

**El Camino College
Fine Arts Division
Film/Video Department
Program Review-Spring/Fall 2007
Conducted by: Professor Kevin O'Brien**

Table of Contents

- I. Overview
 - A. Description of Program
 - B. Status of Previous Recommendations

- II. Program Statistics
 - A. Demand
 - B. Offerings
 - C. Scheduling
 - D. Retention and Success
 - 1. Retention
 - 2. Success Rate

- III. Curriculum
 - A. Course and Content
 - 1. Courses Not Offered
 - 2. Course Revisions and Additions
 - B. Articulation
 - C. Instruction and Assessment
 - 1. Active Learning
 - 2. Assessment

- IV. Program Requirements
 - A. Instructional Support
 - B. Facilities and Equipment
 - C. Staffing
 - D. Planning

- V. Conclusion
 - A. Prioritize recommendations
 - B. Identify major needs
 - C. Discuss strategies to implement recommendations and needs

I. Overview

A. Description of Program

The Film/Video Department offers students theoretical and practical training in filmmaking and in related mediums such as video, audio, and digital media. The curriculum prepares students for either entry-level employment in the media production and entertainment industries or for transfer to four-year degree programs. Upon completion of the required courses, students will be able to perform various job functions associated with audio/visual production and demonstrate basic skills necessary for operating various film, video, and digital production equipment. Students are prepared to pursue a variety of careers in film, television, radio, new media as well as advanced degree options.

B. Status of Previous Recommendations

When the first full-time faculty member, Professor Kevin O'Brien, was hired for the Fall 2000 semester, the program was then called Television and Media Communication and was administratively under the Instructional Services Division. Coinciding with the move of the department to Fine Arts in Spring 2001, Professor O'Brien revised or rewrote all of the existing curriculum during the academic year 2001-02. Antiquated courses were retired and new courses in both critical studies and production were created and the department was renamed. The new curriculum was instituted in the Fall 2002 semester. Thus, the Film/Video Department had not previously undergone a formal program review.

II. Program Statistics

A. Demand: FTES by Course/Program

Instructions: Analyze the **FTES by Course/Program** using 1st census data and answer the following questions. At a minimum, your analysis must include a 3-year cycle comparing like semesters.

Course	Year 1 (Fall 04)	Year 2 (Fall 05)	Year 3 (Fall 06)	Year 4 (Fall 07)
Film/Video 1	10.515 (2 sections)	11.258 (2 sections)	11.258 (2 sections)	17.699 (4 sections)
Film/Video 3	4.248 (1 section)	4.673 (1 section)	3.93 (1 section)	(not offered)
Film/Video 20	5.204 (1 section)	4.992 (1 section)	5.098 (1 section)	4.992 (1 section)
Film/Video 22	2.919 (1 section)	4.013 (1 section)	2.554 (1 section)	2.919 (1 section)
Film/Video 24			2.433 (1 section)	(not offered)
Film/Video 28ab	3.383 (1 section)	4.629 (1 section)	4.629 (1 section)	3.561 (1 section)
Film/Video 32ab	3.831 (1 section)	3.284 (1 section)	4.013 (1 section)	2.554 (1 section)
Film/Video 36ab	(not offered)	2.919 (1 section)	2.189 (1 section)	2.372 (1 section)
Film/Video 52				3.292 (new course)
Film/Video				2.665 (new course)
Film/Video Total	33.074	37.681	36.115	40.045

1. Given the data, can you recognize any trends in course demand in any of the Program's courses? Consistent increase in student demand, especially for CSU/IGETC approved courses. This is apparent not only in the studied fall semesters, but consistent in the spring, winter, and summer sessions as well.

2. What are you doing to respond to trends? First, additional sections of Film/Video 1 have been added to the summer and winter terms. An 8-week session was added to the spring semester's offerings. Two additional sections were offered Fall 2007 at local high schools. Second, Spring 2007 saw the approval of three new courses which were rotated into the course offerings beginning with the academic year 2007-08. Two of the courses, Film/Video 52 (Film, Technology, & Culture) and Film/Video 53 (American Independent Cinema) were offered in the Fall 2007 semester. These courses were submitted for CSU/IGETC approval in December 2007. A third course, Film/Video 4 (Story Development) was also submitted for articulation in December 2007 and is slated to be taught for the first time in Spring 2008. A new course, F/V 54 (Regional Cinemas) was approved at the DCC meeting in October 2007 and was approved by the CCC in December 2007. This course will also be submitted for CSU GE/IGETC approval receiving Chancellor approval and is slated to be taught in Fall 2008. The first draft of a fifth course, Film/Video 51 (Film and Popular Music), has been written and will be submitted for approval during the Spring 08 semester. In sum, the Film/Video program is working assiduously to create new courses to meet increasing student demand.

3. Should a recommendation be written addressing the data? X Yes No
 As the Film/Video program has been in a growth mode since 2001, the year Professor O'Brien revamped the outdated TVMC curriculum, it is recommended that the administration work with the department to ensure adequate funding and effective, technologically enhanced teaching space.

B. Offerings: Fill Rate*

Instructions: Review and analyze the **fill rate data** (including the fill rate per course for both day and evening), provided by Institutional Research for this program for a three year cycle and answer the following questions:

Average fill rate of courses in program: How does this program compare to:

	Year 1 (Fall 04)	Year 2 (Fall 05)	Year 3 (Fall 06)
Day classes	98.0%	106.6%	106.6%
Evening classes	97.1%	85.0%	85.0%

1. Given the data, is the program in a growth mode? X Yes N

2. What adjustments are indicated?

Expand section offerings in both production and critical studies in both the traditional and short term semesters. Fill rate is extremely high on a consistent basis and program growth has been restricted due to lack of teaching and studio space. Fill rate for the two Winter 08 sections of Film Analysis continued this trend: the courses filled at 106%.

3. Should a recommendation be written that addresses the data? Yes X No

C. Scheduling: Student Satisfaction with Scheduling

Instructions: Complete the chart below. Indicate the time when sections of courses in the program are currently scheduled to start. Analyze the data provided by Institutional Research on student satisfaction with scheduling in the program and answer the questions.

Course	During the early morning before 10 am	During the late am/early pm 10am –1:55 pm	During the late afternoon 2 pm -4:25 pm	During the evening 4:30 & later	During the weekend	During the summer	During the winter	Via Tele/Online
F/V 1	X			X		X	X	
F/V 3	X							
F/V 20			X					
F/V 22		X						
F/V 24				X				
F/V 28	X (Fri. only)	X (Fri. only)						
F/V 32ab		X						
F/V 36ab				X				

1. What (if anything) is indicated by the student satisfaction with scheduling?
 Students seem generally satisfied with the scheduling. Consideration should be given to rewriting some of the production courses to better dovetail with student schedules: i.e. 5 hour courses reduced to 3 hours with lab component revised to become home and outside work. This would aid the fill rate in the evening hours and enable more flexible scheduling of the daytime production courses to increase fill rate in the evening hours. Additional sections of F/V 1 and F/V 22, both required for the AA and the Certificate, offered in the afternoon may also stimulate enrollment growth evidenced by the fact that F/V 22 (Introduction to F/V Production) is offered only on Mondays from 2-5:10pm and has filled at a 100%+ rate each semester during the past six academic years (12 semesters total).
2. Are there time periods of high student demand which are not being addressed? X Yes ___ No
 How could such demand be addressed?
 Add additional sections of GE courses M-Th morning and during late am/early pm hours. These sections could be run parallel with current sections with adequate lecture space.
3. Should a recommendation be written addressing this area? X Yes ___ No
 Classroom allocations should be prioritized for programs showing growth and those like Film/Video which on previous semesters have been restricted in the number of sections offered due to lack of space.

D. Retention and Success

1. Retention

Instructions: Review and analyze the data on **retention (course completion with a grade other than W)** over a three-year cycle comparing day to evening classes, term to term (e.g. fall to spring, spring to summer, etc.), and course levels.

1. Given the data, what trends are observed?

Data from Fall 2004, Fall 2005, and Fall 2006 was evaluated. Retention for the Film/Video Program was as follows: F04-83.7%; F05-78.9%; F06-81.5% for an arithmetic mean of 81.3%. This compares favorably with the mean retention percentage for the Division of Fine Arts for the same three year cycle which was 82.0% (+.7% over program) and the state average for the same cycle which was 84.2% (2.9% over program). Film/Video retention is comparable to both division and similar programs statewide with no significant deviation.

2. Should a recommendation be written addressing the data? Yes No

2. Success Rate

Instructions: Review and analyze the data on **success rate (students who earned a grade of A,B,C, or Credit)** over a three-year cycle comparing day to evening classes, term to term (e.g. fall to spring, spring to summer, etc.), and course levels and answer the following questions:

1. What trends are observed?

The data analyzed was the same cycle as retention as articulated in Section 1 prior. The mean success rate for Film/Video was 65.1%. For the division the success rate was 68.7% (+3.6% over program) and the state was 68.9% (3.8% over program). As with retention Film/Video success rates, though slightly below the division or state, did not deviate significantly. Beyond the mean success rates comparison, however, a pattern emerged. While the state average for the cycle varied little, (F04 to F05 dropped .8%, F05 to F06 rose .4%) and the division success rate fell too, (F04 to F05 dropped 2.5%, F05 to F06 dropped 1%), Film/Video success rates increased each year, (F04-F05 rose 2.7%, F05-F06 rose significantly by 6.5%). This trend indicates that the program is progressing with regard to improving success rates and surpassed the state average in Fall 06 by 3.8% and the division by 3.6%.

2. Should a recommendation be written addressing the data? Yes No

III. Curriculum

A. Course and Content

1. Courses Not Offered

Instructions: Indicate the total number of courses in the program and list all courses in the program which are in the catalog but have not been offered in the last three years. Refer to this list to answer the following questions:

There are currently 16 courses in the Film/Video program: Film/Video 1, 3, 4, 20, 21, 22, 24, 28ab, 32ab, 34ab, 36ab, 50, 52, 53. Of these, only F/V 21 and F/V 50 have not been taught in the last three years.

1. Given the data, are there courses that should be inactivated? Yes No

Film/Video 50 (Special Topics in Film/Video) should be inactivated because it will never be taught given any special topics course must go through the same laborious and lengthy curriculum approval process as a new course. Therefore, any new subject in Film/Video the faculty feel will augment the curriculum will be written as a new course.

2. If there are courses not offered in the last three years that you do not wish to inactivate, what reasons are there to keep them active?

Film/Video 21 (Audio Production) has not been offered since its approval as a new course in 2001. It has not been taught for two reasons: lack of a qualified instructor and lack of the necessary computers and software needed to teach the course. We have recently hired the necessary part-time faculty but still lack the equipment to teach F/V 21 to industry standards.

3. Should a recommendation be written addressing the data? Yes No

It is recommended that Film/Video 50 be retired and adequate equipment and technology be acquired to support the teaching of Film/Video 21, an integral course in our curriculum.

2. Course Revisions and Additions

Instructions: Utilize the Course Review Chart from the Curriculum Office to answer the following:

1. Are there course outlines that should be revised? Yes No

Film/Video 21 Audio Production
Film/Video 22 Production I
Film/Video 32ab Production II
Film/Video 34ab Camera & Lighting
Film/Video 36ab Editing

The faculty is currently exploring the idea of converting these to 3 unit lecture courses from the current 2 unit lecture/1 unit lab. This would enable much more flexibility in course offerings in terms of scheduling. Consensus among the full-time and part-time faculty was that when Film/Video acquires permanent space for lecture courses, a staffed post-production facility, and a secure, proper storage area, much of production work can be assigned outside of class as homework. Additionally, F/V 21 is being considered as a potential **ab** course repeatable for credit.

2. Are there courses inconsistent with current practice in the field? Yes No

3. Should new courses to be added to the program? Yes No

First, the faculty recommend that the department add several more critical studies courses such as Film and Popular Music, Major Cinema Directors and Documentary film courses in both history and production. These courses will assist with articulation agreements with local 4-year schools such as UCLA, CSULB,

CSULF, CSULA, CSUN, and Loyola-Marymount. Consensus from the advisory committee was that students should be versed in film history and aesthetics as part of their training. Currently, the department only has three critical studies courses, with a fourth awaiting state approval.

Second, it is recommended that at least three screenwriting courses (Beginning, Intermediate, Advanced) be added and a certificate in Screenwriting or Writing for New Media be created.

Third, faculty would also like to see the creation of advanced production courses that would be congruent with the advisory committee's recommendation that courses that deal specifically with High Definition (HD) production and postproduction.

4. Are adjustments necessary to the conditions of enrollment (Prerequisite, Corequisite, Recommended Preparation, and Enrollment Limitations) for a specific course to increase student success?
 Yes No Uncertain

5. If the program offers a degree and/or certificate, list them and indicate when the requirements were last reviewed?

AA in Film/Video
Certificate in Film/Video Production

Both the AA degree and the Certificate were reviewed by the Fine Arts DCC and the CCC when the three aforementioned new courses were added to the curriculum during the 2006-007 academic year. When the new courses were added the degree was revised to include a larger group of electives. The certificate remained unchanged after review.

6. Are these degree and/or certificate requirements inconsistent with current practice? Yes No

7. Is there a need to create or delete a degree and/or certificate? Yes No

The faculty would like to add a certificate in Screenwriting or Writing for Contemporary Media to be taught traditionally and online.

8. Should any recommendations be written that address the above responses? Yes No

It is recommended that growing programs and programs like Film/Video that need to respond quickly to rapid changes in industry practice, be afforded a streamlined curriculum process to ensure timely changes and updates to courses, certificates, and degree requirements.

B. Articulation

Instructions: Articulation is the process by which courses taken at ECC can be used to satisfy subject matter requirements at another college or university. This is important in the transfer process for students. To help you in this area, you can review articulation agreements at www.assist.org, the California Articulation Number Guide or meet with the Articulation Officer, Lori Suekawa (ext. 3517).

1. Are there any courses in your curriculum which are part of a lower division preparation for the major that are not articulated with our major transfer institutions?

Yes, as mentioned prior Film/Video 4 (Story Development) was initially denied articulation by the UC system and was resubmitted in December 2007. A recently approved critical studies course, F/V 54 (Regional Cinemas) will also be submitted for CSU/IGETC articulation.

2. What problems, if any, are there in articulating these courses?

The UC system as mandated that all writing courses have a prerequisite which has been added to the course which caused Film/Video 4 to be rewritten to include the needed prerequisite.

3. Should a recommendation be written addressing above responses? Yes No

C. Instruction and Assessment

1. Learning Methods

1. What learning methods are incorporated inside and outside the classroom in the program to promote student success?

The Film/Video classes fall into three general categories, critical studies classes that deal with Film/Video history, culture, writing classes that introduce screen storytelling, the production classes that teach the fundamentals of traditional and digital film and TV production. The critical studies courses include Film Analysis and Appreciation, Film, Technology & Culture, American Independent Cinema, and Regional Cinemas. Writing classes include Screenplay Analysis and Story Development. These classes require a technology enhanced classroom and include such learning methods such as: reading a variety of materials for critical analysis; writing essays including film critiques; lectures accompanied by DVD screenings followed by analysis and discussion; extended research papers; creative writing exercises including individual and group projects.

The production classes comprise the rest of the Film/Video curriculum and include Introduction to Film/Video Production, Production I and II, Camera & Lighting, Editing, Preproduction Planning, and TV Production. These classes require a studio learning environment and may include any of the aforementioned learning methods to compliment the physical activity component of the curriculum. This includes both individual and group exercises and original projects covering introductory to intermediate film/video production techniques ranging from concept to final screening of a finished film or video concluding with in-class critiques.

2. Should a recommendation be written addressing above response? Yes No

Space, or lack thereof, has continued to hinder the Film/Video department. Since the inception of the new curriculum fueled by several VTEA grants, the quality of the courses has improved but the lack of a studio and a central location for lecture courses, a state-of-the-art digital postproduction facility, and secure storage has severely mitigated growth. Currently, Film/Video courses are taught in the MCS, Communications, Music, Art, and Library buildings. There is no central hub from which an identity for

the department can be built along with raising its profile and visibility on campus. A central location in the Fine Arts area, such as the lightly used Art 133 room, would allow nearly all of the courses to be taught from a central location that could house lectures, screenings, space for studio work, proper equipment storage and distribution, and space for editing and other digital postproduction needs.

2. Assessment

1. How do you evaluate the extent to which the learning objectives, skills, and competencies are being met?

A) Courses — The courses are divided into two types, lecture and lecture/lab as described above in #1, Learning Methods. In the lecture classes, students are evaluated based on the retention and final assessments of the materials presented throughout the course of the semester. This includes, but is not limited to, student work such as objective and essay exams or in-class oral and written critiques. In the production classes, students are evaluated in this manner as well, but typically include individual and group demonstrations, creation of original productions, and final screenings complemented by in-depth peer evaluations and instructor critiques. These lecturer/lab based classes may also include a final exam—objective, essay, skills evaluation—or a final production or creative writing assignment.

B) Program — The program is validated in terms of student learning outcomes based on students successfully transferring to 4-year college and university programs. This can be attributed to the high level of technical aptitude gained in the production classes and by the firm grounding students gain in film history in critical studies classes. Many students repeat specialty courses such as Camera & Lighting or Editing in order to continue to reinforce material and benefit from mentoring by a specific faculty member. As most specialty film/video courses in both production and critical studies are taught at the upper division level in the UC/CSU system and the fact nearly all southern California 4-year film degree programs are severely impacted, the department's offerings enhance a student's chances of successful transfer or gaining entry-level employment.

2. How do you use the results of the above evaluation to improve student learning and the quality of the program? By continuing to address the needs of the program in terms of curriculum development (see Course Modifications section), additional course section offerings (see FTES by Course/Program), and the imperative need for facility/equipment upgrade (see Facilities and Equipment section).

3. Should a recommendation be written addressing this area? X Yes X No

The curriculum process at El Camino is antiquated and needs overhauling, not just for Film/Video. It is impossible to keep up with the rapidly changing world of digital film and video when only 1 or 2 courses can be written or revised every other year. This is a serious impediment to a growing program and the cumbersome method of approving potentially new and dynamic curriculum is a regressive force that fosters the status quo when innovation is called for.

IV. Program Requirements
A. Instructional Support

1. Identify key instructional support areas used by the program.

Libraries & Programs:

X	Library	X	Special Resource Center	X	Basic Skills Study Center	Library Orientation
	Music Library		Puente Program	X	Honors Transfer Program	Other (Please list.) My own film library.
X	Learning Resource Center Media Materials Collection		Assessment/Testing Office		Counseling	
	EOP&S/CalWORKS	X	Transfer Center		First Year Experience	
	Learning Communities		Project Success		Honors Transfer Program	

Computer Labs & Tutoring:

	LMTC Computer Commons	X	SRC High Technology Center		Other Computer Lab: Please list.	X	Writing Center
X	CAI MAC Lab		Writing Lab				LRC Tutorial Program
	CAI Windows Lab		Math & Science Lab				Math Tutoring
	TOP Lab		Keyboarding Center				SRC Tutorial Program
	Hawthorne BTC						EOP&S Tutoring
	Inglewood Center						

Faculty Support Services:

	Graphic Arts	X	Copy Center		Distance Education	Other (Please list.)
	Media Services AV Production		Tech Services Help Desk		Teleconferences	My own website which I developed and pay for.
X	Media Services AV Equipment Distribution		Support Staff		Webconferences	
	ECC Vehicles		ECC hosted Websites		Staff Development	
X	ECC E-mail					

2. Do you have some instructional support needs that are not being met? X Yes No

As articulated previously, there is no central hub or teaching facility that meets the infrastructure needs of the department. Many of the rooms currently utilized lack proper projection, playback equipment, or secure storage.

3. Should a recommendation be written to address your needs? X Yes No

It is recommended that the department work closely with the division and the institution to develop a strategy that includes short and long term planning that is congruent with an augmented and adequate budget.

B. Facilities and Equipment

1. Does the program make effective use of its facilities and equipment?

In a strange way yes. Professor O'Brien personally researches and oversees all purchases of the camera, lighting, and sound equipment. Unlike other compare programs, all film/video gear is used only within the context of the class. No equipment is checked out to students as there is a dearth of it and it is currently uninsured. Though these restrictive policies have lengthened the life of the equipment, they restrain the types of films the students can make and deny them the opportunity to shoot off campus in real-world environments. The department has survived on several VTEA grants and only last year secured a \$500 departmental budget for expendables.

2. Are adequate facilities, equipment and supplies available for the program? ____ Yes X No

First, at the current time, we have only enough production equipment to service two production courses each semester. More problematic is the nearly obsolete computers Film/Video shares with the Fashion Department in Com 203. As the department does not have a dedicated postproduction facility, we have to use computers that were never intended for film/video production. The computers in Com 203 are at least 7 years old, are in disrepair, and no one seems to know if they are slated for replacement. Of the 30 workstations, at least 8 are inoperable and will not boot up. Broken peripherals are commonplace and none of the machines are able to play or utilize current media such as DVDs. There is no money for repairs nor are they worth fixing. For example, a power supply went out on a tower in the middle of the Fall 07 semester. A 5 minute student film was on the hard drive. A lab tech was able to move the hard drive to another tower. The film was found safe, but it could not be exported due to memory and processor issues. Professor O'Brien was able to copy the project onto his laptop and then final export the film to digital video tape. Unfortunately, faculty are regularly using class time and their own time to rescue student work and students are suffering as a result.

Second, Film/Video has no permanent space for its courses. Most of the courses are taught in MCS 215a which is an oddly shaped room that seats only 25. It has no screen and films are projected on a wall with a portable projector purchased with VTEA funds. Three lecture courses are taught in Music 134 which is a better room, but it took 5 years to replace an ancient movie screen that had been held together with gaffer's tape. Problematic is that there is high demand for this room as it services many of the music classes and problems of this sort restricted course offerings. As mentioned previously, other classes are taught in the Art building and in the Library.

3. Are the facilities and equipment adequately maintained? ____ Yes X No

No, currently there is no support staff for camera, lighting, sound, and postproduction equipment. All maintenance and repairs are handled by the only full-time faculty member, Professor Kevin O'Brien.

4. Should a recommendation be written addressing the data? X Yes No

As Film/Video desperately needs a new and permanent home. Thus, an objective reevaluation of space available in the Fine Arts buildings has commenced; Dean Schwartz began this process in Fall 2007 and the dialog will continue in during the spring term 2008.

C. Staffing

Instructions: Analyze the data on **FTEF, adjunct FTEF, and the FT/PT ratio** for the most recent fall semester and answer the following questions:

FTEF (full-time equivalent faculty): # 2.298 Fall 07

Number of full-time FTEF: # 1

Number of adjunct FTEF: # 1.298

FT/PT load ratio: 43.6/56.4

1. How do the program numbers compare to a like semester (Fall to Fall) three years ago or the previous program review? FTEF load has risen steadily: Fall 04 was 1.849, Fall 05 2.132, Fall 06 2.132, and Fall 07 2.298

2. What do the program data indicate? Comment on any trends or unusual data.

Steady growth. When we add sections, when space is available, during the fall/winter/spring/summer semesters, enrollment is excellent with over cap fill rates.

3. How does the FT/PT ratio benefit or harm the program?

Having only one full-time instructor, again, restricts growth. Though we have some excellent part-time instructors, Professor O'Brien has become the de facto chair of the department: teaches a full load, oversees all equipment, writes all of the curriculum, serves on 3 committees. No one person can nor should do it all.

4. Do you have a faculty mentoring program? Yes X No

Not an official one, though Professor O'Brien regularly meets with and communicates with the part-time faculty. His office and personal film library has been made available to them as well as all exams, lecture notes, syllabi, and other support material.

5. How do faculty maintain currency in their field? Professor O'Brien uses flex requirements to shoot short films and do professional theatre work in visual design. All of the part-time faculty work in their specialty areas of film/video on a regular basis.

Fill in the faculty status data below and answer the questions that follow.

Name	Reassigned time (how much in %)	Currently on leave (check)	Retired in last 2 years (check)	FT hired last 3 years (check)	Anticipated to retire in next 3 years (check)
Kevin O'Brien	0			0	0

6a. How does this data impact the program?

Severely restricts our ability to grow.

6b. Will this data affect the program in the future?

Yes, we will remain stagnant in terms of size and scope of our offerings.

6. From this information, can you identify present and future staffing needs? Yes No

Additional full-time faculty with support staff for studios, postproduction facilities, and for the production courses.

7. What is the department doing to address any future staffing needs?

We are currently conducting a search for additional P-T faculty.

8. Should a recommendation be written addressing the data? Yes No

D. Planning

1. Do the program faculty and other personnel have a clear idea of what is happening in the program, where it is headed, what external changes are affecting it, and what changes need to be made in order to enable the program to adapt and continue to be successful?

Yes, regional programs at both the 2-year and 4-year schools are constantly evaluated in terms of course offerings and their respective content. The Advisory Committee is the key link to stay abreast of the changes in industry practice and technological advances.

2. What data, not currently provided, would be needed in order to improve planning for the development of the program?

Accurate graduation rates: degrees and certificates. Transfer rates of Film/Video majors as well as students who complete several courses in Film/Video to 4-year programs. Professor O'Brien strives to track former students through email communication and, though anecdotal, has determined that number of former ECC students who are enrolled or have completed Film/TV degrees at 4-year schools significant.

3. What major external changes or trends do you expect to be of particular relevance to your discipline in the next five years?

As clearly articulated by the Advisory Committee, the digital revolution in the entertainment industries and others that create new media is in full gear. It is an absolute must for our students, to be competitive in the entry-level employment market, be versed in HD production. The growth of the video gaming

industry in the United States (nearing 20 billion for 2007) and the increasing crossover between film/video and video game creation suggests 3-D animation, motion capture, and other emerging technologies should be incorporated into the curriculum.

4. What will the implications of these changes or trends be for the program and how will the program need to respond?

Continue to seek institutional support for a dedicated physical infrastructure that meets industry standards and push for a streamline curriculum process to the program can quickly adjust to a rapidly changing digital world.

5. Based upon the information above, how would you like the program to evolve within the next five years?

The faculty believe that the Film/Video Department can grow, in terms of student enrollment and quality, to become the preeminent 2-year program in the greater southern California area who mission is to train students in serious digital media creation.

6. Should a recommendation be written addressing the data? Yes No

In terms of planning, the Film/Video Department has always survived by reacting to problems such as lack of adequate teaching space or funding rather than having the opportunity to project and plan intelligently for the future. Too often, VTEA monies are used as band-aids to buy interim equipment or upgrade truly antiquated computers. Case in point: the department recently was approved for \$98,600 in VTEA funds, its largest grant ever. However, given Film/Video is the newest member of the Fine Arts Division has always had to piecemealed its courses around the other departments. The spending of this grant should be tied into the acquisition of a permanent space which should drive the decision making and purchases. It would be remiss to spend this grant as a giant band-aid when there is plenty of space available.

V. Conclusion

1. Prioritized Recommendations:

A dedicated physical space that coincides with the impending VTEA grant which also allows for growth.

2. Major Needs:

a) Permanent physical space for lecture courses. b) Secure storage with ease of access for distribution. c) Studio space for production courses. d) Repair/maintenance budget. e) Insurance coverage for all equipment. f) State-of-the art HD digital postproduction facility. h) freedom to create new courses at will to respond to industry changes. i) additional support staff and faculty

3. Strategies:

Establish a departmental budget commensurate with demonstrated needs. Continue seeking VTEA funding. Work with the ECC Foundation for sponsorships, donations, funding. Initiate articulation talks with the FEA Department at CSULB.