**Palomar College – Program Review and Planning**

**Instructional Programs**

**YEAR 1**

**Academic Year** **2012-13**

**Purpose of Program Review and Planning:** The institution assesses progress toward achieving stated goals and makes decisions regarding the improvement of institutional effectiveness in an on-going and systematic cycle of evaluation, integrated planning, resource allocation, implementation, and re-evaluation. Evaluation is based on analyses of both quantitative and qualitative data (ACCJC/WASC, Standard I, B.3.)

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| **Discipline: Cinema** | **09/27/12** |
| **Instructional Discipline Reviewed (Each discipline is required to complete a Program Review)** | **Please Add Date (00/00/2012)** |

**STEP I. ANALYSIS**

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|  |  |  |  |  | **<<Prelim>>** | ◄▬ Preliminary Fall 2011 data are as of 1/31/2012 |  |
|  |  | **Fall 2008** | **Fall 2009** | **Fall 2010** | **Fall 2011** | **Definitions** | |
| **Enrollment at Census** | | 631 | 724 | 724 | 776 | *Self Explanatory* | |
| **Census Enrollment Load %** | | 86.91% | 95.14% | 94.39% | 98.10% | Enrollment at Census Divided By Sum of Caps (aka "Seats") | |
| **WSCH** | | 2,012 | 2,286 | 2,300 | 2,347 | Weekly Student Contact Hours | |
| **FTES** | | 67.08 | 76.21 | 76.67 | 78.24 | One Full-Time Equivalent Student = 30 WSCH | |
| **Total FTEF** | | 3.00 | 3.20 | 3.20 | 3.20 | Total Full-Time Equivalent Faculty | |
| **WSCH/FTEF** | | 671 | 714 | 719 | 734 | WSCH Generated per Full-Time Equivalent Faculty Member | |
| **Full-time FTEF** | | 1.60 | 1.60 | 1.60 | 1.00 | FTEF from Contract Faculty | |
| **Hourly FTEF** | | 1.20 | 1.40 | 1.40 | 2.20 | FTEF from Hourly Faculty | |
| **Overload FTEF** | | 0.20 | 0.20 | 0.20 | - | FTEF from Contract Faculty Overload | |
| **Part-Time FTEF** | | 1.40 | 1.60 | 1.60 | 2.20 | Hourly FTEF + Overload FTEF | |
| **Part-Time/(Total FTEF) %** | | 46.67% | 50.00% | 50.00% | 68.75% | Percent of Total FTEF Taught By Part-Time Faculty | |
| Student Achievement: **Non Distance Education Courses** | | | |  |  | Those NOT taught via Distance Ed (see below) methods of instruction | |
| **● Retention Rate** | | 95.20% | 96.11% | 95.60% | 96.45% | Non-W Eligible Grades (see next line) Divided by All Eligible Grades | |
| **● Success Rate** | | 71.53% | 71.00% | 72.02% | 70.27% | A,B,C,CR/P Grades Divided By A,B,C,CR/P,D,F,FW,NC/NP,W Grades | |
| Student Achievement: **Distance Education Courses** | | | |  |  | Those taught via Internet, TV or non line-of-sight interactive methods | |
| **● Retention Rate** | | - | - | - | 82.76% | Non-W Eligible Grades (see next line) Divided by All Eligible Grades | |
| **● Success Rate** | | - | - | - | 58.62% | A,B,C,CR/P Grades Divided By A,B,C,CR/P,D,F,FW,NC/NP,W Grades | |
| **Degrees Awarded** | | 3 | 4 | 3 | N/A\* | Degree Counts Are for the Full Academic Year (thus, \*N/A for 2011-12) | |
| **Certificates Awarded:** | | 3 | 3 | 3 | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) | |
| **- Under 18 Units** | | - | - | - | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) | |
| **- 18 or More Units** | | 3 | 3 | 3 | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) | |

| **I. A. Reflect upon and provide an analysis of the four years of data above (for a sample analysis see** <http://www.palomar.edu/irp/11PRYear1/sampleforIA.pdf>) |
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| **From the Fall Semester of 2008, growth can be seen in many areas of the Cinema program. Data on enrollments, WSCH, FTES and student retention rates reveal the robustness of the program. Our success rate remains high in spite of a slight drop from Fall of 2010-2011, leading us to reflect upon why this occurred and work to improve this area. The program strives to prepare students who transfer to universities, as many of our classes satisfy the requirement of the UC and CSU systems. While the number indicating degrees and certificates awarded may appear low, it is significant to note that the majority of our students successfully complete courses in our program as transfer requirements and are students who gain degrees in other disciplines.**  **Our greatest need in the Cinema program are additional full-time faculty. It is evident from the data that the contribution by part-time faculty is great, with the percentage of total FTEF at 68.75% This high percentage reflects the great need for hiring of additional full-time faculty to meet the Full-time to Part-time ratio of 75-25%. Having a program that shows success in so many areas cannot be sustained with only one full-time faculty.**  **Our distance learning sections are new to the program and impressively show a high retention rate. As we continue to perfect and improve this aspect of our curriculum we plan to raise this percentage of retention and increase student success rate. Online film courses bring their own unique curriculum and it is our intent to make this clearer as we perfect these offerings.** |

| **I. B. Please summarize the findings of Course AND Program SLO assessments conducted by your discipline. (For examples, see** <http://www.palomar.edu/irp/11PRYear1/PRPsloExamples.pdf>) |
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| **Course SLO: Cinema 125**  **Students will demonstrate technical proficiency in a variety of areas of filmmaking from preproduction through production to post-production.**  **Assessment is conducted each semester with objective examinations and evidence of technical prowess shown in final short subject narrative films. For those students who successfully complete the course with a "C" or better, each film demonstrated their competency with beginning production techniques.**  **Program SLO: Students will demonstrate command of film production concepts and vocabulary through critical analysis of motion pictures.**  **Assessment results indicate that 80-90% of students who completed our film courses, both in film studies and production, with a grade of "C" or better understood the grammar of film and were able to recognize techniques used in narrative, documentary and short subject films. These results were gathered from critical analysis papers and exam questions.** |

| **I. C. Reflect upon the SLO assessment findings in Box B above. Discuss overall observations and any areas of concern or noteworthy trends.**  **(For examples of such analysis, see** <http://www.palomar.edu/irp/11PRYear1/PRPsloExamples.pdf>) |
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| **I.C.1 Please reflect upon the Course SLO findings in Box B (above) beginning on the next line.**  **Course SLO: Cinema 125**  **We keep in mind that this course is geared for the beginning filmmaker and strive to make sure that the outcomes be in line with this objective.**  **Of the students who complete the final short subject film, over 80% participate in the filmmaking process on some level and the final project shows they have a knowledge of beginning techniques. Since the course is open to students with various levels of film and video production experience, we continue to serve the needs of all students and be sure that they are also have a valuable learning experience.**  **Program SLO:**    **Students acquire critical thinking skills in film classes that greatly benefit them as they transfer to courses at universities. Of equal importance, these critical thinking skills help them as they mature in life and in their careers, allowing them to make informed and effective decisions. As students move into industry jobs, the technical skills that they acquire in our production courses and film literacy knowledge in our film studies classes gives them a decided edge in a highly competitive industry.** |

| **I. D. For Career Technical disciplines only, please provide a brief summary of the labor market outlook. This data can be found at** [**http://www.labormarketinfo.edd.ca.gov/**](http://www.labormarketinfo.edd.ca.gov/) **Please include job projections and trends that may influence major curriculum revisions.** |
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| **We keep an eye on the rapidly changing industries of film and television. We prepare our students for a variety of occupations that are part of or linked to the motion picture and television industries. We recognize how new technologies change the need for various jobs and work our curriculum to best support students to work in any of these areas.**  **A sampling of areas is indicated below. The data collected is from the State of California Employment Development Department: www.labormarketinfo.edd.ca.gov**  **The numbers reflect the period from 2010-2020. The estimated number is for those people currently holding jobs in the particular area. Projected reflects the number by 2020 and annual average openings are indicated as well.**  **2010 Employment in California in Motion Picture Industry: 428,600**  **Audio/Visual Equipment Technician: Estimated: 8800, Projected: 10,100, Openings: 370**  **Camera Operators, Television and Motion Picture: Estimated: 9200, Projected: 4200, Openings: 100**  **Film and Video Editors: Estimated 9200, Projected: 10,600, Openings: 320**  **Multimedia Artists and Animators: Estimated: 21,400, Projected: 23,300, Openings: 700**  **Producers & Directors: Estimated: 33,500, Projected: 40,100, Openings: 1650.**  **Current number of employers in the Motion Picture and Video Industries in California: 7,670**  **In many of the skilled job areas employers have indicated that they are looking for candidates with a bachelor’s degree or higher. We are keenly aware of this need and assure that most of our classes are transferable to many universities in California, particularly the University of California and California State systems.** |

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| **STEP II. PLANNING**  **Reflecting on the 4-year trend data, the SLO assessment results, and the college’s** [**Strategic Plan 2013**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**, describe/discuss the discipline planning related to the following: (For sample reflections, see** <http://www.palomar.edu/irp/11PRYear1/samplesforII.pdf>) |

| **II. A. Curriculum, programs, certificates and degrees (consider changes due to Title 5 or other regulations, CSU/UC transfer language updates, articulation updates, student retention or success rates, workforce and labor market projections, certificate or degree completions, etc.)** |
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| **It has been a struggle to offer classes that students need in light of the current class cancellations. With the hope in mind that this situation will change, we look forward to adding adding sections and replacing those courses that had to be cancelled due to budget limitations. For example, Cinema 125, our current beginning production course, is offered 3 times per year and is still greatly overenrolled. The class benefits from having manageable numbers of students so that they can gain access to the necessary production equipment and can be trained effectively in small groups. The course would benefit from lower enrollments yet offered more often. Thus an additional section would be of great help. We also plan to add new sections of Cinema 225, which has been an ongoing need to help students complete their degrees in a four-semester rotation cycle. Currently we are only able to offer this course one time per year and that fact greatly limits our students’ possibilities of completing degrees and certificates on time.**  **In the Fall of 2011, we completed our first distance learning section of Cinema 103, The History of Film: 1945 to the Present. We embraced the challenge of teaching a film studies course in an online environment and were rewarded with solid enrollments and great participation. This first time showed us strategies that worked for the students and those that proved less successful. We identified future improvements and are currently implementing them for the Spring of 2013. The spring online course, Cinema 102, quickly reached capacity within days of open registration. These numbers and the interest in distance learning sections in our program are leading us to offer additional online courses over the next several years. We will begin the process through curriculum of adding Cinema 100, Art of the Cinema, in the spring of 2013. It is important to note that online courses are needed for those students who have parent and child responsibilites at home that keep them from being on campus on a regular basis. As well, students continue to struggle with work and school schedules and these courses provide a much needed alternative to on-campus classes. We hope to offer more classes of this type in the next 3 years.**  **We still plan to open a third production course that will be an advanced production class, continuing in the sequence of Cinema 125 and 225. There has been great demand for this type of class. While Special Project courses have been taken away, the need is even greater for this course to expand our production sequence. It has been disheartening to not be able to add this course due to required course cancellations, and yet we continue to work on this course's curriculum in anticipation of a time when we can again add to our offerings.**  **The addition of Cinema 122, Identity in American Film, since the Fall of 2008, has been a success. Its enrollments have been strong and meets the multi-cultural requirement for general education. We continue to monitor its progress to ensure student success and retention rates.**  **A new course in Queer Cinema has been successfully piloted Spring Semester 2011 through our Cinema 105 Film Subjects course. We have begun the curriculum process to establish this as a separate course, Cinema 123, as part of our curriculum and of a future Queer Studies program at Palomar.**  **We continue to provide and pay attention to a balanced curriculum that incorporates both the analytical study of film with the creative and technical aspects of producing films.** |

| **II. B. Class scheduling (consider enrollment trends, growth, course rotation, sequencing, Center/Site offerings, comprehensiveness, etc.)** |
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| **We continue to pay attention to meeting the needs of all students by offering a variety of times and days that courses are offered, including single and multiple days/week, evenings, fast-track and many at the Education Centers. We take note of those classes that have low enrollment and work on shifting schedules to best accommodate students’ schedules. By adding a section of Cinema 225, we hope to accommodate students both in terms of it being offered more frequently and during a different semester. The addition of online courses will provide the maximum flexibility for our students.**  **We look forward to the opening of the North and South sites, which we hope with have classrooms with technology and seating that best suits the needs of our film studies courses.** |

| **II. C. Faculty (Briefly discuss the faculty hiring needs for this discipline. This discussion does not replace the requirement to submit a Rationale Form for Faculty Hiring to IPC.)** |
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| **As the numbers clearly indicated in the analysis data of Step 1, a full-time faculty member is greatly needed to bring down the high percentage of part-time instructors who teach our courses in relation to full-time faculty. There is currently only one full-time faculty in our program.** |

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| **STEP III. RESOURCE REQUESTS FOR DISCIPLINE:** |
| **III. A. Describe the resources necessary to successfully implement the planning described above. Provide a detailed rationale for each request by referring to the analyses of data and SLO assessment results in Step I and/or to any other evidence not apparent in the data or SLO Assessment** results.  NOTE: Do **NOT** include Resource Requests that duplicate requests from other disciplines In your department. Place requests common to two or more disciplines on the form: ACADEMIC DEPARTMENT RESOURCE REQUESTS. |

| **a. Equipment (per unit cost is >$500) *Enter requests on lines below.*** | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | **Prioritize these requests**  **1,2,3, etc.** | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **a1.** | **3 Professional High-Definition (HD) camcorders with removable lenses, includes 3 telephoto lenses, extra batteries and cases.** | **1** | **Goal 6** | **Our beginning production classes, currently taught 3x per year and each time overenrolled, have been operating with cameras that are close to 15 years old. We were fortunate to replace the outdated cameras for our intermediate to advance classes with two new cameras last year. But the highly enrolled beginning classes are trying to survive with over 40 people per class and 3 outdated cameras. These cameras use outdated media and are showing great signs of wear with their mechanics and image quality.**  **In addition, students need to learn on state-of-the-art equipment so that they can be current in the film industry, to get jobs in the field and/or to move on to film schools and university programs. The current format used in the film industry is High-Definition or HD cameras. The above cameras noted are not HD. The HD format allows students to acquire knowledge and skills that are state-of the art, used in the industry and produce a product that is acceptable to prominent film festivals. In addition, these cameras must be industrial/ broadcast camera quality as this is what is used in professional situations. By teaching our students on proper cameras, and all other production equipment, we provide them with the basic skills that allow them to have an advantage in the job market and to gain prized openings into film schools and universities.** | **$18,000** | **One-time** | **No** |
| **a2.** | **3 Lowell Light Kits** | **2** | **Goal 6** | **Two of our production light kits are over 15 years old. We have been trying to maintain them but soon will not be able to do so. They need to be replaced and one additional kit is needed to augment the increase in the number of students enrolled in our production courses. We are also planning on increasing our curriculum by adding an additional section of Cinema 225 in the fall semester as soon as we are able to add classes. This course is only taught one time per year and this fact greatly limits the students' abilities to complete their degrees in a 2 year cycle. This equipment impacts student learning as students need to be trained on state-of-the art tools to be current in the industry, making them more viable for jobs. As well, to continue on to film programs and four-year universities, knowledge and experience on this equipment allows them to have an edge for admission for these sought-after spaces. Students learn how these vital pieces of production equipment (lighting kits) work within a crew unit and therefore allows our program to assess the students' abilities to be successful in this student learning outcome. It is our program's goal, in line with the college, to provide training, access, technology and services that will enhance student learning. In our teaching we strive to do so with excellence, a sense of integrity in all we do with a focus on equity of our diverse student population.** | **$3.000** | **One-time** | **No** |
| **a3.** | **2 Stablizing Systems** | **3** | **Goal 6** | **These are needed for the cameras noted above. We have purchased 1 consumer-grade stabilizing system in the past 15 years. This unit is simplistic and does not provide our students with the skills to be able to use more applicable, professional stabilizing camera support systems that are used in the industry. Current innovations in industrial products will allow students to gain these skills. The benefit that this will give to their films, a more polished look, will make our student films more competitive in film festivals and for scholarships. As well, it will prove impressive to four-year university programs for those students who are transferring and to employers who are hiring in the industry.** | **$2,000** | **One-time** | **No** |
| **a4.** | **3 Fluid Head Tripods** | **4** | **Goal 6** | **These are needed for the cameras noted above. Current tripods are close to 15 years old and are greatly in need of replacement. As stated in a1 and a2, this supplemental equipment is used in the industry and students will need to know how to use them to succeed into jobs and to get into film programs.** | **$3,000** | **One-time** | **No** |
| **a5.** | **3 Shotgun Microphones with 3 fishpole booms** | **5** | **Goal 6** | **These microphones are heavily used in all of our production courses. They are nearly 10 years old and need to be replaced. When used in a film production capacity (single-camera film-style) they are used with mounts called fishpole booms. We have 2 of them but need additional ones to accompany the microphones. As noted above, this equipment is currently used in the industry and provides students with training on the proper tools used in a professional production situation. Having this equipment allows for student success, retention, an advantage in the job market (career technical) and high transferability. Students learn how these vital pieces of production equipment (audio/sound) work within a crew unit and therefore allows our program to assess the students' abilities to be successful in this student learning outcome. It is our program's goal, in line with the college, to provide training, access, technology and services that will enhance student learning. In our teaching we strive to do so with excellence, a sense of integrity in all we do with a focus on equity of our diverse student population.** | **$4200** | **One-time** | **No** |

| **b. Technology (computers, data projectors, document readers, etc.) *Enter requests on lines below.*** | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | **Prioritize these requests**  **1,2,3, etc.** | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **b1.** | **Media Lab (Noted on Media Studies PRP)** |  |  |  |  |  |  |
| **b2.** |  |  |  | **.** |  |  |  |
| **b3.** |  |  |  |  |  |  |  |
| **b4.** |  |  |  |  |  |  |  |
| **b5.** |  |  |  |  |  |  |  |

| **c. Budget for 4000s (per unit cost is <$500 supplies) *Enter requests on lines below.*** | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | | **Prioritize these requests**  **1,2,3, etc.** | | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | | **Estimated Amount of Funding Requested** | | **Will this be one-time or on-going funding?** | | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **c1.** | **Maintenance Repair for Video Cameras** | **1** | | **Goal 6** | | **With the high-use of equipment in our production courses, our cameras often break down, have missing pieces and are in need of repair throughout the year. We currently have no designated budget for equipment repair. If a camera goes down and we do not have the money to fix it, students are unable to complete their projects and their student achievement and our curriculum suffer. To maximize their success and retain students in our program it is vital to have some monies available to repair this equipment.** | | **$499.00** | | **On-going** | | **No** | |
| **c2.** | **Maintenance Repair for microphones and light kits.** | **2** | | **Goal 6** | | **As is the case with the cameras above, our light kits and microphones get a great deal of classroom use. Over 200 students share 4 light kits and 3 microphones. While we stress the care this equipment needs, natural wear and tear and overall constant use requires routine and often emergency repair. So students can complete projects and do well in our production courses, this equipment needs to be maintained and repaired consistently.** | | **$499.00** | | **On-going** | | **No** | |
| **c3.** | **Maintenance repair costs for fishpole booms, jibs and doorway dolly.** | **3** | | **Goal 6** | | **We have been fortunate this year in being able to purchase a professional doorway dolly, an industry workhorse used frequently by film production units. While this equipment is new we will need to be sure to maintain and repair it regularly as students take it out repeatly during the semesters. As well, we have several fishpole booms that require maintain and repair from constant use. These fishpoles are used frequently throughout the year and the delicate shock mounts can get broken from so much use.** | | **$499.00** | | **On-going** | | **No** | |
| **c4** |  |  | |  | |  | |  | |  | |  | |
| **c5.** |  |  | |  | |  | |  | |  | |  | |

| **d. Budget for 5000s (printing, maintenance agreements, software license etc.) *Enter requests on lines below.*** | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | | **Prioritize these requests**  **1,2,3, etc.** | | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | | **Estimated Amount of Funding Requested** | | **Will this be one-time or on-going funding?** | | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** | |
| **d1.** | **Licensing Fee for Public Film Screenings** | **1** | | **Goal 6** | | **Palomar College is known for its weekly Film Series held in both Fall and Spring semesters. To protect College resources through careful compliance with Copyright law; to continue public outreach and the College mission.** | | **$3,000** | | **On-going.** | | **No.** | |
| **d2.** |  |  | |  | |  | |  | |  | |  | |
| **d3.** |  |  | |  | |  | |  | |  | |  | |
| **d4.** |  |  | |  | |  | |  | |  | |  | |
| **d5.** |  |  | |  | |  | |  | |  | |  | |

| **e. Classified staff position (permanent/contract position requests unique to this discipline) *Enter requests on lines below.*** | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | | **Prioritize these requests**  **1,2,3, etc.** | | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | | **Estimated Amount of Funding Requested** | | **Will this be one-time or on-going funding?** | | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **e1.** | **Assistant Media Coordinator (Noted on Media Studies PRP)** |  | |  | |  | |  | |  | |  | |
| **e2.** |  |  | |  | |  | |  | |  | |  | |
| **e3.** |  |  | |  | |  | |  | |  | |  | |
| **e4.** |  |  | |  | |  | |  | |  | |  | |
| **e5.** |  |  | |  | |  | |  | |  | |  | |

| **f. Classified staff position (temporary and student workers position requests unique to this discipline) *Enter requests on lines below.*** | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Resource** | **Describe Resource Requested** | | **Prioritize these requests**  **1,2,3, etc.** | | **Strategic Plan 2013 Goal/**  **Objective Addressed by This Resource**  **(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)** | | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | | **Estimated Amount of Funding Requested** | | **Will this be one-time or on-going funding?** | | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **f1.** |  |  | |  | |  | |  | |  | |  | |
| **f2.** |  |  | |  | |  | |  | |  | |  | |
| **f3.** |  |  | |  | |  | |  | |  | |  | |
| **f4.** |  |  | |  | |  | |  | |  | |  | |
| **f5.** |  |  | |  | |  | |  | |  | |  | |

| **III. B. Are there other resources (including data) that you need to complete your discipline review and planning?** |
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| **STEP IV. SHARE YOUR ACCOMPLISHMENTS (AKA Brag, Toot your horn) Please include at least one discipline accomplishment that you’d like to share with the college community.** |
| **The Cinema program continues to turn out student work that is respected by the San Diego Film and Television industries. For over 20 years students in the production courses have produced work that has been recognized by important film festivals and industry organizations, most notable being Emmy nominations and wins from the Pacific Southwest Chapter of the National Academy of Television Arts and Sciences.**  **Students from our programs have gone on to work in the film industry in a variety of capacities including cinematographers, steadicam operators and producers. Others have been accepted in top film schools such as USC and UCLA. In Spring of 2012, a panel of Cinema experts visited Palomar College for Media Days, sharing their accomplishments and knowledge of the film industry with faculty and students.**  **Our faculty continue to update their skills and stay current in the film and television industries by producing their own work, attending film festivals and maintaining ties with those working professionally in film, television and video production.** |

| **STEP V. ACCREDITATION For programs with an external accreditation, indicate the date of the last accreditation visit and discuss recommendations and progress made on the recommendations.** |
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| **STEP VI. COMMENTS Other comments, recommendations: (Please use this space for additional comments or recommendations that don’t fit in any category above.)** |
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| **Please identify faculty and staff who participated in the development of the plan for this department:** | | |
| **Lisa Cecere *Name*** | **Robert Sheppard *Name*** | ***Name*** |

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| ***Name*** | ***Name*** | ***Name*** |

**Department Chair/Designee Signature Date**

**Division Dean Signature Date**

* **Provide a hard copy to the Division Dean no later than September 14, 2012**
* **Provide a hard copy with the Dean’s sign-off to Instructional Services by September 28, 2012**
* **Email an electronic copy to** [**jdecker@palomar.edu**](mailto:jdecker@palomar.edu) **by September 28, 2012**