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| **Discipline:** | **Date:** **11/20/2015** |
| **Instructional Discipline Reviewed (Each discipline is required to complete a Program Review.)** |  |

**DEFINITION**

Program Review and Planning is the means by which faculty, staff, and/or administrators complete a self-evaluation of an academic discipline, program, or service.  The self-evaluation includes an analysis of both quantitative and qualitative data on how the academic discipline, program, or service is supporting the mission and strategic planning of Palomar College in meeting the educational and career interests of students.  Through the review of and reflection on key program elements, such as program data and student learning outcomes, Program Review and Planning defines the curriculum changes, staffing levels, activities, and/or strategies necessary to continue to improve the academic discipline, program, or service in support of student success.  The Program Review and Planning process also ensures short-term and long-term planning and identification of the resources necessary to implement identified goals and priorities.

**Purpose of Program Review and Planning:**

Program Review and Planning for Years 2 and 3 provides a “check-in” on the Year 1 Comprehensive PRP. The PRP documents the vision and planning for a program or discipline. It also provides information for the development of the College’s Strategic Plan goals and annual objectives, documents overarching themes/issues occurring across academic programs and instruction, identifies the needs for resource allocations, and identifies department needs for developing the annual Staffing Plan update.

[**Palomar College Mission**](http://www.palomar.edu/about/goals.aspx)

Our mission is to provide an engaging teaching and learning environment for students of diverse origins, experiences, needs, abilities, and goals. As a comprehensive community college, we support and encourage students who are pursuing transfer-readiness, general education, basic skills, career and technical training, aesthetic and cultural enrichment, and lifelong education. We are committed to helping our students achieve the learning outcomes necessary to contribute as individuals and global citizens living responsibly, effectively, and creatively in an interdependent and ever-changing world.

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| **List everyone who participated in completing this Program Review and Planning Document.**  **R. Lisa Cecere**  **Candace Rose** |

**STEP I. Evaluation of Program & SLOAC Data.** In this section, examine and analyze updated program data, the results of SLOACs, and other factors that could influence your program/discipline’s plans for the current year. Consider trends and any changes in the data as they relate to this year’s analysis.

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| 1. **Analysis of Program Data. Review and comment on any significant changes or noted concerns since last year’s PRP.**   **(For enrollment, WSCH, & FTEF data, use Fall term data only).**   * + [Enrollment, Enrollment Load, WSCH, and FTEF](https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Productivity%20Metric%20Summary.aspx)   + [Course Success and Retention Rates](https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Success%20and%20Retention.aspx)   + [Degrees and Certifications](https://sharepoint2.palomar.edu/sites/IRPA/SitePages/Degrees%20and%20Certifications.aspx)     It is gratifying that the numbers reflected in the program data have grown in the Cinema Program from last year's program review, from 2013-2014 to 2014-2015. This growth is reflected in the program data of weekly student contact hours (WSCH) from 3749 to 4428, full-time equivalent student (FTES) from 124.97 to 147.59 and total enrollment at census day from 1251 to 1487. Noteworthy is the over 200 student increase in full time enrollments with a success rate of over 80%. This growth in our program and department is impressive when lower enrollments continue to be an on-going challenge at Palomar and other community colleges state-wide. Indeed statewide figures noted enrollments dropped below 1.6 million for each of the last three years, figures not seen since the late 1990s. During the peak years of the late 1990s, as many as 1.8 million students were attending California’s community colleges. The recessions effects continue to hinder enrollments as students emphasize work over education to support themselves and their families.  We attribute the above increases in Cinema’s enrollments to our close study of the areas in our program that needed work. Fine-tuning of our schedules and looking deep into our curriculum to clarify objectives and outcomes contributed to the increase. In addition, we were able to add additional online classes. Yet we are still not able to have the robust course offerings that are needed to complete our certificate and degree due to course cancellations. The department has had to allow course substitutions to be sure that students earn their degrees. This fact also reflects the decrease and low number of degrees and certificates awarded. By not having courses available that emphasize the breadth of our program, we run the risk of students turning to colleges that are able to do so. It is our hope that the district will allow us to begin adding courses to our schedule that are detailed in the course catalogue and will keep our program robust.  The success of our program continues to be the opportunities we provide for transfer students. All of our courses are transferable to either the Cal State or University of California systems, and often both. These offerings allow students to gain much needed general education requirements that save them time and money when transferring to a university.  The data reflects the diverse population of students that enroll in our courses. Our success rates are all over 75%, with the highest being among Asian, Filipino and those from the Pacific Islands. The number of women taking our courses has risen since the 2013-2014 period and although they still are below the number of men enrolled, their success rate is higher by almost four percent. We take pride in the fact that our curriculum promotes diversity in the films we include for study and in our course content. We screen and analyze socially conscious films that expose students to the accomplishments and unique challenges of women, the disabled, veterans and the LGBT communities. |

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| 1. **SLOACs. Using the comprehensive SLOAC reports and faculty discussions as a guide, summarize your planned SLOAC activities for courses and programs for the current academic year. Link to SLOAC resources:** <http://www2.palomar.edu/pages/sloresources/programreview/>     We continue to scrutinize our student learning outcomes for all of The Cinema Program’s courses to be certain they best reflect our courses’ objectives and effectively provide ways to assess our students success and to increase retention. The study and analysis of film is at the core of our program and we focus on a variety of assessment methods to help students successfully achieve outcomes. Students’ ability to articulate through discussion and effectively analyze through formal writing is an essential part of assessment methods in our film studies curriculum. Exams with a variety of question types are used to gauge student learning. Screening of important American and foreign, narrative and documentary, feature and short subject films and the study of leading film artists and their contribution to film art continues to be an essential part of the curriculum. Group projects, analysis papers and exam questions are used in assessing the outcomes in our production courses. Film techniques and aesthetics are included in all courses of our program.  The Cinema Program’s student learning outcomes (SLOs) continue to prove effective in all film courses as they accurately reflect our courses’ objectives. The diligent and prepared student completes each course with a knowledge of film grammar and the ability to use this terminology to critically analyze film. Assessment results show conscientious students recognize the importance of the filmmaking process and the techniques used to create a film.    The addition of our new full-time faculty member, Candace Rose, provides us with an opportunity to further and fully examine our program and course SLOs for effectiveness. After much examination of the Course Outlines of Record, we have identified areas of weakness, errors, omissions and additions in content that need to be addressed. We intend to scrutize the existing SLOs for how they align with the CORs and to be sure that they reflect the rigors of our program. This is crucial to sustain the transferability of our courses. Each course will be looked at to be sure that teaching and assessment methods arise out of the course content and prepare students for university studies. Special attention will be given to improving the compilation of data and examing their results. It has been challenging to adequately do this kind of examination in the past with a large number of part-time faculty who would like to, but are not always able to, regularly commit to assessment. It is our plan in the coming year to schedule regular meeting times each semester to confer with them. This is especially important in instances when they are the only one teaching a particular course.  Professor Rose has been studying the SLOAC process and will continue to do so in the coming year. She will use the information gleaned from this process as she redesigns our existing screenwriting course, Cinema 115, Creative Writing for TV and Cinema. Appropriate course objectives, SLOs and assessment methods will be modified and/or added to accurately reflect these changes.  We were very fortunate to get funding to install a new, high-resolution video projector in the room where most of our film studies courses are taught, P32, on the San Marcos campus. At the center of any film studies program is analysis of the film image. To expect the students to successfully achieve learning outcomes was unfair and at times impossible given the poor quality of the previous equipment. The vastly improved images of the new projector now allows us to incorporate and enhance parts of the curriculum that were proving ineffective. Instructors can now utilize effective teaching methods that will lead to more successful outcomes.  The production component of our curriculum continues to be an important and key area that prepares students for integration into film programs and readiness for working in the film industry. The SLOAC results show that students understand the special requirements involved in successfully completing these courses. Technical proficiency is vital and video projects combined with class exams allow us to recognize if outcomes are being achieved. Solid, quality productions provide students with an important component of their vitaes and resumes. Analysis of short subject films, tv narratives and documentaries is essential for students to understand the proper techniques and the reasons for their use, the meanings they convey, in order to apply them to their own work. |

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| 1. **Other Relevant Data and Information.** 2. **Review other data and/or information that you included in last year’s assessment of your program (see Step II.C). (Examples of other data and factors include, but are not limited to: external accreditation requirements, State and Federal legislation, four-year institution directions, technology, equipment, budget, professional development opportunities). Describe other data and/or information that you have considered as part of the assessment of your program. If there is additional information you are using to assess your program this year, also describe that information here.**     The production sequence, Cinema 125 and 225, is an vital component of our program. It is necessary for both the certificate and degree. Because the intermediate course in film production, Cinema 225, has stuggled with enrollments, we continue to work on strengthening its curriculum, on scheduling optimum times for students to take the course and to provide intermediate to advanced instruction on state-of-the-art equipment. Specific production and post-production equipment is a necessary component of our program as it provides students with skills that gives them an advantage when applying to film schools, in obtaining jobs in the industry and in having their work screened at film festivals. We continue to research, study, work with and integrate into our program production equipment that is used in the film industry.   1. **Given this updated information, how are your current and future students impacted by your program and planning activities? Note: Analysis of data is based on both quantitative (e.g., numbers, rates, estimates, results from classroom surveys) and qualitative (e.g., advisory group minutes, observations, changes in legislation, focus groups, expert opinion) information.**     The strength of our program lies in all of course being able to transfer to the University of California and California State University Systems. We review our curriculum regularly to keep it rigorous and in line with transfer requirements. We teach our students with the goal that they can successfully intergrate into a 4-year college environment. To keep current on this we need to continuing researching university programs that align with our course curriculum. In addition, in the next two years we will be studying the requirements of schools outside of California, specifically film schools, to provide students with additional possibilities for transfer |

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| 1. **Labor Market Data. For Career/Technical disciplines only, review and comment on any significant changes or concerns since last year’s PRP. (See Step II.D). This data is be found on the CA Employment Development website at** [**http://www.labormarketinfo.edd.ca.gov/**](http://www.labormarketinfo.edd.ca.gov/)**. Go here and search on Labor Market Information for Educators and Trainers (http://www.labormarketinfo.edd.ca.gov/Content.asp?pageid=112). Click on summary data profile on right side of page to search by occupation. (Check other reliable industry or government sources on Labor Market Data websites that support findings and are relevant to Region Ten – San Diego/Imperial Counties. Include job projections and trends that may influence major curriculum revisions.)**     Trends and data analysis from the California Labor Market indicate that jobs in the film industry continue to be strong. This is particularly significant in California, and especially Los Angeles, where major employers Warner Brothers Studio, Walt Disney Company and Sony Pictures Entertainment are located. Jobs for archivists, producers, directors, camera operators, actors, animators and film and video editors are growing. For example, labor market data shows that job availability for film producers is projected to increase from 29,100 to 32,000 from 2012-2022 in California. In the Motion Picture and Video Industries the number of employers is currently 5,810 with independent writers/artists and performers an impressive 4568 employers in the state.  These opportunities offer our production students with diverse job choices close to Palomar and throughout the state. Our proposed digital filmmaking degree will provide them with the knowledge and up-to-date skills necessary to sucessfully work in the media business. |

**STEP II. Progress on Previous Year’s Goals and Plans** (See ”Step III - Updated Goals and Plans” in your completed 2014-15 PRP at <http://www.palomar.edu/irp/PRPCollection.htm>).

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| **Discuss/Summarize progress on last year’s goals. Include**   1. **the impact on resources allocated and utilized;** 2. **any new developments or concerns that are affecting the program;** 3. **any new goals for the program; and** 4. **other information you would like to share.**   ENROLLMENTS / SCHEDULING:  We continue to watch enrollments, study trends, and adjust our schedules to provide students with a variety of optimum times to take our courses. We offer classes in the morning, afternoon and evenings, single and multiple days, fall, spring, summer and during intersessions. Our distance learning offerings have increased in their variety and number of classes. We began offering only the Cinema 102 and 103, History of Film courses and have now grown to include Cinema 100, Art of the Cinema (multiple sections), and Cinema 110, Documentary Film. We recognize the importance of offering more distance learning courses for those students whose needs are best suited to an online environment and who thrive in it.  If early enrollment numbers of Cinema 225 are an indication, the additional section of the first production course in the sequence, Cinema 125, offered in the Spring of 2015, has been successful. Cine 225 has struggled over the years in this area and we have looked at a variety of ways to bring up its enrollments. We will continue to monitor its progress. It is our hope that we will be able to offer it again every semester as it is a required course for the major and has made it difficult for those students who need it to complete the Cinema degree.  Cinema 123, Queer Cinema, is a new class that we been integrating yearly into the schedule since the fall of 2014. While the class filled, the numbers were lower than we would have liked. Because it is an elective for the certificate and degree, we want to be sure to offer it and yet feel doing so every other year will help strengthen its enrollment numbers.  We were heartened to see the enrollment numbers rise in Cinema 105, Film Subjects. The history of this course is that the enrollment numbers directly correspond to the particular subject being addressed in the class. This fact is what makes us closely study what films, genres, movements and directors are proving engaging for the students and at the same time are rigorous for our curriculum. In the Spring of 2015, its focus with “The Films of Martin Scorsese” proved a great success as the class filled easily and its retention and student success rate was high. We recognize it is our responsibility to remain current in the field to recognize important trends that will keep this course offering strong.  We continue to focus on the importance of Cinema 100, Art of the Cinema, in our curriculum. It is the most popular and heavily enrolled course. On its own it’s successful completion provides students with a GE requirement that transfers to the UC and CSU systems. It is also significant as a beginning course where students get a solid foundation in moving through our certificate and degree programs. We offer it at different times of day, throughout the school year (Fall, Spring, Summer and Intersession), single and multiple times per week, late-start, fast-track, and as online distance learning. The additional online sections of this course have proven extremely successful, meeting its capacity within a week or less of open registration.  We continue to monitor the enrollment challenges of Cinema 110, The Documentary Film. We tried a hybrid version of the class on the main campus in the Spring of 2015 as its numbers had been dwindling over the past several years. This change did help yet we’d like to see healthier numbers. With this in mind we are trying it in the Spring of 2016 and hope to addition will prove fruitful.  In the past, Cinema 115, Creative Writing for Television and Cinema has struggled with enrollment numbers. For this reason, we have decided to move this course from the Escondido campus to the San Marcos campus beginning fall of 2016. Since all of our other Cinema and DBA production courses are offered on the main campus, we feel this move will greatly benefit our students and also increase enrollment. Also, the COR for this course has been updated to be in alignment with its CSU transfer course. This update includes more up-to-date textbooks that reflect the current screenwriting trends in the film industry, as well as revised assignments to more accurately assess Course Objectives and SLOs. Prior to these changes, students were expected to write a minimum of 60 pages of the first-draft of a 90-page feature-length screenplay in a single semester - a tremendous feat, even for an experienced writer. Students will now complete several pre-writing exercises before writing a 10 to 15-page short 3-Act screenplay. They will then receive feedback and notes from their classmates and the instructor, and complete a final rewrite of their script. Students will come away from the course with an understanding of the writing and re-writing process and the 3-Act Screenplay Structure, which mirrors the role of the professional screenwriter. Also, students will have a polished short screenplay that they can produce in their Cinema 125 or 225 Film Production classes. We feel that these changes will make the Cinema 115 class a more integral part of the Cinema and DBA production programs, and will increase student enrollment and retention and improve SLOs not only in this course, but in the Cinema 125 and 225 courses as well. As this class grows, our plan is to increase our offering of this course from once a year to each semester and perhaps even the summer.  It will be our focus in the next two years to impliment a digital filmmaking degree that will focus on film production and incorporate classes from other programs in our department and other disciplines. This multi-disciplinary approach will provide students with a complete course of study in digital filmmaking with courses that are relevant and yet not offered in our program. Several of our classes are already crosslisted with Digital Broadcast Arts, a part of the Media Studies Department and are electives in our current certificate and degree. This addition has been a long time coming. Our current degree focuses more on critical studies. The new degree will provide Cinema production students with a more appropriate degree for their field of concentration. We are hoping it will increase enrollments in Cinema 125, Beginning Film/Video Field Production and Cinema 225, Intermediate Film/Video Field Production and Cinema 115, Creative Writing for TV and Cinema.  COMMUNITY OUTREACH:  Professor Rose has begun working on the Palomar Film Series which has been important in our continued outreach to our Palomar community, students, staff and faculty and to the greater San Diego county districts. It benefits our program and the campus in innumerable ways, with statistics from years past showing attendance at the series has led to increased enrollments. More exposure of the series will be implimented with posters, mailings and website announcements.  FILM FESTIVALS:  One area we have only begun to address is our students' presence at film festivals. We have a solid past record of winning nominations and top awards at the annual Pacific Southwest Chapter of the Academy of Motion Picture Arts and Sciences (NATAS), the local Emmy awards. Yet we are lacking in our visibility at local and regional film festivals. Our focus in the coming years will not only be for our students to submit their films but to become involved in the process of running a film festival. Attending a film festival is a valuable experience, as film artists often accompany their films being screened and provide insights into the making of their works and the production process. Even further are the opportunities festivals provide to students who would like to volunteer and learn about the running of a festival. It is our hope to form closer alliances with the organizers of these festivals to provide our students with valuable learning opportunities. |

**STEP III. Resources Requested for FY 2014-15:** Now that you have completed Steps I and II, Step III requires you to identify all additional resources you will need to achieve goals, plans and strategies for Step II. First, identify all resource needs in each budget category. You may have up to five (5) requests per budget category. Provide a meaningful rationale for each request and how it links to your Goals, Plans, and Strategies. Resource requests to simply replace budget cuts from previous years will not be considered. Negotiated items should not be included in any resources requested. PLEASE NOTE THAT ALL FUNDING ALLOCATED BY IPC IS ONE-TIME AND MUST BE SPENT WITHIN THE DEFINED TIMELINE. Requests that support more than one discipline should be included on the “Academic Department Resource Requests” PRP form only. Click here for examples of [*Budget Category*](http://www.palomar.edu/irp/Document%20Library/PRP%20Budget%20Category.pdf)*.*

Prioritize within each category and then prioritize across categories in Step IV.

\*Refer to Strategic Plan 2016 Objectives at http://www.palomar.edu/strategicplanning/StrategicPlan2016-Year2.pdf

**Budget category a. Equipment (acct 600010 and per unit cost is >$500). Enter requests on lines below. Click here for examples of equipment:** [**Budget Category**](http://www.palomar.edu/irp/Document%20Library/PRP%20Budget%20Category.pdf)

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include tax, shipping, etc.)** |
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| **a1.** | **5 Super 8mm Film Cameras** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **Our program uses Super 8mm cameras in an attempt to education the students in the differences between film and video. These two mediums share some of the same properties. Yet it is their variations that make learning film and its processes an important aspect of our curriculum.**  **We are requesting 5 Super 8mm cameras that will be used for the Cinema 125 classes. We currently have 5 basic cameras that we are making due with for over 80 students per semester. It has been challenging to work with such a high student to equipment ratio even with forming groups. With the added 5 cameras, we will be able to teach additional required skills that we have had to omit with limited equipment access for the students. Of equal significance, we are requesting cameras that are a step up from the basic model, allowing us to train students on key lens attributes that will add to our learning outcomes. These more advanced cameras have a larger viewfinder which is necessary for the first project that focuses on cinematography.**  **We currently assign a group project with the students shooting on Super 8mm stock for the following reasons:**  **Students learn the differences between film and video for its aesthetic qualities. The look of film is one that artists and scholars discuss, study and analyze for how they reveal characterization, symbolism and meaning in film. This dialogue is an important one as it provides opportunities for the students to recognize the properties of the photochemical process of shooting on film (film stock, sensitivity, gauge, color properties, etc.) versus the electronic process of analog and digital video. From this they begin to understand the importance of the image, teaching them to intensely study it.**  **Knowing the different functions of a film camera and celluloid gives students an advantage as they move on to film schools and for working in the business. Contrary to some opinions, shooting on film continues in both the independent, commercial, and feature film areas of the industry (see below). Knowing both mediums of production provides students with a broader knowledge and additional technical skills.**  **An important point that relates to the information above:**  **While the move to shooting on digital technology is significant, independent and feature films and television shows are still being shot on film. Christopher Nolan, Quentin Tarantino, Woody Allen and the Coen Brothers all prefer celluloid. Music videos and commercial work use Super 8mm film stock for its aesthetic qualities. Television shows such as Mad Men, The Walking Dead, and American Horror Story are shot with film stock.**  **Of equal importance to the above, these first projects (in 125 and 225) shot on Super 8mm film create a challenging assignment that cannot be replicated with video. Students cannot correct or edit these film projects. This fact forces them to prepare in ways that they do not when they are shooting on video. They must prepare a storyboard before shooting and the most diligent students practice their shots because, once they begin filming, they cannot go back and record over or redo them. Surveys have revealed that this fact presses them to focus on preproduction in a more detailed and focused way.**  **Lastly, it was a concern of our program that film stock, cameras and maintenance of Super 8mm film would not be available in even the next few years. Kodak has shown their commitment to Super 8mm by introducing a new reversal stock. Pro8mm in Burbank, CA goes even further in providing new stock, cameras, and service and are known as the “leading experts in Super 8 film.” We feel confident that their presence will be around for many years to come as their products and services continue to be used in major motion pictures, music videos, television shows, commercials and documentaries.**  **The skills that students will gain from use of the above equipment and the first project are critical to successful completion of the course’s SLOs. In addition, it will provide them with the beginning basic skills necessary to move on to the second course in the production sequence of our program, Cinema 225. Cinema 125 is required for 225, both are required for the degree and are transferable to the UC and CSU systems.** | **5500** |
| **a2.** | **4 Matte Boxes** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **1700** |
| **a3.** | **Superior follow focus** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **1000** |
| **a4.** |  | **600010** |  |  |  |  |
| **a5.** |  | **600010** |  |  |  |  |

**Budget category b. Technology (acct 600010, examples: computers, data projectors, document readers). Enter requests on lines below. Click here for examples of technology:** [**Budget Category**](http://www.palomar.edu/irp/Document%20Library/PRP%20Budget%20Category.pdf)

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include tax, shipping, etc.)** |
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| **b1.** |  | **600010** |  |  |  |  |
| **b2.** |  | **600010** |  |  |  |  |
| **b3.** |  | **600010** |  |  |  |  |
| **b4.** |  | **600010** |  |  |  |  |
| **b5.** |  | **600010** |  |  |  |  |

**Budget category c. Supplies (acct 400010 and per unit cost is <$500). Enter requests on lines below. Click here for examples of supplies:** [**Budget Category**](http://www.palomar.edu/irp/Document%20Library/PRP%20Budget%20Category.pdf)

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include tax, shipping, etc.)** |
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| **c1.** | **Flexiable Lens Gear** | **400010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **60** |
| **c2.** | **Genus GMB –HP Hotplate** | **400010** | **Enrollment,**  **Degrees,**  **SLO success**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **350** |
| **c3.** |  | **400010** |  |  |  |  |
| **c4.** |  | **400010** |  |  |  |  |
| **c5.** |  | **400010** |  |  |  |  |

**Budget category d. Operating Expenses (acct 500010; examples: printing, maintenance agreements, software license) Enter requests on lines below. Click here for examples of operating expense:** [**Budget Category**](http://www.palomar.edu/irp/Document%20Library/PRP%20Budget%20Category.pdf)

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already partially funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include tax, shipping, etc.)** |
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| **d1.** |  | **500010** |  |  |  |  |
| **d2.** |  | **500010** |  |  |  |  |
| **d3.** |  | **500010** |  |  |  |  |
| **d4.** |  | **500010** |  |  |  |  |
| **d5.** |  | **500010** |  |  |  |  |

**Budget category e. Travel Expenses for Faculty (acct 500010: faculty travel only)**

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include benefits if applicable)** |
| --- | --- | --- | --- | --- | --- | --- |
| **e1.** | **Entry, Registration Fees, Expenses** | **500010** |  | **1.8, 3.3, 3.4** | **Expenses for Cinema faculty to attend conferences, festivals and workshops to collaborate with industry professionals, screens films to utilize in the classroom and increase skills and remain proficient in the industry. This knowledge is directly and indirectly incorporated into our curriculum. It is a necessary part of how we are able to have students successfully achieve learning outcomes.** | **1000** |
| **e2.** |  | **500010** |  |  |  |  |
| **e3.** |  | **500010** |  |  |  |  |
| **e4.** |  | **500010** |  |  |  |  |
| **e5.** |  | **500010** |  |  |  |  |

**Budget category f. Short-term hourly (temporary and student worker). Enter requests on lines below.**

| **Priority Number for Resource Requests** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include benefits if applicable)** |
| --- | --- | --- | --- | --- | --- | --- |
| **f1.** | **Speakers: Film/Video Experts** | **230010** |  | **1.6, 1.9, 2.2** | **Each year the Media Studies Department hosts a Media Studies Day on the Palomar San Marcos Campus. The Cinema program conducts a Cinema Panel Discussion where film experts come to the campus to talk with students about their work, opportunities in the industry and future developments in the film business. Over the past several years this opportunity for the students has proven an important networking tool for them to talk with professional filmmakers and understand what it means to get your film submitted to a film festival or to work in various facets of the industry. Academic scholars who have sat on the panel gave valuable knowledge of the requirements and advantages of various film schools. In several cases these relationships have led to internships or part-time work for the students.**  **It is often difficult to get people to sit on the panel when there is little to no money to pay them. We are asking them to leave their jobs and lose out on paid opportunities to be available for the students. While they are giving of their time and enjoy meeting with and helping the students, if pay is involved it can be a difficult decision. Also, by having more money available to us, we are able to seek out those who are renowned in their field and have important relationships with top studios and production companies. In addition to our yearly Media Days, we are also requesting this money for experts in cinema who will come throughout the year to talk in classes and participate in open houses of our department.** | **1500** |
| **f2.** |  | **230010** |  |  |  |  |
| **f3.** |  | **230010** |  |  |  |  |
| **f4.** |  | **230010** |  |  |  |  |
| **f5.** |  | **230010** |  |  |  |  |

**STEP IV. Prioritize Resource Requests.** Now that you have completed Step III, prioritize all of your resource requests as one group; not prioritized within each budget category. This means you could have your #1 priority in technology, your #2 priority in short-term hourly, and your #3 priority in equipment, etc. If you actually have five (5) requests in each of the six (6) budget categories, you would end up with 30 prioritized requests**. IPC will not consider requests that are not prioritized.** Note that all funding allocated by IPC is one-time and must be spent within the defined timeline.

| **Priority Number for all Resource Requests in Step III** | **Resource Item Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide ~~a~~ detailed rationale for each item. Refer to your goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If item is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include tax, shipping, benefits, etc.)** |
| --- | --- | --- | --- | --- | --- | --- |
| **1.** | **5 Super 8mm Film Cameras** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **Our program uses Super 8mm cameras in an attempt to education the students in the differences between film and video. These two mediums share some of the same properties. Yet it is their variations that make learning film and its processes an important aspect of our curriculum.**  **We are requesting 5 Super 8mm cameras that will be used for the Cinema 125 classes. We currently have 5 basic cameras that we are making due with for over 80 students per semester. It has been challenging to work with such a high student to equipment ratio even with forming groups. With the added 5 cameras, we will be able to teach additional required skills that we have had to omit with limited equipment access for the students. Of equal significance, we are requesting cameras that are a step up from the basic model, allowing us to train students on key lens attributes that will add to our learning outcomes. These more advanced cameras have a larger viewfinder which is necessary for the first project that focuses on cinematography.**  **We currently assign a group project with the students shooting on Super 8mm stock for the following reasons:**  **Students learn the differences between film and video for its aesthetic qualities. The look of film is one that artists and scholars discuss, study and analyze for how they reveal characterization, symbolism and meaning in film. This dialogue is an important one as it provides opportunities for the students to recognize the properties of the photochemical process of shooting on film (film stock, sensitivity, gauge, color properties, etc.) versus the electronic process of analog and digital video. From this they begin to understand the importance of the image, teaching them to intensely study it.**  **Knowing the different functions of a film camera and celluloid gives students an advantage as they move on to film schools and for working in the business. Contrary to some opinions, shooting on film continues in both the independent, commercial, and feature film areas of the industry (see below). Knowing both mediums of production provides students with a broader knowledge and additional technical skills.**  **An important point that relates to the information above:**  **While the move to shooting on digital technology is significant, independent and feature films and television shows are still being shot on film. Christopher Nolan, Quentin Tarantino, Woody Allen and the Coen Brothers all prefer celluloid. Music videos and commercial work use Super 8mm film stock for its aesthetic qualities. Television shows such as Mad Men, The Walking Dead, and American Horror Story are shot with film stock.**  **Of equal importance to the above, these first projects (in 125 and 225) shot on Super 8mm film create a challenging assignment that cannot be replicated with video. Students cannot correct or edit these film projects. This fact forces them to prepare in ways that they do not when they are shooting on video. They must prepare a storyboard before shooting and the most diligent students practice their shots because, once they begin filming, they cannot go back and record over or redo them. Surveys have revealed that this fact presses them to focus on preproduction in a more detailed and focused way.**  **Lastly, it was a concern of our program that film stock, cameras and maintenance of Super 8mm film would not be available in even the next few years. Kodak has shown their commitment to Super 8mm by introducing a new reversal stock. Pro8mm in Burbank, CA goes even further in providing new stock, cameras, and service and are known as the “leading experts in Super 8 film.” We feel confident that their presence will be around for many years to come as their products and services continue to be used in major motion pictures, music videos, television shows, commercials and documentaries.**  **The skills that students will gain from use of the above equipment and the first project are critical to successful completion of the course’s SLOs. In addition, it will provide them with the beginning basic skills necessary to move on to the second course in the production sequence of our program, Cinema 225. Cinema 125 is required for 225, both are required for the degree and are transferable to the UC and CSU systems.** | **5500** |
| **2.** | **Speakers: Film/Video Experts** | **230010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.6, 1.9, 2.2** | **Each year the Media Studies Department hosts a Media Studies Day on the Palomar San Marcos Campus. The Cinema program conducts a Cinema Panel Discussion where film experts come to the campus to talk with students about their work, opportunities in the industry and future developments in the film business. Over the past several years this opportunity for the students has proven an important networking tool for them to talk with professional filmmakers and understand what it means to get your film submitted to a film festival or to work in various facets of the industry. Academic scholars who have sat on the panel gave valuable knowledge of the requirements and advantages of various film schools. In several cases these relationships have led to internships or part-time work for the students.**  **It is often difficult to get people to sit on the panel when there is little to no money to pay them. We are asking them to leave their jobs and lose out on paid opportunities to be available for the students. While they are giving of their time and enjoy meeting with and helping the students, if pay is involved it can be a difficult decision. Also, by having more money available to us, we are able to seek out those who are renowned in their field and have important relationships with top studios and production companies. In addition to our yearly Media Days, we are also requesting this money for experts in cinema who will come throughout the year to talk in classes and participate in open houses of our department.** | **1500** |
| **3.** | **4 Matte Boxes** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **1700** |
| **4.** | **Travel: Entry, Registration Fees, Expenses** | **500010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Discipline Proficiency** | **1.8, 3.3, 3.4** | **Expenses for Cinema faculty to attend conferences, festivals and workshops to collaborate with industry professionals, screens films to utilize in the classroom and increase skills and remain proficient in the industry. This knowledge is directly and indirectly incorporated into our curriculum. It is a necessary part of how we are able to have students successfully achieve learning outcomes** | **1000** |
| **5.** | **Superior follow focus** | **600010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **1000** |
| **6.** | **Flexible Lens Gear** | **400010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear, and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **60** |
| **7.** | **Genus GMB –HP Hotplate** | **400010** | **Enrollment,**  **Degrees,**  **SLO success,**  **Industry proficiency** | **1.8** | **This is an essential accessory for our Sony NEX-FS100UK cameras that were purchased over the past two years. The matte box, follow focus, flexible lens gear (needed for the follow focus), and hotplate are all items that are utilized in independent filmmaking and commercial and professional videography. To prepare students to successfully achieve our learning outcomes, be qualified for jobs in the industry, submit work to film festivals and to have complete skills when transferring to university film programs, this equipment is a fundamental teaching tool for all of the production courses offered in our program.** | **350** |
| **8.** |  |  |  |  |  |  |
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**STEP V. Contract Position Requests.** Prioritize all contract positions you feel are needed to achieve goals, plans and strategies identified in Step II. Include all requests for Classified, CAST, and Administrator positions that either replace a vacancy due to retirements, resignations, lateral transfers, etc., or any new positions. You may request up to ten (10) positions and they must be prioritized to be considered by IPC. Please note that only these position requests will be prioritized by IPC when developing the annual Staffing Plan for Instruction.   (Do not include faculty positions.)

| **Priority Number for Contract Position Requests** | **Position Title/Category**  **Requested** | **Fund Category** | **Discipline goal addressed by this resource** | [**Strategic Plan 2016 Objective Addressed by this Resource**](http://www.palomar.edu/strategicplanning/PALOMAR_STRATEGICPLAN2016.pdf)**\*** | **Provide a detailed rationale for the each position. The rationale should refer to your discipline’s goals, plans, analysis of data, SLOACs, and the Strategic Plan. (If position is already funded, name the source and describe why it is not sufficient for future funding.)** | **Amount of Funding Requested (include benefits)** |
| --- | --- | --- | --- | --- | --- | --- |
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**Department Chair/Designee Signature Date**

**Division Dean Signature Date**