

Entry #: 97 - Arts, Media and Business Administration**Status:** Submitted**Submitted:** 3/25/2024 2:34 PM

DRAFT

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.

ALL PROGRAMS WILL COMPLETE AN ANNUAL PROGRAM REVIEW FOR 2023-2024.

BASIC PROGRAM INFORMATION

Division Name

Arts, Media and Business Administration

Department Name

Media Studies

Microsoft_List_ID**Discipline Name**

Cinema (CINE)

Department Chair Name

Scott Klinger

Department Chair email

sklinger@palomar.edu

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

Lisa Cecere, Associate Professor

John McMurria, Associate Professor

Russell Sheaffer, 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

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 Studies

Certificate of Achievement in Cinema Studies

BASIC PROGRAM INFORMATION: 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)?

4

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

3.2

For this past fall semester, what was your Part-time FTEF assigned to teach classes? (Part-time FTEF = PT hourly and overload.)

4.4

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

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.

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 to confirm that you have assessed each course SLO within the past three years.

[Link: Course Data](#)

COURSE SUCCESS AND RETENTION

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

Stayed the same

Was this expected? Please explain.

Yes, this was expected. Our overall course success rate has fluctuated between 70.4% – 73.6% over the course of the last five years, oscillating slightly but consistently remaining above the Institutional Standard of 70%. We saw a dip in student success rates in Fall 2021 (70.4%) and 2022 (70.5%) that has been recovered in 2023 (72.6%) as the campus returns to more conventional operations after the COVID shutdowns.

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

Increased

Was this expected? Please explain.

Our retention rates have seen a steady increase from 90.0% in the fall of 2020 to 94.5% in 2023. As we have improved our pathway information for students to move through the program, and have reduced the number of courses required for our AA degree in Cinema Studies, our students have clear pathways to completing, giving them motivation to return to our program. We have also added new full-time and part-time instructors who, in addition to our long-term faculty, have excelled on their evaluations.

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

When or where (time of day, term, location)

Age

Modality (Online, Face to Face, Hyflex, etc.)

Ethnicity

Gender

When or Where: What did you find and why do you think differences based on when or where the course is offered exists? What do you need to help close the gap?

We tend to fall below the Institutional Set Standard in success for our Fast Track 2 classes. While students' success rates were well above the Institutional Standard in Full Term and Fast Track 1 classes, we consistently have success rates in the 64-67% range for FT2 classes. We believe this is due, in-part, to students taking Fast Track 2 classes who have dropped out of Fast Track 1 or full term courses. These tend to be students who struggle in general. Knowing this, we can give additional attention to Fast Track 2 students early in the term to make sure they are keeping up with the material and to check-in to see if they need additional support.

Modality: What did you find and why do you think differences based on the modality in which courses were offered exists? What do you need to help close the gap? (Please specify the modalities in which you see gaps, i.e. online synchronous or asynchronous, face-to-face, hybrid, hyflex, etc.)

While success rates fluctuate from semester to semester, we tend to see a higher retention rate for on-campus classes. At this disparity's most dramatic, we had a 7.4% difference in retention in Spring 2022, followed by a 5.3% difference in retention in Spring 2023. Although the gap appears to be closing, this suggests that students are more likely to stay in our program's courses when those courses are held in person.

Gender: What did you find and why do you think gender differences exist? How can you close the gap?

Overall, our success and retention rates remain above the institutional standards. Our one exception is regarding nonbinary students. The collection of data for nonbinary students is very new to the College, with Fall 2022 being the first reporting date. Our nonbinary student success rates are in the low 60% range, which is on par with the rest of the College as a whole. It will be helpful to continue to monitor nonbinary student success as we have a more long-term view of their success rates and what we can do to best support these students.

Age: What did you find and why do you think age differences exist? What do you need to help close the gap?

In general, we see a slightly higher retention rate amongst students 19 and younger. In part, this is likely because these students are enrolled in our dual-enrollment courses, which do not allow for the same flexibility in dropping courses.

Ethnicity: What did you find and why do you think ethnicity differences exist? What do you need to help close the gap?

In general, our retention rates are similar for all students (ranging between 92%-96% in Fall 2023). Our success rates, however, do differ by ethnicity. Taking Fall 2023 as a case study, while Asian, Filipino, White, and Multi-Ethnicity students succeeded above the Institutional Set Standard of 70%, Black or African American students' success was at 58% (compared to 62% college-wide) and Hispanic students' success was at 69% (compared to 66% college-wide). This data suggests that we are struggling most to support the success of our Black students. Our department has been actively working to support the college's DEIAA efforts, as well as increasing the diversity within our own department.

Please share methods that your department is using to improve retention and success rates in your courses. If you are focusing on a specific group like online students or a demographic group please include that information in your answer.

We would like our program to exceed the College's success and retention rates for all student groups. Specifically, our department is conscious of the lower success rates for Black and Nonbinary students and our faculty are actively working to support the college's DEIAA efforts. Our program is also invested in furthering opportunities for students to build community on campus, providing opportunities for engagement with films, speakers, and one another outside of the classroom. As such, we understand the growth of our faculty in terms of their DEIAA competencies, the increasing diversity of our faculty pool, and the expansion community-building offerings to be linked to the success and retention of our students.

Many of our faculty attended the DEIAA plenary session this year, at least two of our faculty have taken workshops on "decolonizing your syllabus," our faculty are organizing an Equity Film Series and a Queer Film Series on campus, and we had diverse representation at our student-lead film festival (with submissions from first generation, DACA, African American, and Latino students). Our faculty have also been working to plan individual screenings of diverse works, including a special screening of Maggie Contreras' documentary "Maestra" (about female orchestra conductors), a special screening of "Crip Camp" (a documentary about the fight for accessibility legislation, programmed as a part of the Equity Film Series), and a special discussion about intersectionality and content creation with Catarina Rivera.

Our faculty is represented on the college-wide Competencies and Criteria workgroup to devise DEIAA competencies that all employees at the college will need to have completed. A member of our program's faculty has also served as a coach on a grant that is working to produce DEIAA trainings for faculty, which will begin at the end of the summer semester.

Media Studies faculty were a part of the workgroup that developed the IDEAA's course (currently available in the PD portal). Our faculty were particularly instrumental in the modules on intersectionality, data sharing on student success rates, classroom and course practices, communication, cultural responsive teaching, and syllabus review.

Our faculty sit on the Accreditation Steering Committee (ASC), chairing a subgroup to complete our ISER Report and contribute to the reaffirming of our accreditation. This connection makes us keenly aware of curriculum updates and resources needed that follow accreditation standards.

We continue to focus on what works best for our online classes, with continued training for our faculty, best practices for online instruction and resources needed for improved success of our students. An expansive archive of films for our film studies courses is imperative to reflect the diversity incorporated into the curriculum. We work with the library and submit grants for our students to have access to a wide range of film titles.

We continue to work with Academic Technology and Instructure Community of Canvas to address concerns of the use of Canvas, those that impede student success. The change in the discussion boards is an example, as the individual reply posts are side barred, hiding them from view. This makes it more difficult for students to reply to one another's observations and fully participate, a key aspect of distance learning. The proper layout of our classes in Canvas is something we continue to improve upon, incorporating the best design practices that meet accessibility standards.

Our program also held a new search for part time faculty in the last year, focusing on expanding our pool of diverse faculty. Our full-time faculty worked to identify qualified applicants for Dual Enrollment courses amongst a pool of 70 applicants, conducting twelve Zoom interviews and recommending the hiring of numerous new part-time faculty.

Our faculty have also been active members of the College's Pride Center and Committee to Combat Hate, advocating for the

LGBTQ+ members of Palomar's community, including our nonbinary students. As a part of this work, Media Studies faculty have been working to expand streaming options of LGBTQ+ films held in the library's databases (with nearly 30 new acquisitions), to help plan the Pride festivities on campus, and to begin an oral history project (which would work to document the history of Palomar's LGBTQ+ community).

Our students have continued to organize a vibrant Film Club on campus. In 2023, this club organized screenings of the films "The Watermelon Woman" (Cheryl Dunye, 1996), "Sorry to Bother You" (Boots Riley, 2018), "Shaft" (Gordon Parks, 1971), "Superfly" (Gordon Parks, 1972), "Hidden Figures" (Theodore Melfi, 2017), "Smithereens" (Susan Seidelman, 1982), "Helter Skelter" (Mika Ninagawa, 2012), "Daisies" (Vera Chytilova, 1966), "Over the Garden Wall" (Patrick McHale and Katie Krentz, 2013), "Fritz the Cat" (Ralph Bakshi, 1972), "Belladonna of Sadness" (Eiichi Yamamoto, 1973), "CODA" (Sian Heder, 2021), "Punch-Drunk Love" (Paul Thomas Anderson, 2002), "Jackie Brown" (Quentin Tarantino, 1997), and "Fallen Angels" (Wong Kar-wai, 1995). We have recently seen new students take leadership roles in the Film Club and are working to support them as they begin a new roster of screenings and meetings.

COURSE STUDENT LEARNING OUTCOMES (SLOs)

Excluding courses that haven't been offered in the last three years, do you confirm that all of your courses have been assessed since August 2020 (Result Summary Date)?

Yes

Upload a copy of your SLO report from Nuventive ("Report 0. Last Result Date and Action Date for All Active Course Outcomes")



[2. Last Result, Action, and Follow-up Date for Each Active Course Outcome\(1\).xls](#)
29 KB



PROGRAM INFORMATION

In this section, you are asked to consider and evaluate your programs, including the annual number of completions, and their program learning outcomes,

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.

Link: [Program Completions](#)

Access the link above titled "Program Completions" and copy and paste five years of completion data for each of your discipline's degrees and certificates.

Degrees and Certificates Awarded (Count)

Academic Year AT APD Student Count Column Labels

Row Labels 2016-17 2017-18 2018-19 2019-20 2020-21 2021-22

AA/AS

Associate in Arts Degree 6 4 7 5 5

Associate in Science Degree for Transfer 1 10 17 21

AA/AS Total 6 4 1 17 22 26

Certificate

Certificate of Achievement 6 5 1 8 4 7

Grand Total 12 9 2 25 26 33

PROGRAM LEARNING OUTCOMES

Do you confirm that all of your programs have been assessed since August 2020 (Result Summary Date)?

Yes

Upload a copy of your SLO report from Nuventive ("Report 2. Last result, action, and follow-up date for each active program outcome").



[2. Last result, action, and follow-up date for each active program outcome\(2\).xls](#)
25.5 KB



Program Review Reflection and Summary

In this section you are asked to evaluate your programs by considering their program learning outcome assessments, the annual number of completions, 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 the district and state continue to promote the ADT degrees, and with our pathways support, we are pleased to see our ADF degree increase from 17 to 21 completions in the past year. We would like to continue this upward trend, particularly as students will now be automatically enrolled in the ADT degree.

We are also pleased to see that our AA degree has remained steady this year, a sign that offering this degree as a cinema studies focused degree continues to attract students who want more of our critical oriented courses. We would like to continue to maintain this level of completions, or increase them. However, as students are automatically enrolled in the ADT degree, we will need to ensure that students know they can switch if they would like to take more cinema studies courses toward their degree.

Since reducing the number of courses to 3 needed for our Certificate in Cinema Studies, we are pleased to see completions increase in the past year from 4 to 7. However, we believe have substantially more students who complete these three courses who are not applying for the degree. We believe the reason for this is that we are unable to contact students who have completed (or are currently enrolled) in these three courses given the limitations of our database functionality and limited support staff time to run these reports. If we had adequate resources to contact these students, we believe we could substantially increase our certificate completions.

Our Cinema students continue our decades-long success of being honored for the work in our program. NATAS, the National Academy of Television Arts and Sciences, shows this with over 20 nominations and 7 wins in the short form fiction and craft categories for their live-action shorts. In June of 2023, 4 students from our Cinema/DBA 125 class won in the short form fiction category with Simulation, competing with colleges from San Diego, Bakersfield, Las Vegas, Palm Springs, San Luis Obispo, Santa Barbara, and Santa Maria.

We are thrilled to have hired a new full-time faculty member, Russell Shaeffer, to the Cinema program. Russell brings to our program a deep scholarly understanding and production experience in experimental film. He has been an active members of the College's Pride Center and Committee to Combat Hate, advocating for the LGBTQ+ members of Palomar's community, including our nonbinary students. He has expanded streaming options of LGBTQ+ films held in the library's databases (with nearly 30 new acquisitions), to help plan the Pride festivities on campus, and to begin an oral history project (which would work to document the history of Palomar's LGBTQ+ community).

Our faculty continue to take leadership roles in DEIAA in our department and on campus. Many of our faculty completed workshops on "decolonizing your syllabus," and are organizing an Equity Film Series and a Queer Film Series on campus. We continue to bring speakers to campus, including Catarina Rivera, a specialist in accessibility and intersectionality, and Maggie Contreras, a documentarian whose most recent film, "Maestra," followed a competition for female orchestra conductors. We have also partnered with the DRC to screen "Crip Camp," a documentary about a disabilities camp in upstate New York in the 1970s, and the subsequent civil rights movement for accessibility in legislation. Also, our faculty are represented on the college-wide Competencies and Criteria workgroup, the Cultural Curriculum Institute, and the IDEAAS course creation committee.

Our Film Club continues to flourish, meeting twice a month to screen and talk about diverse films, and sponsoring a student film festival in May 2023, including submissions from first generation, DACA, African American, and Latino students.

In the Spring of 2023, our program conducted a search to expand the diversity of our part-time faculty pool for our Dual Enrollment courses, which have continued to increase. With over 70 applicants and conducting 12 Zoom interviews, we have recommended 7 faculty for the pool.

We plan to review our four Program Learning Outcomes in fall 2024 when a faculty member returns from sabbatical and to include our new full-time faculty member.

What factors have presented challenges for your program(s)? Describe the impact of these challenges.

We have two major challenges.

1) We have lost access to our screening room P-32 since the ceiling collapsed 2 years ago. We have secured \$50,000 for a damage assessment and repair report, which the administration has not followed through with.

Having access to this quality screening space is essential for the success of our program. The room is the only on campus that has stadium seating, surround sound technology, a high-definition projector, and space to seat over 100 people. We have relied on this room to screen films for our courses, hold film club meetings/screenings, host industry speakers, and hold department gatherings. Faculty rely on the quality screen to identify the details of film aesthetics, students value the immersive film experience, and the film program and department are depended on the space to build community.

We are concerned that without access to P-32, or a comparable screening room, we will reduce our teaching effectiveness and community building, leading to lowering retention rates.

2) Our second major challenge is that we desperately need a full-time Media Technician for our production facilities. We have been waiting to hire this position since August of 2021 and continued requests to fill an approved hire have not materialized. Faculty and short-term hires cannot make up for someone who is trained, educated, and experienced in this specialized, expensive equipment. To protect the college's assets, provide students with what they need to complete their degrees efficiently and learn the outcomes necessary to earn jobs in the industry, this needs to be filled now.

Without this position, we continue to schedule our production classes without staff support. These classes are a necessary component of our degrees, both program and transfer, and are needed for students to successfully complete our course and program outcomes. Not having someone who is trained and experienced on production equipment makes instruction and student access limited and difficult. Faculty are called on to fill in the gaps, taking away from much needed classroom instruction. Restricted checkin/out hours puts the burden on students to adjust their schedules to meet our needs. There is also limited or inexperienced staff available to answer their questions, creating an unfair and problematic situation when students are checking out production equipment that costs thousands of dollars. With no one to maintain, clean, upgrade and replace equipment in a timely fashion, equipment is not always available for students when they need it and puts the college's assets at risk, as when equipment is misplaced or lost. We own equipment that is worth hundreds of thousands of dollars. We need to ensure it is inventoried, maintained, and repaired to protect it and extend its life. This requires someone who is an experienced professional, one who knows the variety of equipment we use and keeps up to date on emerging technologies.

And an important element not to be overlooked:

The person who held this full-time position for years fostered a sense of community in our department by maintaining a space where students could go with questions of their production needs. It goes beyond a place to pick up and return equipment. They must be able to ask questions of that equipment, even if they have been trained on it. This space often served as a place they could meet, talk with one another, and utilize other areas for their production needs, such as a soundproof voiceover room. This staff person is invaluable to our department as a connection for the students and faculty that extends beyond the classroom.

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

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)?

Employment Data Projections of Employment by Occupation for Job Openings in San Diego, Orange and Los Angeles Counties and California from 2018 to 2028

The below data shows the 2018 job openings and annual job openings for San Diego, Orange and Los Angeles Counties. Notable is how almost all occupations show a gain in the number of jobs. As moviemaking is an art form, it is also very much a business, and the last table shows those jobs that are part of it. While these numbers are not specified as which apply to the media industries, it provides some evidence of employment possibilities.

San Diego County

Occupation 2018 Employment Annual Job Openings

Camera Operators, Television, Video, and Motion Picture 140 150

Editors 770 860

Film and Video Editors 110 140

Media and Communication Workers, All Other 240 230

Producers and Directors 920 860

Radio and Television Announcers 230 230

Reporters and Correspondents 210 210

Writers and Authors 1,130 1,140

Total 3,750 3,820

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

Orange County

Occupation 2018 Employment Annual Job Openings

Camera Operators, Television, Video, and Motion Picture 240 300

Editors 790 880

Film and Video Editors 330 420

Media and Communication Workers, All Other 150 180

Producers and Directors 840 950

Reporters and Correspondents 130 80

Writers and Authors 890 950

Total 3,370 3,760

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

Los Angeles County

Occupation 2018 Employment Annual Job Openings

Camera Operators, Television, Video, and Motion Picture 5,310 6,710

Editors 5,940 6,760

Film and Video Editors 14,780 18,330

Media and Communication Workers, All Other 8,650 10,140

Producers and Directors 24,520 27,530

Radio and Television Announcers 1,700 1,950

Reporters and Correspondents 1,560 2,030

Writers and Authors 11,700 13,180

Total 74, 160 86, 630

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

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. This spring we are broadening Media Days to include key-note speakers held at the Brubeck Theater. In March 2023 we held a special screening of Maggie Contreras' documentary "Maestra" (about female orchestra conductors), followed by a Q&A by the director regarding the film's style, preparations and filming, and tips on how to get started in the film industry.

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?

On April 17, 2023 we held our annual Annual Advisory Board meeting from 5-6pm, including a survey we sent out to those who attended and those who could not.

Participants:

Scott Richison (DBA FT Faculty)
Candace Rose (Cinema FT Faculty)
Lisa Cecere (Cinema FT Faculty)
John McMurria (Cinema FT Faculty)
Hiram A. Murray
Sacha Smith
Laura Castaneda
Levi Grear
Roman Koenig
Denise McKenna
Hiram A Murray
Caleb Norman
Louis Niles II
LaMonica Peters
Serena Reid
David Romero
Sacha Smith
Jeanne Scott
Sheilina Shaw
Russell Sheaffer

AGENDA

- Welcome and introduction of members
- Statement of purpose
- New Co-Chairs
- Sacha Smith
- Hiram Murray

Additional Topics of Discussion:

How concerned are you about AI in regards to our industry?

- This can be helpful when it comes to pitch packages, but will put people out of jobs especially in the commercial world. With AI

you can get rid of a copywriter. Can replace jobs.

- Already replacing writers and copywriters. AI can generate taglines and treatments.
- Diversity - we've been battling this in the Industry forever - and AI could use AI models instead of hiring real people to do the work.
- Copyright is an issue with AI - artwork on the internet can be "stolen" and repurposed by AI. AI is being used by scammers. Drake demanded that Spotify ban AI.
- AI could save studios money, but hurt actors because actors can't get enough days of performance in order to qualify for the Union.
- Flipside - in filmmaking in post production, you can edit and fix an actor's facial expression and can make the dubbing process to show films in a foreign country even easier.
- Will save the studios money.
- Studios could put this into an actor's contract that they get to use AI to fix performances, etc.
- SAG is fighting for the rights of actors in negotiations.
- Candace - should this topic be included in our film classes? Bring this up as a topic and let the students research it, debate it, and learn from professionals in our industry.
- There should be an ethics topic in all film classes that includes AI.
- We walk a fine line between ethics and artistic expression.

How do we get students to use AI without robbing them of the creative experience?

- have them go old school and write in class with pen and paper
- Point out the original ideas - make students proud of their work
- Have AI write something and have students compete with it
- Have it as a class project - the class vs. the AI - professor comes up with the idea for AI and the students compete against it

Has the streaming service changed how movies are made?

- Technically things are shot differently, different audio and camera decisions if the film/show isn't going to be on a big screen. Netflix requires Reds, not Alexa, etc. Disney has framerate requirements. If the goal is to sell to Netflix, HBO, etc. they need to look up the deliverables and requirements of the streaming service. Film is being lost, and I think it's very important that students still get to shoot on film - students need to get the shots right because film is limited. Students need to come in with a plan. There is no time in TV - you need to know what you want or you won't get asked back.
- Overall the same skills still apply regardless of the technology used. Students still need to know the basics - if a camera breaks down, students need to know how to still finish the production. Streaming is just the way the movie is delivered. Students need to learn there are no shortcuts to making a movie - students need to learn it all.
- If the question is whether or not to have film in class, you can also restrict the parameters on digital.
- Fotokem, Pro8 will do workshops with students - perhaps faculty can take students to LA for a field trip.

Should Palomar continue to offer the AVID class? We offer Premiere, After Effects, Final Cut?

- Video content creators are not using AVID. In the industry, Sony, and other companies are still using AVID exclusively. At the big levels AVID is still being used, but the small and medium levels Premiere is being used. Consider offering a color correction class. VR in the commercial world is huge - I just directed a commercial with this. The younger generation is really into this. VR and AR are not leaving us. When you direct VR it's like a live event.
- Students need a foundation in this work because this industry moves so fast. Students need to learn the basics of editing.

Could Media Studies offer a VR class? We might want to consider this or see if Graphics wants to offer this.

- Graphics VR is different from film VR

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

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.

Associate Producer, One America News Network

Audio Visual Technician, Alliant Event Services, Inc.
Audio Visual Supervisor, Evans Hotels LLC.
Communications Assistant, SDSU Research Foundation
Digital Content Writer, Explore Digital
Digital Media Producer, Intuit
Final Cut Pro Video Editor, Spearhead Media LLC.
Freelance Makeup Artist, Westman Atelier
Graphic Designer/Video Editor, Brows Couple
Livestream/Video Producer, Covalent Creative
Media & Public Relations Manager, InnoVision, LLC.
Producer, Media Arts Group
Senior Producer, The Shipyard
Social Media Specialist, United Parcel Service
Photo and Film Producer, Petco
Podcast Audio Editor, The Podcast Man
Digital Media Producer, NBC/Telemundo
Video Editor, Fotility Photography and Videography
Video Editor, Helix Studios
Video Editor, Reliant Companies
Videographer, Lukos
Videographer, Maximus
Video Producer, KWSM
Videographer/Editor, Accomplishment Coaching

PROGRAM GOALS

Progress on Prior PRP Goals

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

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

Prior PRP Goals

Prior Year PRP Goal 1

Brief Description

Increase degree and certificate completions

Goal Status

Ongoing

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

Since last year, we have increased program degree completions from 22 to 26, and certificate from 4 to 7. We would like to continue this upward trend, particularly as students will now be automatically enrolled in the ADT degree.

We are concerned that with automatic enrollments into the ADT degree that this will move students away from our AA degree in Cinema Studies. We believe we can temper this with ongoing communications with our students about the benefits of each.

We would like to continue to increase certificate completions, but are concerned that we are limited in our database functionality and staff support to identify students who have completed the three courses to inform them they can apply for the certificate.

We are also concerned that without access to P-32, or a comparable space, that we might lower our retention rate, and thus completion rate.

Prior Year PRP Goal 2

Brief Description

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

Goal Status

Completed

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

We are thrilled to have hired Russell Shaeffer, bringing us expertise in experimental and queer cinema, and a true advocate for our students.

Prior Year PRP Goal 3

Brief Description

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

Goal Status

Ongoing

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

As members of the college Curriculum Committee, our faculty are participating in creating DEIAA workshops for equitizing the COR. These workshops are expected to begin in the Fall of 2024. This will help our faculty review and revise the COR for our courses.

Prior Year PRP Goal 4

Brief Description

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

Goal Status

Ongoing

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

While we have utilized the Q building for activities, our biggest concern now with building equity and inclusion is the loss of access to our screening room P-32 since the ceiling collapsed. We have secured \$50,000 for a damage assessment and repair report, which the administration has not followed through with.

Having access to this quality screening space is essential for the success of our program. The room is the only on campus that has stadium seating, surround sound technology, a high-definition projector, and space to seat over 100 people. We have relied on this room to screen films for our courses, hold film club meetings/screenings, host industry speakers, and hold department gatherings. Faculty rely on the quality screen to identify the details of film aesthetics, students value the immersive film experience, and the film program and department are depended on the space to build community.

In the short term, we are concerned that without access to P-32, or a comparable screening room, we will reduce our teaching effectiveness and community building, leading to lowering retention rates.

In the long-term, 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.

Describe any changes to your goals or three-year plan as a result of this annual update.

We have realized that space in the Q building is not an adequate temporary substitution for our larger facilities needs. We need access to P-32 in the short term, and a facilities plan to replace it in the long term.

Do you have any new goals you would like to add?

Yes

Establishing New Goals and Strategies for the Next Three Years**Goal 1****Brief Description**

Expand high school and dual enrollment

How will you complete this goal? Include Strategies and Timeline for Implementation.

We would like to continue to expand our contribution to Palomar's commitment to expand dual and high school enrollments. The college is currently negotiating with the Poway district, and we would like to offer numerous Cine 100 courses, and potentially other cinema courses.

In Spring 2023 we added part-time faculty to our teaching pool who are interested and available to teach high school students.

Our faculty establish ties with teachers and staff at local high schools to foster communications and expand opportunities for dual enrollment. Tours and open houses of the facilities at our campus invite high school students and provide more exposure, gaining insight into our classes and resources. We keep high schools aware of campus events that promote all programs in our department, bringing students onto our campus and informing them of our programs. As well, our faculty participate in local high school Q&As as a way of connecting with students.

It is our intent to encourage students to extend their studies at Palomar after graduation, leading to more degree completions.

Outcome(s) expected (qualitative/quantitative)

Increased enrollments and completions.

How does this goal align with your department mission statement, the college Vision Plan 2035, and /or Guided Pathways?

This aligns with Goal 3: Optimize Enrollments for Stability and Growth

Expected Goal Completion Date

9/1/2025

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 [Vision Plan 2035](#).

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 requesting additional full-time faculty?

Yes

REQUEST FOR ADDITIONAL FULL-TIME FACULTY

Faculty Request 1

Title of Full-Time Faculty position you are requesting

Cinema

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.

One of our goals is to expand dual and high school enrollments to meet needs, including the potential of adding courses through the Poway district.

Our second goal to so support the district's equity goals. We have followed the advice of Superintendent/President Rivera-Lacey to expand the diversity of our part-time teaching pool as a means to diversity our current teaching faculty and potentially draw from for future full-time hires. In Spring 2023 we recommended for hire 7 candidates with diverse backgrounds and expertise to help us fill in-class dual and high school enrollment courses.

Is there a scarcity of qualified Part-Time Faculty (for example: Specialized degree/experience, emerging/rapidly changing technology, high demand)?

While we have utilized 10 regular part-time faculty to cover courses, we had trouble filling our in-class dual enrollment and high school courses. So in Spring 2023 we added 7 (3 who have completed paper work) to our part-time pool. We anticipate increased enrollments as the district adds courses through the Poway district.

While this part-time pool can help us in the near term, if class enrollments increase, we will have surpass part-time to full-time faculty ratios and will need full-time faculty support.

Are you requesting this position for accreditation, regulatory, legislative, health and safety requirements? Please explain.

Depending on the increase in dual and high school enrollments, this would be to meet accreditation requirements regarding ratio's of students to full-time faculty.

Utilizing your PRP data, please summarize the discipline productivity, efficiency, and any regional career education needs for this discipline.

Our PRP data have indicated increased degree completions from 21 to 26, and certificates from 4 to 7. Our goals are to continue these increases.

Is your department affected by faculty on reassigned time? If so, please discuss.

no

Are you requesting AA, CAST for Classified Staff?

No

PART 2: BUDGET REVIEW

Request that your ADA provide you with your *Available Budget Report* and complete this section.

Review your recent Budget/Expenditure reports and consider your three-year PRP plan.

Do you have any ongoing needs or needs to augment your regular budget?

No

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 and 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.

1. 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?

No

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?

Restore P-32

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

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

To repair the damage of a ceiling collapse in room P-32 since the ceiling collapsed. We have secured \$50,000 for a damage assessment and repair report, which the administration has not followed through with. It is hard to know the extent of the damage since the damage assessment has not been completed. The damage could be structural. Repairs may include replacing the existing projecting and sound equipment in the room.

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

Having access to this quality screening space is essential for the success of our program. The room is the only on campus that has stadium seating, surround sound technology, a high-definition projector, and space to seat over 100 people. We have relied on this room to screen films for our courses, hold film club meetings/screenings, host industry speakers, and hold department gatherings. Faculty rely on the quality screen to identify the details of film aesthetics, students value the immersive film experience, and the film program and department are depended on the space to build community.

It cannot be overstated how important it is for Cinema students to study film in a large scale, with a proper sound system and in a theatre-style, tiered room. Analyzing film is at the core of our film studies program and this must be achieved in a way that is most beneficial to students, providing them an effective and expedited path to achieve our program outcomes, improve retention rates and successfully complete courses, certificates, and degrees. They cannot do so in a standard classroom setting, where the projector and sound systems are inferior, the room allows too much light for the image to be studied and the seating does not allow proper visibility to see the screen. Our curriculum speaks to the details of a movie's visuals and sound elements, with assessments that reflect this. Equally important is the collective experience of screening a film as an audience, where the viewing a film together and discussing it with much participation from the class, makes for a more effective way for students to learn the material. Much feedback from students in so many of

A recent example from one of our classes proves the point:

A professor was screening the film *Ordinary People*, Robert Redford's drama of a family torn apart by the tragic death of their young son. It is a powerful work that incorporates many darkly lit scenes, ones that emphasize the distress of their youngest son who survived a boating accident that claimed his brother. At the core of the film is the interaction between the surviving son, Conrad and his psychiatrist, Dr. Berger. This was screened in a standard classroom, where it was impossible for light to be kept from spilling into the room, not to mention a subpar sound system that make the dialogue difficult to hear, particularly when Conrad struggles to get his words out. Watching their many scenes in Berger's low-lit, shadowy office is critical for understanding the story, its characters and the film's message. In this classroom, you could barely see the images on the screen. The intrusion of light and the inadequate projector (data grade) made the contrast and resolution so poor that the students lost the subtleties of the performances and the film's environment because they could just not make them out. Thus, the power of the film and its meaning was lost to them. This teaching environment and the lack of proper resources to teach in a way that doesn't confuse the students does them a great disservice. And it keeps them from successfully completing assessments and achieving our course and program outcomes.

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

We are concerned that without access to P-32, or a comparable screening room, we will reduce our teaching effectiveness and community building, leading to lowering success and retention rates. Restoring the room will help us to sustain and/or increase our success and retention rates.

d. Timeline of implementation

As soon as possible.

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

Because the assessment has not happened, it is difficult to estimate the repair costs. Likely they will be in excess of \$250,000.

Repairs may include replacing the existing projecting and sound equipment in the room. We currently have two projectors. One is a data grade Hitachi for general use, as at that time we were sharing the room with other departments, estimate replacement cost \$5,000. The bulbs many need changing (estimating about \$1500/bulb - it takes 2) and it may need Likely if/as they redo the room it will need cleaning or light maintenance from being in the room, dust, lack of use, etc.

The one we dub the "Cinema Projector" is a high-end, high lumens Christie HD6K-M projector, 1080p, 10,000 ANSI Lumens. We paid over \$20,000 for it.

The surround sound system should be in working order -- if not, replacement cost estimated to be \$5,000.

Do you already have a budget for this request?

Partial

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

Our goal 1 to increase completions and goal 4 to build community.

What Educational Vision Plan 2035 Goal/Objective does this request align with?

3:1	3:7	4:5	5:4
3:2	3:8	4:6	5:4
3:3	4:1	4:7	5:5
3:4	4:2	5:1	
3:5	4:3	5:2	
3:6	4:4	5:3	

If you have multiple requests for facilities 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)?

none

Will you accept partial funding?

No

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.

jmcmurria@palomar.edu

Feedback and Review

Department Chair

I confirm that the PRP is complete.

Yes

Department Chair Name

Scott Klinger

Date

4/15/2024