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OVERVIEW OF PROGRAM REVIEW AND PLANNING FOR INSTRUCTIONAL PROGRAMS

Program Review and Planning is about evaluating and assessing programs and documenting plans for improving student success rates. Through review of and reflection on key program elements, Program Review and Planning identifies program strengths and strategies necessary to improve the academic discipline, program, and/or services to support student success.

The College also uses Program Review and Planning as the conduit to request resources (human, technology, facilities and funding) to further help improve and support programs.

BASIC PROGRAM INFORMATION

Academic Year
2021-2022

Are you completing a comprehensive or annual PRP?
Comprehensive

Division Name
Arts, Media and Business Administration

Department Name
Media Studies

Department Chair Name
Candace Rose

Discipline Name
Cinema (CINE)

Department Chair email
crose@palomar.edu

Please list the names and positions of everyone who helped to complete this document.
Lisa Cecere, Professor, Cinema
Candace Rose, Media Studies Chair
John McMurria, Assistant Professor, Cinema
Scott Richison, Assistant Professor, DBA

Website address for your discipline
https://www2.palomar.edu/pages/cinema/

Discipline Mission statement
It is the mission of Palomar College's Cinema Program to educate and inform our students of diverse backgrounds, experiences and goals on the art and business of film and its importance in understanding the world. Film provides us with a universal language in which to understand other cultures and diverse populations. Our program fosters critical thinking through the analysis of film and our courses, which transfer to the UC's and CSU's, prepare students for university studies in a variety of disciplines. We teach future film artists the craft of filmmaking. Through hands-on training students are prepared to work in the film industry and succeed in university film programs. We select readings and screenings that represent the diversity of our students and use equity principles as a guide in designing syllabi, assignments and online learning tools. We foster relationships with our community and industry partners in the film and television industries to keep our programs current and applicable to our students, and best prepare them for entry-level jobs in the film, television and broadcast Industries. We strive to make our in-class and online courses fully accessible, equitable and inclusive. Furthermore, we inspire creative expression, learning and growth for all.

Describe how your mission statement aligns with and contributes to the College's Vision and Mission.
The Palomar College Cinema Program mission statement aligns with, and contributes to, the College's Vision and Mission by prioritizing Access, Diversity, Equity and Inclusion, Academic Excellence, Community and Transformation, while keeping our focus on the student.

Access: We strive to make our in-class and online courses fully accessible, equitable and inclusive. We offer hands-on training to our students, so they will be prepared to work in the film industry and succeed in university film programs.

Diversity, Equity and Inclusion: We strive to educate and inform our students of diverse backgrounds, experiences and goals on the art and business of film and its importance in understanding the world. Film provides us with a universal language in which to understand other cultures and diverse populations. We select readings and screenings that represent the diversity of our students and use equity principles as a guide in designing syllabi, assignments and online learning tools.

Academic Excellence: Our program fosters critical thinking through the analysis of film and our courses, which transfer to the UC's and CSU's, prepare students for university studies in a variety of disciplines.. We teach future film artists the craft of filmmaking and through hands-on training students will be prepared to work in the film industry and succeed in university film programs.

Community: We foster relationships with our community and industry partners in the film and television industries to keep our program current and applicable to our students, and best prepare them for entry-level jobs in the film, television and broadcast Industries.

Transformation: We inspire creative expression, learning and growth for all.

(click here for information on how to create a mission statement)

Does your discipline have at least one degree or certificate associated with it?
Yes

Are any of your programs TOP coded as vocational (CTE/CE)?
Yes

List all degrees and certificates offered within this discipline.
ADT Film, Television and Electronic Media
AA Cinema
Certificate of Achievement in Cinema

BASIC PROGRAM NFORMATION: FACULTY AND STAFFING RESOURCES

In this section, you will identify how many faculty and staff support your discipline's programs. This information is considered when you request permanent staff and faculty hires. It is also useful as you evaluate your program and the human resources and talent you have to support our students.

To help you answer questions in this section, you will need the two links below. An arrow will appear in the spreadsheet pointing to the data you will enter.

1) **Permanent Faculty and Staff Count**

 2) **FTEF LINK**

How many permanent or full-time faculty support your discipline (program)?
3

For this past fall semester, what was your Full-time FTEF assigned to teach classes?
1.2

For this past fall semester, what was your Part-time FTEF assigned to teach classes?
6.4

List the classified and other permanent staff positions that support this discipline.
ADA 12 months 50% workload

List additional hourly staff that support this discipline and/or department
Fall semester: Short Term Hourly Staff for the Media Studies department - 30+ weekly hours

Spring semester: Short Term Hourly Staff for the Media Studies department 50 - 80+ hours anticipated, based off number of on-campus lab courses, and dependent upon student access to equipment check out and computer labs.

PROGRAM INFORMATION

In this section, you are asked to consider and evaluate your programs, including their program learning outcomes, the annual number of completions, goals for completions, and enrollment and efficiency trends.

PROGRAM LEARNING OUTCOMES

Begin this section by reviewing the Program Review reports for programs and courses in Nuventive Improve (TracDat). All active course and program learning outcomes should be systematically assessed over a 3-year cycle. First, look at program learning outcomes.

- **Program** = Leads to a degree or certificate
- **Discipline** = A group of courses within a discipline

*Programs will be able to complete program completion and outcome questions.

How well do your program's learning outcomes communicate the scope and depth of the degree/certificate offered?
In 2019/2020 the cinema faculty reviewed all three of our programs, the Transfer Degree in Film, Television and Electronic Media, the AA in Cinema Studies and our Cinema Studies certificate, rewrote the program outcomes for each, and aligned them to our new degree maps.

For the Transfer Degree in Film, Television and Electronic Media, our program outcomes reflect how the study of film is significant for how it influences technical applications. Students complete the transfer degree with solid abilities in analyzing film, in acknowledging the contributions of film's history that inform the present, and gaining a solid command of film language. These inform the process of making movies, leading to content that reflects a solid understanding of film techniques and technical expertise and that promotes student movies that are original, creative and inspirational.

With the new transfer degree focused on production, we reviewed the AA Degree in Cinema and decided to focus it on cinema studies to differentiate it from the transfer degree. In doing so we reduced the number of required credits from 27 to 18 to encourage more completions. We feel the 18- credit degree is robust given the quality of our studies-focused courses. We created a new Cinema Studies Certificate to replace our prior Cinema Certificate. The prior certificate was 27 credits, too many to respond to student interests, which was reflected in the low number of completions. In designing the new 9 credit certificate in Cinema Studies we ensured that it stacked to both the Transfer Degree and revised AA Degree in Cinema Studies. The certificate will encourage students who enjoyed a cinema course to take two more, giving them a certificate to add to their transcripts, as well as providing them with an entry point into our two degrees.

In addition to revising the program outcomes, we revised the Student Learning Outcomes for our Cine 100, Cine 102 and Cine 103 courses. The revised outcomes were more specific to the core elements in these popular courses, including covering aspects of aesthetics, history, industry and criticism. These revised outcomes will allow us to be more specific and intentional in assessing these courses. We revised our CORE and SLO's for Cine 123 and are submitting them for College and State approval.

Candace Rose was appointed by our Faculty Senate to serve on the ASCCC Faculty Discipline Review Group (FDRG) for the Film, Television and Electronic Media (FTVE) transfer degree. This workgroup consists of three film and television faculty from the CCCC system and two from the CSUs. Over the summer of 2020, this group met to review the FTVE transfer degree and make necessary updates incorporating feedback from CCC and CSU colleagues throughout the state. One of the proposed changes is to create a new CI-D in Screenwriting and give students two options in the Core section for Media Writing. This will positively impact Palomar Media Studies students by allowing them to take either Cine/DBA 115 Creative Writing for TV or Film or DBA 110 Broadcast and Media Writing, saving them time and money towards degree completion. Currently, students must take both courses to satisfy the Media Writing CI-D requirement within this ADT. Once the changes are approved through the CCCCO, we anticipate these changes going into effect at Palomar.

How do they align with employer and transfer expectations?
With the changes to the AA degree in Cinema (to Cinema Studies) we ensured that all core courses and electives were transferable to both the CSU's and the UCs. As stated above, the newly proposed 9 credit certificate stacks to both the Transfer and AA degrees.

Describe your program's plan for assessing program learning outcomes.
We continue to assess course and program outcomes on a regular basis. With the recent revision of the AA Degree, we will address the focus of the degree on aesthetics, history, criticism and the film industry, and complement that with a focus on production. Because the program changes and new certificate will not be active until Fall 2021, we plan to begin our assessment in the 2021 – 2022 year. We continue to assess the Transfer Degree as it enters its 3rd year. We consider recommendations from our Advisory Board for workplace preparedness of our students. We will survey our students to understand their needs for this preparation, addressing obstacles that impede completion of their outcomes. From this research, we can determine how we can provide a direct pathway for students to achieve their academic and career goals.

We work with Palomar's articulation officer, Ben Mudgett, to ensure program outcomes align with the articulation standards to ensure students move to 4-year colleges and universities.

We continue to update, refine, and improve our assessment of course outcomes to align them with our program outcomes. We do so with an eye toward our current degrees and certificates and those of the future.

Summarize the major findings of your program outcomes assessments.
In assessing our program outcomes we realized that they were not specific enough to meet the course goals for our AA degree. Therefore our revisions to our program outcomes, as elaborated above, reflect the main components of the courses, which include aesthetics and criticism of film, and the history and and current practices of the industry. In revising the AA program to focus on Cinema Studies, we better differentiated it from our new Transfer degree, which was focused on production.

Writing, software skills, technical skills and production crew were assessed, along with Film Grammar through Critical Analysis and Contribution of Filmmakers in our CTE production courses: Cine/DBA 115 Creative Writing for TV and Cinema, Cine/DBA 125 Beginning Single Camera Film and Video Production, Cine/DBA 225 intermediate Single Camera Film and Video Production, and Cine/DBA 170 Introduction to Video Editing, Cine/DBA 270 Digital Video Editing, and Cine/DBA 275 Avid Editing for TV and Film.

Not surprisingly, access to, and knowledge of, current industry-standard equipment operation and software, were imperative to meeting student learning outcomes, as was acquiring the skills to work collaboratively in teams to produce media content. Also, we continue to follow the recommendations of our Advisory Board to help our students succeed in the film and television industries.

The challenges of Covid, and the limited access to equipment and editing labs and collaboration spaces, have made it difficult for our students to meet the learning outcomes. Moving forward, we must adapt and do better to support and prepare our students and help them meet the learning outcomes.

One way to support our students to meet the program learning outcomes is to remain current and acquire software and equipment used in the industry. We will continue to seek out funds to acquire equipment through Strong Workforce grants and Perkins.

Students must also have access to this equipment as needed, and access to editing labs and team collaboration rooms. This will require our department to expand and centralize our equipment storage and check-out space, and extend our hours of operation in order to best serve students in all Media Studies courses.

We are working to combine and centralize our Media Studies computer labs as well, with extended hours, so students have access as needed to collaborate with classmates on group projects and finish their editing projects. In order to successfully collaborate, students also need "collaboration rooms" with editing capabilities, where they can work together on pre-production and post-production tasks, without disturbing other students working independently in our editing labs.

The college is supporting our students by providing access to Celtx Studio, pre-production and production tools for students to collaborate on call sheets, shot lists, storyboards, schedules, breakdowns, calendars, sides, screenplays and more. This has been extremely helpful during Covid, when courses were forced to go primarily online, and will continue to support our students in achieving their learning outcomes as they are able to collaborate in person. This software closely models the industry-standard software used by filmmakers for pre-production and production processes.

Depending on the degree or transfer goals of our students, there are three different GE pathways to choose from:

- Associate Degree GE Requirements
- CSU GE Requirements
- IGETC Requirements

Palomar College has identified a set of General Education/Institutional Learning Outcomes (GE/ILOs), which represent the overall set of abilities and qualities a student graduating from Palomar should possess. Click here for a link to Palomar's GE/ILOs.

Next, review your course outcomes as they relate to Palomar's GE/ILOs.

How do the courses in your discipline support GE/ILOs? In your response, please specify which GE/ILO(s) your discipline supports. You should refer to the GE/ILOs your program outcomes are mapped to in Nuventive.
Our critical studies courses, including Cine 100, 102, 103, 105, 120, 122 and 123 support the GE/ILOs in Communication A: Written Communication, Critical A: Critical thinking, Community A, Intercultural Knowledge, GE Foundational Knowledge and GE Integrative Learning. In these courses our students use critical thinking skills through film analyses, discussions, written assignments, quizzes and exams that call upon integrating concepts, historical contexts and aesthetic analysis.

In addition to these, our critical studies courses 102, 103 and 115 support Critical B: Information Literacy. Students demonstrate information literacy by researching information for film analysis and research papers. This require students to locate primary and secondary sources and apply those to film analysis and historical contextualization.

Our production-oriented courses Cine 125 and 225 support Communication B: Oral Communication, Critical B, Ethical Awareness, and Critical C: Teamwork. Through individual and group filmmaking and editing projects students demonstrate problem-solving, teamwork, oral communication and ethical awareness.

For the Associate Degree GE Requirements, cinema courses count toward the Humanities requirement. For the CSU and IGETC our courses fulfil Arts and Humanities requirements.

Summarize the major findings from your course outcomes assessments that are related to the GE/ILOsducation/Institutional Learning Outcomes that your discipline supports. You should refer to the GE/ILOs your course outcomes are mapped to in Nuventive.
Because we map our GE/ILOs to our courses SLOs we assess these during our SLO assessments every three years. In addition to keeping up-to-date with these assessments we revised the Student Learning Outcomes for our Cine 100, Cine 102 and Cine 103 courses. The revised outcomes were more specific to the core elements in these popular courses, including covering aspects of aesthetics, history, industry and criticism. These revised outcomes will allow us to be more specific and intentional in assessing these courses. We revised our CORE and SLO's for Cine 123, and are submitting for College and State approval.

Also, several faculty have assessed individual assignments in Canvas to GE/ILOs with success rates above 90%.

PROGRAM COMPLETIONS

Student success is at the core of what we do in assisting students in achieving their goals.

The Chancellor's Office Vision for Success stresses the importance of Program Completion as a major goal for our students. In addition, transfer and career readiness are key components of Palomar College's mission statement. This year, our funding formula has also changed reflecting this emphasis, providing additional funding as a function of the number of completions.

In this section, you will reflect upon the number of completions students earned for EACH degree/certificate you offer. As required for accreditation, you are also asked to set a standard which represents the lowest acceptable number of completions and a stretch goal for increasing the number of awards.

Link to **Program: Completions**

Copy and paste five years of completion data for each of your discipline's degrees and certificates.
Degrees and Certificates Awarded (Count)
Row Labels 2015-16 2016-17 2017-18 2018-19 2019-20 2020-21
AA/AS
Associate in Arts Degree 5 6 4 7 5
Associate in Science Degree for Transfer 1 10 17
AA/AS Total 5 6 4 1 17 22
Certificate
Certificate of Achievement 6 6 5 1 8 4
Certificate Total 6 6 5 1 8 4
Grand Total 11 12 9 2 25 26

Have your program completions Increased, decreased, or stayed the same over the last 5 years?
Increased

What factors have influenced your completion trends?
The most significant factor for the increase in degree completions from 5 in 2015-16 to 22 in 2020-21 is the launch of our AST in Film, Television and Electronic media in 2018-19, which grew to 17 completions in 2020-21. Our AA in Cinema degree completions have stayed the same at 5. We anticipate this to change as we launch our revised AA in Cinema Studies degree this year, which, as elaborated above, focused the AA on critical studies and reduces the number of credits to 18. Though students who had completed the AA in Cinema in the past are now choosing the AST degree, we anticipate that with the revised AA in Cinema Studies we will increase the number of degrees in the next 5 years.

Regarding our Certificate in Cinema this has increased from 6 five years ago to 4 this year (however, we had 8 complete in 2019-20 so we believe this will see an increase next year). Moreover, we expect a large increase in certificate completions as we have replaced our 27 credit certificate with a 9-credit certificate.

The addition of multiple sections of distance education offerings have given students more opportunities to complete both the Transfer and Cinema degrees by providing flexibility in when and where they can take our course. From the fall of 2015 to the fall of 2019, the number of students enrolled in distance education courses rose from 114 to 930, with at 90% retention rate. Even more impressive is how the success rate dropped by only 2%, from 70.2% to 68.2%, given the great increase in distance education course offerings. Yet we continue to scrutinize ways to improve this number, through curriculum and scheduling (asynchronous and synchronous) improvements and training for faculty.

We look to other attributes that affect our completions. For on-campus courses, we recognize how the time of day a course is offered influences students' preferences. In the past 5 years over 75% of students enrolled per semester are in day versus evening courses. The data also shows how success and retention rates are higher in face-to-face versus distance education courses. Yet as we improve distance learning, including accessibility requirements, faculty training, and campus support services, we are now seeing that gap narrow, with a retention differential of 7% between f2f versus DE in the fall of 2018, declining to almost 4% by the fall of 2019. We look to the future to improve the success rates, as face-to-face classes continue to be of higher percentage than those of distance learning.

Are the courses in your discipline required for the completion of other degrees/certificates?
Yes

Please list them
Our CTE cross-listed courses are included in the Digital Broadcast Arts degrees and certificates. These courses include: Cine/DBA115, Cine/DBA 125, Cine/DBA170, Cine/DBA270, Cine/DBA225.

DBA Degrees:
Digital Media (CP)
Digital Videos (AS, CA)
Radio and Television (AA, CA)

Do you have programs with 7 or fewer completions in the last 5 years?
Yes

What steps are you taking to address these completions?
As described above, our revised AA in Cinema Studies focuses this degree on critical studies to differentiate it from our new AST degree, which is focused on production. It is also 18 credits instead of 27. And, as described above, our revised Certificate in Cinema is 9 credits (instead of 27) so we expect a large increase in completions there.

Our accrediting body, ACCJC, and the Federal Department of Education requires that colleges establish standards and goals for student success and completion.

A program-set standard for completion represents the lowest number of program completion you deem acceptable for your program. In other words, if you were to notice a drop below the set standard, you would seek further information to examine why this occurred and strategies to increase completions.

What is your program standard for program completion?
20

Why did you choose this standard?
For the AA in Cinema, we chose 5 because this has been the average for the past 5 years. Though we anticipate that some students will complete the new AST degree instead, we anticipate that the revisions to the AA degree will help compensate for that.

For the AST degree, we had 1 completion in the 1st year, 10 in the 2nd, and 17 in the third. We are still getting a sense of student demand and so we set a minimum standard at 10 completions.

For our Certificate in Cinema our average has been 5 so we want that to be the minimum.

A program stretch goal for completions is the number of completions you aspire to award for each program in your discipline.

To determine your stretch goal, consider the number of annual completions you typically award over time, then consider strategies or efforts you are making to increase completions in your program. Then identify the NUMBER you want to set as your goal.

What is your stretch goal for program completion?
40

How did you decide upon your stretch goal?
As described above, with the changes in the AA in Cinema , including a name change to Cinema Studies, reduced credits and its differentiation from the production-oriented AST degree, we expect more students will choose to complete the degree, with our stretch goal of 10.

Because we had 17 completions for the AST degree last year, we believe we can continue its growth to a stretch of 20, with the exception of an expected decrease during the continued pandemic.

With the changes to the Certificate, included reducing the credits from 27 to 9, we expect a substantial increase in completions, with a stretch of 10.

We are confident we can increase our completions and achieve our stretch goal. As we refine the number of courses offered, we look to their modality, scheduling courses that meet students' demands by providing flexibility and streamlining their degree paths. Following the pillars of Guided Pathways and its 2021–2022 goals, the Palomar Mapper, text messaging, Chat Bot, online orientations, and early alert are just a few of Pathways' tools that assist our faculty and students in completion. Our department is increasing our student advising opportunities through scheduled Zoom sessions, where Cinema faculty, who include our department chair, provide guidance and clarity in completing their degrees.

Campus events, both online or on-campus, provide students with networking opportunities to meet film artists and industry professionals, leading to possible internships and job opportunities. This real-world experience provides clarity for students, aiding them in seeing how completion leads to career opportunities.

ENROLLMENT AND EFFICIENCY TRENDS

Your courses and offerings represent the path students take to complete their goals. Palomar has a very diverse set of programs and offerings and students have many paths they can take to earn a degree, certificate, or transfer.

In addition to student success and completion, enrollment trends, resources (FTEF), and efficiency metrics like FTES/FTEF are factors reviewed by the college when considering needs for staffing and program support. Evaluating these metrics also helps the College when developing class schedules to meet the needs of students.

Palomar College uses the WSCH/FTEF ratio as one indicator of overall efficiency in addition to the overall fill-rate for courses.

Although the college efficiency goal is 525 WSCH/FTEF and 85% fill-rate (minimal), there are many factors that affect efficiency (i.e. seat count / facilities / accreditation restrictions).

In this section, you will examine your enrollments over time and resources (FTEF) utilized to support or generate those enrollments.

This information can be found by looking at enrollment efficiencies.

Link to Program: Enrollment Trends

Have your enrollment trends increased, decreased, or stayed the same for your discipline over the past five years? (check box)
Increased

Have your efficiency trends increased, decreased, or stayed the same for your discipline over the past five years? (Check box)
Increased

Were these trends expected? Please explain.
We have had a steady enrollment increase from 657 in Fall 2015 to 1,754 in Fall of 2019.

Demand for our courses has been high, particularly for our Cine 100 course. We have continued to increase the number of sections to accommodate the demand. We have also hired new instructors and faculty who have had positive student evaluations. Our promotional efforts for our new AST degree have also attracted more students to our courses.

Our faculty have embraced the challenges of distance education, even before the pandemic. Full and part-time faculty were trained on Blackboard and then Canvas. We doubled our online offerings from the fall of 2016 to fall of 2019, providing flexibility in scheduling for our students. This flexibility is shown in both online and face-to-face offerings. With our on-campus sections, we provide many options to meet students' needs, with day and evening sections, classes that meet once or twice a week, and sections offered at the North, South, Escondido and Camp Pendleton centers.

The ongoing challenge for our production classes is the lack of a centralized building with production facilities that will ensure student success, transfer readiness, achieved program and course outcomes, and student preparedness for employment in the film industry. While we have made do, our current facilities need to be updated, including production studios, equipment storage, editing labs and suites, foley and voiceover studios, audition and rehearsal spaces, and meeting rooms.

Program Information Summary

In this section you are asked to evaluate your programs by considering their program learning outcome assessments, the annual number of completions, goals for completions, enrollment and efficiency trends and any other internal or external factors that had an impact on your program.

What factors have contributed to the success of your program(s)? Describe how they have contributed.
As elaborated above, our new AST degree has been very successful in its first 2 years, which has significantly increased our overall program completions. As a result of our program outcomes assessment, we also made changes to our AA degree, including decreasing the number of credits from 27 to 18 and focusing on cinema studies to differentiate it from the production-oriented AST degree. We expect our new stackable certificate, reduced from 27 to 9 credits, to attract more completions.

Our number of completions for our three programs have increased from 11 in 2015 to 27 in 2020. With the changes in our AA and certificate programs, and a continuation of our promotional efforts, we seek to reach 40 completions in our post-pandemic future.

From 2015-2019 our enrollment has increased from 657 to 1,754 due to new instructor/faculty hires and new program promotions.

Our efficiency numbers have been in line with college averages, dipping a bit in Fall 2018 (81%) but rebounding to 87% in Fall 2019. Our WSCH Per FTEF has been well above our efficiency goal of 525, reaching 632 in Fall 2019.

What factors have presented challenges for your program(s)? Describe the impact of these challenges.
The Media Studies department currently has zero full-time staff support, down from two, highly skilled technicians. Our Broadcasting Tech support person retired in August 2021, and our full-time Photo Tech support person retired several years ago, and was never replaced. The result of losing these skilled professionals has been less support and access for our students to equipment, editing labs, suites, and studios to complete their work and ultimately meet the learning outcomes of our program.

Facilities and space are our other challenges. The Media Studies department is spread out over several buildings: MD, H, P, F and Q. There is no central location for students to collaborate and learn, and access the equipment, labs, space, and software needed to meet their learning outcomes. Faculty and students also struggle to foster a sense of community and inclusion in our program, all foundations of our mission statement and the mission statement of Palomar College.

In order to grow our program and meet the needs of our students, we feel it's time to revisit the Palomar College Facilities Master Plan from 2019, and to continue the discussion with our Dean and fellow division faculty for a Visual and Design building. With federal funding coming to community colleges for workforce education over the next few years, we want the college to make our student's and program's needs a priority.

We need a centralized and secure space for our equipment in Media Studies, to be stored, cleaned and serviced, with a secure area for student equipment check-in and check-out. Attached to this storage space, we need an equipment staging area with a garage door, loading dock, and driveway for easy access to equipment pickup and delivery.

We also need studio space for photography, film and television students to do their work. The multi-use studio should be sound-proofed with a sound system, high ceilings, theatrical grid lighting, lighting board, and enough space for students to bring in flats to create movie, TV or photography "sets" to photograph and/or film their projects. Adjacent rooms for auditions, table-reads and rehearsals are also necessary, providing students with spaces that allow for proper pre-production work.

This space could also be used for other programs like Graphics Arts, Art, Theater, Dance and Music, depending on their program outcomes and creative needs.

We need a centralized editing lab space, with industry-standard, top-of-the-line computers and editing software to best prepare students for work in our industries. Currently, each discipline within our division has its own computer lab space (Photo, Journalism, Cine/DBA, Graphics, Art), and a centralized lab would allow our FT technician to provide support to more students at a time, and expand the lab hours, which is essential for equity, access and meeting the program SLOs.

While we wait for new facilities, we'd like to re-purpose our space in the Q building, which consists of the Q2 classroom, Q1 studio, Q8 Radio Station, and Q9 Equipment/office and collaboration room spaces. We'd like to use Q9 to house all the Media Studies equipment, which is currently spread between the photo building (F), the Journalism lab and Q9. This space is large enough, that we could house equipment from other disciplines in our division, if desired.

Security has/is an issue for us, and we suspect that equipment has been lost or stolen over the years, due to lack of secure space and staff needed to inventory and monitor the check-out/in processes of the equipment. Much of our equipment can be shared between our disciplines, and by centralizing our equipment storage space, students will have more options. Having one centralized location for our equipment, with oversight and limited access, will also allow us to utilize a FT staff tech to oversee our equipment and manage our equipment inventory, check-out/in process, clean equipment and make repairs as necessary. This will allow us to expand our hours and accommodate the students' needs.

Utilizing Q9 for all of our Media Studies equipment will impact the student collaboration rooms, however, which are essential to student teamwork and successfully meeting the program SLOs. We would like to create student collaboration rooms, ideally still within the Q building and close to Q9, so that a Media Studies tech can oversee this additional collaboration space and support our students.

The Q1 studio space needs to be updated as well, to become a multipurpose space where both the broadcast television, film production and photo students can create and collaborate on their projects.

As mentioned, Media Studies does not have a central location for students to congregate and collaborate, and we'd like to start by making the Q building a creative hub for all of our students. We want this space to be creative, comfortable, practical and esthetically pleasing - a place where students want to hang out and feel like they belong.

COURSE INFORMATION

In this section, you will review how students perform in the courses you offer as part of your program. The Chancellor's Office Vision for Success stresses the importance of reducing equity gaps through faster improvements of underrepresented groups.

Data are provided to help you examine differences in course success rates (C or better) across student demographic categories (e.g., gender) and course type (e.g., face-to-face, online).

After you complete your review of course success data, you are asked about the assessment of student learning outcomes at the course level, progress you have made in these assessments, and changes you have implemented as a result/

COURSE SUCCESS AND RETENTION

ACCJC also requires that colleges establish institutional and program level standards and stretch goals for course success rates.

Program-set standards for course success rates represent the lowest success rate deemed acceptable by your discipline. In other words, if you were to notice a drop below the rate, you would seek further information to examine why the drop occurred and strategies to address the rate. The College's institution-set standard for course success rates is 70%

Program-set stretch goals for course success rates represent the success rates you aspire your students to achieve.

Link to Course Information

The data includes overall success (% C or better) and retention rates (% No Ws) . The data tables include course rates by gender, age, ethnicity, special population, location, and modality (You can access the Student Equity Plan on the SSEC website https://www2.palomar.edu/pages/ssec/)

What is your program's standard for Discipline COURSE Success Rate?
70.0%

Why did you choose this standard?
Our success rate in Fall 2020 was 74%, but we expect that the pandemic will have an impact on that for Fall 2021, so we retained the College average here. We look to the future to increase this 70% standard, as we study the impact of the pandemic and make improvements to mitigate any effects that impact our courses' and program's progress.

Have your overall course success rates increased, decreased, or stayed the same over the last 5 years?
Increased

Was this expected? Please explain.
We increased our success rate from 72% to 74% from Fall 2015 to Fall 2020. Our faculty have been enrolled in distance education trainings and diversity, equity and inclusion trainings, which have resulted in incorporating new course designs, assignments, assessment tools, and retention tools to increase student success.

What is your stretch goal for course success rates?
74.0%

How did you decide upon the goal?
This is our rate for Fall 2020 and we would like to maintain this. Though we expect the pandemic to have an impact on success rates, we plan to continue our DE and DEI trainings to improve success rates.

Have your overall course retention rates increased, decreased, or stayed the same over the last 5 years?
Decreased

Was this expected? Please explain.
Our retention rates fell from 94% in Fall 2015 to 90% in Fall 2020. While our most recent rate is still above the College rate, we suspect that our dramatic increase in enrollments, which have nearly tripled since Fall 2015, and our expansion in the number of sections and instructors has contributed to this decline. As our instructors and new faculty have acclimated to the College, and we have stabilized enrollments, we expect to increase retention rates, with the caveat of the continuation of the pandemic.

Are there differences in success or retention rates in the following groups? (choose all that apply)
Age   Ethnicity

Age: Why do you think age differences exist? What do you need to help close the gap?
Our success rates for students 50 and older are 86%, which is higher than our overall average. We expect this due to their motivation to return to school. This is also consistent with the College success rates.

Ethnicity: Why do you think ethnicity differences exist? What do you need to help close the gap?
Our success rate for African American students was 58%, which is 3 percentage points below the College average. This was a drop from 66% in Fall 2019.

We have made strides to address this. Our Spring 2021 Media Days invited 27 professionals to speak with our students, all of whom were women or people of color, and most were African American. We have also had faculty recently complete @one courses focused on diversity and equity and on professional development seminars and reading groups focused on equity. We are devoted to increase our success and retention efforts for our African American students.

The success rates for our Hispanic students is slightly lower than our average at 68%, but above the College rate. Our professional development focused on equity, and on Hispanic students in particular, including the faculty enrolled in the HSI book club, will help identify strategies to close the gap.

Some of the other strategies we have recently begun to close the ethnicity gap include reworking our syllabi to include more inviting colors, welcoming language and more detailed information regarding student services. We also strive to make assignment deadlines more flexible and follow the transparent assignments structure and rubrics which have shown success. We look carefully into our course selections to show films that reflect diversity, including films by and about different ethnic groups, exposing our students to cultures and lives that reflect their own and these that are different from their own. We encourage student filmmakers to make movies that celebrate their ethnicities, leading students to be open-minded, question their own biases, learn of different cultural opportunities and develop racial cultural literacy.

Are there differences in success/retention between on-campus and online courses?
Yes

Please share any best practice methods you use for online courses.
All of our full-time faculty have completed the old and new versions of POET, and our part-time (or adjunct) instructors have all completed the most recent version of POET or its equivalent. We found the new version of POET to be excellent and have incorporated many best-practices into our courses. These have included making sure that all photos and videos are captioned and PDF and Word documents are accessible. Completing POET has increased our online success rate from 68% in Fall 2019 to 74% in Fall 2020.

Since Covid 19, we've been able to help students succeed and meet their learning outcomes by offering free access to Adobe Creative Cloud for their editing and sound design courses and Celtx Studio for their screenwriting and film/television production courses. These online software programs were paid for out of the CARES Act funds.

In the Fall of 2020, Professor Cecere completed the Online Network of Educators (@ONE) course, Introduction to Online Teaching and Learning. This intensive 40-hour course provided a detailed study and practice of accessibility, design, facilitation, asynchronous vs synchronous online instruction, outcomes and much more. This kind of intensive training is being supported by Palomar's Distance Education Committee, with funds for faculty to complete an @ONE course. The Palomar Faculty Federation has also negotiated financial compensation for faculty to make their DE classes accessible.

COURSE STUDENT LEARNING OUTCOMES (SLOs)

Reflecting on the major findings you summarized, what are some questions you still have about student learning in your courses that you have not yet been able to address with your outcomes assessments?
We would like to deepen our assessments to include more sections and more specific assignment assessments. To do so we plan to develop an assessment tool in Canvas to help assess individual assignments across our many sections of Cine 100. As we have many part-time faculty who teach Cinema 100, we plan to seek their input on assessment methods that they have found especially effective in student learning.

We will also conduct an analysis of our COR with attention to equity, following the leadership of an equity group of the College Curriculum Committee.

What are some improvements in your courses that have been, or can be, pursued based on the key findings from your course learning outcomes assessments?
In addition to the deeper assessments elaborated above, which can give us more specific data about the success of particular assignments, we believe that attention to equity and access can improve success across assignments and courses. As elaborated above, syllabus revisions, flexible due dates, transparent assignments, and further DE development can increase success rates.

Summarize the major findings of your course level student learning outcomes assessments.
In 2019 we reviewed and revised our SLO's for four of our courses (Cine 100, 102, 103, 105) and a fifth (Cine 123) has entered the College evaluation process in Fall 2021. These outcomes revisions for these courses focused on cinema studies more specifically elaborated connections between aesthetic characteristics and industry and social/cultural contexts.

Assessments for these cinema studies courses were strong in these areas of aesthetics and socio-cultural contexts. These courses include a variety of assignments, including discussions, quizzes, exams, presentations, group assignments and written papers. Discussion scores averaged in the high eighty percent with a success rate in the low eighty percent. Quizzes, exams and papers averaged lower, in the low eighty percent, with success rates in the high 70s. Despite the grade differences, we felt the design of these assignments met all elements of the outcomes.

Because we offer so many sections of Cine 100 (up to 30 per semester), we assessed 10 sections and elaborate the results here. Course assignments included discussions and quizzes, each designed to fulfill one or more learning outcomes. 82.9% of students completed the courses with a passing grade based on their completion of discussion papers and quizzes, indicating they met the learning goals. 76.5% of African Americans successfully completed the course and met the learning outcomes. 80.8% of Hispanic students successfully completed the course and met their learning outcomes. Regarding exam scores, these were slightly lower than discussion scores. But the discussions reinforce and overlap the quizzes so learning goals are achieved. For Cine 100, two instructors were evaluated during the 2020/2021 year. Each included papers, presentations, discussions, quizzes and exams which were designed to meet student learning goals. Their presentation of the material was excellent. Their evaluations indicated excellent online course work, organization and accessibility.

Course outcomes of Cinema 125 and 225 emphasize the group work necessary for working in the film industry along with other areas of employment. Projects 1 & 2 in 125 and Project 2 in 225, lead students to rely on one another, learn from each other and work as a team to complete their assignments. These projects, and other assessment methods, foster critical thinking skills, teach time management, lead students to prioritize workloads, problem-solve, foster technical proficiency, and practice verbal and written communication skills as they interact with the community.

Final projects in these two courses complement and extend work completed in our screenwriting and film studies courses. Assignments in Cinema 115 can be produced in both courses as short films. These shorts reflect the techniques, terminology and critical analysis that are learned in our survey courses. Cinema 125 and 225 have a 20 year history of producing student award-winning films, with over 10 nominations from the Pacific Southwest Chapter of Television Arts and Sciences, winning 6 Emmys in the short form category.

Also, films studied in survey courses and Cinema 125 and 225 reflect diversity. Students are encouraged to make movies that have important things to say about their own lives, sharing the histories and experiences of the racial, ethnic, and cultural groups they identify with. As there currently is no outcome that reflects this, one will be added this year.

Excluding courses that haven't been offered in the last three years, confirm that all of your courses have been assessed in the last three years.
Yes

PROGRAM CURRICULUM ALIGNMENT, MAPPING, SCHEDULING, & PLANNING

The Chancellor's Office Vision for Success stresses the importance of decreasing the average number of units accumulated by CCC students earning degrees.

Palomar College's Guided Pathways plan includes clarifying paths for students by sequencing course offerings so that they support scaffolding and timely completion. Our goal is to ensure learning through:

- The mapping and assessment of clear program outcomes that are also aligned to employer and/or transfer institution expectations.

- Engaging and applied learning experiences.

- Effective instructional practices to support students in achieving success.

What is your departmental strategy on how you schedule your courses, including the time of day you offer courses? Do you use 4-week, 8-week, or block scheduling (putting required classes near each other) to organize required classes to meet the needs of disproportionately impacted students? Please explain.
The Cinema Department has steadily grown and adding more classes each semester prior to the pandemic. With the help of our Department Chair, we look broadly at all the courses within Media Studies and then schedule strategically to prevent overlap with our CTE courses in particular. We offer Intersession, fast-tracks, hybrids, and face-to-face courses in mornings, afternoons and evenings, in online and face-to-face formats to best accommodate our students and their busy schedules. Looking ahead, there may come a time within the next few years when we reach our maximum ability to schedule classes in P32, which houses our Christie projector and surround system that is optimal for screening movies. The college may want to consider including another Cinema screening room in any new construction plans.

Our goal is to also grow our courses at the Fallbrook, Rancho Bernardo and Escondido centers. In order to fulfill our mission statement and provide access and equitable learning to all of our students, regardless of where they take our courses, the spaces need to be conducive to our program and learning outcomes. The classrooms need to be equipped with high-end projectors, sound systems/speakers and blackout curtains, in order for students to view the films, analyze the content and succeed in meeting the learning outcomes. The classroom experience should equate to the experience that students get when in P32 on the San Marcos main campus.

How do you work with other departments that require your course(s) for program completion?
Each fall the Media Studies Department holds an open house to recruit students through giving tours of our production and screening facilities and answering questions about our programs. The past 2 years we have opened this up to other departments that share in our media focus, including Art, Graphic Arts, Theater and Costume Design. These events have been very successful with positive feedback from faculty and students regarding the promotion of inter-departmental collaborations.

We have collaborated with the Math department the past 2 years to show 2-3 feature-length dramatic films per year focused on math themes. For each of the screening events we held a 30 minute open session for College clubs to share their activities, then screen the film (through Zoom during the Covid year), then have a 30 minute discussion about the film. The collaboration is designed to get students excited about math and provide a space for students to release their fears and intimidation about math.

We have been collaborating with our colleagues in Graphics Arts to develop a Palomar Perks Student Survey to increase student interest, retention and completion. Many of our CTE courses in our Cinema and Digital Broadcast Arts programs are also required in the Graphics degrees and certificates, and our students crossover between the two departments. Keeping with the vision and goals of Guided Pathways, we are working together to help our students navigate the path towards completion in our programs.

Does your discipline offer cross-listed courses?
Yes

How do you work with the other department(s) to ensure consistent curriculum per the COR and minimum qualifications? How do you coordinate course scheduling and SLO assessment?

Ensuring that our cross-listed courses have a consistent curriculum and that the instructors meet the minimum qualifications is a challenge for us in our program, because Cinema is an Academic program, while DBA is a CTE program -- each requiring different qualifications by the State Chancellor's Office. Media Studies faculty Wendy Nelson, is the current Chair of the Curriculum Committee, and Cinema faculty members Candace Rose and John McMurria also serve on the Curriculum Committee. Gathering expertise from all Cinema faculty, full and part time, we continue to look further into the issue of meeting curriculum standards and minimum qualifications at Palomar College for cross-listed courses, not just within the Media Studies department, but across the campus as a whole. One way the Curriculum Committee has addressed this issue is to include an and/or drop down in META to allow more flexible curricular standards for cross-listed courses.

We confer with all programs in our discipline to ensure that scheduling conflicts do not occur, supporting the mapping of our degrees and certificates.

Are there curriculum concerns that need to be resolved in your department? What are they?

There will be changes to the AST in Film, Television and Electronic Media in 2022 from the CCCCO, that will benefit our students and make our CORs even more robust and in alignment with the CSU and UC programs. We don't anticipate significant issues.

Concerns of have been raised by the Curriculum Co-Chair, Wendy Nelson, over issues of cross-listing. We plan to explore these as a department.

Are there courses that should be added or removed from your program - please explain?

We recently learned that our Cine 105 course was created to experiment with a new course topic to try it out and see if we want to make it a permanent course. But we have been using it as a topics course to offer a variety of rotating courses. Two courses that have been offered regularly and that we feel are important to our curriculum are Women in Film and Horror Film. Both focus on issues of equity, the former addressing the accomplishments and hurtles of women in the industry, and the latter addressing the genre's boundary disturbing elements in society with attention to issues of class, gender, sexuality and race. We plan to add these two courses as permanent courses and use Cine 105 as an experimental course, as it was originally intended.

How is the potential need for program/course deactivation addressed by the department?

At this time there are no courses that should be removed from our program. We will continue to monitor all our courses to ensure that they are offered regularly and that their enrollments are strong -- if not, we will trouble shoot or deactivate.

Are there areas you would like to expand?

The Media Studies department has a vision to expand all areas of our program, which includes increasing enrollment in our Cinema courses to the pre-Covid numbers, and developing our film, television, broadcast and photo CTE courses/programs to include a centralized facility for students to collaborate and learn, and access the equipment, labs, space, and software needed to meet their learning outcomes - similar to the vision proposed in the Palomar College Facilities Master Plan from 2019.

By working with our Advisory Board and in collaboration with our colleagues in the Graphics Arts, Performing Arts, Art and Music departments, we envision a day when students across disciplines will gather to create, learn and prepare to transfer to a University or work in their chosen fields.

Describe any data and/or information that you have considered as part of the evaluation of your program.
We have an engaged Advisory Board committee composed of professionals currently working in the film, television and broadcast industries. We rely on their expertise and advice to help us grow our program to best meet the needs of our students in this emerging and competitive industry.

Hands-on experience, access to high-end equipment and leading-edge industry software, collaboration skills and classroom training that reflects real-world experience, top the list of their recommendations.

Our vision to expand includes hiring two, much needed, full-time professional tech persons, along with new facilities that provide the best education, experience, and community to prepare them for transfer or work in the media industries.

Also, we drew information from our Media Days event held from April 19-22, 2021, when we invited 27 industry professionals to share their experience regarding how to get into, and succeed in the industry. To represent the diversity of our students, and to foreground issues of equity and inclusion, a majority of our speakers were people of color. In addition to sharing their expertise about the necessary training needed for our students to enter the industry, the speakers spoke about the racial and gender discriminations they faced, and the importance of building networks with professionals that share equity goals.

To answer the next two questions, you will need to review your program maps and program information in the 2021-2022 Catalog.

Is the content in the program mapper accurate?
Yes

Is the content in the catalog accurate?
Yes

Has your department or discipline started having discussions about embedding diversity related issues or content in your curriculum?
Yes

If yes, describe your efforts. If no, what type of training or help do you need to do this work?
The past several years we have offered an Equity Film Series that schedules films and discussions for the College related to equity issues -- we shared our successes with the Series at the Fall 2021 PIPOC Plenary session. We have brought equity speakers to campus and, as elaborated above, devoted our last annual Media Studies Days to equity speakers, most speakers of whom were women and/or people of color. This past summer, 2 of our cinema faculty enrolled in a Decolonizing your Syllabus workshop and 1 completed the four-week @one course on diversity. Media and Cinema faculty are also members of the Curriculum Committee's Equity Workgroup, designing and running a 2-day faculty workshop on Equity with special attention to bringing equity issues into CORE assessments and revisions.

We are proud of our history in the Cinema program of promoting equity in our curriculum. We regularly screen films in all of our survey courses that honor the work of African American directors, from Oscar Micheaux to Steve McQueen, in the works of Latin American directors Alejandro Amenabar and Fernando Meirelles, and celebrate the work of woman artists, from director Lois Weber in the early 1900s to editor Thelma Schoonmaker in the 1960s to cinematographer, Mandy Walker, known for her recent DP work on Mulan and Hidden Figures. We use our Film Subjects course, Cinema 105, to test new themes that expose students to different cultures and ethnic groups. Our Cinema 123 course, Queer Cinema, was established through 105, focusing on understanding the culture of, and discriminatory challenges faced by, the LBGTQ community.

CAREER AND LABOR MARKET DATA

The Chancellor's Office Vision for Success stresses the importance of increasing the percent of exiting students who report being employed in their field of study. It is important for us to consider how **_all_** of our programs connect to future careers.

Go to this website https://www.onetonline.org/ and enter your discipline in the bubble on the top right for ideas about potential occupations. Click on an example to see more detail.

The following websites are for CTE related data:

- Centers of Excellence (many other data resources besides supply and demand) Password: GetLMI
- LaunchBoard
- LaunchBoard Resource Library
- Chancellor's Office Data Mart
- Career Coach-San Diego Workforce Partnership
- EDD Labor Market Info
- Career One Stop

What kinds of careers are available for people who complete your programs (and/or transfer)? (Refer to link above) Are there any new or emerging careers? If so, how would the new or emerging careers impact your future planning?
Our ADT in Film, Television and Electronic Media prepares students for university transfer and entry-level positions in the following careers:

Camera Operators, Television, Video and Film, Broadcast Technicians, Editors, Multi-Media Artists and Animators, Producers and Directors, Set and Exhibit Designers, Lighting Technicians, Audio and Video Technicians, Actors and Screenwriters.

Additional employment opportunities include:

• Internships, which often lead to part and full-time paid positions.

• Video and audio production at churches, courtrooms, local, state and national government agencies, small and large corporations, conferences and conventions.

• Producing online content for YouTube, Facebook, TikTok, and corporate and entertainment websites.

• Event coordinators.

• Program researchers.

Our AA Degree in Cinema Studies readies students for entry-level jobs and transfer to colleges and universities across a broad range of employment and educational programs.

Specific to our emphasize on film studies, students can seek employment in the following areas:

• Film festivals coordination and programming
• Assist in museum and library film programs
• Support staff in college and university film programs
• Administrative jobs related to film, including movie theatres, film studios, corporations, and production houses.
• Instructors in film and media

What are the associated knowledge, skills, abilities (KSA's) needed for the occupations listed above? (click examples in the link above to get ideas)
The ability to communicate effectively via the spoken and written word.

Use of critical thinking skills.

Ability to collaborate effectively in group settings on project-based tasks and assignments.

Project and time management and organizational skills.

Excellent organization, interpersonal, communication, and time management skills.

Detail oriented.

Able to prioritize work activities.

Apply strong interpersonal skills in daily work activities.

Assertiveness and self-confidence. Self-discipline?

Takes ownership and responsibility for work progress.

Working knowledge of audio, scoring, storyboard and scriptwriting software, and field production equipment, including cameras, jibs, sliders, microphones and lighting equipment. Working knowledge of non-linear editing, animation and visual effects software.

How does your program help students build these KSA's?
In our program, students learn about pre-production, production and post-production processes in film and television, and then apply their learning to group and individual projects. Students learn how to write short-form narrative screenplays for film, scripts for broadcast, TV, commercials/PSAs and documentaries. They learn to communicate effectively in group settings, how to effectively resolve conflict, and to work under pressure to deliver their projects by the deadlines. Our program courses provide access to Celtx Studio software, for pre-production and production processes, non-linear, post-production editing and animation software, and audio and scoring software, to prepare students to work in the industry and gain real-world experience.

Our film studies' courses foster effective communication skills through discussion, writing and analysis of film. Discussions and peer activities encourage strong interpersonal skills, as students work together to complete assignments. Our program's focus on encouraging diversity builds self-confidence in students to tell their stories, thereby learning from one another and gaining self-assurance that arises from appreciation of one's own abilities and qualities.

Work Based Learning

Applied and work-based learning (WBL) allows students to apply classroom content in professional settings while gaining real-word experience. WBL exists on a continuum that reflects the progress of experiences from awareness-building to training. Students often cycle back through the continuum many times throughout college and throughout their career. Faculty play a critical role in ensuring these experiences are embedded into curriculum and support learning.

Have you incorporated work based learning (work experience, internships, and/or service learning) into your program?
Yes

What have you done to integrate work-based learning?
We have offered television Internships at Local Network Affiliates, Internships at Local Production Companies and Creative Agencies, Non-Traditional Internships (non-broadcast businesses and industries with production needs). We participate in a Media Days event each year and brings speakers from the industry on campus to engage with our students.

Our full and part-time faculty communicate regularly with faculty at other colleges and universities and with industry artists and professionals, to know what opportunities are available for our students. We attend industry events, promoting these to our students and inviting them to attend, including local film festivals, independent productions and media seminars and workshops. These events connect students directly with artists working in the industry, providing opportunities for work-based learning.

How does your work-based learning help your students learn how to do some of the tasks associated with the potential occupations?
Our interns gain experience working with the current camera and editing equipment, assist Film and television professionals in their daily work, gain experience writing for Film/TV, and learn how to work within a production team.

How do you engage with the community to keep them apprised of opportunities in your program?
Our advisory board is composed of a diverse array of professionals who have connections with a variety of businesses, organizations and communities within the film and television industry. Our board members support our program and our students by offering in-class visits, connecting with our students via social media, presenting at our Media Days events, and providing opportunities for our students to work on film sets. Our board members offer valuable guidance, opportunities and mentorship for our programs and students.

Our full and part-time faculty network with artists and professionals specifically in organizations in San Diego. These connections provide our students with local avenues for entry-level opportunities. Students can volunteer at functions with the Pacific Southwest Chapter of the National Association of Television Arts and Sciences, with the San Diego, Asian, Latino and GI film festivals, with the Museum of Photographic Arts film series and on crews with independent filmmakers shooting throughout San Diego County.

What is the regional three-year projected occupational growth for your program(s)?
The COE Centers of Excellence provided Los Angeles/Orange County regional labor market supply and demand data related to four middle-skill occupations: producers and directors (27-2012), camera operators, television, video, and film (27-4031), film and video editors (27-4032), and lighting technicians and media and communication equipment workers, all other (27-4098). Middle-skill occupations typically require some postsecondary education, but less than a bachelor's degree.

Based on data from this report, there appears to be a supply gap for film production occupations in the region. While the majority of annual openings for film production occupations typically require a bachelor's degree, the majority of openings have entry-level wages that exceed the living wage in both Los Angeles and Orange counties, which is just north of Palomar College, and a viable option for our students seeking employment in the occupations listed above.

Supply Gap Criteria – Over the next five years, there is projected to be 5,157 jobs available annually in the region due to retirements and workers leaving the field, which is more than the 2,406 awards conferred annually by educational institutions in the region.

Occupational Demand - In Los Angeles/Orange County, the number of jobs related to these occupations is projected to decrease by 1% through 2024. However, there will be nearly 5,200 job openings per year through 2024 due to retirements and workers leaving the field.

Growth in the occupations of camera operators, television, video, and film (27-4031), film and video editors (27-4032), is projected at around 5% between 2019 and 2024. Given the impact of Covid on this industry, which has resulted in smaller crews and productions, this percentage of growth is still promising.

EDD Labor Market growth from 2018 to 2028 for occupations in San Diego County:
Audio-Visual Equipment Technicians: 14.3%
Broadcast Technicians: 3%
Camera Operators, TV & Motion Pictures: 7.1%
Film and Video Editors: 18%
Multi-Media Artists and Animators: 11%
Producers and Directors: -3.3%
Sound Engineering Technicians: 16.7%
Writers and Authors (incl. screenwriters): -2.7%

What is being done at the program level to assist students with job placement and workforce preparedness?
The Media Studies department now has a student interest survey to help us identify students in our CTE and studies-oriented programs, so we can help them stay on track, whether that's to complete our programs in a timely manner and then transfer to a 4-year college, or go to work in the film and television industries. By connecting with our students in this way, we're able to keep track of their progress, connect them with industry partners and internships, and find jobs in both the San Diego and Los Angeles regions.

We also host a Media Days event each spring to connect working professionals from the film and television industries with our students. Our students have the opportunity to learn valuable, real-world information about the industries and network for potential internships and job placement.

Our Advisory Board consists of industry professionals who are invested in our students and the success of our programs. They provide valuable guidance on how we can make our courses and program competitive and viable for our students. Our board members also visit our classes, provide education and insight to our students about how to find and maintain work in the industry, and give students the encouragement to succeed.

When was your program's last advisory meeting held? What significant information was learned from that meeting?
From April 19-22, 2021 we invited 27 industry professionals, including advisory board members, to share their experience regarding how to get int, and succeed in the industry. To represent the diversity of our students, and to foreground issues of equity and inclusion, a majority of our speakers were people of color. The most significant topics of discussion included:

• Academic and career backgrounds that led to their current careers.
• The skills and education necessary for success in their work, including writing, directing, producing, acting, cinematography/videography, and stunt work.
• Collaboration with other artists in their work.
• How to resolve problems that occur during the preproduction through postproduction phases of filmmaking.
• Resources required in a variety of production situations.
• The range of opportunities in the industries.
• Advice on how to succeed in the industry.
• The current state of the industry, including changes brought on by the Coronavirus pandemic.
• Ways to improve diversity in the film and television industries.

For students to successfully complete program outcomes that demonstrate a knowledge of film grammar and the ability to employ basic techniques of film production through practical application, we recognize the need of the following:

• Purchase and maintain current and future state-of-the-art production equipment.
• Establish ties with the film community for internships and job opportunities.
• Establish/maintain ties with film programs at colleges and universities.
• A great need for support staff to assist faculty and students with, but not limited to, distribution, safety, and maintenance of production equipment, equipment research for purchase and grant proposals, class assistance and lab hours, day and evening hours availability, etc.
• Facilities that allow outcomes to be achieved, including but not limited to, production studios, audition and rehearsal spaces, student meeting rooms, viewing rooms, foley and voiceover studios, editing suites and labs, etc.

What are the San Diego County/Imperial County Job Openings?
Below are the average annual average job openings in San Diego County:
Audio-Visual Equipment Technicians: 1050
Broadcast Technicians: 330
Camera Operators, TV & Motion Pictures: 140
Film and Video Editors: 110
Multi-Media Artists and Animators: 1000
Producers and Directors: 920
Sound Engineering Technicians: 180
Writers and Authors (incl. screenwriters): 1130

A sampling of current part and full-time job openings in San Diego provide evidence of an abundance of opportunities for our students. It is important to note that none of these listings require a Bachelor's degree.

Army Multimedia Illustrator Specialist, US Army Engagement Team
Entertainment Technicians, Sea World
Crew, AMC Theatres
Creative Producer, Rock Church
Directors Assistant / Camera Person, Brainiac Pictures LLC
Entertainment Production Crew, Rhino Staging
Film & Media Job Placement Specialist, Options For All, Inc.
Internship at Film Festival, Internship USA/IIEEX
Lead Designer and Set Decorator, EPIC Entertainment Group
Senior Videographer, ServiceNow.
Theatrical Lighting, Sound and Video Lead, SDSU
TV, Film & New Media Student & Faculty Support Specialist, SDSU
Various Crew Positions for a feature, Black Panthers.
Video Editor, Rescue Agency
Videographer and Editor, San Diego Swim Week
Videographer/Editor, Cornerstone First Mortgage
Videographer/Photographer, Petco
Videographer, SM&A, Inc.
Videographer/Video Editor, Creative Circle, Inc.
Video Producer/Editor, Connect Perfectly
Video Producer, Adamo Security Group
Video Production/Editing Instructor, UCSD Extension
Video Shooter/Editor, The Rock Church

• Data from: ProductionHub.com, SimplyHired.com, Filmlocal.com, Indeed.com

Program Goals

In the previous sections, you identified opportunities for improvement. Using these opportunities, develop 3-year SMART goals for your department. Goals should be Specific, Measurable, Attainable, Relevant, Time-Specific. Ensure your goals align with the mission of your department and/or the College's Strategic Plan.

Please list all discipline goals for this three-year planning cycle. Click here for previous PRPs and goal information.

If you require any additional resources beyond your exiting budget, please be sure to request those resources in the next section titled "Resources".

Goals

Goal 1

Brief Description
Increase degree and certificate completions

Is this a new or existing goal?
New

How will you complete this goal?
As the College moves toward completions as a measure for funding we would like to increase our completions from an 26 in 2020/2021 to 50 in 2023/2024.

With the changes in the AA in Cinema, including a name change to Cinema Studies, reduced credits and differentiation from the production-oriented AST degree, we expect more students will choose to complete the degree. We will promote the degree on our syllabi, website and in Media Studies department events, including our fall open houses and spring Media Days. These campus events, both online or on-campus, provide students with networking opportunities to meet film artists and industry professionals, leading to possible internships and job opportunities. This real-world experience provides clarity for students, aiding them in seeing how completion leads to career opportunities. Our goal is to double our completions, from 5 in 2020/2021 to 10 in 2023/2024.

With the State's focus on transfer degree completions we will continue to promote our AST degree in Film, Television and Electronic Media. With new changes to the degree coming in 2022 which will make it easier for our students to complete the degree, and with continued promotion, we set a goal of 25 completions by 2023/2024.

With our changes to our Certificate in Cinema, included reducing the credits from 27 to 9, we set a goal to more than triple completions by 2023/2024 to 15. In addition to promoting the Certificate we will understand the importance of letting students who have completed the 9 credits know that they qualify for the Certificate, and that they must request to receive the Certificate.

Outcome(s) expected (qualitative/quantitative)
To increase AA in Cinema Studies completions from 5 to 10 in three years.

To increase AST in Film, Television and Electronic Media from 17 to 25 completions in three years.

To increase Certificates in Cinema from 4 to 15 in three years.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
This goal is directly aligned with the College's VIS Goal 1 to increase degree and certificate completions, and with VIS Goal 2, to increase the number of transfer degrees. This goal too aligns with SP Goal 1, to increase student access, progress, and completion.

These goals align with our department mission statement and strategies through scheduling courses that meet students' demands by providing flexibility and streamlining their degree paths.

Following the pillars of Guided Pathways and its 2021–2022 goals, the Palomar Mapper, text messaging, Chat Bot, online orientations, and early alert are just a few of Pathways' tools that assist our faculty and students in completion. Our department is increasing our student advising opportunities through scheduled Zoom sessions, where Cinema faculty, that include our department chair, provide guidance and clarity in completing their degrees. We continue to look at ways to counsel students on their career paths. Tools such as the Palomar Pathways Mapper, Starfish Degree Planner and Early Alert provide improved focus and clarity for students in their degree completion and provide professors with ways to communicate efficiently and effectively to help them achieve this goal.

Expected Goal Completion Date
6/15/2024

Goal 2

Brief Description
Hire a new FT Faculty member to support our students and sustain our growing program

Is this a new or existing goal?	**Goal Status**
Existing	Ongoing

How will you complete this goal?
Include this in our resource needs in this PRP and communicate our needs to College leadership.

Outcome(s) expected (qualitative/quantitative)
Hire a new Cinema faculty in the next 2 years.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
Our enrollments in Cinema have grown rapidly from 657 in Fall 2015 to 1,754 in Fall of 2019. This is evidenced in the growth in our courses offerings. Currently Cinema has 3 full time faculty and 40 courses per semester (prior to the pandemic). As a result we have a high FETF for PT and overload score of 6.4. Thirty of our courses each semester include our introductory course, Cine 100, which are mostly staffed by part-time instructors. As a gateway course to our AA and AST degrees, these courses serve as a recruiting space for undecided students and an early opportunity to connect with our majors early in the program. In support of VIS Goal 1: Completions and VIS Goal 2: Transfer, we feel that having an additional full time faculty member to teach the introductory course, in addition to other courses, will help us reach our ambitious goals of increasing completions from 27 to 50 in the next three years.

This would also give us an opportunity to devote special attention to recruiting with equity priorities in support of VIS Goal 5: Equity and SP Goal 1: Increase student access, progress, and completion, while decreasing equity gaps.

An additional full-time faculty member would enable us to work extensively with administrators, staff and other department faculty on all areas of program planning and College governance, and to create and improve upon teaching and learning techniques that enhance student learning and success.

An additional faculty member would help us expand our programs at our North, South, Escondido and Camp Pendleton centers, and develop a robust Middle College program, consistent with the College's goals to grow enrollments at these centers and programs.

Expected Goal Completion Date
6/15/2023

Goal 3

Brief Description
Revise our Course Outline of Records to align with College and Department equity goals

Is this a new or existing goal?
New

How will you complete this goal?
In the Fall of 2021 the Curriculum Committee has initiated a program to focus on equity. This has included a 2-day training for 10 College faculty in equity who will serve as DEI leaders for the College, including a member of the Cinema program who will help guide the process. Cinema faculty will also be encouraged to attend a planned professional development event during Spring 2022 Plenary devoted to equitizing the CORE.

Outcome(s) expected (qualitative/quantitative)
Faculty will review all of our CORE's and make revisions to align with Department and College equity goals.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
This goal aligns with the College VIS Goal 5: Equity and with SP Goal 1: Increase student access, progress, and completion, while decreasing equity gaps.

It also aligns with the Media Studies Department's "Changing the Narrative" initiative to recruit and support students of color in our programs.

Expected Goal Completion Date
6/15/2023

Goal 4

Brief Description
Build a sense of community and foster equity and inclusiveness by repurposing and expand our facilities in the Q building

Is this a new or existing goal?
New

How will you complete this goal?
To complete our goal, we plan to re-purpose our space in the Q building, which consists of the Q2 classroom, Q1 studio, Q8 Radio Station, and Q9 Equipment/office and collaboration room spaces. We'd like to use Q9 to house all the Media Studies equipment, which is currently spread between the photo building (F), the Journalism lab and Q9. This space is large enough, that we could house equipment from other disciplines in our division, if desired.

Security has/is an issue for us, and we suspect that equipment has been lost or stolen over the years, due to lack of secure space and staff needed to inventory and monitor the check-out/in processes of the equipment. Much of our equipment can be shared between our disciplines, and by centralizing our equipment storage space, students will have more options. Having one centralized location for our equipment, with oversight and limited access, will also allow us to utilize a FT staff tech to oversee our equipment and manage our equipment inventory, check-out/in process, clean equipment and make repairs as necessary. This will allow us to expand our hours and accommodate the students' needs.

Utilizing Q9 for all of our Media Studies equipment will impact the student collaboration rooms, however, which are essential to student teamwork and successfully meeting the program SLOs. We would like to create student collaboration rooms, ideally still within the Q building and close to Q9, so that a Media Studies tech can oversee this additional collaboration space and support our students.

The Q1 studio space needs to be updated as well, to become a multipurpose space where both the broadcast television, film production and photo students can create and collaborate on their projects.

As mentioned, Media Studies does not have a central location for students to congregate and collaborate, and we'd like to start by making the Q building a creative hub for all of our students. We want this space to be creative, comfortable, practical and esthetically pleasing - a place where students want to hang out and feel like they belong.

We will study and form plans for each of the centers, Camp Pendleton, Escondido, Fallbrook, and Rancho Bernardo, to provide optimum screening for our film courses. For students to successfully achieve outcomes, classrooms need to provide appropriate video projection, speaker systems, control panels, room darkening and seating for students to study film. All of our courses, survey and production, analyze films in detailed ways. This study is integral to our students' ability to understand and communicate of film, verbally and in writing.

Regular classrooms have the following problems:
• Data projectors with low lumens that projects a weak signal.
• Data projectors with poor resolution that produce inferior images.
• Windows with translucent shades that do not darken the room.
• One or few speakers that produce audio at a low volume.
• Speakers do not provide adequate sound for nuances of pitch, frequency, and timbre of sound.
• Few screens or inefficient placement of screen for poor viewing.
• Classroom desks that do not allow students to move for best viewing.
• Classroom desks are uncomfortable for periods of time to screen features.
• Control panels are unsatisfactory for switching between sources and controlling projector.
• Computers do not provide for Blu-ray quality DVDs.
• Computer DVD drives do not accept all versions of DVDs.

Outcome(s) expected (qualitative/quantitative)
Increase student access and training on the film, television, photo, journalism and broadcast equipment.

Increase security of our equipment.

Better utilization of space for student collaboration.

Optimal FT ISA staff coverage of labs, equipment inventory, repairs and rentals, photo labs and broadcast studio support.

Proper screening conditions for the study of film, to accommodate 42 students per class. Improve student success in achieving outcomes and course and degree completion.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
Updating, repurposing and expanding our facilities aligns with our college and department mission, the college strategic plan and guided pathways by providing our students more access to hands-on training in our film/television, broadcast, photography and journalism CTE courses. This space could potentially be used by students in the Graphics, Art and Fashion departments as well, as creative collaboration spaces across disciplines.

Having a facility that students identify as the Media Studies hub, where they can hang out, learn, grow, foster a sense of community and feel included and treated equally, will bring awareness to our Media Studies program, which helps students get on the path and stay on the path. Easy access to facilities, equipment, lab space/hours, helpful staff and faculty are essential to our students' success.

Expected Goal Completion Date
8/1/2022

Goal 5

Brief Description
Hire FT Media Studies ISA staff to support our students, faculty and program outcomes

Is this a new or existing goal?
New

How will you complete this goal?
Create a detailed scope of work for these two ISA positions, and Include this in our resource needs in this PRP and communicate our needs to College leadership.

Outcome(s) expected (qualitative/quantitative)
Hire two new Media Studies ISA staff to fill positions lost over the years, which is grossly needed to best serve our students and grow our Media Studies program, which includes Cinema, Digital Broadcast Arts, Photography, Journalism and Communication.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
These highly skilled ISA staff persons will support all of our Media Studies students meet their learning outcomes and succeed in our programs. Their duties will include maximizing our computer lab accessibility, equipment check-in/check out processes, equipment repairs, training and overseeing student workers, maintaining safety in our photo labs, training on the proper use of our photo, film/television and broadcast equipment, amongst other essential duties. These team members will also support our faculty so they can better serve our students, assist with outreach and recruitment, and help us provide a more equitable experience for our students, especially those that are disproportionately impacted. Helping students get on the path, stay on the path and complete are goals shared by our entire department, and these colleagues will be an essential part in helping our students achieve success.

Expected Goal Completion Date
8/1/2022

Goal 6

Brief Description
Hire 2nd FT Media Studies ISA staff to support our students, faculty and program outcomes

Is this a new or existing goal?
New

How will you complete this goal?
Create a detailed scope of work for these two ISA positions, and Include this in our resource needs in this PRP and communicate our needs to College leadership.

Outcome(s) expected (qualitative/quantitative)
Hire two new Media Studies ISA staff to fill positions lost over the years, which is grossly needed to best serve our students and grow our Media Studies program, which includes Cinema, Digital Broadcast Arts, Photography, Journalism and Communication.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?
These highly skilled ISA staff persons will support all of our Media Studies students meet their learning outcomes and succeed in our programs. Their duties will include maximizing our computer lab accessibility, equipment check-in/check out processes, equipment repairs, training and overseeing student workers, maintaining safety in our photo labs, training on the proper use of our photo, film/television and broadcast equipment, amongst other essential duties. These team members will also support our faculty so they can better serve our students, assist with outreach and recruitment, and help us provide a more equitable experience for our students, especially those that are disproportionately impacted. Helping students get on the path, stay on the path and complete are goals shared by our entire department, and these colleagues will be an essential part in helping our students achieve success.

Expected Goal Completion Date
8/1/2022

RESOURCES

Congratulations! You are nearing completion. In this section, you will consider the resources you need to implement your three-year program review plan and/or address any findings from your assessment of your discipline.

The section is organized into the following four parts:

PART 1: Staffing Needs (Faculty and Additional Staff)

PART 2: Budget Review

PART 3: Technology and Facilities Needs

PART 4: One Time Request for Other Needs (NonTechnology Equipment, Supplies, Operating Expenses, Travel)

PART 1: STAFFING NEEDS

Requests for faculty will follow the prioritization process currently in place in IPC, and the IPC SubCommittee. Requests for new staff positions will be prioritized at the division level and reviewed at Exec.

Are you requesting additional full-time faculty?
Yes

NOTE: If you are requesting full-time faculty, you must go back to the Labor Market section of the form to complete that section. It is required when requesting additional faculty positions.

REQUEST FOR ADDITIONAL FULL-TIME FACULTY

Faculty Request 1

Title of Full-Time Faculty position you are requesting
Cinema Faculty

How will this faculty position help meet district (Guided Pathways, Strategic Plan, Strategic Enrollment Management etc.), department and/or discipline goals? Please be sure to tie this back to your PRP goals and three year plan.
Our enrollments in Cinema have grown rapidly from 657 in Fall 2015 to 1,754 in Fall of 2019. This is evidenced in the growth in our courses offerings. Currently Cinema has 3 full time faculty and 40 courses per semester (prior to the pandemic). This has resulted in our high FETF for PT and overload score of 6.4. Thirty of our courses each semester include our introductory course, Cine 100, which are mostly staffed by part-time instructors. As a gateway course to our AA and AST degrees these courses serve as a recruiting space for undecided students and an early opportunity to connect with our majors early in the program. In support of VIS Goal 1: Completions and VIS Goal 2: Transfer, we feel that having an additional full time faculty member to teach the introductory course, in addition to other courses, will help us reach our ambitious goals of increasing completions from 27 to 50 in the next three years.

This would also give us an opportunity to devote special attention to recruiting with equity priorities in support of VIS Goal 5: Equity and SP Goal 1: Increase student access, progress, and completion, while decreasing equity gaps.

An additional full-time faculty member would enable us to extensively with administrators, staff and other department faculty on all areas of program planning and College governance, and to create and improve upon teaching and learning techniques that enhance student learning and success.

An additional faculty member would help us expand our programs at our North, South, Escondido and Camp Pendleton centers, and develop a robust Middle College program, consistent with the College's goals to grow enrollments at these centers and programs.

Is there a scarcity of qualified Part-Time Faculty (for example: Specialized degree/experience, emerging/rapidly changing technology, high demand)?
We have been able to find qualified part-time instructors to teach, but often the best qualified instructors are looking for full-time jobs and do not stay with us long. Also, it is challenging to assess so many sections with part-time instructors given their contracts and limits to devoting additional time to regular assessment.

Are you requesting this position for accreditation, regulatory, legislative, health and safety requirements? Please explain.
no

Utilizing your PRP data, please summarize the discipline productivity, efficiency, and any regional career education needs for this discipline.
Our enrollments in Cinema have grown rapidly from 657 in Fall 2015 to 1,754 in Fall of 2019 and we have an 6.4 score for 2021.

Demand for careers in cinema are steady in some areas, and strong in others. Occupational Demand - In Los Angeles/Orange County, the number of jobs related to these occupations is projected to decrease by 1% through 2024. However, there will be nearly 5,200 job openings per year through 2024 due to retirements and workers leaving the field. Growth in the occupations of camera operators, television, video, and film (27-4031), film and video editors (27-4032), is projected at around 5% between 2019 and 2024. Given the impact of Covid on this industry, which has resulted in smaller crews and productions, this percentage of growth is still promising. EDD Labor Market growth from 2018 to 2028 for occupations in San Diego County includes a 14.3% increase in Audio-Visual Equipment Technicians, 7.1% increase in Camera Operators, TV & Motion Pictures: 7.1% and an 18% increase in Film and Video Editors.

Is your department affected by faculty on reassigned time? If so, please discuss.
Currently a Cinema faculty is serving as Media Studies Department Chair, which has created additional courses at the Palomar and Pendleton campuses that needed to be filled by part-time instructors.

Are you requesting new Classified, CAST or AA positions?
Yes

REQUEST FOR ADDITIONAL CLASSIFIED, CAST, AA

Staff, CAST, AA request 1

Title of position
Classified: Instructional Support Assistant IV

Is this request for a full-time or part-time position?
Full Time

How does the position fill a critical need for current, future, or critical operations? e.g. accreditation, health and safety, regulatory, legal mandates, institutional priorities, program trend analyses of growth/stability
Media Studies needs two ISA positions. Our department currently has zero full-time staff support, down from two, highly skilled technicians. Our Broadcasting Tech support person retired in August 2021, and our full-time Photo Tech support person retired several years ago, and was never replaced. The result of losing these skilled professionals has been less support and access for our students to equipment, editing labs, suites, and studios to complete their work and ultimately meet the learning outcomes of our program. We have also had issues with equipment security, due to lack of staffing and oversight.

Does the position assist in establishing more efficient District operations through either of the following: reorganization/restructuring OR use of technology?
Our goal in our program is to clarify the path for our students, make it easier to achieve the learning outcomes in our program, be skilled for entry-level industry jobs and create community and connection for our students. To do this, we aim to reorganize and restructure our facilities and Media Studies student support services, with the help of two full-time, highly qualified, Media Studies ISA positions. Their duties will include maximizing our computer lab accessibility, equipment check-in/check out processes, equipment research and repairs, training and overseeing student workers, maintaining safety in our photo labs, training on the proper use of our photo, film, television and broadcast equipment, amongst other essential duties. These team members will also support our faculty so they can better serve our students, assist with outreach and recruitment, and help us provide a more equitable experience for our students, especially those that are disproportionately impacted.

Currently, faculty are taking on the additional workload that was filled by our former two FT classified staff employees. Adding this additional work to the faculty members full time schedules, directly affects the operations and success of our programs, and ultimately our students' completions and success.

Short-term hourly staff, although helpful, don't have the qualifications to meet our needs, nor the ability to work the hours needed by our department.

Is there funding that can help support the position outside of general funds?
No

Describe how this position helps implement or support your three-year PRP plan.
Below is a list of some of the general duties that our two Media Studies ISA staff will provide for our program, which are integral to our success in the implementation and support of our three-year PRP plan.

Media Studies Equipment (25 - 40 hours a week - hours may vary depending on the time in the semester)
• Manages inventory budget
• Storage, security, organization
• Inventory system
• Repairs
• Research and recommendations
• Purchase
• Assist with Perkins requests
• Check-out/in processes
• Student tutoring on equipment
• Equipment and on-set safety protocols
• Assists instructors with equipment, class projects/productions
• Manage and train student workers

Computer Lab (25 - 40 hours a week - hours may vary depending on the time in the semester)
• Oversee the open lab hours
• Assist students with technology needed for all Media Studies and Graphics classes (Adobe Suite, editing, graphics, film production software, etc.)
• Alert IS to computer/technology issues
• Manage and train student workers
• Work on copyright issues with the Telescope Newspaper photos
• Support Journalism students on newspaper design software

Photo Specific Support (20 hours a week)
• Dark room - chemicals, cleaning labs, student support
• Assists instructors with equipment, class projects/productions

Digital Broadcast Arts Studio Support (15 hours a week)
• Setting up and maintaining studio equipment
• Support in the studio classroom
• Technical support of live studio production
• Technical support of live field production and streams

Student outreach in the Media Studies program (5 hours a week)
• Assist faculty with outreach and marketing
• Help faculty with the Media Days event coordination
• Help faculty implement strategies to increase persistence, retention and completion of our disproportionately impacted students
• Participates with faculty to build community partnerships for jobs and internships
• Research, confer with film festivals and media organizations to submit student works

Strategic Plan 2022 Objective

1:1	1:3	2:1	2:2
2:4	3:1	3:2	3:3
3:4	3:5	4:1	4:2
4:3			

If the position is not approved, what is your plan?
Currently, we are not offering open computer lab hours for our students and won't be able to offer this in the future, until we get the staff support needed.

The Chair and faculty in the department will need to oversee the equipment management, with short-term hourly support. Bringing our equipment together into one centralized, secure space will be delayed, based on the Chair and faculty time and availability.

Expanding and repurposing our facilities in Q9 will not happen until we have the FT staff needed to implement this.

Staff, CAST, AA request 2

Title of position
Classified: Instructional Support Assistant IV

Is this request for a full-time or part-time position?
Full Time

How does the position fill a critical need for current, future, or critical operations? e.g. accreditation, health and safety, regulatory, legal mandates, institutional priorities, program trend analyses of growth/stability
Hiring two full-time staff with specialized skills and qualifications suited to the film/television, broadcast, journalism and photography industries, is essential for the growth and stability of our program. These FT employees will also be essential team members in our department, to help us create equitable opportunities for our students to succeed in our program, to support us as we build our community partnerships, and help students get on our path in Media Studies, stay on the path and complete the path - so they can transfer to a University or go to work.

There is steady growth in all of our Media Studies industries, in the San Diego and Los Angeles areas, and we want to grow our programs, to prepare our students to meet those job demands. Having this FT staff support will help us meet our goals.

Does the position assist in establishing more efficient District operations through either of the following: reorganization/restructuring OR use of technology?
Our goal in our program is to clarify the path for our students, make it easier to achieve the learning outcomes in our program, be skilled for entry-level industry jobs and create community and connection for our students. To do this, we aim to reorganize and restructure our facilities and Media Studies student support services, with the help of two full-time, highly qualified, Media Studies ISA positions. Their duties will include maximizing our computer lab accessibility, equipment check-in/check out processes, equipment research and repairs, training and overseeing student workers, maintaining safety in our photo labs, training on the proper use of our photo, film, television and broadcast equipment, amongst other essential duties. These team members will also support our faculty so they can better serve our students, assist with outreach and recruitment, and help us provide a more equitable experience for our students, especially those that are disproportionately impacted.

Currently, faculty are taking on the additional workload that was filled by our former two FT classified staff employees. Adding this additional work to the faculty members full time schedules, directly affects the operations and success of our programs, and ultimately our students' completions and success.

Short-term hourly staff, although helpful, don't have the qualifications to meet our needs, nor the ability to work the hours needed by our department.

Is there funding that can help support the position outside of general funds?
No

Describe how this position helps implement or support your three-year PRP plan.
Below is a list of some of the general duties that our two Media Studies ISA staff will provide for our program, which are integral to our success in the implementation and support of our three-year PRP plan.

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• Inventory system
• Repairs
• Research and recommendations
• Purchase
• Assist with Perkins requests
• Check-out/in processes
• Student tutoring on equipment
• Equipment and on-set safety protocols
• Assists instructors with equipment, class projects/productions
• Manage and train student workers

Computer Lab (25 - 40 hours a week - hours may vary depending on the time in the semester)
• Oversee the open lab hours
• Assist students with technology needed for all Media Studies and Graphics classes (Adobe Suite, editing, graphics, film production software, etc.)
• Alert IS to computer/technology issues
• Manage and train student workers
• Work on copyright issues with the Telescope Newspaper photos
• Support Journalism students on newspaper design software

Photo Specific Support (20 hours a week)
• Dark room - chemicals, cleaning labs, student support
• Assists instructors with equipment, class projects/productions

Digital Broadcast Arts Studio Support (15 hours a week)
• Setting up and maintaining studio equipment
• Support in the studio classroom
• Technical support of live studio production
• Technical support of live field production and streams

Student outreach in the Media Studies program (5 hours a week)
• Assist faculty with outreach and marketing
• Help faculty with the Media Days event coordination
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• Research, confer with film festivals and media organizations to submit student works

Strategic Plan 2022 Objective

1:1	1:3	2:1	2:2
2:4	3:1	3:2	3:3
3:4	3:5	4:1	4:3

If the position is not approved, what is your plan?
Currently, we are not offering open computer lab hours for our students and won't be able to offer this in the future, until we get the staff support needed.

The Chair and faculty in the department will need to oversee the equipment management, with short-term hourly support. Bringing our equipment together into one centralized, secure space will be delayed, based on the Chair and faculty time and availability.

Expanding and repurposing our facilities in Q9 will not happen until we have the FT staff needed to implement this.

PART 2: BUDGET REVIEW

Review your Budget/Expenditure reports for fiscal year 2019, 2020, 2021. Consider your three-year PRP plan.

Click on the link below to access directions to the *Available Budget Report* to complete this section.

How to Request the Available Budget Report

Reflecting on your three-year PRP plan, are there any budget considerations you would like your dean/supervisor to be aware of for the upcoming year?
Yes

What budget considerations would you like your dean/supervisor to be aware of or to consider? Please be as specific as possible. For example, if you need an increase in the 40000 account and a decrease in the 23000 account, describe what increase your department needs, how much, and a description of why the department needs the adjustment.
In addition to our two FT Media Studies ISA staffing requests, we anticipate still needing some short-term hourly support to meet all of our department needs.

In addition to our two FT staff positions, we request $20,000 for Media Studies in unrestricted funds to cover payroll.

If we do not get the two FT positions requested, or only one position, we will need additional funds to pay short term hourly staff to cover some of the duties in the ISA job duties listed above.

NOTE: PARTS 3, 4 and 5 – TECHNOLOGY, FACILITIES AND OTHER NEEDS

1. One-Time Fund Requests. The college is implementing a process for prioritizing and allocating funds for one-time needs/requests tied to Program Review and Planning. Prioritization will take place through participatory governance in planning councils and the Budget Committee. Then, a recommendation will be made to Exec for funding of request utilizing various funding sources.

   For more information about funding sources available, see IELM BLOCK GRANT, LOTTERY, PERKINS AND STRONG WORKFORCE GUIDELINES.

   Consider submitting one-time requests only if you have verified that you cannot fund the request using your general discretionary funds or other funds.

2. Technology and Facilities Review. From now on, ALL requests for technology will go through an institutional review process. If you request technology here, you will see a description of the process below.

PART 3: TECHNOLOGY AND FACILITIES NEEDS

Will you be requesting any technology (hardware/software) this upcoming year?
Yes

Technology Request

Technology Request 1

What are you requesting?
Software for students: Adobe Suite, AVID, Celtx Studio.

Provide a detailed description of the item requested. What is it, and why do you need it? Please be as descriptive as possible. Include in your description how the requested item aligns with your discipline's PRP goals, analysis of PRP data, SLO/SAOs.

The software is integral to our students' success. With access, equity, safety and well-being a top priority, students require access to editing, screenwriting and film/television, broadcasting production software both in labs on campus, but also in the online environment in order to meet our program SLOs for critical thinking, multi-media production, pre-production writing, production, equipment operation and post-production software. This software is required for our programs, and comes with a cost that when left to the student to pay, creates a barrier to their education and denies equitable access. Adobe Suite and AVID $24K annual license and Celtx Studio $3K annual license.

Estimated Amount of Request.
$27,000.00

If any, list ongoing costs for the technology (licences, support, maintenance, etc.)

Do you already have a budget for this request, or will you need additional funds?
we need funds for this

What PRP plan goal/objective does this request align with?
Increase degree and certificate completions, align with College and Department equity goals. These align with the same Objectives from the previous section.

What Strategic Plan 2022 Goal:Objective does this request align with?

1:1	1:3	2:1	2:2
2:4	3:1	3:2	3:3
3:4	3:5	4:1	4:2
4:3			

If you have multiple requests for technology and had to prioritize, what number would give this? (1 = Highest)
1

Do you think that your request for technology will require changes to a facility?
No

Technology Request 2

What are you requesting?
Hardware: high-quality projectors, sound systems and black-out curtains/window coverings for Fallbrook, Rancho Bernardo and Escondido centers.

Provide a detailed description of the item requested. What is it, and why do you need it? Please be as descriptive as possible. Include in your description how the requested item aligns with your discipline's PRP goals, analysis of PRP data, SLO/SAOs.
The high-end projectors, sound systems and black-out curtains/window coverings for a classroom in each of our centers is essential for students to meet the learning outcomes in our film lecture courses, and to provide students at these centers with an experience that is equal to the viewing experience in P32 at the San Marcos campus.

In P32, students have the opportunity to watch films in a dark room with a Christie projector and surround sound, for optimal movie viewing experience. A dark room with a quality projector provides the best brightness levels and high resolution needed to see and analyze cinematography, editing and production design in a film.

A quality surround sound system is needed for students to hear, experience and study sound design in film, rather than struggling to hear from one or two speakers from the projector or computer podium in the room.

This hardware is essential for students to meet all of our SLOs, such as contributions of filmmakers, film grammar through critical analysis, critical analysis of motion pictures, film terminology, film production techniques and discussion and writing.

Estimated Amount of Request

• High-end video projectors, i.e., Christie Projectors: $20K to $30K each ($60k - $90k for three locations)
• Black-out curtains approximately $5K each ($15k for three locations)
• Surround sound systems $5K each ($15k for three locations)

Estimated Amount of Request.
$130,000.00

If any, list ongoing costs for the technology (licences, support, maintenance, etc.)

Do you already have a budget for this request, or will you need additional funds?
we needl funds for this

What PRP plan goal/objective does this request align with?
These align with the same Objectives from the previous section.

What Strategic Plan 2022 Goal:Objective does this request align with?

1:1	1:3	2:1	2:2
2:4	3:1	3:2	3:3
3:4	3:5	4:1	4:2
4:3			

If you have multiple requests for technology and had to prioritize, what number would give this? (1 = Highest)
2

Do you think that your request for technology will require changes to a facility?
No

Note about technology requests:

All technology requests will now go through a review process before prioritization.

- *Your dean/director will send you a Technology Request Checklist (aka Technology Proposal Analysis Checklist).*
  - *You must complete this checklist and return it to your dean no later than 11/19/2021.*
  - *Once the dean approves the form and the request, the dean will send the document to the Technology Review Committee to determine IS resources needed, any integration issues, and/or potential overlap with existing technology.*
  - *The results of the review will be sent to the dean and chair with feedback.*

- *The dean will determine whether or not the request moves forward for prioritization and/or implementation.*
  - *Requests for one-time funding will move forward for prioritization.*
  - *Requests that use funding from your department budget may move forward for purchase.*

Part 4: Facilities Requests

Do you have resource needs that require physical space or modification to physical space?
Yes

Facilities Requests

Facility Request 1

What are you requesting?
Repurposing, updating and expansion of Q building facilities/rooms

What discipline PRP plan goal/objective does this request align with?
Increase degree and certificate completions, align with College and Department equity goals. These align with the same Objectives from the previous section.

What Strategic Plan 2022 Goal:Objective does this request align with?

1:1	1:3	2:1	2:2
2:4	3:1	3:2	3:3
3:4	3:5	4:1	4:2
4:3			

Provide a detailed description of the facilities item or space requested. What is it, and why do you need it? Please be as descriptive as possible. Include in your description how the requested item aligns with your discipline's PRP goals, analysis of PRP data, SLO/SAOs.

We are requesting repurposing of the Q building facilities/rooms currently used by our Media Studies department, and possible expansion in the Q building to accommodate our departments' needs right now. Eventually, we'd like the college to consider expanding our program into a Visual and Design building, as imagined in the College Facilities Master Plan from 2019.

The Media Studies department is spread out over several buildings: MD, H, P, F and Q. There is no central location for students to collaborate and learn, and access the equipment, labs, space, and software needed to meet their learning outcomes. Faculty and students also struggle to foster a sense of community and inclusion in our program, all foundations of our mission statement and the mission statement of Palomar College.

We need a centralized and secure space for our equipment in Media Studies, to be stored, cleaned and serviced, with a secure area for student equipment check-in and check-out. Attached to this storage space, we need an equipment staging area with a garage door, loading dock, and driveway for easy access to equipment pickup and delivery.

We also need studio space for photography, film and television students to do their work. The multi-use studio should be sound-proofed with a sound system, high ceilings, theatrical grid lighting, lighting board, and enough space for students to bring in flats to create movie, TV or photography "sets" to photograph and/or film their projects. Adjacent rooms for auditions, table-reads and rehearsals are also necessary, providing students with spaces that allow for proper pre-production work.

This space could also be used for other programs like Graphics Arts, Art, Theater, Dance and Music, depending on their program outcomes and creative needs.

We need a centralized editing lab space, with industry-standard, top-of-the-line computers and editing software to best prepare students for work in our industries. Currently, each discipline within our division has its own computer lab space (Photo, Journalism, Cine/DBA, Graphics, Art), and a centralized lab would allow our FT technician to provide support to more students at a time, and expand the lab hours, which is essential for equity, access and meeting the program SLOs.

While we wait for new facilities, we'd like to re-purpose our space in the Q building, which consists of the Q2 classroom, Q1 studio, Q8 Radio Station, and Q9 Equipment/office and collaboration room spaces. We'd like to use Q9 to house all the Media Studies equipment, which is currently spread between the photo building (F), the Journalism lab and Q9. This space is large enough, that we could house equipment from other disciplines in our division, if desired.

Security has/is an issue for us, and we suspect that equipment has been lost or stolen over the years, due to lack of secure space and staff needed to inventory and monitor the check-out/in processes of the equipment. Much of our equipment can be shared between our disciplines, and by centralizing our equipment storage space, students will have more options. Having one centralized location for our equipment, with oversight and limited access, will also allow us to utilize a FT staff tech to oversee our equipment and manage our equipment inventory, check-out/in process, clean equipment and make repairs as necessary. This will allow us to expand our hours and accommodate the students' needs.

Utilizing Q9 for all of our Media Studies equipment will impact the student collaboration rooms, however, which are essential to student teamwork and successfully meeting the program SLOs. We would like to create student collaboration rooms, ideally still within the Q building and close to Q9, so that a Media Studies tech can oversee this additional collaboration space and support our students.

The Q1 studio space needs to be updated as well, to become a multipurpose space where both the broadcast television, film production and photo students can create and collaborate on their projects.

As mentioned, Media Studies does not have a central location for students to congregate and collaborate, and we'd like to start by making the Q building a creative hub for all of our students. We want this space to be creative, comfortable, practical and esthetically pleasing - a place where students want to hang out and feel like they belong.

Is there an associated cost with this request?
Yes

Will you fund the request through your budget or other sources?

One Time Request

What impacts will this request have on the facilities/institution (e.g.,water/electrical/ADA compliance)?
Some electrical updates may be needed. A doorway between our Q1 studio space and Q2 classroom. Possible
expansion into other space in the Q building.

PART 5: OTHER ONE-TIME NEEDS

For more information about funding sources available, see IELM BLOCK GRANT, LOTTERY, PERKINS AND STRONG
WORKFORCE GUIDELINES. Please check with your department chair on the availability for this cycle.

Do you have one-time requests for other items (e.g., Non-Technology Equipment, Supplies, Operating Expenses, Travel) that your budget or other funding sources will NOT cover?
No

I confirm that all full-time faculty in this discipline have reviewed the PRP. The form is complete and ready to be submitted.
Yes

Enter your email address to receive a copy of the PRP to keep for your records.
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