

This is the review your department or program submitted in Spring 2008. For Questions #3 and #4 on this form, please provide a progress or status report on the plans you identified last year. For each item, type your progress report in the right column titled, Progress-2008-09. Also, please list the faculty and staff who participate in this progress report. Forward (1) a hard copy to Instructional Services for review by IPC and (2) an electronic copy to jdecker@palomar.edu no later than 3/2/2009

Palomar College – Institutional Review and Planning Instructional Programs

Purpose of Institutional 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.)

Discipline: Cinema

Instructional Discipline Reviewed

2007-08

1. 3-year trend of quantitative data

	Fall 2004	Fall 2005	Fall 2006	Definitions
Enrollment at Census	613	556	580	Self Explanatory
Census Enrollment Load %	84.79%	64.58%	65.54%	Enrollment at Census Divided By Sum of Caps (aka "Seats")
WSCH	1,970	1,787	1,849	Weekly Student Contact Hours
FTEs	65.65	59.57	61.64	One Full-Time Equivalent Student = 30 WSCH
Total FTEF	3.00	3.00	3.20	Total Full-Time Equivalent Faculty
WSCH/FTEF	657	596	578	WSCH Generated per Full-Time Equivalent Faculty Member
Full-time FTEF	2.00	2.00	2.00	FTEF from Contract Faculty
Hourly FTEF	0.80	0.80	1.20	FTEF from Hourly Faculty
Overload FTEF	0.20	0.20	-	FTEF from Contract Faculty Overload
Part-Time FTEF	1.00	1.00	1.20	Hourly FTEF + Overload FTEF
Part-Time FTEF %	33.33%	33.33%	37.50%	Percent of Total FTEF Taught By Part-Time Faculty
Retention Rate	92.67%	89.90%	91.58%	Non-W Grades (A,B,C,CR,D,F,FW,NC) Divided By A,B,C,CR,D,F,FW,NC,W Grades
Success Rate	62.65%	67.05%	65.93%	A,B,C,CR Grades Divided By A,B,C,CR,D,F,FW,NC,W Grades
Degrees Awarded	2	1	3	Total number of Degrees awarded for the Full Academic Year
Certificates Awarded:	1	2	3	Total number of Certificates awarded for the Full Academic Year
- Under 18 Units	-	-	-	Total number of Certificates awarded for the Full Academic Year
- 18 or More Units	1	2	3	Total number of Certificates awarded for the Full Academic Year

2. Reflect upon and analyze the above 3-year trend data. Briefly discuss overall observations and any areas of concern or noteworthy trends.

The decrease in enrollment corresponds to the overall campus decrease in enrollment.
 The increase in part-time faculty reflects the increase in sections and the need for another full-time faculty position to fill the void.
 We continue to strive for our high student retention remains high.

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We recognize the FTE numbers are below what is desired by the college and we plan to open more sections and add additional courses in the coming years. This is difficult to do without additional faculty, staff and equipment.

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Reflecting on the 3-year trend data, describe/discuss discipline planning related to the following:

PLAN – 2007-08	Progress – 2008-09
<p>a. Curriculum, programs, certificates and degrees (consider changes due to CSU/UC transfer language updates, articulation, workforce and labor market projections, certificate or degree completions, etc.)</p> <p>Our current curriculum is:</p> <p>AA and Certificate Degrees in Cinema</p> <p>Courses Offered:</p> <p>Cinema 100: Art of Cinema – offered 12 times/yr, including Summer Cinema 102: History of Film: From Beginning to 1945 – offered 2x/yr Cinema 103: History of Film: From 1945 to Present – offered 2x/yr Cinema 105: Film Subjects Cinema 110: The Non-fiction Film – offered 1x/yr Cinema 115: Creative Writing for TV and Cinema (Screenwriting) – offered 2x/yr Cinema 120: Film Criticism – offered 1x/yr Cinema 125: Beginning Film and Video Field Production – offered 3x/yr Cinema 225: Intermediate Film and Video Field Production – offered 1x/yr Cinema 296: Special Projects in Cinema – offered 1x/yr</p> <p>Many of our courses transfer to UC and CSU campus: Cinema 100, 102, 103 105, 110, 120 transfer to CSU and UC universities. Cinema 115, 125 and 225 transfer to CSU. The combination of Cinema 125 & 225 transfer to UC as one course and Cinema 296 can transfer upon determination by UC's review of course syllabus.</p> <p>A new course will be offered in the Fall of 2008, Cinema 122, Identity in American Film. This course meets the multi-cultural requirement for general education. We will be paying special attention to its enrollment and success.</p> <p>We continue to focus on scheduling of the Cinema 100 course, our highest enrolled course, to provide the optimum amount of sections at the main campus and at Education Centers.</p>	<p>It is unfortunate that due to the budget crisis we have had to cancel courses. Several of these courses had solid enrollments.</p> <p>Our overall enrollments stay strong. Several of our Cinema 100 sections exceed the maximum amount of students allowed. Cinema 225's enrollments continue to climb as students complete the three different sections of Cinema 125 and look to complete the sequence. We still hope to add another section of 225, offering 2 sections/year, when the college allows for adding of courses.</p> <p>In addition, we are currently in the preparatory stages of forming a new advanced production class that we hope to add to the curriculum when the college allows for addition of new courses. This course will fill a void for our advanced students who complete the Cinema 125/225 sequence and desire more challenging work on film projects.</p> <p>Our new course, Cinema 122, Identity in American Film, has proven a successful course with robust enrollments.</p> <p>We continue to prepare to offer several of our classes in an online capacity. We have been surveying students is several of our current courses to see which might best work in the online environment. We have also been working with the library to update their archive to accommodate materials (DVDs = films) that students will need as curriculum requirements. In addition, our website has been and is being expanded to include research sources and production related information.</p>

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<p>We hope to add another section of Cinema 225. From the increase in the number of sections of the beginning production course, Cinema 125, we have increased the number of production students into the program. Because of this, we plan to add another section of the intermediate film production course, Cinema 225. The current section, held one time/year in the Spring Semester, has been growing in size.</p> <p>We are looking into the possibility of adding an advanced production course, to meet the needs of a growing body of students that come out of the intermediate production courses. The need for this will be particularly evident as the numbers grow in Cinema 225.</p> <p>We are currently in the planning stages of offering online courses.</p> <p>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.</p>	
<p>b. Class scheduling (consider enrollment trends, growth, course rotation, comprehensiveness, etc.)</p> <p>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.</p> <p>We take note of those classes that have low enrollment and work on shifting schedules to best accommodate students' schedules.</p> <p>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.</p> <p>The addition of online courses will provide the maximum flexibility for our students.</p>	<p>See above regarding Cinema 225 and online courses.</p>

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3. Discuss/identify the resources necessary to successfully implement the planning described:

PLAN – 2007-08	Progress – 2008-09
<p>a. Equipment/Technology – block grant funds, VTEA, other resources, etc.</p> <p>We continue to request additional equipment to accommodate the increase in students working in film and video production. We now offer 3 times the courses in filmmaking and are still trying to make due with the same amount of equipment we had with just 2 classes.</p> <p>In addition, because we share all video and film production equipment with RTV, the equipment is getting more use and is less available for our classes.</p> <p>Much of our current video equipment is close to ten years old and is costly to maintain. Of even greater importance, it is imperative that we purchase state-of-the art, high-end industrial/broadcast equipment. This type of equipment lasts far longer than the consumer cameras, for example, that we have been purchasing for several years. Plus, and most important, it is the equipment used in the industry, i.e. High-definition (HD), and provides our students with skills to move directly into jobs in the field or give them an advantage in getting accepted into a top film school.</p> <p>Current equipment needed:</p> <p>5 High-Definition Video (HDV) cameras (5 x \$5600 = \$28,000) 5 tripods (5 x \$1000 = \$5000) 5 microphones (5 x \$500 = \$2500) 5 Boom Poles (for microphones): 5 x \$300 = \$1500 2 light kits (2 x \$2500 = \$5000) Lighting accessories / Grip Kit (2 kits at \$500 each = \$1000) 1 Dolly (1 x \$5000) 1 Steadicam system (1 x \$7000) 5 Field Monitors (5 x \$1000) Total Cost: \$60,000</p>	<p>We were fortunate to purchase the following equipment:</p> <p>1 Sony HRV HD Video Camera 2 Audio-Technica Shotgun Microphones 2 fishpole booms for the shotgun mics 2 Bogen fluid head tripods 4 External Hard drives for Non-linear Editing</p> <p>As can be seen by the list on the left, we have fallen extremely short of the equipment needed to successfully accommodate our students, particularly with the increase in sections of 125 and increased enrollment in 225. In addition, we are sharing this equipment with the RTV program.</p> <p>For the future, it is essential that we keep an eye toward the High-Definition (HD) demands of the industry. While we now have one camera, we need to add more cameras to our list as well VCRs and Monitors that allow for recording and viewing of the HD signal. Working with our Advisory Committee and watching the trends in the industry, it is imperative we purchase HD technology to be current in the field, therefore making our students more employable. In addition, as we continue to move submitting our best films to prominent film festivals, HD allows are students to be competitive and have their work taken seriously, garnering awards that will get them noticed in the industry and could lead to potential job opportunities.</p> <p>In the equipment noted in our plan, one particularly relevant item is necessary for professional quality film work. A simple dolly system is not only a necessary piece of equipment that students should be trained on but its use allows for a polished look, again allowing our students to be competitive in some of the more serious festivals, i.e. The Palm Springs ShortFest, The Santa Barbara International Film Festival, The National Student Academy Award, etc.</p>

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<p>b. Budget – budget development process, one-time funds, grants, etc.</p> <p>From 2004 to 2008 we have received a budget of \$685 for production equipment. Little to no monies are available for maintenance of equipment.</p> <p>We continue to struggle with a limited/no budget for staff, facilities, equipment and equipment maintenance. While we have opened additional sections the drain on what we currently have is evident.</p> <p>We work with the Radio/TV program in sharing equipment to offset the budget problems.</p> <p>We plan to seek outside grant support to help remedy some of the situation.</p>	<p>We plan to apply for a VTEA grant as we look toward a critical period of very limited funding. We emphasize to our students the importance of properly caring for the production equipment as a way of trying to keep maintenance costs low.</p> <p>We continue to share this equipment with the Radio-Television program. We sharing out budgets and resources we make more equipment available to our students. In turn, it gets more use and needs more maintenance.</p>
<p>c. Facilities – schedule maintenance needs, additional classrooms/labs due to growth, remodeling, etc.</p> <p>It has been difficult to find rooms that adequately meet the needs of film studies. Regular classrooms often do not have the kind of video players (DVD, for example), projection and sound systems that are necessary for adequately projecting and analyzing film.</p> <p>The current lecture space that is most used, P-32, needs to be updated in its projection system, audio system and DVD player. We regularly have problems in all of these areas. The video projector is for data projection and continues to have the problem of the picture getting darker and darker until there is little image and no contrast. The DVD player is inexpensive and does not have the controls necessary to study film frame by frame nor be able to handle multiple DVDs. The speaker system has sound interference, is scratchy and overall, out-of-date.</p> <p>The optimum situation would be to have a state-of-the art lecture/theatre room that would be used only for Cinema and outfitted with state-of-the-art equipment. This space would be used for classes, workshops,</p>	<p>This continues to be a problem and has been exacerbated by the shortage of classroom space due to demolition of old buildings as new ones are being built.</p> <p>Regarding P-32, there has been little progress. The audio-visual department did replace the video projector that helped lighten the image. Yet it still remains dark and the projector is a less expensive model that does not allow for optimum analysis of a film image, ie. the colors are at times off and the clarity of the image is poor. The DVD player has remained the same; at times it will not play particular DVDs. The speaker system is very poor, weak and scratchy much of the time with poor fidelity and annoying interference from other signals.</p>

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<p>festivals, student screenings and training sessions. As an alternate solution, we would like to have ownership of P-32 and have first priority in using this space. Currently we use the room more than any other department but do continue to share it. Almost every semester a class gets moved out of the space during its regular session. And as indicated in the above, the room would need to be outfitted with proper equipment.</p> <p>We very much need space for storage of our production equipment. We have 1 small room for all of our cameras, tripods, monitors, light kits, etc., that shares the space with the media library (blank tapes, student and department productions, etc. It is currently full.</p>	<p>It appears that sharing the room with other classes has become an even further problem as our high-enrollment Cinema 100 courses have recently been kicked out of a regular time slot we had held for quite some time.</p>
<p>d. Faculty position(s) – faculty priority process and projected full-time needs for 1 – 3 years</p> <p>With additional sections added of lecture and production courses, we have had to rely on and hire more adjunct faculty. We have paid special attention to giving senior adjunct faculty priority in class offerings.</p> <p>As noted in the quantitative data, the percentage of part-time faculty to full-time faculty is high. We will again request an additional full-time faculty position to teach our high-demand introductory and transfer courses and the increased number of production courses. We feel this is especially important to support student success.</p>	<p>We continue to request a full-time faculty position, as our class enrollments remain strong. Until we can fill this position, we strengthen and broaden our part-time faculty base as many of our classes require both experience in film production, history and analysis. We currently keep a list of resumes and vitae from experienced faculty from a variety of colleges and universities in the San Diego County area. We also support as much as we can several of our part-time faculty who have been teaching productively for us for many years. But it can be difficult to retain these gifted people as they need to balance our schedules and the demands of teaching courses with other means of employment.</p>
<p>e. Staff position(s) – changes in instructional or support needs due to program growth, new technology, etc.</p> <p>The program has struggled with the limited money available for TAs and staff support for our discipline. A staff position skilled in a variety of areas related to video and film is required. Duties would include, but are not limited to: creating and maintaining databases of the department video collection (DVDs, VHS, Laserdisc), handle high-volume mailings</p>	<p>Due to budget constraints we have not been able to fill this position. Until we are able to do so, we have been fortunate to use our experienced, advanced students who are knowledgeable of our program, our curriculum and film production technology. But as these students graduate or have scheduling conflicts, we battle every semester to find qualified and dependable students to work in the department.</p>

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<p>to the public for our Palomar Film Series, conduct production workshops to supplement classroom training on a variety of production equipment, assist faculty in preparation of equipment for use during class, maintain the department's webpage to include all of the disciplines of Cinema, Journalism, Photography, Radio and Television and assist the program with online courses.</p> <p>This full-time position could be shared equally with the Radio and Television program that has similar needs related to the production element of the job.</p>	
<p>f. Other</p>	

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4. Discuss one discipline goal linked to Palomar's Strategic Plan 2009 and how it will support the success of students.

To help with student success, we continue to maintained and improve our department's web page that provides students with important information on the Cinema program. This page not only includes information directly related to our program, i.e. description of courses offered, course schedules, faculty information, etc., but much needed resources from outside the college to help them with their course studies.

Progress Report: The website continues to be updated with additional websites added for film production and research. It also allows for much needed information about our department. We continue to promote the website to students in class as a resource that relates to all of our cinema courses.

We work with other departments on campus, Performing Arts, Graphics, and the Library, to name a few, to enhance the students' educational environment and provide them with additional staff and faculty to work with.

Progress Report: The library has acquired many film titles needed for our classroom curriculum. The Tutoring Center has also been an important resource in assisting students who are writing analysis papers for our film courses. In addition, the Library staff has been extremely helpful in advising students on proper research sources for their papers.

We continue to establish liaisons with organizations outside the college, i.e. The San Diego Film Commission, to provide the students with real-world experience.

Progress Report: In addition to the SD Film Commission, we have met with an Advisory Committee of industry professionals to help keep us current with industry standards and changes.

5. Student Learning Outcome progress:

a. Describe a learning outcome at the course or program level and the assessment used to measure student learning of that outcome.

At the center of filmmaking is the ability of students to work collectively with a production crew. This is done by assigning groups to complete short subject films. We assign weekly written communication between teacher and each individual student to assess the progress they are making and the part they play in the production process.

b. Discuss a learning outcome that is observable yet difficult to measure.

While the above method of weekly written communication is helpful, it is difficult to assess how the student comprehends their overall role as part of the team and how much they understand the practical application of what we teach them in class and labs. We may be able to measure their level of involvement (how often they do the work = quantity) by how often and how thoroughly they communicate with the professor. But the qualitative understanding of their part in completing a film project can be difficult to fully ascertain.

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6. Describe a discipline accomplishment that you want to share with the college community.

For many years, our production students have one numerous awards at area film festivals and competitions. In 4 out of the past 5 years, Cinema students have won the most respected local award, the Emmy of the National Academy of Television Arts and Sciences for the Pacific Southwest Chapter. These students are competing against top film schools of our area. These experiences expose students to professionals in the industry as well as their peers. The contacts they make and the satisfaction they get from such accolades are rewarding for them and for us.

7. Are there other resources (including data) that you need to complete your discipline review and planning?

8. For programs with an external accreditation, indicate the date of the last accreditation visit and discuss recommendations and progress made on the recommendations.

Does not apply.

10. Other comments, recommendations:

Please identify faculty and staff who participated in the development of the reviewer's planning:

Robert Sheppard _____

Rosemarie Lisa Cecere _____

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Department Chair/Designee Discipline Review and Signature **Date**

Division Dean Review and Signature **Date**

**Please identify faculty and staff who participated in the development of the reviewer's progress/status report -
Input Names Here:**

R. Lisa Cecere, Robert Sheppard

Department Chair/Designee Discipline Review and Signature **Date**

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