De Anza College

Instructional Annual Program Review 2021-22

**Instructions**: The first column is section and question number, followed by ask without explanation The third column fully describes the information that the IPBT is requesting. The blank or fourth column is where you will type your response. Save program review as a Word document. This is the document you will send to your Dean. It will be posted on the De Anza website in pdf format.

In addition to this document, please also submit to your Dean the Resource Request spreadsheet making sure facilities requests are on “Facilities” tab and large-ticket items are on Large-ticket Items” tab.

Due: Friday May 20, 2022

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|  | **Information Requested** | **Explanation of Information Requested.**  | **Enter your answers here** |
|  | Department Name: |  | Film/Television |
|  | Program Mission Statement: | How does your program mission statement relate to the mission of De Anza College and our Institutional Core Competencies”? (<https://www.deanza.edu/about-us/mission-and-values.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. 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. 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. The Film/TV Department and our PLOs engage students in creative work and critical thinking that demonstrate the knowledge, skills and attitudes contained in the following: 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. Provide students with the conceptual and intellectual tools to become critical thinkers, thus contributing to their media and information literacy. Provide students with practical film and television production skills and experience to assume careers in the film, television and gaming industries, corporate environments, and/or independent work. Provide our transfer students with core competencies to succeed in premier upper-division and graduate media programs.  |
| I.A.1 | What is the Primary Focus of Your Program? | Choose from General Education, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A | Career/Technical |
| I.A.2 | Choose a Secondary Focus of Your Program. | Choose from General Education, Transfer. Career/Technical, Learning Resources/Academic Services, personal enrichment or N/A | Transfer |
| I.B.1 | # Certificates of Achievement Awarded  | State the number of Certificates of Achievement awarded during the 2020-21 academic year. Please refer to: <https://www.deanza.edu/ir/AwardsbyDivision.html> . If you do not offer Certificates of Achievement please state “none offered”. | Film/TV: Production – 5 |
| I.B.2 | # Certificates of Achievement-Advanced Awarded: | State the number of Certificates of Achievement - Advanced awarded during 2020-21 academic year. Please refer to<https://www.deanza.edu/ir/AwardsbyDivision.html> If you do not offer Certificates of Achievement” please state “none offered”. | 0 |
| I.B.3 | # ADTs (Associates Degrees for Transfer) Awarded | State the number of Associate Degree Transfer awarded by you department during the 2020-21 academic year. Please refer to <https://www.deanza.edu/ir/AwardsbyDivision.html> . If you do not offer Associate Degree Transfer, please state “none offered”. | FTVE AS-T: 8 |
| I.B.4 | # AA and/or AS Degrees Awarded: | State the number of Associate of Arts or Associate of Science degrees awarded during the 2020-21 academic year. Please refer to <https://www.deanza.edu/ir/AwardsbyDivision.html> .If you do not offer Associate of Arts or Associate of Science Degree, please state “none offered”. | 36 totalFilm/TV: Production – 22Film/TV: Animation – 10Film/TV: Screenwriting - 4 |
| I.B.5. | Trends in # Total Awards | If applicable to your program, has total number of certificates and degrees increased, decreased or stayed the same? What thoughts do you have on these changes?  | Due to the pandemic, the total number of certificates and degrees have decreased from 66 in 2019-2020 to 49 in 2020-2021. Since required courses such as F/TV 22 for the Film/TV: Production A.A degree and F/TV 30 for the A.S.-T. in Film, Television, and Electronic Media could not be offered online students could not complete the respective certificate/degree patterns. |
| I.B.6. | Strategies to Increase Awards | What strategies (1, 2, 3. . . .) does your department have in place to ensure students are obtaining awards when it is applicable to their educational goal? (e.g. Outreach, In-reach, graduation workshops, collaborations with other offices, etc.) | 1) In-reach: Faculty make students aware of the degrees/certificates at the beginning of each quarter through class and Canvas announcements/emails and offer guidance for their Ed Plans course planning to complete the degrees/certificates within 2 years. 2) In-reach: Faculty also direct students to CTE counselors Helen Pang and Trisha Tran for guidance.3) Guided Pathways: Available for all Film/TV certificates and degrees. 4) Automated awards: ETS has established a working group focused on being able to ping students who have earned a certificate/degree. This automated notification of certificates/degrees through DegreeWorks should result in a greater number of awards. |
| I.C.1  | CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics | Review the most recent Perkins Core Indicator and SWP Outcomes Metrics data for your program(s). Cite planned interventions and activities to enhance student and program outcomes.Perkins Core Indicator Reports provided by Margaret Bdzil. Cal-PASS Launchboard SWP Metrics: <https://www.calpassplus.org/LaunchBoard/Home.aspx>  | https://www.calpassplus.org/LaunchBoard/Home.aspx The Perkins Core Indicator Reports (2019-2020) for Film Production indicate 6 categories above the District-negotiated levels, and for Television 11 categories are well above District-negotiated levels. Two categories for Animation are also above the District-negotiated levels.One Film Production category is below the negotiated level for Core Indicator 2 Earned Postsecondary Credential with “CTE Cohort” at -27.5. In the same category, Animation indicates -29.1. Due to the pandemic, several courses required for Film/TV certificate/degree patterns could not be offered online for pedagogical reasons and, therefore, affected completions.Two Television categories are below the negotiated levels in “Core Indicator 4 Employment,” which indicates students showing up as employed according to a data match with the California EDD. However, California EDD LMI contains extremely limited data for our program. Depending upon the type of production, media-related jobs may not be listed but filled by referral, bid, or recommendation. Many of our graduates seek and obtain media work as freelancers or are self-employed—work that is not quantified by the full-time positions of this site. Important media positions, such as screenwriters and colorists, are not even listed by EDD LMI. An accurate measure of Film Production and Television employment with EDD data is not possible. That said, for Television, “Core Indicator 4 Employment CTE Cohort,” the “CTE Cohort” is -5.0 and “Individuals Preparing for Non-Traditional Fields” is -9.4. For Animation, the “CTE Cohort” is -31.3.The Cal-PASS Launchboard SWP Metrics for Television (including combined TV/Film/Video; TOP code 060420) provide some useful data. In 2019-2020, 461 students took at least 0.5 units in any single credit course and enrolled on a TOP code assigned to a vocational industry sector; 30% of SWP students successfully completed nine or more career education semester units in the selected year within a single district; 44 SWP students earned a degree or certificate (a substantial increase from 10 students in 2013-2014); and 57 SWP students transferred to a 4-year postsecondary institution, exceeding all previous transfers since 2011-2012 by 10 students. The median change in earnings for SWP students that exited college and did not transfer in 2018-2019 was 50%. However, only 20% of them attained the living wage with median annual earnings of $32,752.Statewide Television Benchmarks indicate that Moorpark College was the top college in granting 45 degrees/certificates in 2019-2020, and De Anza followed with 44 students. Statewide Film Production Benchmarks report that Los Angeles City College was the top college in granting 33 students degrees and/or certificates, and De Anza granted the same to 30 students. Our program is among the top colleges in respect to awarding degrees/certificates.SWP Metrics for Film Production (061220) are available from 2016-2017 to only two categories in 2019-2020, which do not provide significant data for our program: 249 students took at least 0.5 units in any single credit course and enrolled on a TOP code assigned to a vocational industry sector in 2019-2020; and 35% of SWP students successfully completed nine or more career education semester units in the selected year within a single district.For Animation (061440), the SWP Metrics have not changed substantially since 2011-2012, except for the uptick of 10 students earning degrees in 2019-2020.With this limited and often outdated data, planned interventions and activities to enhance student and program outcomes cannot be determined. |
| I.C.2 | CTE Programs: Labor Market Demand and Industry Trends: | Review and summarize statewide and regional labor market (LMI) data for occupations that are closely aligned with your program. Cite current industry trends. Provide an overview of your program advisory committee's recommendations relating to existing and new course and certificate/degree offerings. Cite additional data when applicable.California EDD LMI Info: <https://www.labormarketinfo.edd.ca.gov/cgi/dataanalysis/areaselection.asp?tablename=occprj>  | Employment statistics demonstrate increased demand for training in our discipline. As mentioned in I.C.1, California EDD LMI contains extremely limited data for our program. Rather than basing our CTE programs solely on the generalist EDD “Labor Market Demand and Industry Trends,” we have enhanced our course offerings according to the input of our Advisory Board, faculty attendance at conferences, and college/university degree patterns in our discipline. The Bay Area Region Occupational Dashboard and Otis Report on the Creative Economy provide better labor market data and information on industry trends than EDD LMI. Moreover, since LMI data is a year or more outdated, being responsive to industry demand is difficult. The Bay Area Region Occupational Dashboard projects growth in 2020-2025 as follows: Producers and Directors (+11%); Film and Video Editors (+17%); Camera Operators, Television, Video and Film (+9%); and Special Effects Artists and Animators (+12%). The Otis Report on the Creative Economy primarily examines the economic impact of creativity in Los Angeles and California but also covers regional statistics, such as for the San Francisco Bay Area. The 2022 report states, “The Entertainment and Digital Media sector represents 86.9% of the creative economy’s GRP in California....The Motion Picture and Video subsector saw phenomenal growth in the state, with employment levels swelling almost 102% as the world of streaming platforms came online” (53). The report continues with: “The Motion Picture and Video subsector is the largest employer in Los Angeles County and second largest employer in the state among all subsectors in Entertainment and Digital Media...with streaming services ascendant, box office performance is no longer the only determinant of the Motion Picture and Video subsector’s fate. New estimates indicate content spending among the nine leading media and technology companies will reach between $110 and $140 billion in 2022….” (61). Regarding Bay Area projections: “And while the Bay Area and Southern California account for 80% of creative economy jobs statewide, the center of gravity seems to be shifting away from Hollywood and towards Silicon Valley (147)….Strong economic growth heading into the pandemic helped the Bay Area’s creative economy avoid significant job losses as employment only dropped by 0.4% from 2019-2020….Certain sectors even grew throughout the widespread economic disruptions of 2020. For example, the Entertainment and Digital Media sector saw jobs increase by 1.2%” (164).In summary, the outlook for employment opportunities that align with our program are very promising.At the Advisory Board Meeting held on June 16, 2021, the members reviewed our curricula, degrees and certificates. Two members stressed the need for courses geared towards jobs, including gaming and internships with a tech focus, such as at EA Redwood Shores (EARS), one of the largest interactive gaming companies in the world.  |
| 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 per year (Fall, Winter and Spring): Provide number from previous year, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| 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 per year (Fall, Winter and Spring): Provide number from previous year APRU, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| 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 per year (Fall, Winter and Spring): Provide number from previous year APRU, and # increase or decrease. To the extent possible, specify what data you used to arrive at this number. | Not applicable |
| I.E.1 | Full Time Faculty (FTEF) | For ALL programs: State the number of FTEF assigned to your department/program. Refer to your program review data sheet: <https://www.deanza.edu/ir/program-review.20-21/index.html> . | 7.1 |
| I.E.2 | # Student Employees | If applicable to your program, state number of student employees and if there were any changes between number this academic year and the previous two academic years. | 1.Due to the pandemic, F/TV had no ongoing student employees in 2021-2022 to mentor students in online classrooms. When courses return to campus the need for student employees will return for hands-on demos and support during class time and labs. |
| I.E.3 | Full Time Load as a % | State the percentage of courses taught by full-time faculty (exclude overload). Refer to your program review data sheet. <https://www.deanza.edu/ir/program-review.20-21/index.html> or access within the program review tool. | 32.5% |
| I.E.4 | # Staff Employees | If applicable to your program, state number of staff employees and if there were any changes. ONLY report the number of staff that directly serve your program. Deans will make a report regarding staff serving multiple programs.  | 1Replacement position needed |
| I.E.5 | Changes in Employees/Resources | Briefly describe how any increase or decrease resources/employees (exclude teaching faculty) has impacted your program. What strategies does your program have in place to ensure students are being supported and able to reach their full capacity when faced with these changes and challenges**?** (e.g. Mentors, embedded tutors, extended lab hours, instructional support, non-credit support, etc.) | The resignation of the Film/TV Lab Technician has had a tremendously negative impact on the program, affecting the regular student checkout and return of equipment; monitoring and assisting students during lab hours; monitoring, receiving, and storing equipment and supplies, and updating equipment inventory; maintaining, troubleshooting, and repairing equipment and peripherals; ordering equipment and software; submitting work orders for equipment and facility repair; providing instructional demonstrations of equipment and software; coordinating with faculty, the video engineer, and ETS on hardware and software installations, updates, and maintenance; among other duties.Students cannot be supported unless this position is filled, as Film/TV faculty cannot assume these important functions on top of their teaching and administrative duties. |
|  | **Enrollment** |  |  |
| II.A | Enrollment Trends  | What changes in enrollment have you seen in the last three years? Refer to <https://www.deanza.edu/ir/program-review.20-21/index.html> or access within the program review tool. You do not need to list enrollments; rather reflect on enrollment trends. What strategies does your department have in place to increase or maintain current enrollment trends?  | In the last three years, Film/TV enrollment has declined by 60 students (unduplicated headcount) due to 4 fewer course offerings.Given the pandemic, Film/TV enrollment has remained strong, and almost all courses were offered and staffed despite the abrupt pivot to online delivery.Demand for F/TV 1 Intro to Cinematic Arts, F/TV 2B History of Cinema (1950-Present), and F/TV 6A Screenwriting Fundamentals for Film/Video resulted in the offering of additional sections.The department hopes to increase enrollment by staying flexible through the offering of F2F, hybrid and online sections that will meet the varied needs of our students.Outreach and publicity are also important to maintain current enrollment trends. |
| II.B. | Enrollment Trends for disproportionately impacted student groups | Using the program review data tool, what is the enrollment of African American, Latinx, Filipinx, and Pacific Islander students as a percentage of your entire program compared to other student groups in campus-wide percentages? You do not need to list enrollments, but rather reflect on what the trends look like. Link to equity plan and strategic plans1. What could be contributing to the differences?
2. What strategies does your department have in place to increase or maintain enrollment of these student groups?

Are there other trends that you see when drilling into the data that may be important to explore? | Disproportionately impacted student groups constitute 45% of our 2020-2021 enrollment compared to 37% of the same group campus wide. A signature program, Film/TV attracts students with aspirations to transfer to 4-year and graduate programs and/or establish careers in media.To increase or maintain enrollment of these student groups, the department will: * Respond to student demand in offering flexible scheduling of F2F, hybrid, online, and late start courses, as well as advocate for later course cancellation dates.
* Continue outreach to local high schools and participation in De Anza events, including activities offered by Artistic Expression Village and the CTE program.
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| II.C. | Overall Success Rate | What changes in student success rates have you seen in the last three years?You do not need to list success rates, rather reflect on trends in success rates.1. What could be factors that influence success rates? Please refer to: <https://www.deanza.edu/ir/program-review.20-21/index.html>
2. What strategies does your department have in place to increase or maintain current success rates?
 | Film/TV overall student success rates remain the same in 2020-2021 as in 2018-2019 at 84%, dipping from 91% in 2019-2020.Factors that may influence success rates include student shelter, food and employment instability during the pandemic; COVID-19 illness; screen fatigue and the challenges of dealing with distance education, including individual learning styles and Internet instability.To maintain or increase current success rates while keeping high academic standards, Film/TV faculty will: * Encourage students to visit during office hours
* Reach out to those students that appear to be struggling and use Early Alert
* Offer more hands-on time and tutoring for software and equipment use
* Continue to acquire supplies and equipment so that access becomes equitable through improved student-to-equipment ratios
* Increase student awareness of De Anza College resources through syllabi and announcements
* Foster an environment of community, collaboration, respect, and caring
* Nurture and support the distinct voices and visions of our students in their assignments
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| II.D. | Success, Non-Success and Withdraw Rates for disproportionately impacted student groups | Using the [Disproportionate Impact Tool](https://www.deanza.edu/ir/program-review.18-19/Access_DI_tool.pdf) within the [Program Review Tool](http://deanza.edu/ir/PRGuide_PrintingPDF.pdf) explore differences in success rates by ethnicity, gender and special student populations (foster youth, individuals with disabilities, Veterans and low income students). Of the rows that are highlighted (which indicate there are disproportionate impacts for that group):1. What differences do you see in successful course completion rates?
2. What are your thoughts on these differences?

What strategies might be helpful in closing gaps in successful course completion? | Successful completion of 61 Film/TV sections in 2021-2022 are highest among Asian (79%), Decline to State/Unknown (84%), Filipinx (76%), White (80%), Female (82%), Unknown (79%), and Veterans (80%).Highlighted rows include Latinx (71% with -5 percentage-point gap), Male (72% with -4 percentage-point gap), and Low-income students (68% with -8 percentage-point gap).Native American, Pacific Islander, Current or former foster youth, and Individuals with disabilities have N/A enrollment at census.Given that Film/TV remains a male-dominated industry, Film/TV is proud of the 82% female success rate. Low-income students need the most support.Film/TV faculty have noted some trends among students:* Withdrawals due to housing and/or job instability
* Withdrawals due to academic rigor; unwillingness to put in the required work
* Unprepared for college-level work with poor study, notetaking, and writing skills

Helpful strategies in closing gaps in successful course completion include:* Be kind, compassionate, and empathetic
* Direct students to resources such as the Student Success Center; Writing & Reading Center; free refurbished computer program; free or low-cost Internet service; resources for undocumented students and families; Mobile Food Pantry; food and housing resources; Online Education Center; Technical Assistance; Canvas help; Emergency Cash Assistance
* Develop curriculum that reflects the students and their experiences
* Construct syllabi and course content to reflect the diversity of our student population and to help create an inclusive environment
* Smaller class size to foster a higher degree of community and engagement
* Hire student employees with Perkins funding and utilize volunteers-of-record for tutoring in select courses and labs, thereby offering more support for all students. Also, have student employees/volunteers provide their viewpoint of what the class was like when they took it to address the potential pitfalls and how to navigate the challenges
* Continue to offer free equipment checkout (including iPads loaded with free screenwriting, production, and animation software), free media streaming services (Swank Digital Campus, Kanopy) for online classroom instruction, free access to off-campus Adobe Creative Cloud software, as well as free to low-cost textbooks, screenplays, and articles, so that students do not incur additional expenses
 |
| II.E. | Changes Imposed by Internal/External Regulations  | 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, reorganization of program AB 705, noncredit curriculum, loss of personnel, etc.) | Due to the reduction in minimum seat count from 20 to 15 for F2F and hybrid courses in Spring Quarter 2022, several endangered courses for cancellation were allowed to be offered. As a result, Film/TV enrollment also increased. This data supports the argument of advocating for later cancellation dates. |
|  | **Equity** | In order to meet the goals within our [State Equity Plan](https://www.deanza.edu/sssp-se-bsi/documents/DAC_Student_Equity_Plan_2019-22_Final.pdf), [Institutional Metrics](http://deanza.edu/ir/planning/planning_files/InstitutionalMetrics_2019_4.29.19.pdf), and [Educational Master Plan](http://deanza.edu/ir/state-of-the-college-related-information/documents/EMP2015-2020_3-11-16.pdf), the following section asks you to reflect on questions focused on student equity to help inform our goals. |  |
| III.A. | Equity Plans for groups other than the acknowledged disproportionately impacted groups | Are there other groups of students besides the acknowledged disproportionately impacted groups of African American, Latinx, Filipinx, and Pacific Islander students that your department intentionally focused support for. | All students need an inclusive classroom environment to feel valued, respected, heard, and supported. |
| III.B. | Program Success | Describe any events/program changes/successes that you would like to share relative to your equity efforts? | Successes include retaining our students during the pandemic crisis and migrating the annual Student Film & Video Show online to celebrate our students’ achievements, best screenplays and films.Other successful equity efforts include * Creating flexible, inclusive assignments that address differences in learning styles;
* Adopting low or no-cost textbooks;
* Arranging for free media streaming through the Swank Digital Library;
* Free equipment checkout, including the mailing of iPads and Wacom tablets to students;
* On-campus labs with computer/software access;
* Creative Arts purchased licenses for free student access of Adobe Creative Cloud/Premiere Pro editing software and Final Draft screenwriting software;
* Offering online asynchronous courses to accommodate students with full-time jobs and at-home childcare, and to eliminate travel time, especially by bus, and vehicle/gasoline costs.
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| III.C. | Equity Planning and Support | Has equity work generated any need for resources? If so, what is your request? Include staff/position needs. | * Need WiFi hotspots for students. The lower floor of the ATC has multiple nodes but they are not activated.
* The ADA entrance door at the east (Main) entrance to the program area has not worked for over 7 years, a clear federal violation. Repeated work orders have not resulted in a repair of the door. It reflects poorly on the institution, and makes ADA students feel unwelcome.
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| III.D. | Departmental Equity Planning and Progress | Identify which of the following resources you need? How would the resource help?* Professional Development – what areas?
* Enhanced support for students
* Departmental Collaborations
* Best Practices
* Coaching/Consultation
 | **Professional Development**: Equity-minded teaching and learning workshops to maximize the relational component of classes and foster learning environments more likely to result in success for students across economic backgrounds.**Enhanced support for students**: Continued funding of the Swank Digital Campus streaming service, Adobe Creative Cloud/Premiere Pro and Final Draft licenses, equipment acquisition for better student-to-equipment ratios, and the hiring of student employees for peer-to-peer tutoring in select courses and labs.Also, F/TV 22 Beginning 16mm Motion Picture Production and F/TV 44A/B 16mm/35mm Film Production I and II require motion picture film processing and transfer to a digital format for editing and distribution. Film stock/processing/transfer at a lab costs about $6,000 per class. Because of these costs, many students cannot afford to enroll in F/TV 22, a required course for the A.S.-T. in Film, Television, and Electronic Media. For equity reasons, funding for the purchase of film stock, processing, and transfer costs would provide access for all.**Departmental Collaborations**: Invite guest speakers representing targeted groups that would appeal to various disciplines, such as an animation artist to address studio arts and animation students. Encourage Film/TV students with writing assignments to utilize the Writing & Reading Center. Refer students to campus-wide learning communities for support.**Best Practices**: Activities through the Office of Professional Development, such as Teaching Cafés.**Coaching/Consultation**: Continued access to Career Services Counselors Helen Pang and Trisha Tran for in-class presentations and student advisement.Invite working media professionals to share their career path with students and field questions about employment opportunities. |
| III.E. | Assistance Needed to close Equity Gap | Would you like assistance with identifying strategies and/or best practices and/or resources to help facilitate student success? | Yes. |
|  | **Assessment Cycle** | Navigate to <https://www.deanza.edu/slo/> and click “TracDat is gone” which will take you to accordion listing SLO assessments under “Student Learning Outcomes and Assessments Summaries by Division:” | Note: On 5/1/2021, 12 Film/TV SLO assessments were emailed to Mary Pape for the following courses: F/TV 2A, F/TV 2B, F/TV 2C, F/TV 43, F/TV 66A (formerly F/TV 69A), F/TV 67A, F/TV 70A, F/TV 71G, F/TV 71H, F/TV 72G, F/TV 72H, F/TV 72J.The above assessments were not factored into Film/TV’s 86.3% completion rate noted in the Overall Summary (3/30/2020) or noted in the Four Column document. Our percentage of completed assessments is higher than the one provided. |
| IV.A | SLOAC Summary | Describe an accomplishment or enhancement that resulted from SLO assessment starting with Spring 2020 through end of Spring 2022. | Enhancement/Action for F/TV 2A History of Cinema (1895-1950): The Discussions board on Canvas helps with student engagement, and students get points for posting and replying to each other in respect to the weekly module; the instructor has continued that contract-grading practice. In addition, students must keep a weekly journal—essentially their notetaking for the reading/lecture/film screenings—that should help them study and prepare for exams.However, many students don’t seem to know how to take notes and would copy-and-paste their journal entries from an Internet site.Providing a rubric for the journal that clearly indicates guidelines and disallows outside sources has been a valuable assessment tool. |
| IV.B | Assessment  | List the names of the courses in your department (e.g. CIS 22A) that are planned to be assessed by the conclusion of 2021-22 academic year.  |  |
|  | **Resource Requests** |  |  |
| V.A | Budget Trends | Over the past five academic years, describe impact, if any, of external or internal funding trends that you might be currently dealing with ( eg COVID demands) upon the program and/or its ability to serve its students.  | Streamline and make transparent the approval/purchase order/receipt/delivery process for requested resources.Film/TV wastes an inordinate amount of time trying to figure out what items on the Resource Request List have been approved by IPBT, purchased by CTE, received by the District, and delivered to the Film/TV Department. |
| V.B | Funding Impact on Enrollment Trends | Over the past five academic years, 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:  | The hold-harmless provision of the funding formula ensures funding stability for our program and the college.Students are attracted to Film/TV programs with the faculty and the professional means of production—equipment and facilities—that prepare them to transfer to the most desirable 4-year and graduate film programs and/or to be competitive in the marketplace. External and internal funding allow faculty to acquire the tools that enable student creativity and professional skill sets, both of which have a positive impact on enrollment.Internal B-budget funding contributes to student equity and success, allowing us to buy supplies for classroom use (clay for animation courses, paper and toner for screenwriting courses, and SD cards for production classes) rather than asking students to make those purchases on their own. Consistent B-budget funds are essential for our department’s operating expenses, also covering unexpected equipment repairs and the annual remote hosting fees for the cloud-based WebCheckout, our equipment scheduling software that manages Film/TV inventory, equipment checkout, and room reservations. WebCheckout allows students to reserve equipment online, providing an equitable and efficient means to the access of our equipment and peripherals.External funding for equipment and software purchases, faculty professional development, and student employees is crucial to our department’s ability to maintain currency with evolving technology and sharing this knowledge with our students. Over the past five years, Film/TV has increased census enrollment by 3.3%, whereas De Anza College has recorded a -12.1% decline. Film/TV Department funding and its application may have impacted this enrollment trend in a positive way. |
| V.C.1 | Faculty Position(s) Needed | Describe each request as: “Replace due to Vacancy”, “Growth”, or if none state “None Needed Unless Vacancy” | Replace due to Vacancy: Susan Tavernetti will retire in June 2022. |
| V.C.2 | Justification for Faculty Position(s): | 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 that support this need. If not, provide other data to support this need. | 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. Tavernetti’s load consists of 10 Film Studies courses of 50 students or 500 students/year. In 2021-2022, Film/TV offered and filled 21 sections of F/TV 1 Intro to Cinematic Arts, F/TV 2A History of Cinema (1895-1950), and F/TV 2B History of Cinema (1950-Present) – enough courses for two full-time positions. A full-time Film Studies instructor would also 1. Share departmental responsibilities for contributing to the annual Program Review and Resource Request List;
2. Provide oversight of degrees/certificates and Guided Pathways;
3. Provide organization and promote participation in the annual Student Film & Video Show;
4. Develop curriculum and comply with 5-year course revisions in Film Studies and other courses as needed;
5. Develop, monitor, and update assets of 3,000+ titles in the Film/TV Department’s Library of DVD/Blu-ray, laserdisc, tape and 16mm film collection;
6. Network with film professionals, film festivals, and organizations to bring guest speakers to campus and foster opportunities for the department and our students.
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| V.D.1 | Staff Position(s) Needed | 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. | Replace due to VacancyFilm/TV Lab Technician Nelson Melgar resigned in Spring Quarter 2022 (replacement position due to vacancy of Tom Schott in Fall Quarter 2021) |
| V.D.2 | Justification for Staff Position(s): | 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. | The Film/TV Lab Technician is responsible for 1. Student checkout and return of equipment;
2. Monitoring and assisting students during lab hours;
3. Monitoring, receiving, and storing equipment and supplies, and updating equipment inventory;
4. Maintaining, troubleshooting, and repairing equipment and peripherals;
5. Ordering equipment and software; submitting work orders for equipment and facility repair;
6. Providing instructional demonstrations of equipment and software;
7. Coordinating with faculty, the video engineer, and ETS on hardware and software installations, updates, and maintenance.
8. Other duties as needed, such as the annual student show and other specialized technological support.

Students and 70+ Film/TV courses annually cannot be supported unless this position is filled. |
| V.E | Equipment Requests | List all equipment resource needs on the Excel spreadsheet. Be sure to include to justification and costs in appropriate columns. | See Resource Request List |
| V.F | Facility Request | List all facility needs on the spreadsheet. Be sure to include to justification and costs in appropriate columns. | **Reconfigure/Renovate AT102**:AT102 is not properly configured for the Film/TV courses taught in this room, which require demonstrations in animation, audio post-production, and editing software. Never designed as a Film/TV classroom/lab, AT102 is long and narrow with terrible acoustics. A projector and screen are located at one of the short ends with 30 workstations jammed into many rows receding from the screen. Students sitting in the back rows have difficulty seeing and hearing the instructor and cannot follow the lectures and demonstrations. Moreover, because of the height of the computer monitors, students cannot see the lower half of the projector screen, except for the five students sitting in the front row. Also, the instructor station and room controls are positioned directly under an overactive cooling vent. Costs would be determined by Campus Facilities and would include installing electrical outlets for the workstations, reconfigured into rows across the length of the room, and new projector and screen mounts.This request is justified and motivated by multiple, continuous complaints from students who struggle to keep up with the new material, because they cannot follow instruction due to the set-up of the classroom, and instructors that struggle to teach effectively within this space.Thus, the change is needed to support student success.  |
| V.G | Other Needed Resources | List any other resource needs on the spreadsheet. Be sure to include to justification and costs in appropriate columns. | See Resource Request ListFilm/TV supports the continued funding of the Kanopy streaming subscription through the De Anza College Library in order to provide instructional materials at no cost to the students. With a catalogue of more than 20,000 classic, documentary, animated, and independent films, the Kanopy streaming subscription augments in-class and online screenings and course assignments. Many of the titles are hard-to-find, exorbitantly expensive to purchase and/or only have closed captions on this streaming platform. A discipline-related resource, Kanopy supports student equity and 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. |
| V.H.1 | Staff Development Needs | Based on what you have written above, what professional development support/resources do you need to achieve your goals? | To maintain currency in our discipline, conference and travel funds are essential for participation in workshops, festivals, and conferences. Film/TV faculty must stay on top of industry developments and remain competitive with other transfer and CTE programs. Industry events—such as the American Film Market (AFM), National Association of Broadcasters (NAB), CTN Animation Expo, SIGGRAPH, and the Austin Film Festival & Writers Conference (AFF)—provide faculty the opportunity to learn about equipment, workflows, industry trends and opportunities, as well as to network and directly interact with professionals. |
| V.H.2 | Staff Development Needs Justification | Please provide reasons for your professional development needs. If you have assessment data available to justify this request for professional development, please provide the SLO/PLO assessment data, reflection, enhancement, and/or CTE Advisory Board input, etc. to support this need. If not, provide other data to support this need. | As a CTE program, professional development is the primary way for faculty and staff to maintain currency in the constantly changing media field.At the Film/TV Advisory Board meeting held on June 16, 2021, members encouraged professional development training in After Effects, Houdini, 4D Cinema, and the Unity engine.Film/TV production faculty attend workshops for in-depth training on cameras and software, and these workshops have allowed better integration of those skills into our curriculum. Our students encounter these cameras and workflows as interns at Bay Area companies such as Silicon Valley Bank, Roku, and Cisco.Attendance at industry events and film festivals such as AFM (American Film Market), NAB (National Association of Broadcasters), and Austin Film Festival & Writers Conference (AFF) help faculty understand the larger trends in the field. Much like the professional workshops, most of these events take place outside of the Bay Area and require more significant funding. Attendance provides immense value, contributing to instruction and informed, long-term decisions about the direction of the department in respect to industry trends.  |
| VI. | Closing the Loop | Over the last five years, how did you assess the results of the requested resources, and what were those results? How do you plan to reassess the outcomes after receiving each of the additional resources requested this year | Our primary method of reassessing outcomes after receiving requested resources involves 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.Faculty screen and evaluate a large number of student projects submitted to our annual Student Film & Video Show. The quality and professionalism of these finished films directly reflect Program Learning Outcomes by demonstrating expertise in storytelling and using advanced cameras, proper lighting techniques, and licensed music and sound effects. The assessment reveals how student use of our equipment, software, and music/sound effects library align with industry practice. We can also compare the visual and audio quality of the films with those of previous years. With increased equipment/software availability and quality in the last five years, improvement has been noted despite pandemic-induced challenges.Film/TV reassesses the outcomes by tracking our student success and achievements in terms of scholarships and work selected for screenwriting competitions and film festivals.Also, our students are accepted for transfer into the most selective and impacted film school programs, including USC, UCLA, Chapman, Loyola Marymount, NYU, Emerson, Boston University, UT Austin, CalArts, Ringling College of Art and Design, Savannah College of Art and Design, and ArtCenter College of Design, among others.  |
|  | Submitted by: | APRU writer’s name | Susan Tavernetti, Film/TV Department ChairEdited by Daniel Smith, Dean of Creative Arts |
|  | Last Updated: | Give date of latest update  | 5/25/22 |