2022-23 Instructional Program Review and Planning

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

2022-23

Are you completing a comprehensive or annual PRP?

Annual

Division Name

Arts, Media and Business Administration

Department Name

Media Studies

Choose your department. If you don't see it, you may add it by typing it in the box.

Discipline Name

Cinema (CINE)

Choose your discipline. If you don't see it, you may add it by typing it in the box.

Department Chair Name

Candace Rose

Department Chair email

crose@palomar.edu

Please list the names and positions of everyone who helped to complete this document.

Candace Rose, Department Chair
Lisa Cecere, Associate Professor
John McMurria, Assistant Professor

Website address for your discipline

https://www.palomar.edu/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.

[(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 ○ No

Are any of your programs TOP coded as vocational (CTE/CE)?
⊙ Yes ○ No

List all degrees and certificates offered within this discipline.

ADT Film, Television and Electronic Media
AA Cinema Studies
Certificate of Achievement in Cinema Studies

AA, AS, ADT, Certificates, etc.

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 links shown in red.

Enter the number of permanent or full-time faculty support your discipline (program)?

3

Enter a number.

Link: Permanent Faculty and Staff Count

For this past fall semester, what was your Full-   **For this past fall semester, what was your Part-**

time FTEF assigned to teach classes?

2

*Link: **FTEF Data***

time FTEF assigned to teach classes? (Part-time FTEF = PT hourly and overload.)

5.2

*Link: **FTEF Data***

List the classified and other permanent staff positions that support this discipline. If possible, include number of months and percentage workload.

ADA 12 months 50% workload

Link: Permanent Faculty and Staff Count

List additional hourly staff that support this discipline and/or department. Include weekly hours.

Fall and Spring semesters: short-term hourly staff for the Media Studies Department -- 80+ hours per week.

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. 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? Please explain.

In 2022/2023 we responded to changes in the transfer degree for Film, TV and Electronic Media, including reviewing the C-ID descriptor changes for DBA 110, Cine/DBA 115, DBA 130, and Cine/DBA 225. One of the changes created 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.

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, in 2021/2022 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, in 2021/2022 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

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 goals focus on eliminating equity gaps and increasing timely completions. Examining, reflecting upon, and developing strategies to improve course success rates is one way to help the college meet its Vision for Success Goals and support our students in reaching theirs.

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.

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%

The College's institutional standard for course success rate is 70%.To access college success rates. Click on the link below.

Link: Course Success Rate Information

UPDATE 9/26/2022: The Course data links are under construction and will be operational shortly. This note will be removed when then link becomes functional again. Apologies for the inconvenience.

Why did you choose this standard?

We are aligning our success rate with that of the college.

What is your stretch goal for course success rates?

74.0%

How did you decide upon the goal?

We attained a success rate of 74% in fall 2020 and a 70.7% in fall 2021, likely due to the pandemic. We would like to get back to 74%.

COURSE STUDENT LEARNING OUTCOMES (SLOs)

Summarize the major findings of your course level student learning outcomes assessments.

Since we updated SLO's on four of our core courses (Cine 100, 102, 103, 105) in 2019/2020, and a fifth (Cine 123) in 2021/2022, we have more specifically elaborated the connections between aesthetic characteristics and industry and social/cultural contexts.

Also, all full-time and part-time cinema faculty completed both the past and current versions of POET. This training helped us to develop better online course delivery as well as assessment techniques for assessing online courses.

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.

For Cine 100, four instructors were evaluated during the 2021/2022 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

This section is intentionally blank for annual PRPs. Please click "Next" to continue.

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 O*net Link below) 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

Link: *https://www.onetonline.org/*

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.

The following four questions are for CTE programs only. If you are not a CTE program, please go back to the BASIC INFORMATION tab and select "no" for "Are any of your programs TOP coded as vocational (CTE/CE)?"

What is the regional three-year projected occupational growth for your program(s)?

The Bureau of Labor Statistics indicates the projected growth in entertainment occupations will be 13% from 2021 to 2031, with openings of 106,200 each year. During the same period, growth of 6% is projected for occupations in the media and communication industries, with approximately 115,800 each year.

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 18-22, 2022 we invited 20 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.

Career Education programs are required by Title 5 to conduct a minimum of 1 advisory meeting each year.

What are the San Diego County/Imperial County Job Openings?

Below are the average annual average job openings in San Diego County:

Art Directors: 360
Audio and Video Technicians: 500
Camera Operators, TV & Motion Pictures: 130
Broadcast Technicians: 260
Film and Video Editors: 220
Media, All Other: 340
Producers and Directors: 900
Sound Engineering Technicians: 70
Writers and Authors (incl. screenwriters): 320

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.

Assistant Director for Creative Video, University of San Diego
Audio Visual Technician, Alliant Event Services Inc.
Communications Specialist (filming and video editing)
Corporate Video Production Operator & Producer, Fluid Sound
Crew, AMC Theatres
Digital Video Specialist, Taylor and Pond Interactive
Digital Media Specialist, Del Mar Union School District
Entertainment Technical Manager, San Diego Zoo Wildlife Alliance
Event Technical Specialist, Encore Global
Flex Associate Producer SPV, Nordstrom
Floor Staff, Regal Cinemas
Freelance Animators & Video Editors, CrowdPharm
Multimedia Specialist, Taoglas
Post Production, Visual Discovery Inc.
Photographer/Videographer, SpotHopper
Producer, Digital, Nexstar
Social Media and Creative Coordinator, June Shine
Video and Motion Designer, Bask Digital Media
Videographer, Agent Videos
Videographer/Editor, Meal Prep Sunday, San Diego
Vertical Video Content Creator, Raindrop Agency, Inc.
Video Producer, CG Creative Studios
Video Producer/Operator, San Carlos United Methodist Church
Video Production Management, SM&A
Voice & Video Rentals Associate
Wedding Photographer & Videographer, Timeless Photo

Data from: Entertainmentcareers.net, SimplyHired.com, Filmlocal.com, Indeed.com

Include short- term # of projected job openings and long -term # of projected job openings

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 ○ No

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.

We provide lab experience in our Cinema 125 and 225 production classes that mirror work done in the industry from preproduction, during principal cinematography and through postproduction. Students gain skills in the classroom, applying these as they complete their short subject films. What they learn through this experiential learning prepares them for internships and entry level jobs in the film, television, and corporate industries.

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.

In addition to the specific technical skills students apply during labs, they develop successful communication skills as they connect with the public to complete their films. As they secure filming locations, for example, they make contacts with business and retail managers that allow them proper access to varied sites throughout San Diego County.

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.

Our full and part-time faculty continue to do work in their fields. They write for publications, complete screenplays, critique films, review monographs for scholarly journals, volunteer at festivals and produce podcasts and films. This work connects them with a variety of scholars, artists and professionals that make our program visible locally and nationally.

For example: regular meetings with community partners, connections with local High Schools, dual enrollment, Universities, business partnerships, Palomar events (i.e.Tarde de Famiila, House of Humanities), and/or community groups (i.e. chamber, associations, non-profits.

PROGRAM GOALS

Progress on Prior PRP Goals

In the most recent PRP cycle, you identied a set of goals Provide an update to your most recent PRP goals.

[Click here for previous PRPs with goal information.](#)

Prior PRP Goals

Goal 1

Brief Description

Increase degree and certificate completions

Goal Status
○ Completed ⊙ Ongoing ○ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

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.

To promote our programs we are launching a Media Studies Department wide marketing campaign
through social media to bring more awareness to our programs, highlight our student successes and
recruit new students.

Goal 2

Brief Description

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

Goal Status
○ Completed ⊙ Ongoing ○ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Include this in our resource needs in this PRP and communicate our needs to College leadership.

Our enrollments in Cinema have grown rapidly from 657 in Fall 2015 to 1,754 in Fall of 2019, though enrollments have decreased along with college enrollments in 2022. 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.

Goal 3

Brief Description

Revise our Course Outline of Records, including Student Learning Outcomes, to align with College and Department equity goals

Goal Status
○ Completed   ⊙ Ongoing   ○ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

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.

Media Studies faculty are a part of a special task force to develop trainings to assist faculty with infusing equity language into their CORs. Department faculty will utilize these trainings to evaluate and revise their CORs.

Goal 4

Brief Description

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

Goal Status
○ Completed   ⊙ Ongoing   ○ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

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. 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.

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 five parts:

PART 1: Staffing Needs (Faculty and Additional Staff)

PART 2: Budget Review

PART 3: Technology Needs

PART 4: Facilities Needs

PART 5: One Time Request for Other Needs (NonTechnology Equipment, Supplies, Operating Expenses, Travel)

Reflect upon the three year plan you created above, your current operations, and any upcoming factors (retirements, changes in legislation, and changes in policies or procedures) that will impact your unit. How will you allocate resources to implement your plan? Describe additional resources needed to improve the effectiveness of your unit/program. All resource requests must be aligned with the College's Strategic Plan 2022.

Summarize any reallocation/re-organization of resources you are making based upon your three-year plan, your current operations, and any other factors (e.g., legislation). Describe the impact of the reallocation of resources to your unit.

NOTE: All requests listed in the PRP will be reviewed by deans and supervisors, then forwarded to the appropriate review group for prioritization. A resource requests approved to move forward in the review process does NOT guarantee a position or funding.

PART 1: STAFFING NEEDS

Requests for faculty will follow the prioritization process currently in place in the Faculty Position Prioritization committee, which reports to the Education, Equity, and Student Success Council. Requests for new staff positions will be prioritized at the division level and reviewed at Exec.

Are you requestiong additional full-time faculty?
⊙ Yes ○ No

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. Though we have experienced a decrease in enrollment in 2022 along with the college, we would like to return to 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.

In 2021/2022 we reached an all time high of 26 degree completions, 21 of which have come from our AS-T degree in Film, Television and Electronic Media. Our continued promotion of the degree and scheduling of courses for it have continued to increase the number of completions. Our AA Degree in Cinema Studies maintained a completion of 5 in its first year of focusing more on film studies, which indicates that students are self selecting according to their interests.

Reducing the number of courses for our Certificate of Achievement in Cinema Studies has resulted in an increase in completions from 4 last year to 7 this year. We expect that to increase next year through concerted efforts to notify students who have completed the requirements but who have not applied for the degree.

Notably, we attained these increases in completions despite a reduction in enrollment from 1362 in Spring 2021 to 1120 in Spring 2022, a reduction that was consistent, if not less, than the college as a whole. In response to the overall enrollment reductions, we have scheduled fewer of our popular Cine 100 course. Despite these decreases in enrollment, our increase in degree and certificate completions is evidence that we are increasingly effective and efficient at moving students successfully through completions.

Regarding our decrease in fill rates from 86 to 83%, and our decrease in FTEF from 540 to 460, we feel the unexpected decrease in enrollments college wide were a contributing factor. With our subsequent reduction in the number of courses we offer each year, we feel that we will increase our fill and FTEF rates this year.

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.

PLEASE SUMMARIZE THE EMPLOYMENT OUTLOOK HERE, THANKS!

Refer to data and other analysis earlier in this document.

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 AA, CAST for Classified Staff?

○ Yes ⊙ No

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 budet considerations you would like your dean/supervisor to be aware of for the upcoming year?
⊙ Yes ○ No

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 FT Media Studies ISA staffing request, we anticipate still needing some short-term hourly support to meet all of our department needs.

In addition to our one FT staff position that we have been granted, we request $50,000 for Media Studies in unrestricted funds to cover additional short-term hourly payroll.

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

1. One-Time Fund Requests. Through the PRP process the college implements an approach for prioritizing ad allocating one-time needs/requests. Prioritization takes place through the appropriate groups, leadership, and the Budget Committee. The executive team and Resource Allocation Committee consider various sources for funding PRP requests. Resource requests also inform the larger planning process like Scheduled Maintenance Plans, Staffing Plans, and institutional strategic planning.

For more information about funding sources available, see IELM BLOCK GRANT, LOTTERY, PERKINS AND STRONG WORKFORCE GUIDELINES (on the left menu of the webpage).

If you are a CTE program and think you may qualify for CTE funds for your PRP request(s), you are STRONGLY encouraged to answer the call for Perkins/Strong Workforce grant applications in February. Contact the Dean of CTEE for additional information.

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. Requests for technology and facilities are assessed by the Deans and then, if appropriate forwarded to the proper institutional group (e.g., technology review committee, or facilities) for review and feedback.

PART 3: TECHNOLOGY NEEDS

Will you be requesting any technology (hardware/software) this upcoming year?
⊙ Yes ○ No

Technology Request

Technology Request 1

What are you requesting?

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

Is this a request to replace technology or is it a request for new technology?

New Technology

Provide a detailed description of the the request. Inlude in your response:

a. Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)

The Media Studies Department received funds for two high-end projectors, one for Escondido and one
for Rancho Bernardo. With the growing enrollments in our courses at these two centers due to Middle
College enrollments, we request two more high-end projectors for Escondido and one for the Fallbrook
Center.

Depending on the need, updated sound systems and black-out curtains/window coverings for a
classroom in each of our centers may be needed 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.

b. Who will be impacted by its implementation? (e.g., individual, groups, members of department)

Our faculty and students in our San Marcos, Escondido, Fallbrook and the Rancho Bernardo centers.

c. What are the expected outcomes or impacts of implementation?

Higher completions of our courses, degrees and certificate and course success rates

d. Timeline of implementation

Fall 2024

What is the anticipated cost for this request? If any, list ongoing costs for the technology (licences, support, maintenance, etc.).

• High-end video projectors, : three at $7k each (total $21k)
• Black-out curtains approximately $5k each ($15k for three locations)
• Surround sound systems $5K each ($15k for three locations)

Do you already have a budget for this request?

No

What PRP plan goal/objective does this request align with?

Degree and certificate completions, course success rates.

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

☑ 1:1	☐ 1:2	☑ 1:3	☐ 1:4
☐ 1:5	☑ 2:1	☑ 2:2	☐ 2:3
☑ 2:4	☑ 3:1	☑ 3:2	☑ 3:3
☑ 3:4	☑ 3:5	☑ 4:1	☑ 4:2
☑ 4:3	☐ 5:1	☐ 5:2	

Refer to the Palomar College STRATEGIC PLAN 2022

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

1

What impacts will this request have on the facilities/institution (e.g.,water/electrical/ADA compliance, changes to a facility)?

Will you accept partial funding?
◉ Yes ◯ No

PART 4: FACILITIES REQUESTS

Do you have resource needs that require physical space or modification to physical space?
◉ Yes ◯ No
Please include only those facilities requests that could be accomplished within a one-year time frame and/or under a $75,000 estimated amount. Other facilities needs, such as buildings or remodels, should come through the long-range facilities planning process.

Facilities Requests

Facility Request 1

What are you requesting?

Repurposing, updating and expansion of Q building facilities/rooms

Provide a detailed description of the the request. Inlude in your response:

a. Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)

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 nee d 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 labspace (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.

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

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

jmcmurria@palomar.edu