an increase from 59% to 62% for African American, from 73% to 75% for Native American, from 60% to 79% for Pacific Islander, and from 84% to 86% for Decline to State. All other populations showed a decline in success: from 87% to 77% for Asian, 78% to 72% for Filipino, 77% to 75% for Latino/a, and 82% to 79% for White.</p>	
II.B.2	Plan if Success Rate of Program is Below 60%	<p>In accordance with ACCJC requirements, the college has adopted an institutional standard for successful course completion at or above 60% http://www.deanza.edu/ir/deanza-research-projects/2012_13/ACCJC_IS.pdf</p> <p>If course success rates in your program fall below 60%, what are the department’s plans to bring course success rates up to this level? Leave blank if N/A.</p>	
II.C	Changes Imposed by Internal/External Regulations	<p>Address program changes implemented as a response to changes in College/District policy, state laws, division/department/program level requirements or external agencies regulations? How did the change(s) affect your program? (e.g. any curriculum, program reorganization, staffing etc.)</p> <p>The Film/TV: Production A.A. Degree was aligned with the State’s Transfer Model Curriculum in Film, Television and Electronic Media (FTVE) to help students best prepare for the major and to simplify the transfer process.</p> <p>Our return to the ATC in Winter Quarter 2014, the addition of two new full-time faculty members for F/TV production, and the three revised AA degree patterns— Film/TV: Production, Film/TV: Screenwriting and Film/TV: Animation, effective Fall 2014—have contributed to positive changes in the department.</p>	
	Equity		
III.A	Growth and Decline of Targeted Student Populations	<p>Briefly, address student enrollment data relative to your program’s growth or decline in targeted populations: African Americans, Latinos, Filipinos. (Refer to http://deanza.flhda.edu/ir/program-review.14-15.html)</p> <p>F/TV enrollment data matches De Anza’s Program Review Data in the following Distribution by Ethnicity: African American comprises 4%; Filipino 7%; and Pacific Islander 1%. F/TV enrollment exceeds campus-wide enrollment percentages of these targeted populations: 25% for Latino/a (24% De Anza); 1% Native American (0% De Anza); 29% White (19% De Anza) and 3% Decline to State (2% De Anza). Only the Asian demographic differs: 31% F/TV and 43% for the college at large.</p>	
III.B	Closing the Student Equity Gap:	<p>What progress or achievement has the program made relative to the plans stated in your program’s 2013 -14 Comprehensive Program Review, Section II.A.3, towards decreasing the student equity gap? See IPBT website for past program review documentation: http://deanza.edu/gov/IPBT/program_review_files.html</p> <p>The Film/TV Department continues to take an active role in outreach of targeted populations by visiting local high schools, participating in the De Anza College</p>	

		<p>Open House for parents and students, and accommodating interested students/faculty for tours of our facilities.</p> <p>Volunteers and Perkins-funded student employees in select courses and labs provide one-on-one tutoring.</p> <p>De Anza's transition to the campus-wide OMNI website template caused Film/TV to scrap its in-progress website redesign. However, the current website functions as an online resource for general information about the department, as well as provides curriculum and degree information for all users.</p>	
III.C	<p>Plan if Success Rate of Targeted Group(s) is Below 60%</p>	<p>In accordance with ACCJC requirements, the college has adopted an institutional standard for successful course completion at or above 60% http://www.deanza.edu/ir/deanza-research-projects/2012_13/ACCJC_IS.pdf Are success rates of targeted groups at or above 60%? If not, what are the department's plans to bring the success rates of the group(s) up to this level? This applies to African American, Latino/a and Filipino students. Above 60%: Although the success of targeted groups decreased from 74% to 72% in 2013-14, the success rate recovered to 73% in 2014-15 and reduced the gap between Targeted and Not Targeted Groups.</p>	
III.D	<p>Departmental Equity Planning and Progress</p>	<p>What progress or achievement has the program made relative to the plans stated in your departmental 2014-15 Equity Plan? F/TV has made the following progress relative to our departmental Equity Plan:</p> <ul style="list-style-type: none"> • Continued outreach efforts with local high schools and communities • Increase in the success rate of African Americans from 59% to 62% • Decrease in the differential of success rates between targeted groups (73%) and not-target groups (78%), but the gap is not yet <5% • In-progress development of an internship course to facilitate the career advancement of underrepresented students • Continued commitment to intentional practices guided by the principles of equity, social justice and multicultural education • Invited women working in the film and television industry, such as writer-director Sally El Hosaini (<i>My Brother the Devil</i>), as guest speakers to inspire our female students in the traditionally male-dominated discipline • Promoted the inclusion of two female students among the five Production Assistants on Danny Boyle's <i>Steve Jobs</i> and as Perkins-funded student employees; encouraged female students to submit their films to festivals and to apply for transfer to college/university film programs • Increase in the enrollment of female students from 848 or 33% in 2012-13 to 995 or 38% in 2014-15 	

Assessment Cycle			
IV.A	Cycle 2 PLOAC Summary (since June 30,2014)	Give the percentage of Program Level Outcome statements assessed since June 30, 2014. Run Ad Hoc report entitled “Cycle 2 XXX PLOAC Work” and scroll to the bottom of the report for count- Then calculate #Reflections & Analysis/#PLO statements times 100- All program level outcomes are to be assessed at least once between Fall 2014 and end of Winter 2019. 100%	
IV.B	Cycle 2 SLOAC Summary (since June 30, 2014)	Give the percentage of Student Learning Outcome statements assessed since June 30, 2014. Run Ad Hoc report titled “Cycle 2 XXX SLOAC work- Active Only” and scroll to the bottom of the report for count. Then calculate #Reflections & Analysis /#SLO statements times 100. All Student Learning Outcome statements are to be assessed at least once between Fall 2014 and end of Winter 2019. 84.7%	
Resource Requests			
V.A	Budget Trends	Describe impact, if any, of external or internal funding trends upon the program and/or its ability to serve its students. If you don’t work with budget, please ask your Division Dean to give you the information. B-budget funding has remained consistent with minor growth over the last three years. Perkins funding has steadily grown over these past three years, largely a function of our department’s initiative in requesting this money for necessary program improvements. Since our field is so technical and far-reaching, our budget must reflect the reality of the industry and of the expense involved. More so than other areas, we instruct in a wide range of disciplines that are all folded into the larger filmmaking process: sound, camera, lighting, editing, color, finishing, and more. Each of these categories is expensive enough to fund individually, but together they create a large burden on our budget if we are to have any hope of staying current in the way a CTE program must.	
V.B	Funding Impact on Enrollment Trends	Describe the impact, if any, of external or internal funding changes upon the program’s enrollment and/or its ability to serve its students. Refer to Program Review data sheets for enrollment information: http://deanza.edu/ir/program-review.14-15.html If we do not get continuing and supplemental budget support, our offerings will simply not line up with the reality of the industry. Our students will not be as well prepared for the job market and will be unprepared to transfer to the best university programs. A lack of current equipment and facilities also affects enrollment on a more basic level. If we do not show that we have the professional means of production, students will not choose to attend our program. When speaking with students about schools they are researching for transfer, they often cite the equipment and facility quality first. In short, if the school does not show that it has the current technology and makes it	

		readily available to students, they will immediately lose interest.	
V.C1	Faculty Position(s) Needed	A drop down menu will allow you to choose: Replace due to Vacancy, Growth, None Needed Unless Vacancy None needed unless vacancy	
V.C.2	Justification for Faculty Position(s):	<ul style="list-style-type: none"> Briefly, how will this position support student needs? Do you have assessment data available to justify this request for a faculty position? If so provide the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need. If not, provide other data to support this need. 	
V.D.1	Staff Position(s) Needed	A drop down menu will allow you to choose: Replace due to Vacancy, Growth, None Needed Unless Vacancy Only make request for staff if relevant to your department only. Division staff requests should be in the Dean's summary. None needed unless vacancy	
V.D.2	Justification for Staff Position(s):	<ul style="list-style-type: none"> Briefly, how will this position support student needs? Do you have assessment data available to justify this request for a staff position? If so, provide the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need. If not, provide other data to support this need. 	
V.E.1	Equipment Requests	A drop down menu will allow you to choose: Under \$1,000 or Over \$1,000 or no equipment requested Over \$1,000 equipment requests: <ol style="list-style-type: none"> Equipment Management and Checkout software RAID array for color-grading suite Renew licenses of existing software for F/TV Production and Animation: Avid Media Composer; Avid Pro Tools; and Purchase licenses for new software for F/TV Production and Animation: full version of DaVinci Resolve; Red Giant Magic Bullet Suite; Red Giant PluralEyes; Pixologic ZBrush Upgrade the recording studio's mixing board and sound-processing system Complementary sound libraries (effects and music) Camera and audio equipment: sound mixers; microphones; two cameras for animation stands; three shoulder matte boxes and follow-focus kits; three cases for matte-box kits; two sliders iPads; screen protectors; charging station/cart; Final Draft software 	
V.E.2	Equipment Title, Description, and Quantity	<ul style="list-style-type: none"> Description should identify if the item(s) are new or replacement(s), furniture/fixtures, instructional equipment, technology related, expected life of item, recommended warrantees etc. <ol style="list-style-type: none"> Equipment Management and Checkout software (New): Webcheckout, \$11,395 for perpetual license and remote training 12TB RAID array for color-grading suite (New), \$1,595 Licenses of existing software for F/TV Production and Animation (Renewal): 	

		<p>Avid Media Composer version 8: \$295 per 37 seats, \$10,915 Avid Pro Tools version 12: \$299 per 32 seats, \$9,568 Possibility of subscription exists Total with sales tax: \$22,172.84</p> <p>4. Purchase licenses for new software for F/TV Production and Animation (New): Full version of DaVinci Resolve: \$999.95 per 2 seats, \$1,999.90 Red Giant Magic Bullet Suite: \$799 per 7 seats, \$5,593 Red Giant PluralEyes (part of Shooter Suite): \$399 per 7 seats, \$2,793 Pixologic ZBrush: \$795 per 30 seats, \$23,850 Total with sales tax: \$37,060.36</p> <p>5. Upgrade the recording studio's mixing board and sound-processing system (Rp): \$10,000 for new mixer and computer setup in the Recording Studio</p> <p>6. Complementary sound libraries (effects and music) (New): ProSoundEffects Option A: \$1,475/year (same content used at Foothill) 100 albums from SmartSound for use in SonicFire Pro music library: \$2,796</p> <p>7. Camera and audio-equipment (New): Sound Devices 633 field recording mixer: 3 mixers @ \$3,229 = \$9,687 Sennheiser 416 Shotgun Microphone: \$999.95 with Rycote Super Shield kit (\$359) and boom pole (\$130); 3 kits @ \$1,488.95 = \$4,466.85 Cameras for animation stands: 2 cameras @ \$1,000 = \$2,000 Flashpoint shoulder rig, matte box, and follow-focus kits: 3 kits @ \$599.95 = \$1,799.85 Pelican cases for matte-box kits: 3 kits @ \$199.95 = \$599.85 Sliders: 2 sliders @ \$499 = \$998 Total with sales tax: \$21,164.55</p> <p>8. iPads (New) 16GB iPad Airs (30) with 3-year Applecare agreement: \$15,274.80 OtterBox Defender combination case/screen protector/stand: \$69.99 per iPad = \$2,099.70 Buhl Industries Tablet/iPad charging-and-storage cart for 30 iPads: \$799.99 Storyboard Composer: \$29.99 per iPad = \$899.70 Shotlister software: \$13.99 per iPad = \$419.70 Final Draft software: \$9.99 per iPad = \$299.70 Total for bundle with sales tax included: \$21,426.56</p> <ul style="list-style-type: none"> • Did this request emanate from a SLOAC or PLOAC process? Yes • Does this item require new or renovated infrastructure (e.g. wireless access, hardwire access, electric, water or heat sources . . .) No 	
V.E.3	Equipment Justification	<ul style="list-style-type: none"> • Do you have assessment data available to justify this request for equipment? If so, provide the SLO/PLO assessment data, reflection, and enhancement and/or Advisory Board input to support this need. If not, provide other data to support this need. 	

	<ul style="list-style-type: none"> • Who will use this equipment? • What would the impact be on the program with or without the equipment? • What is the life expectancy of the current equipment? • How does the request promote the college mission or strategic goals? Refer to mission: http://deanza.edu/about/missionandvalues.html and strategic goals (page 15 http://www.deanza.edu/emp/pdf/EMP2015-2020_11-18-15.pdf) <p>1. Equipment Management and Checkout software</p> <p>Based on student needs and input from the Film/TV Advisory Board (as documented in TracDat Documents: Advisory Board Meeting Minutes, March 18, 2015), we are requesting a software solution to manage our growing amount of equipment. Currently, we have no computerized system to handle our equipment inventory and monitor what is going out to students at any given time. We have been relying on an insecure, paper-based system that is sorely inadequate for an inventory of items that easily exceeds \$200,000.</p> <p>Checkout software allows for multiple benefits: a digitized inventory system that can be accessed by all staff and faculty to see where equipment is and what is being used with most frequency; access for students to make equipment checkout reservations remotely; the ability to schedule and share room and stage openings among faculty; the security of having a universally accessible and verifiable record that can help protect the safety of our equipment.</p> <p>All students, faculty, and staff would make use of this system on a regular basis. This is very strongly an issue of equity for our students. Without proper access to the camera, sound and lighting equipment that our department offers students for checkout, students have no way to approximate the professional filmmaking experience on the level needed for a CTE program. This equipment is extremely expensive and out of the price range for most of our students. As such, if we do not make equipment access as simple as possible, students will literally have no means of production with which to complete the necessary requirements of individual courses and the degree/certificate patterns. Offering checkout software means a student can see our entire inventory, schedule a time to pick it up, and enter into the process in a far more reliable, universal manner than currently offered.</p> <p>This need addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> Without the means of production readily accessible and known to all students, they simply cannot accomplish this outcome.</p> <p>2. 12TB RAID array for color-grading suite</p>	
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		<p>upgrades and new trends in the software realm speaks to the innovation aspect of the college's mission. With this software, we can offer students the real-world, hands-on technology they will encounter in the job market.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> These two programs are both essential to completing the post-production phase of the aforementioned process.</p> <p>4. Purchase licenses for new software for F/TV Production and Animation The new software purchases requested under "Equipment Title, Description, and Quantity" would take our base level offerings up to the next level.</p> <p>DaVinci Resolve is the industry standard color-grading program. We make use of a free "lite" version already, but acquiring the full professional version is necessary to offer students a real-world experience and to complete the capabilities of our new color-grading suite.</p> <p>The two Red Giant programs are both post-production programs that address common student needs: PluralEyes assists with the syncing of footage, and Magic Bullet offers plug-ins for modifying the look of video. We currently have no way to offer help to our students in either of these areas, and these two pieces of software would solve that.</p> <p>Finally, ZBrush is an Animation program that will be utilized in character modeling.</p> <p>As with the other software, these purchases directly affect student equity. If we are not able to provide these things to students, they just do not have the money necessary to acquire these expensive licenses themselves. Filling out our software offerings will also directly affect innovation. Without the newest industry-standard processes, we cannot properly prepare our students for the increasingly competitive and technology-based job market.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> Without these pieces of software, vital parts of the post-production workflow are left out of our instruction and offerings to students.</p>	
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		<p>This software will become even more crucial when the new intermediate post-production class completes the Curriculum Committee process and gains C-ID review/State approval for the TMC in FTVE.</p> <p>5. Upgrade the recording studio’s mixing board and sound-processing system Currently the F/TV Recording Studio is barely functional. The equipment set up is ineffective and outdated, and the installed software has not been regularly used in the industry for years. All intermediate and advanced students make use of the recording studio for completing sound work on their films—from recording voice-overs to creating foley effects. Additionally, F/TV 63A: Location Sound Recording makes extensive use of the space. Its limited functionality has created large problems for the execution of the class, as students are reliant upon a limited system that does not work well for their needs.</p> <p>Like most of our requests, this directly affects student equity. If we do not offer this capability in a way that is both convenient and fully operational, students will not use it and will miss out on the opportunity to learn this important process.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> Recording post-production sound is crucial to the proper finished products our students create.</p> <p>6. Complementary sound libraries (effects and music) These sound libraries will allow students access to large banks of both music and sound-effects content that otherwise would cost them significant money. Every student in our production program is creating films all the time, and these stock libraries offer students the ability to have sound elements that are properly licensed.</p> <p>Without these tools, students inevitably gravitate towards using existing, copyrighted content. Since it is incredibly alluring for students to use songs and sounds they find on the Internet or in their own collections, we must offer them a reasonable alternative. Using copyrighted materials in their work strongly limits the ability of students to screen their work outside of school and goes against every legitimate industry process.</p>	
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		<p>This is again an equity issue. Students cannot pay for composers or sound-effects libraries of their own, so providing this access quite literally means that students will be less likely to break the law of copyright in the creation of their films. Specific recommendations from the Advisory Board to this end can be found in TracDat. One board member from PBS said that the primary reason they are unable to broadcast student work is because of the use of unlicensed, copyrighted material. If we offer students an easy solution for this problem, it is far more likely that their work can both appear professional and take on a life outside of the college.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> Sound effects and music are vital to the impact of a film and offering these libraries means our students have a better chance of emerging with a professional-quality end product.</p> <p>7. Camera and audio-equipment This set of equipment builds upon our current inventory available for student checkout. Currently we own no industry-standard audio mixers. They are used in F/TV 63A: Location Sound Recording, as well as every student production beyond the beginning class. The microphones and kits complete this circle, bringing our audio inventory up to the quality and quantity level needed by our students.</p> <p>The other items complete newly acquired camera packages and will be used with our Sony A7rii cameras that need this sort of external gear supplementation to be optimally useful and protected.</p> <p>Both an issue of equity and innovation, if we do not offer new, compelling equipment packages, students will not follow the processes needed to professionally complete their film projects. The more accessible we make this equipment for all filming scenarios, the less likely that students will skip important parts of the production workflow because they don't have access to the means. Our Advisory Board input regularly supports the need for such consistent innovation and improvement.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> These items are needed for the production</p>	
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		<p>process. Without them, audio on student project will not be recorded properly, if at all, and our new cameras will not have the physical protection and support that will ensure their long life and continued usability.</p> <p>8. iPads The iPads would be used in classes ranging from production to screenwriting. Currently instructors and students use a large amount of paper in our department, particularly in the screenwriting area. Most weeks, students will have to bring 5-6 copies of their screenplays to class so that they can be easily read and critiqued in small group workshops. With iPads, we could eliminate the paper trail entirely by having all scripts accessible digitally.</p> <p>On the production side as well, increasingly, digital tools are being used on set instead of the traditional paper-based production book. With iPad access in our production classes, we can offer new tools like storyboard and scheduling software that we do not currently have available. Also, because of the lower cost of iPad software, these programs are far less expensive than their computer-based counterparts.</p> <p>Aside from equity, this request looks at innovation. Our most recent Advisory Board meeting offered support and encouragement as we move towards the paperless future of film production.</p> <p>This need also addresses PLO_1: <i>Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.</i> Pre-production and production tasks could be efficiently accomplished with these tools in a way that F/TV does not currently offer.</p>	
V.F.1	Facility Request	Name type of facility or infrastructure items needed. Renovation vs new. Identify associated structures needed to support the facility e.g. furniture, heat lamps, lighting, unique items above and beyond what is normally included in a similar facility. N/A	
V.F.2	Facility Justification	<ul style="list-style-type: none"> Do you have assessment data available to justify this request? If so, provide the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need. If not, provide other data to support this need. Who will use this facility? 	

		<ul style="list-style-type: none"> • What would the impact be on the program with or without the facility? • What is the life expectancy of the current facility? • How does the request promote the college mission or strategic goals? <p>N/A</p>	
V.G.	Equity Planning and Support	<p>Has this work generated any need for resources? If, so what is your request?</p> <p>N/A</p>	
V.H.1	Other Needed Resources	<p>List resource needs other than faculty, staff, facility, and equipment needs. For instance, assistance in working with counselors, finding tutors to work with students, support for assessment projects.</p> <p>N/A</p>	
V.H.2	Other Needed Resources Justification	<p>Do you have assessment data available to justify this request? If so, provide the SLO/PLO assessment data, reflection, and enhancement that support this need. If not, provide other data to support this need.</p> <p>N/A</p>	
V.J.	“B” Budget Augmentation	<p>If there is a new initiative/project that requires additional funding, please state:</p> <ul style="list-style-type: none"> • Who/what could be supported if this additional funding was awarded? • What would the impact be on the program with the funds? • How does the request promote the college mission or strategic goals? Refer to mission: http://deanza.edu/about/missionandvalues.html and strategic goals (page 15 http://www.deanza.edu/emp/pdf/EMP2015-2020_11-18-15.pdf) • How much money is being requested? <p>State the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need and/or other data to support this need.</p> <p>If you do not deal with the B budget directly, you can use the comment: “please refer to the Dean’s summary”.</p> <p>We request continued support to maintain and provide the necessary upgrades to keep our film, video and computer equipment at the level needed to best serve our students.</p> <p>Specifically, the more equipment and resources we can provide to assist our students in their productions, the more successful they will be. In addressing the equity gap, making sure that all students have equal access to resources is an essential goal for the department. Resources range from an adequate printing budget for screenwriting courses to enough equipment to serve all enrolled production students.</p> <p>Moreover, the ability to offer Film/TV 65: Current Practices in the Film/Video Profession is directly dependent upon the availability of funding to bring accomplished speakers to share their professional experience with the students. Past speakers have included East Bay Latina filmmaker Julie Rubio, producer of the acclaimed</p>	

		<p>feature film <i>East Side Sushi</i>; Vincent Blackhawk Aamodt, commercial director with corporate, documentary, TV and feature film experience who was mentored by directors such as David Lynch, John Frankenheimer and the Coen Brothers; Gerald T. Olson, former Director of Production at HBO, producer of <i>Repo Man</i> and unit production manager of <i>Dumb & Dumber</i>; and Cannes and Sundance award-winning director Rob Nilsson (<i>Northern Lights, Heat and Sunlight</i>), among others. Access and casual interaction with these industry leaders is undoubtedly beneficial to our students and constitutes a significant step forward in our collective attempt at closing the equity gap.</p> <p>Rounding out the resources available to students in our department is the continued compilation of our library of screenplays and DVDs, which are used in classroom instruction as important pedagogical tools. Such ongoing enhancement is crucial to the quality of our teaching and our ability to bring the latest award-winning films and screenplays for hands-on critical analysis in the classroom.</p>	
V.K.1	Staff Development Needs	<p>What would the impact be on the program with or without meeting this need? How does the request promote the college mission or strategic goals? Refer to mission: http://deanza.edu/about/missionandvalues.html and strategic goals (page 15 http://www.deanza.edu/emp/pdf/EMP2015-2020_11-18-15.pdf)</p> <p>As we update our software and faculty skills, retraining and staff development require consistent support. Training will be needed for instructors using DaVinci Resolve software (combines professional non-linear editing with the world's most advanced color corrector) in the classroom, as well as training on the high-end, 4K-resolution Sony FS7 camera. Workshops, festivals and conferences are essential to keep our department on top of industry developments and remain competitive with what other transfer schools in the area are doing.</p> <p>Many times the cost of these professional training events and the associated travel far exceeds the conference-funding limits for our individual faculty. The best, and many times only, offerings of these high-level, professional workshops are in New York or Los Angeles where the primary film and television industries are located. Additionally, since many involve professional certification, several days of training and/or individualized-instruction costs are far higher than a traditional conference.</p> <p>Since our department's primary aim is as a CTE program, staying abreast of the newest developments in the industry is vital for our student's success. We are a highly technology-based discipline at this point, and the Film/TV industry continues to evolve at an ever-increasing rate. Without faculty and staff training, we have little ability to keep up in a way that will create informed decisions on all fronts from curriculum to equipment purchases.</p>	
V.K.2	Staff Development	Do you have assessment data available to justify this request for staff development? If so,	

	Needs Justification	<p>provide the SLO/PLO assessment data, reflection, and enhancement and/or CTE Advisory Board input to support this need. If not, provide other data to support this need Industry data acquired from previous events and research supports this decision. Our faculty regularly attends trade events and researches new equipment and software offerings to assess what is being used in the industry. As such, attending these events becomes the justification in and of itself. Going to events like the previously funded Avid Instructor training and attending the National Association of Broadcasters convention provides a way for faculty to keep their finger on the pulse of what is happening in film today and to interact with those using this technology on a daily basis.</p> <p>Also the SLOAC for F/TV 53: Nonlinear Editing specifically addresses the need for training in DaVinci Resolve, as the software has become a completely new and essential part of the post-production process in recent years.</p>	
VI.	Closing the Loop	<p>How do you plan to reassess the outcomes after receiving each of the additional resources requested above? N.B. For the Comprehensive Program Review the question becomes “What were the assessments showing the results of receiving the requested resources over the last five years?”</p> <p>Our primary method of assessing these results will come from looking at PLO_1. As faculty, we each view and evaluate a large collection of completed student projects that have been submitted to our annual Student Film & Video Show. The accessibility of many of the items above will be directly reflected in the quality and professionalism of these finished films. For example, we can ask: How many of the projects used properly licensed music and sound effects? That can tell us how much the music and sound effects library are being utilized in a way that lines up with industry practice. We can also look at the visual and audio quality of those films compared with that of previous years. With increased equipment availability and quality in the last three years, a strong improvement can already be noted because of similar recent efforts in this realm. For a category like the iPads, we can look directly at our printing, paper and ink budgets to see a direct monetary effect.</p> <p>Also F/TV can reassess the outcomes by noting: 1) Increase in success rates among targeted and not-target groups 2) Increase in number of certificates and degrees awarded</p>	
	Submitted by:	APRU writer’s name, email address, phone ext. Susan Tavernetti tavernettisusan@fhda.edu x8872	
	Last Updated:	Give date of latest update (Set next box to YES when done and ready for Dean review). 18 April 2016	

