

**Program Review  
El Camino College  
Film/Video Program  
2011-2012**

**1. Overview of the Program/Department**

**a) Program/Department Description**

The Film/Video Department offers students theoretical and practical training in filmmaking and related mediums such as video, audio, and digital media. In addition to production courses, the curriculum includes courses in film analysis, aesthetics screenwriting and screenplay analysis story development and film history. The curriculum prepares students for either entry-level employment in the media production and entertainment industries or for transfer to four-year degree programs in both film/media production and film history/theory.

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 demonstrate their production proficiency by creating individual and group short films; students who select critical studies electives write a variety of essays, stories, scripts and other documents unique to the discipline. Program assessment is measured by institutional data including grade distributions, success and retention information, SLOs, as well as transfer statistics.

Students are prepared for a variety of entry-level positions in film, television, radio, Internet and social media as well as pursuing BA degrees at established programs at schools such as CSULB, CSUF, CSUN, USC, UCLA, Loyola-Marymount.

**b) Degrees/Certificates Offered**

The program offers an AA degree in Film/Video. After completing the required core courses, students may choose their electives from both production and critical studies courses depending on their interests. The program also offers a 21 unit CTEA Certificate that emphasizes Film/Video Production and prepares students for entry-level jobs in media creation.

**c) History**

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 administratively was under the now dissolved Instructional Services Division. Coinciding with the move of the program to Fine Arts in Spring 2001, Professor O'Brien revised or rewrote the entire 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, with new critical studies courses added during the ensuing years.

#### **d) Status of Previous Recommendations from Program Review 2007**

**NOTE: The 2012-13 priorities are nearly the same as the 2007 Review but have been re-prioritized based on Advisory Committee recommendations and to better serve transfer students who wish to pursue a BA degree in Film/Video.**

**Prioritized Recommendation #1:** *Dedicated physical spaces for both lecture and production courses (Not Met)*

This has been an ongoing priority for Film/Video for the past 11 years. It is the only program within the Division of Fine Arts that does not have dedicated teaching, studio, and lab space. In order to be competitive and offer continued excellence in instruction, classrooms must be allocated for teaching both critical studies and filmmaking courses.

**Prioritized Recommendation #2:** *HD digital postproduction facility (Not Met)*

Some progress has been made with the purchase of new HD cameras and mobile carts with MacBooks and Final Cut Pro 6 over the last 3 years. Permanent facilities should include a dedicated space for digital editing, audio postproduction, and image manipulation (color correction, density matching, etc.).

**Prioritized Recommendation #3:** *Studio space (Not Met)*

Studio space is critical for the future development of the program and to, as noted in the Advisory Committee responses, “teach our students the tools of the trade.” (Mike Alberts, 1<sup>st</sup> AD, Directors Guild of America member).

**Prioritized Recommendation #4:** *Repair/Replacement Budget (Partially Met)*

Unfortunately, the shelf life of contemporary film/video production equipment is short-lived relative to the longevity of now increasingly antiquated film cameras and postproduction equipment. As noted in the Advisory Committee responses (Alberts, De Lude, So, Bagdasarian), the entertainment industries’ rapid conversion to digital image/sound acquisition means manufacturers and increasing the pace in which new production products are coming into the marketplace. A Repair/Replacement Budget for hardware and software is necessary to maintain the current equipment, but critical in order to respond to industry shifts in technology.

**Prioritized Recommendation #5:** *Creation of new courses to respond to industry changes*

Several new critical studies courses including Regional Cinemas, Film/Technology/Culture, and American Independent Cinema have been created since the 2007 Program Review to assist students in transferring to 4-year programs with additional CSU/IGETC GE classes. Production courses have not been modified, nor have new ones been created due to lack of space and the current enrollment management policies of reducing section offerings across campus.

**Prioritized Recommendation #6:** *Acquire additional support staff/faculty*

Not adequate, but understandable in the current budget situation. Currently, additional staff support is limited to 5 student labor hours per week, 32 weeks annually. When budget situation changes, 40 labor hours weekly are recommended for assisting professors teaching production courses, maintaining equipment room, and/or staffing lab hours outside of class time.

**Prioritized Recommendation #7:** *Establish department budget commensurate with needs*

Two years prior the department budget was increased from \$500 to \$2500 annually to purchase expendable items such tape stock, memory cards, and batteries. \$15,000 annual budget would be sufficient to maintain production infrastructure and ensure quality instruction. Compared to other programs within the Division, inequitable allocation of resources persists and funding decisions appear to be based in history and tradition.

**2. Analysis of Institutional Research Data**

**a) Course Grade Distribution**

**Course Grade  
Distribution and  
Success/Retention  
Rates  
Fall 2007 to Fall  
2010**

**Film/Video**

**Fall 2007**

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Retention Rate	
FILM-1	28	45	33	0	7	3	0	0	3	21	140		
	20.0%	32.1%	23.6%	0.0%	5.0%	2.1%	0.0%	0.0%	2.1%	15.0%		75.7%	82.9%
FILM-20	13	9	10	0	0	0	0	0	0	16	48		
	27.1%	18.8%	20.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%		66.7%	66.7%
FILM-22	6	4	5	0	0	1	0	0	0	0	16		
	37.5%	25.0%	31.3%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%		93.8%	100.0%
FILM-28AB	14	3	0	0	0	0	0	0	0	3	20		
	70.0%	15.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.0%		85.0%	85.0%
FILM-32AB	3	8	2	0	1	0	0	0	0	0	14		
	21.4%	57.1%	14.3%	0.0%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%		92.9%	100.0%
FILM-36AB	3	8	0	0	1	1	0	0	0	0	13		
	23.1%	61.5%	0.0%	0.0%	7.7%	7.7%	0.0%	0.0%	0.0%	0.0%		84.6%	100.0%
FILM-52	4	9	2	0	1	9	0	0	1	5	31		
	12.9%	29.0%	6.5%	0.0%	3.2%	29.0%	0.0%	0.0%	3.2%	16.1%		48.4%	80.6%

FILM-53	21	1	0	0	0	1	0	0	0	2	25		
	84.0%	4.0%	0.0%	0.0%	0.0%	4.0%	0.0%	0.0%	0.0%	8.0%		88.0%	92.0%
<b>Course Totals</b>	92	87	52	0	10	15	0	0	4	47	307		
	30.0%	28.3%	16.9%	0.0%	3.3%	4.9%	0.0%	0.0%	1.3%	15.3%		75.2%	83.4%
<b>Division Total/Avg</b>	3,131	1,769	888	51	249	727	68	337	24	1,328	8,572		
	36.5%	20.6%	10.4%	0.6%	2.9%	8.5%	0.8%	3.9%	0.3%	15.5%		68.1%	84.2%
<b>College Total/Avg</b>	16,247	11,674	8,358	4,788	2,743	5,035	360	1,322	2,566	12,270	65,363		
	24.9%	17.9%	12.8%	7.3%	4.2%	7.7%	0.6%	2.0%	3.9%	18.8%		62.8%	77.3%

**Fall 2008**

**Course**

	<b>A</b>	<b>B</b>	<b>C</b>
FILM-1	28	27	31
	20.4%	19.7%	22.6%
FILM-20	22	9	6
	44.9%	18.4%	12.2%
FILM-22	5	15	1
	23.8%	71.4%	4.8%
FILM-28AB	21	2	0
	77.8%	7.4%	0.0%
FILM-32AB	7	6	3
	36.8%	31.6%	15.8%
FILM-36AB	3	4	2
	17.6%	23.5%	11.8%
FILM-4	14	6	2
	56.0%	24.0%	8.0%
FILM-52	6	14	8
	13.6%	31.8%	18.2%
FILM-53	18	1	1
	56.3%	3.1%	3.1%
<b>Course Totals</b>	124	84	54

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	33.4%	22.6%	14.6%
<b>Division Total/Avg</b>	3,452	1,831	1,021
	36.4%	19.3%	10.8%
<b>College Total/Avg</b>	17,999	12,636	9,270
	25.1%	17.6%	12.9%

**Fall 2009**

<b>Course</b>	<b>A</b>	<b>B</b>	<b>C</b>
FILM-1	55	59	39
	26.8%	28.8%	19.0%
FILM-20	12	9	6
	29.3%	22.0%	14.6%
FILM-22	8	13	3
	30.8%	50.0%	11.5%
FILM-32AB	15	4	2
	68.2%	18.2%	9.1%
FILM-36AB	6	4	2
	23.1%	15.4%	7.7%
FILM-4	11	2	2
	44.0%	8.0%	8.0%
FILM-53	24	8	0
	55.8%	18.6%	0.0%
FILM-54ABC	3	15	9
	5.9%	29.4%	17.6%
<b>Course Totals</b>	134	114	63
	30.5%	26.0%	14.4%
<b>Division Total/Avg</b>	3,708	2,109	1,071
	37.6%	21.4%	10.9%
<b>College Total/Avg</b>	18,868	13,261	9,888
	26.4%	18.5%	13.8%

**Fall 2010**

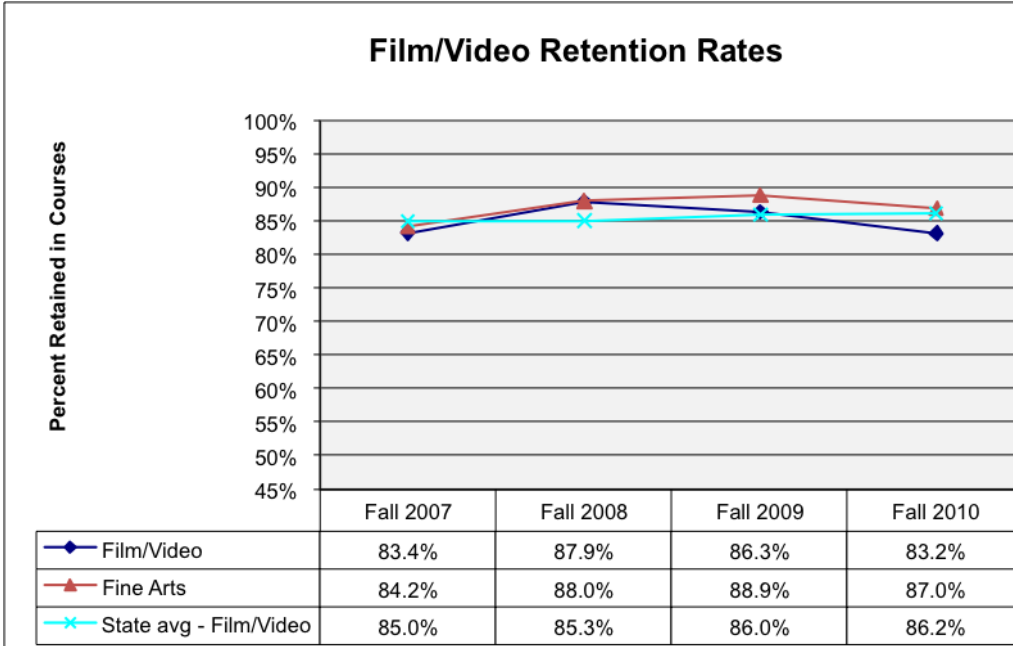
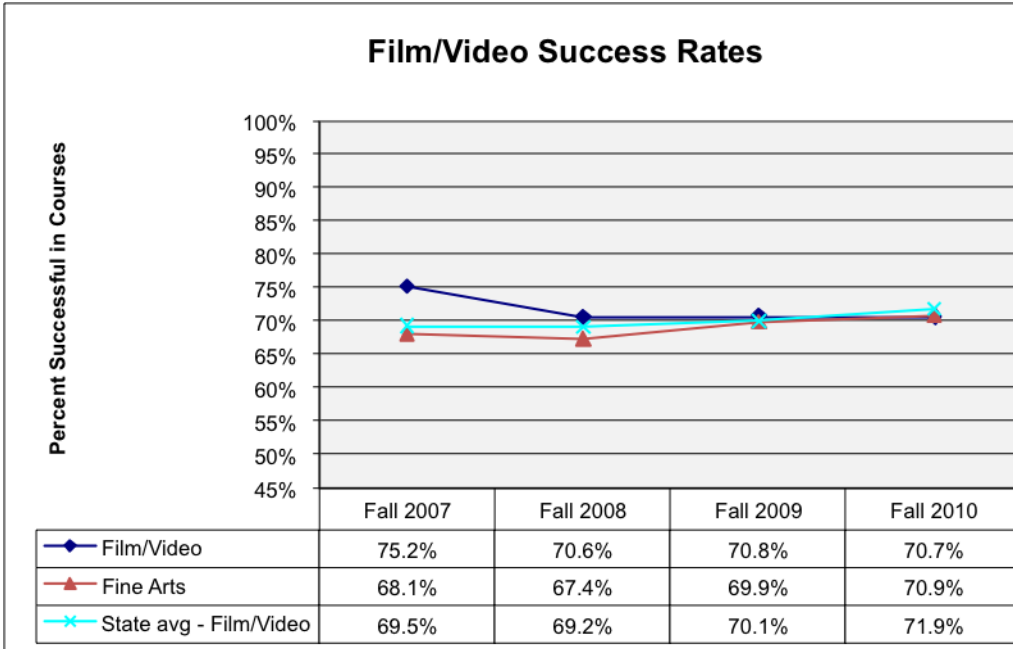
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<b>Course</b>	<b>A</b>	<b>B</b>	<b>C</b>
FILM-1	31	43	20
	22.5%	31.2%	14.5%
FILM-20	16	12	5
	38.1%	28.6%	11.9%
FILM-22	8	8	4
	30.8%	30.8%	15.4%
FILM-32AB	4	10	4
	21.1%	52.6%	21.1%
FILM-36AB	7	5	2
	29.2%	20.8%	8.3%
FILM-53	34	2	1
	70.8%	4.2%	2.1%
FILM-54ABC	4	13	11
	8.3%	27.1%	22.9%
<b>Course Totals</b>	104	93	47
	30.1%	27.0%	13.6%
<b>Division Total/Avg</b>	2,720	1,487	855
	37.9%	20.7%	11.9%
<b>College Total/Avg</b>	15,859	12,145	8,816
	25.8%	19.7%	14.3%

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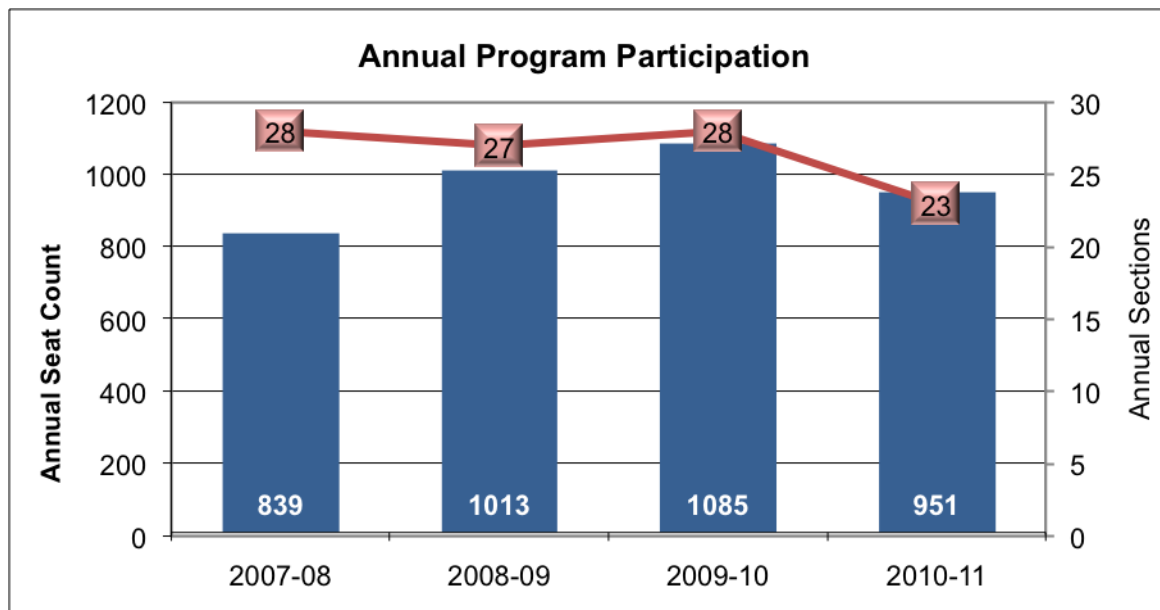
**b) Success and Retention Rates**



**c) Analysis of Grade Distribution/Success and Retention Rates**

Over the past 4 years, Film/Video typically meets or slightly exceeds both Fine Arts and State averages in Success and Retention within the discipline. Anomalies noted include lower than average retention rates for 1) F/V 36ab Editing which maybe attributed to lack of a drop-in editing lab. Consequently the course is typically taught on Fridays in a 5 hour lecture/lab block that may hinder students’ ability to work and attend regularly. A permanent editing facility might aid retention as it would allow the course to be taught as a lecture course at 3 hours with editing assignments completed as homework. Once a permanent editing facility is available, the structure of this and other production courses (currently 3 hours lecture, 2 hour lab) will be evaluated. 2) Other lower than average retention rates include F/V 52 and F/V 54abc which may be attributed to the writing demands in these critical studies courses. Students are encouraged to utilize the Writing Center when evidence that their writing skills are subpar.

**d) Section and Seat Counts/Fill Rates**



**e) Analysis of Course Fill Rates**

Program participation has grown every year since its overhaul in 2001 when Television and Media Communications became Film/Video. As indicated in the chart above, growth slowed in 2010-11 due to the reduced sections mandated by budget constraints. Because sections have been cut, demand for Film/Video courses has increased leading to fill rates typically exceeding 100%.

**f) Scheduling of Courses**

Typically 5-6 courses are offered during traditional day hours and 3-4 courses are offered during the afternoon and evening hours. Evening classes are usually restricted to the CSU/IGETC transfer courses such as Film 1 in order to appeal to the entire student population. Scheduling has been consistent with the findings indicated in the 2007 Program Review with increased fill rates



noted in the evening sections, high school campus sections and the 8 week intercessions. As indicated by the fill rates, scheduling accommodates student needs but the program's ability to meet demand has been hampered by a myriad of factors including decision making on space allocation and number of section offerings that seems to favor tradition and history rather than accommodating the needs of small, but successful programs.

#### **g) Additional Data Compiled by Faculty**

(See Appendices A and B on student transfers to CSULB)

Analysis: The Film/Video Program has established itself as a competitive and cost-effective opportunity for students desirous of pursuing a BA degree and area 4-year schools. Advisory Committee member Tom Blomquist, an industry veteran with substantial writing and producing credits noted how well prepared El Camino students are when they transfer to the CSULB Film program. Relative to its size compared to other programs in the Division, Film/Video has placed a significantly higher percentage of students in area programs with students transferring to CSULB, CSUN, USC, Loyola-Marymount, UCLA. Though ECC is technically not in their service area, we have become the "unofficial" feeder school for CSU Long Beach. CSUDH does not offer a film degree and our students pursue transfer to CSUs Long Beach and Northridge.

#### **Recommendations Regarding Analysis of Institutional Research**

As revealed in the 2007 Program Review, Film/Video is ready for growth to meet student and employer demand when space, funding, and staffing are allocated on a par with the other Fine Arts departments. More importantly, as noted in the Advisory Committee responses, the *filmed entertainment industries* in southern California are continuing to grow even during a stagnant economy. (The film industry historically has been a resilient industry; as the major Hollywood studios were converting to sound production the Great Depression hit in 1929 but the studios continued to enjoy increased prosperity into the 1930s and 40s.)

In their Career Guide to Industries, the Federal Bureau of Labor Statistics points out that:

Wage and salary employment in the motion picture and video industries is projected to grow 14 percent between 2008 and 2018, compared with 11 percent growth projected for wage and salary employment in all industries combined. Job growth will result from the increase in demand for programming needed to fill the rising number of cable and satellite television channels, both in the United States and abroad. Also, more films will be needed to meet in-home demand for videos, DVDs, and films over the Internet. Responding to an increasingly fragmented audience will create many opportunities to develop films. The international market for domestic films is expected to continue growing as more countries and foreign individuals acquire the ability to view U.S.-made movies. While employment growth will lead to new opportunities, many more job openings will arise through people leaving the industry, mainly for more stable employment, since employment in this industry can be a bit erratic.

Employment growth will also continue in movie theaters as attending a movie is still one of the most popular forms of entertainment in this country. Additionally, as

theaters switch to digital screens they will have to hire technicians to operate and maintain them.

**Job prospects.** Opportunities will be better in some occupations than in others. Computer specialists, multimedia artists and animators, film and video editors, and others skilled in digital filming, editing, and computer-generated imaging should have the best job prospects. There also will be opportunities for broadcast and sound engineering technicians and other specialists, such as gaffers and set construction workers. In contrast, keen competition can be expected for the more glamorous, high-paying jobs in the industry—writers, actors, producers, and directors—as applicants outnumber available jobs. Small or independent filmmakers may provide the best job prospects for new entrants, because they are likely to grow more quickly as digital technology cuts production costs.” <http://www.bls.gov/oco/cg/cgs038.htm#outlook>

Additionally, the Los Angeles County Economic Development Corporation and the Kyser Center Center for Economic Research released this positive 2012-2013 economic forecast regarding the entertainment industries summarize in the snapshot that follows on the next page.

QuickTime™ and a  
decompressor  
are needed to see this picture.

Echoing the Kyser report was the 2011 Otis Report on the Creative Industries summarized below.

QuickTime™ and a  
decompressor  
are needed to see this picture.

Based on the success/retention/fill rates, course demand and a favorable job outlook, it would allocating the resources described in the **Prioritized Recommendations Section** would enable Film/Video to meet future employers need as well as address the college's A-G Strategic Initiatives.

### **3. Curriculum**

#### **a) Overview**

Film/Video courses fall into three general categories:

- Critical studies: courses that deal with film/video history, culture, and aesthetics
- Writing: course that introduce screen storytelling
- Production: courses that teach the fundamentals of traditional and digital film/video production.

Critical studies and writing courses include: F/V 1 Film Analysis and Appreciation; F/V 52 Film, Technology and Culture; F/V 53 American Independent Cinema; F/V 54abc Regional Cinemas; F/V 3 Screenplay Analysis and F/V 4 Story Development. In the English Department, students may also take an additional Film History course (ENG 41A), as well as ENG 38 Screenplay Workshop. These classes require students to read a variety of materials, write essays, journals, research papers and fulfill individual and group creative writing assignments.

Production courses comprise the remainder of the Film/Video curriculum, including F/V 20 Introduction to Film/Video Production, F/V 22 Production I and F/V 32 Production II, F/V 21 Audio Production, F/V 34ab Camera & Lighting, F/V 36ab Editing, F/V 24 Preproduction Planning. F/V 28ab Television Production had been offered in the past, but inadequate resources suggest this course should be retired and replaced with either an existing course or a new one. These classes cover a range of Film/Video production techniques in addition to critical analysis for connecting theory to practice.

After completing core courses for the AA degree, students may select electives in their areas of interest to complete the degree. Production electives may be taken within the Certificate in the student's area of interest as well with both Editing and Camera & Lighting repeatable for credit.

**b) Course Review Timeline**

**Six-Year Course Review Cycle Worksheet**

<b>Division: Fine Arts</b>		<b>Department: Film/Video</b>		<b>Faculty: Kevin O'Brien</b>		<b>Date: 3/1/2010</b>		<b>Semester/year of next Program Review:</b>						
<b>Total # of Courses:</b>	<b>17</b>	<b>Courses Requiring CCC Blanket Approval: (Special Topics, CWEE, and Independent Study courses)</b>						<b>2</b>	<b>January</b>	<b>2014</b>				
		<b>YEAR 1</b>		<b>YEAR 2</b>		<b>YEAR 3</b>		<b>YEAR 4</b>		<b>YEAR 5</b>	<b>YEAR 6</b>			
<b>Course</b>	<b>Last Course Review</b>	<b>FA 10</b>	<b>SP 11</b>	<b>FA 11</b>	<b>SP 12</b>	<b>FA 12</b>	<b>SP 13</b>	<b>FA 13</b>	<b>SP 14</b>	<b>FA 14</b>	<b>SP 15</b>	<b>FA 15</b>	<b>FA 15</b>	<b>SP 16</b>
<b>Blanket Approved</b>														
FILM-50	2008-2009							P		P				
FILM-99abc	2009-2010							P		P				
<b>Courses for Review</b>														
FILM-52	2006-2007	X						P		P				
FILM-53	2006-2007	X						P		P				
FILM-4	2007-2008		X					P		P				
FILM-54abc	2007-2008		X					P		P				
FILM-95abcd	2008-2009			X				P		P				
FILM-1	2009-2010			X				P		P				
FILM-20	2009-2010				X			P		P				

FILM-21	2009-2010		X			P	P	
FILM-22	2009-2010			X		P	P	
FILM-24	2009-2010			X		P	P	
FILM-28ab	2009-2010				X	P	P	
FILM-3	2009-2010				X	P	P	
FILM-32ab	2009-2010					X	P	
FILM-34ab	2009-2010					X	P	
FILM-36ab	2009-2010					X	P	

Since the 2007 Program Review, 3 courses have been added to the curriculum: Film 4 Story Development was added to strengthen the writing component of the AA degree and better prepare students for transfer to 4 year baccalaureate degrees; Film 54abc Regional Cinemas and Film 51 Film and Popular Music were added to strengthen the critical studies component of the program and provide film majors and nonmajors with additional CSU/IGETC transfer courses. Faculty regularly reviews courses in keeping with the 6 year cycle as per Title V.

**c) Course Offering Cycle**

A course offering cycle has been established with the core requirements for the degree and certificate offered at least once a year. Production courses are rotated so that a student could enter the program any semester and complete the requirements in one calendar year. Film/Video 21 Audio Production, an elective in both the AA and Certificate, has not been offered due to lack of facilities and qualified staff, but it needs to stay an active course as this is noted a weakness in our program when students transfer to advanced degree programs. Training in the fundamentals of audio production and postproduction will enhance successful transfer opportunities. As articulated prior, Film/Video 28ab Television Production is slated for retirement due to inadequate facilities. As this course is an elective, it will not impact students' ability to complete the degree or certificate.

**d) Course Articulation Concerns**

An increasing number of students are transferring to CSU Long Beach to complete their BA degree in Film & Electronic Arts. Students who seek academic advisement through counseling or through Professor O'Brien are indicating interest in other CSU/UC campuses and articulation of lower division courses would enhance transfer opportunities. A dialog with CSULB has begun and plans are underway to rewrite/create 3 ECC courses (described in Prioritized Recommendation #5) to articulate with CSULB's FEA major so students may complete their required lower division film courses here prior to transfer.

**e) Degree/Certificate Completion**

Over the last 5 years, students are completing the degree and certificate at a percentage on par with other programs in the division. The table below is for 2006-07 through 2009-2010 academic years.

	Degrees/Certificates Completed ECC Campus			
	06-07	07-08	08-09	09-10
Art (Various Majors)	32	25	30	37
Dance	2	1	3	2
Film/Video	2	1	9	8
Music	4	5		6
Photography	2	5	1	8
Speech	4	5	7	8
Communication				
Theatre	4	1	4	4



## **f) Curriculum Recommendations**

Given its success in degrees/certificates completed and its ongoing success in placing students in 4-year programs, Film/Video should be allowed to grow accordingly. Over the last 2 years, despite section cuts, Film/Video has increased graduation and transfer rates that equal or exceed much larger programs within the division.

Revise or create 3 lower division courses—Film History, History of Broadcasting, Media/Film Aesthetics—to articulate with the Film & Electronic Arts Department at CSULB. Film/Video 20 is under review for revision and possible articulation with CSULB's FEA 299 Media Aesthetics. If the changes needed for articulation are too great, a new course in Media Aesthetics will be created. This would allow El Camino students to take 3 lower division courses required for the BA in Film & Electronic Arts prior to transfer. Additionally, completing these courses would enhance students' chances at being accepted into an *impacted* major and the highly competitive Narrative Production track at CSULB.

Revisions to Film/Video 54 are being considered to facilitate transfer, i.e. revise course to focus on European Cinema often requested by 4-year schools. Until such revisions are made, Film/Video 54 will be focused on the European Region. As previously articulated, the program needs to keep F/V 21 active and will teach it when facilities become available. Furthermore, this course is recommended preparation for CSUN transfer, our students second choice transfer school after CSU Long Beach. A Certificate in Screenwriting or Writing for Media has been on the table for numerous years, but after several meetings with the Humanities Division, there has been no action on their part to revise or cross list English 38 Screenplay Workshop. Until this course is released from Humanities, or revised, by tradition, Film/Video is precluded from creating a Certificate or from writing additionally media writing courses. Unfortunately, the Course Outline of Record for English 38 covers the entire gamut of screenwriting from concept to final script and any writing courses Film/Video wishes to add to their curriculum would cross paths with the English course. From Film/Video's perspective, English 38 and the two film history courses, English 41a and 41 B belong in our program or they should be cross listed at the very least. English 41a and 41b would be ideal for articulating with CSULB's FEA 205 Film History (as described above) one the key lower division courses required of the BA in Film & Electronic Arts.

The addition of new articulated courses, accessing or acquiring film courses currently residing in English, combined with realization of the prioritized recommendation would strengthen the program's ability to achieve its Program Level SLOs at a sustained level of the highest standards for the rest of the decade.

### **4. Student Learning Outcomes (SLOs)**

#### **a) List of SLOs for Each Course**

**Film 1:** The student will correctly identify key events and significant inventions that occurred during the first 50 years of American film industry and explain how each event or innovation impacted the development of the industry.

**Film 3:** The student will correctly identify key structural and story elements of a film or screenplay created in the tradition of the Hollywood style.

**Film 4:** Each student will write a 10-20 page treatment in industry standard format based on their own original idea.

**Film 20:** The student will be able to list key roles in film and digital video production and explain each job's responsibilities.

**Film 21:** The student will be able to create and edit a 3-5 minute project using a minimum of 3 audio tracks with fades, cross-fades, and other special audio effects.

**Film 22:** The student will be able to plan and shoot a 2-4 minute video lab assignment on location using a digital video camera and tripod using single-camera production technique.

**Film 24:** The student will first write and then plan a digital or traditional film, justify its budget, and explain possible outlets for its distribution.

**Film 28ab:** The student will be able to operate a studio camera for an interview format production, operate the video switcher for fades and cuts, and function as an entry level crew member.

**Film 32ab:** The student will be able to write, produce, direct, and edit a 3-5 minute digital video production either individually or within the context of a small production crew.

**Film 34ab:** The student will be able to plan, light, and shoot a given scene on either 35mm slides or digital video based on the style described by the director.

**Film 36ab:** The student will edit a digital film, (from archival material provided), that demonstrates the use of storytelling techniques such as flashbacks, voice-over narration, and transitional effects such as dissolves and fades that enhance the emotional impact the project.

**Film 51:** The student will correctly identify key cultural events in the post-war era of popular American music and film and explain how each event impacted or changed some aspect of the two industries.

**Film 52:** The student will correctly identify the salient characteristics of the cinematic form under study.

**Film 53:** The student will correctly identify the salient features of the studio system including key aspects of the production, distribution, and exhibition facets of film business as practiced by the major American film studios of 1930s-50s.

**Film: 54abc:** The student will correctly identify key cultural, political, and/or ideological factors that influenced a region's filmmakers to utilize, reject, or partially adopt the Hollywood style.

**b) Program Level SLO**

1. Students will acquire basic skills associated with the fundamentals of operating introductory film/video production equipment.
2. Students concentrating in Film/Video production will be able to work collaboratively in small groups to produce professional quality short films and videos.

**c) Four-Year Timeline for Course and Program Level SLO Assessments**

Year 1, 2011: Program Level SLO Assessment  
 Year 2, 2012: Program Review; Film 1, 22, 36ab  
 Year 3, 2013: Spring, Film 3, 20; Fall Film 4, 24, 32ab, 54abc  
 Year 4, 2014: Spring, Film 34ab, 51, 53; Fall 52, 21, 28ab

*Compare to SLO Timeline from DSLOC below*

Calendar Year	Semester	Course # (Faculty Member)
<b>2011 YEAR 1</b>	<b>PROGRAM SLO ASSESSMENT</b>	
<b>2012 YEAR 2</b>	<b>PROGRAM REVIEW</b>	
<b>2013 YEAR 3</b> ▼ <b>COURSE SLO ASSESSMENTS</b>	<b>Spring 2013</b>	F/V 1 (O'Brien) F/V 3 (O'Brien) F/V 20 (O'Brien)
	<b>Fall 2013</b>	F/V 4 (Abdul-Jabbaar) F/V 24 (Abdul-Jabbaar) F/V 32a (O'Brien) F/V 54abc (O'Brien) F/V 36ab (Almo)
<b>2014 YEAR 4</b> ▼ <b>COURSE SLO ASSESSMENTS</b>	<b>Spring 2014</b>	F/V 22 (O'Brien) F/V 34ab (O'Brien) F/V 51 (O'Brien) F/V 53 (Abdul-Jabbaar)
	<b>Fall 2014</b>	F/V 52 (O'Brien) F/V 21 (Staff) F/V28ab (Staff)

**d) Course SLO Assessment Results**

The program has progressed through the phases of the ACCJC Rubric for SLOS. Awareness has been ongoing including meetings and email communiqués with part-time faculty regarding the implementation of SLOs in all courses. Development has been completed with SLO statements and assessments created for all courses and the program with a timeline for assessments completed. Initial program level and course assessments confirm proficiency and that the

majority of students are acquiring knowledge and skills for success. This is particularly evident in the students who transfer into the film production program at CSULB where that have been observed further by Professor O'Brien. Their demonstrated success at the upper division level of production is a further indicator that fundamental production skills and the ability to take and give direction with in small group productions has a direct connection to their learning outcomes in their ECC Film/Video courses.

Sustainable quality improvement is continuous as Professor O'Brien, the only full-time faculty member, is working with part-time faculty to integrate SLO assessments as per the timeline. Furthermore, a review of the SLO statements was completed with the guidance of the Fine Arts Division SLO Coordinator Dr. Chris Mello. Currently, all Course SLOs are aligned with Program SLOs and Core Competencies.

Two production courses, Film/Video 22 Production I and Film/Video 36ab were assessed Fall 2011. Initial findings confirm students are acquiring basic production skills; assessment results are available via CurricuNet.

#### **e) Program SLO Assessment Results**

No changes were implemented as the course and program level assessments that have been conducted confirmed students were learning basic production skills and acquiring the base-level knowledge of film history as articulated in the SLO statements and reiterated in the course objectives. *However*, the Department is fully aware of the curricular changes that the Model Transfer Curriculum will engender in the near future. When this model is finalized by the Chancellor's office for Film Production/Film Studies, the Program will reassess its program and course level SLO statements and assessment tools to be congruent with the new and/or revised courses as mandated by the MTC. Moreover, increased staffing and updated physical facilities will further enhance the program's ability to collect relevant data to assess student learning.

#### **f) Recommendations**

The Film/Video Program SLO Assessment is in line with the "Sustainable Quality Improvement" as outlined in the ACCJC Rubric for Student Learning Outcomes. The Program specifically meets the following requirements:

- Student learning outcomes and assessment are ongoing, systematic and used for continuous quality improvement. For example, production students work weekly in teams shooting short films and engage in continuous critical evaluations of their work in terms of aesthetics and technical achievements.
- Dialogue about student learning is ongoing, pervasive and robust. For example, all part time faculty have introduced SLO statements into their syllabi and have incorporated SLO activity in their self-evaluations.
- Evaluation and fine-tuning of organizational structures to support student learning is ongoing. As discussed prior, curriculum is constantly being evaluated in order to provide the best possible transfer opportunities for students through articulation agreements.

- Student learning improvement is a visible priority in all practices and structures across the college. Demonstrated daily in class, through faculty flex work, and through faculty participation in committee work such as Division Council and CTEA grant writing.
- Learning outcomes are specifically linked to program reviews as demonstrated in this document.
- The Program is prepared to invest in the impending Model Transfer Curriculum and revise SLO statements and assessments as needed.

Additional recommendations include SLO training for part-time faculty. This past spring, Laura Almo, our F/V 36ab Editing instructor, completed training and successfully created an assessment for the course. As the other instructors all teach only F/V 1 Film Analysis, training is not critical at this juncture as Professor O'Brien also teaches the course and has previously assessed it. When the Model Transfer Curriculum is made available by the state, any faculty assigned to new courses will need further training.

## **5. Facilities, Equipment, and Technology**

### **a) Adequacy and Currency of Facilities, Equipment, and Technology**

- Facilities are inadequate and have been for the past 11 years; Film/Video has never had a permanent home and is a nomadic program that teaches in a variety of spaces, often without the needed equipment/space to teach our production courses.
- For production need, through VTEA/CTEA grants we have been able to recently upgrade our aging digital cameras and replace them with newer models with HD capacity.
- Student access to production equipment is still limited and we are only able to service 2-3 production courses each semester given the lack of space and equipment. This problem has been exacerbated by the state budget crises as well.
- Unlike other 2-year programs, film production is restricted to in-class lab work, severely limiting the scope and type of film projects that can be assigned.

### **b) Immediate (1-2 years) Needs**

As per Plan Builder, Film/Video needs permanent studio and production and postproduction spaces, in addition to adequate projection facilities in teaching spaces. Options are limited with space potentially becoming available in the Music Building when several business courses move to their new building. However, these short-term options should be approached carefully as there is a risk of further fragmenting the identity of the program if it is strung out across the campus like it was in previous years when courses were taught in 4 different locations. Though there is no established home for Film/Video, production courses, storage, and faculty offices currently reside in the Music Building.

### **c) Long-range (2-4 years) Needs**

A model to consider is the Rancho Santiago Community College District's Digital Media Center, a 28,000 square foot independent campus run in conjunction with Santa Ana College. The DMC features a spacious two-story welcome center, a business incubator for emerging digital media business, classrooms equipped with smart technology and production facilities that serve as the home for Santa Ana College TV/Video Department and SAC-TV.

Each semester the DMC will offer approximately 40 digital media arts, digital music, TV/Video and business courses leading to an AA degree or certificate through Santa Ana College (SAC). These courses will prepare students for the high-demand careers in the digital media and business fields. SAC students can earn all or a portion of their associate degrees and vocational certificates at the DMC in:

#### **Associate Degrees**

- e)** Accounting
- f)** Broadcast Journalism
- g)** Business Management
- h)** Computer Graphics
- i)** Digital Media Arts
- j)** International Business
- k)** Management
- l)** Marketing
- m)** Music
- n)** Retail Management
- o)** Television/Video Communications

#### **Certificates**

- a)** 3D Animation
- b)** Accounting
- c)** Broadcast Journalism
- d)** Computer Graphics and Animation for Video
- e)** Digital Media Arts – Print Design
- f)** Digital Media Arts – Web Design
- g)** Digital Media Freelance
- h)** Digital Media Post-Production
- i)** Digital Music Production
- j)** International Business
- k)** Marketing
- l)** Retail Management
- m)** Television Production
- n)** Television Scriptwriting

(source: <http://www.dmc-works.com/>)

This, of course, is every media program's dream building. On a smaller scale, the dedicated Cinema-Television building at Saddleback College in Mission Viejo is an excellent model for the program if professional facilities were located on campus. Realistically, this may come to fruition when Fine Arts buildings are refurbished or newly built in keeping with the Master Plan for Facilities.

### **d) Facilities, Equipment, and Technology Recommendations**

Though many solutions have been discussed, Film/Video believes that establishing permanent Film/Video facilities in the basement of the Music Building is the simplest, most cost-effective solution. This plan was nearly achieved with a 2010 CTEA grant of \$80,000 but was scrapped for a variety of political reasons and the money was reluctantly returned to the grant pool. Despite this setback, the plan still merits serious consideration from the administration. The program suggests the following:

1. Move lecture courses to Music 201, 204, or 205 when Business vacates to their new building.
2. Establish a postproduction/editing facility in Music 1, 2 or 3.
3. Retrofit Music 1 or 2 as a Smart Classroom designed for Film/Video (and other disciplines) lecture courses.
4. Convert Music 6 to a studio by removing old chalkboards, etc. Paint three walls black and one wall green for VFX work.
5. Collaborate with the Center for the Arts impending upgrade of projection facilities in Haag to insure compatibility with film screenings and special events such as Master Classes in Film or Resident Artists.
6. Rename rooms *Film/Video 1, 2, 3, 4, 6* respectively to establish an identity for the program.

**Rationale:** Film/Video already teaches all production courses in Music 1, has storage in 3 areas in the Music building basement including Music 4G. To reiterate, this is the most cost effective and least disruptive way to solve the #1 priority for the program: permanent editing and studio space. The allocation of space within the Division has been based on past traditions with Music/Art/Theatre commanding large amounts of space. By shifting a few Music and Theatre classes to spaces such as Music 201/204/205 when they are vacated by Business, Film/Video would be able to achieve its primary goal and better serve our students.

## 6. Staffing

### a) **Current Staffing**

The current FT/PT ratio is 40 % / 60%. If the program were to add another full-time faculty the FT/PT ratio would be 80% / 20%.

Currently the Film/Video Department Faculty consists of:

- 1 full time faculty: Professor Kevin O'Brien, MFA Cinema-Television, USC
- 5 part time faculty each teaching 1 course per semester, 1 part-time in active pool
  - Jeffrey Crum, MFA Film Production, UCLA
  - Aminah Abdul-Jabbaar, MFA Film Production, UCLA
  - Laura Almo, MA Documentary Film, Stanford
  - Kent Hayward, MFA Film-Live Action, California Institute of the Arts
  - Sainte DeLude, MFA Directing, American Film Institute
  - Michael Hernandez, MFA Film/Television, Loyola-Marymount

5 hours per week student labor allocated to assist with production courses.

### b) **Current and Future Staffing Needs**

Given the contraction of the scheduling, currently faculty staffing is adequate. When the budget crisis eases, Film/Video would like to expand both sections offerings and hire one additional full time faculty. Demand for film courses, for both production and critical studies courses, each

semester exceeds current seat count and a new faculty member would be able to teach additional sections and enable the program to offer more CSU/UC courses, increase transfer rates, and increase degree and certificate completion rates.

**c) Staffing Recommendations**

The Film/Video department recommends a second full-time position when the current budget crisis eases and the program returns to a growth mode.

**7. Direction and Vision**

**o) Changes within the Film/Video Industry**

*Summarized from 2011-12 Film/Video Advisory Committee Meeting*

**Mike Alberts, 1<sup>st</sup> AD, Member, Directors Guild of America**

One of the biggest shifts in the industry is going digital. In the last 10 years, my productions have gone from shooting primarily on film to shooting primarily on digital media cards. Shooting on digital media has created more jobs, but has made some jobs obsolete. This monumental change in workflow affects curriculum and training for students in many ways. A successful film program needs to still teach film fundamentals but also teach students digital filmmaking.

**Adrian De Lude, Feature Film Colorist, Company 3, Santa Monica**

Digital acquisition has made a major impact on filmmaking methods and workflows. The basic filmmaking ideas are still relevant but the way that images are captured and processed into the final product changes with each new product that arrives on the market. With the advance of digital technologies and the retreat to smaller budgets the role of the filmmaker has also changed. Filmmakers are required to be skilled in more than one area if they are to remain viable. Cinematographers are required to be on set colorists and well versed in visual effects. Editors are being tasked with the duties of colorists, sound mixers and visual effects artists. For students coming in to the industry to be successful they have to be strong in multiple areas of filmmaking.

**Jay So, Producer/Actor, MFA in Producing from American Film Institute**

With advent of technology, one needs to be aware of the trends and be familiar with it. It wasn't that long ago when we talked about film and processing. Now it's instant playback and how one can adapt to it effectively.

**Tom Blomquist, Associate Professor FEA Department at CSULB,  
Producer/Director/Writer, Advisory Committee Member Film/TV at Moorpark  
College**

For filmmakers, digital shooting seems to be encouraging a lack of discipline. With unlimited opportunities to keep shooting (no film stock or lab expenses, and often no transfer costs) young filmmakers tend to downgrade the need for detailed preparation and



efficient shooting practices. This wastes time and can be dispiriting for actors and crew, alike. Finding ways to artificially impose preparation and shooting restrictions would be very important in all production classes.

**Raffi Bagdasarian, Vice-President, Product Development at Sony Pictures Television's Digital Networks Group1, BA in Cinema, SUNY at Buffalo**

Students should be more aware of the fundamental shift in the economics of entertainment - particularly that their generation is adopting a "content should be free with no advertisement" mentality. They need to understand why piracy is damaging and it is critical they know the value of intellectual property. This goes beyond the entertainment business. As the US is shipping manufacturing jobs overseas, we are becoming heavily reliant on intellectual property across all business sectors. IP is critically important to the entertainment industry and an understanding of this should be elemental to all curricula. This is because as consumers begin to accept piracy as "no big deal," it is causing a major shift in the overall economics of the industry - one that polarizes content creators into the "haves" (e.g., Michael Bay) and the "have-nots" (i.e., everyone else). Technology is democratizing all aspects of the industry - from creation to distribution. This can be a great thing for the aspiring filmmaker, however, keep in mind that the movie business was founded and entirely dependent on the studios/distributors being in full control of their content at all times. Technology has made it so that it is as easy as "click here" to copy an entire feature film without any sort of degradation... This is wreaking havoc on the economics of entertainment (trust me).

**p) Direction and Vision of the Film/Video Program**

The program has been successful in placing transfer students in 4-year film programs such as CSULB and CSUN. We will continue this vision of providing a solid foundation in film production and critical studies to enable successful transfers. Additionally, Professor O'Brien will work on new courses to facilitate future transfers when the Model Transfer Curriculum for Film Production/Film Studies is approved at the state level.

**q) Goals and Objectives of Program**

ECC Mission Statement:

*El Camino College offers quality, comprehensive educational programs and services to ensure the educational success of students from our diverse community.*

The Film/Video Department's primary mission is to prepare students with the appropriate academic skills to further their education by transferring to four-year institutions. (See Appendices A and B for transfer data to CSULB.)

Our secondary mission is to prepare students for direct entry into a variety of entertainment industries with comprehensive knowledge of production processes common in film/television/new media from conceptualization to distribution of a final product utilizing digital technology appropriate to the discipline.

The Film/Video Department fully supports the Mission of the College to be a model program with a commitment to excellence in training students to acquire occupational competencies so that they may be competitive in the entry-level job market, and to teach the academic skills they need to succeed in upper division higher education.

## **8. Conclusion and Summary**

### **a) Prioritized Recommendations**

- 1) HD digital postproduction facility for picture editing, VFX, and sound design
- 2) dedicated physical spaces for both lecture and production courses including HD projection capacity
- 3) lighting/production studio space dedicated to film/video production
- 4) repair/maintenance budget on par with other programs in the Division
- 5) acquire additional support staff/faculty
- 6) establish additional department budget commensurate with anticipated growth

### **b) Summary of Status of Previous Recommendations**

Recommendations #1, #2, #3, #4 have not been achieved. #5 has been partially achieved with the addition of 5 student labor hours added per week per semester. #6 has improved slightly with an increase from \$500 to \$2500 annual operating budget but is still not on a par with other programs in the division.

## **9. Conclusion**

The Film Video program embraces emerging technology and prepares students for the future. The college is ideally located in close proximity to major studios and southern California is the international center for filmed entertainment. There is a regional need for the skills the students learn. While the college claims to base decisions on a basis of culture of evidence it appears that they make decisions on offerings based upon tradition which have severely hampered Film/Video's ability to achieve the goals and objectives. Film/Video advocates a rethinking of the allocation of space and resources and asks the Fine Arts Division to consider the possibility that not all programs should be in a contraction mode and it may best serve the College's Strategic Initiatives to allow some programs to grow even during difficult budget times.

The data in this Review indicates that the Film/Video program, despite the lack of permanent space and sufficient infrastructure for production, continues to serve students with a quality education. Based on transfer statistics and Professor O'Brien's efforts to track ECC students who pursue 4-year degrees, the Program has documented that our students are successful at the next level and competitive when applying to impacted film programs such as CSU Long Beach. If the program were to gain space and the resources to modernize, we would further meet the College's strategic initiative to improve facilities, improve instruction across the curriculum, and meet our Program's two-fold mission.



**Appendix A**  
El Camino College Transfers

What follows is a list of former El Camino College students who either earned film degrees/certificates here or took several film courses and then transferred to upper division programs. In keeping with the mission of the program, Film/Video strives to ready students for intensive programs in both production and critical studies at the next level. This list was compiled by Professor O'Brien and documents his efforts to track our students leaving El Camino and is not all inclusive.

**Cal State University, Long Beach**  
**Accepted for Fall 2012 Enrollment in Film & Electronic Arts BA Program**

Rene Fernando  
Karissa Servin  
Matt Lujan (minor in Film)  
Kyle Klebe

**Currently enrolled in the BA in Film & Electronic Arts unless noted**

Gabriel Moura (former ECC President's Scholar from Fine Arts)  
Mark Ashmore  
Guillermo Azurdia  
Geena Ramirez  
David Henning  
Christopher Maldonaldo  
Andrew Kramer  
Tony Hoffman  
Brenden Walters  
Shant Hamayan  
Shawn Matlock  
Brett Hart (minor in Film & Electronic Arts)  
Herbert Castro (BA Geography)

**ECC transfers who earned a BA in Film & Electronic Arts**

Matt Calica  
Carina Sanginitto (former Fine Arts Academic Award winner)  
Gerson Sanginitto (former ECC President's Scholar from Film/Video)  
Daniel Mendez  
Larry Davenport  
Lauren Lantz  
So Um  
Michael Ebert  
Brandon Kendall  
Robert Perez

Richard Lee  
Nicole Miller  
Jeff Solis  
Scott Kramer (now enrolled in the MBA program at CSULB)  
Eric Weiner  
Fred Kim

**Transfers to Cal State University Northridge Cinema Program**

Michael Weiner  
Marcus Lewis (Communication Studies, minor Cinema)  
Jason Stockwell  
Jamie Hutchins  
Salman Syed  
Sergio Bautista

**Transfers to Cal State Fullerton**

Stephanie Nacca

**Transfer to UCI**

Emmanuel Martinez

**Transfer to USC**

Mynor Sosa

**Transfer to Loyola-Marymount**

Marco Cervantes, MFA Program in Production

**Transfer to UCLA**

Elyusha Vafaeisefat, MA in Critical Studies

**Transfers to UCLA Extension Certificate Program in Cinematography/Directing**

Chris Alford  
Jon Shroyer

**Transfers to The Prague Film School (Czech Republic)**

Adrian Svircic (currently enrolled)

### **Transfers to the University of Hawaii**

Simi Singh, Masters Program in Library Science

### **Transfers to UC Berkeley**

Haniel Kim (major unknown, completed two ECC production courses)

### **Transfers to Brooks Institute of Photography**

Craig Ishii (in conjunction with Photo Department)

### **Transfers to Cal Arts**

Stephen Hawkins

Brian Dunn

### **Transfers to UC Santa Cruz**

Jason Palinas

**Appendix B**  
 El Camino College Transfers to CSULB College of the Arts  
 Data Provided by CSULB Institutional Research

Semester Of Transfer	College Of The Arts Total	Film and Electronic Arts		Art		Dance		Design		Music		Theatre Arts	
Spring 2000	6	2	33.3%	3	50.0%	0	0.0%	1	16.7%	0	0.0%	0	0.0%
Fall 2000	20	6	30.0%	6	30.0%	1	5.0%	6	30.0%	1	5.0%	0	0.0%
Spring 2001	7	1	14.3%	1	14.3%	1	14.3%	2	28.6%	1	14.3%	1	14.3%
Fall 2001	36	5	13.9%	14	38.9%	2	5.6%	9	25.0%	4	11.1%	2	5.6%
Spring 2002	13	3	23.1%	4	30.8%	0	0.0%	4	30.8%	1	7.7%	1	7.7%
Fall 2002	32	8	25.0%	13	40.6%	0	0.0%	6	18.8%	4	12.5%	1	3.1%
Spring 2003	12	2	16.7%	3	25.0%	0	0.0%	7	58.3%	0	0.0%	0	0.0%
Fall 2003	21	4	19.0%	12	57.1%	0	0.0%	1	4.8%	1	4.8%	3	14.3%
Spring 2004	2	0	0.0%	1	50.0%	0	0.0%	0	0.0%	1	50.0%	0	0.0%
Fall 2004	16	0	0.0%	13	81.3%	1	6.3%	0	0.0%	1	6.3%	1	6.3%
Spring 2005	13	1	7.7%	11	84.6%	0	0.0%	0	0.0%	1	7.7%	0	0.0%
Fall 2005	30	6	20.0%	16	53.3%	2	6.7%	1	3.3%	4	13.3%	1	3.3%
Spring 2006	9	0	0.0%	9	100.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Fall 2006	29	2	6.9%	19	65.5%	0	0.0%	1	3.4%	4	13.8%	3	10.3%

Spring 2007	17	1	5.9%	13	76.5%	0	0.0%	1	5.9%	1	5.9%	1	5.9%
Fall 2007	24	2	8.3%	20	83.3%	0	0.0%	0	0.0%	1	4.2%	1	4.2%
Spring 2008	17	2	11.8%	11	64.7%	1	5.9%	0	0.0%	2	11.8%	1	5.9%
Fall 2008	31	5	16.1%	19	61.3%	0	0.0%	0	0.0%	4	12.9%	3	9.7%
Spring 2009	0	0	n/a	0	n/a	0	n/a	0	n/a	0	n/a	0	n/a
Fall 2009	31	10	32.3%	17	54.8%	0	0.0%	0	0.0%	2	6.5%	2	6.5%
Spring 2010	0	0	n/a	0	n/a	0	n/a	0	n/a	0	n/a	0	n/a
Fall 2010	27	2	7.4%	20	74.1%	0	0.0%	0	0.0%	5	18.5%	0	0.0%

**Total**                      366      62                      225                      8                      39                      38                      21



Semester Of Transfer	All Calif.		Semester Of Transfer	All Calif.	
	Community College Transfers	El Camino College Transfers		Community College Transfers	El Camino College Transfers
Spring 1990	38	3	Fall 2000	61	6
Fall 1990	37	1	Spring 2001	24	1
Spring 1991	19	0	Fall 2001	80	5
Fall 1991	68	2	Spring 2002	27	3
Spring 1992	31	0	Fall 2002	81	8
Fall 1992	60	1	Spring 2003	32	2
Spring 1993	26	1	Fall 2003	67	4
Fall 1993	44	5	Spring 2004	20	0
Spring 1994	29	3	Fall 2004	41	0
Fall 1994	52	7	Spring 2005	30	1
Spring 1995	35	2	Fall 2005	73	6
Fall 1995	73	5	Spring 2006	23	0
Spring 1996	32	2	Fall 2006	63	2
Fall 1996	74	5	Spring 2007	18	1

Spring 1997	35	3	Fall 2007	66	2
Fall 1997	38	2	Spring 2008	18	2
Spring 1998	23	3	Fall 2008	47	5
Fall 1998	56	4	Spring 2009	0	0
Spring 1999	22	1	Fall 2009	63	10
Fall 1999	68	4	Spring 2010	0	0
Spring 2000	29	2	Fall 2010	43	2

Note: The California Community College  
Total Counts includes El Camino College  
Students.

### Appendix C Advisory Committee Survey Responses

Jay So, Producer/Actor, MFA in Producing from American Film Institute

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**Aside from punctuality, being reliable, being sincere, having your own voice that can translate to commercial appeal as a filmmaker. I believe the industry always welcomes creative individuals who can tell cinematic stories in new and innovative styles.**

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**With advent of technology, one needs to be aware of the trends and be familiar with it. It wasn't that long ago when we talked about film and processing. Now it's instant playback and how one can adapt to it effectively.**

3. What academic skills would you suggest for entry-level film/video employees?

**Know your films. If you consider yourself as a car guy, you should know the difference between 63 and 67 corvette or what mopar stands for etc. Same with films. Its history. ie, how French new wave influenced current master filmmakers like Scorsese etc. Certain films' significance. ie, why Godfather 1 and 2 will be talked about well into the future, not affected by testament of time etc.**

4. What equipment or technology skills would you suggest for entry-level employees?

**Currently, Canon 5d and Final Cut Pro are what's trending for Indie filmmakers. With little money, one can have equipment to shoot and edit at highest quality HD. No excuses anymore. Know them. Learn them. Use them and participate in production even just as intern. And continue to shoot, develop stories, write etc.**

5. What types of internships would best benefit an entry-level worker?

**This depends on which direction one wants to go. If pursuing producing perhaps internship at talent agency or production company, if directing, maybe assistant to an established director, etc.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**At the AFI, we did some exercises where we'd pick a favorite scene of certain movies and recreate them with actors, but with a lot of improvisation by the filmmakers. I believe this helps develop one's strength dealing with actors and crew. If feasible, famous filmmakers to discuss their pov at classes. When I met James Cameron and Jon Landau at the AFI during their 'Titanic Days', I was so impressed with their knowledge and passion for filmmaking, it was quite incredible. And to this day, it still motivates me to go out and hustle.**

**Pick your favorite films, watch them and read the script versions and see how they were described on pages. And go watch the films again. if you want to be a filmmaker, this is an invaluable technique to learn from masters who have done it and are still doing it. Because everything starts with an idea/script.**

## CTE Program Review

Use labor market data, advisory board input, and institutional data to respond to the following questions:

7. How strong is the occupational demand for the program? How has the demand changed in the past 5 years and what is the outlook for the next 5 years?

**Always huge demand/pay for those who can deliver artistic and commercial sensibilities as filmmakers.**

8. Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of our graduates?

**In the beginning, one has to just immerse self to productions. Student films, music videos, commercials; it doesn't matter because everything you absorb on set becomes a part of you in your filmmaking endeavor.**

9. What impact does the advisory board have on the program?

(no response)

Tom Blomquist, Producer/Director/Writer, Associate Professor FEA Department at CSULB, , Advisory Committee Member at Moorpark College

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**Basic skills in, and familiarization with, industry processes ranks high. But in my view it is having a healthy work ethic and being a generally reliable person that counts even more. People can learn or polish various skills on the job, but they have real difficulty acquiring personal traits that they don't possess at that point. The pressure of workplace deadlines and competition is not the best environment for developing a new personal outlook, and those people tend to experience painful firings and career stagnation until they figure out their shortcomings and learn to improve their approach.**

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**For filmmakers, digital shooting seems to be encouraging a lack of discipline. With unlimited opportunities to**

**keep shooting (no film stock or lab expenses, and often no transfer costs) young filmmakers tend to downgrade the need for detailed preparation and efficient shooting practices. This wastes time and can be dispiriting for actors and crew, alike. Finding ways to artificially impose preparation and shooting restrictions would be very important in all production classes.**

3. What academic skills would you suggest for entry-level film/video employees?

**The ability to communicate clearly is key, including listening as well as speaking and writing. The more articulate and literate an employee is, regardless of his or her position, the more people will take notice of that individual. All media are communication oriented and the effectiveness of our product is directly related to the clarity of the message. I would also say that organizational skills are vital, since productions are all miracles of advanced planning and efficient execution. Being a disorganized person is a fatal flaw.**

**The film and video industry is bottom-line oriented, meaning that commercial viability is a primary factor in every decision -- including staffing needs. People who are able to balance their artistic priorities with financial realities tend to be appreciated by employers. Those who default to one side of that equation or the other tend to marginalize themselves and limit their opportunities. Instilling that sense of balance in students, where possible, is to give them a career advantage.**

4. What equipment or technology skills would you suggest for entry-level employees?

**Certainly basic skills in Word and Internet research are important, since entry level jobs tend to include those functions. For production personnel, visual literacy with a camera and competency with audio recording and at least one video editing program are fundamental.**

5. What types of internships would best benefit an entry-level worker?

**I advocate any and all types of internships for students, regardless of content. Most internships will expose students to a range of processes and personalities, which are important for networking and the shaping of someone's personal expectations about the industry. And the more internships, the better.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**Film and video tend to be "equipment heavy" programs. Having enough equipment, facilities, and teachers to accommodate student interests is crucial. I believe that in addition to required courses it is important for students to have opportunities to take elective courses that will help to expand their horizons beyond the singular interests that many arrive on campus with. They can receive a limited education at a private trade school. I believe that public colleges in the arts have a higher responsibility to expose students to a wide range of aesthetic and career options.**

#### CTE Program Review

Use labor market data, advisory board input, and institutional data to respond to the following questions:

7. How strong is the occupational demand for the program? How has the demand changed in the past 5 years and what is the outlook for the next 5 years?

**The entertainment industry in the United States represents the largest export of our country abroad, and the expanding cable television universe and a promising young Internet program platform offer students countless opportunities to launch their careers and to grow. Generous state production incentives in such states as New Mexico, Louisiana, New York State, and Michigan have also created regional production centers with a need for trained production workers. Stunning advances in video technology are also making high-end commercial entertainment and documentaries affordable for the first time. I believe that entry and mid-level job opportunities have never been stronger and this trend is likely to continue for the next decade and beyond.**

8. Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of our graduates?

**As a Professor at a CSU campus where your students often enroll, I can attest to the quality of their preparation at El Camino.**

9. What impact does the advisory board have on the program?

**You are fortunate to have an enlightened and caring individual in Professor Kevin O'Brien, who I have observed in action at El Camino and CSU Long Beach. His openness to outside input and his desire to stay current with industry trends and technology via his Advisory Board and other sources reflects well on the instructional**

**priorities for which he advocates at El Camino.**

Alan Fraser, writer/photographer/ adjunct faculty Alan Hancock Community College, BA in Screenwriting CSUN

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**Can't say I know enough to answer this.**

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**Film experience shift from theaters. Far fewer big productions. More do-it-yourself-opportunities.**

3. What academic skills would you suggest for entry-level film/video employees?

**Writing. Electronic communication. Ability to learn software. Analytical thinking.**

4. What equipment or technology skills would you suggest for entry-level employees?

**Social media. Computers. Having the ability to do all the steps of production, plan, shoot, edit, finish post, output, file management -- with all the skills you can be trained to do exactly what they need you to do.**

5. What types of internships would best benefit an entry-level worker?

**Hands on. Office, on-location doesn't matter so long as they get to learn what is going on, not just shuffle papers. Any set-up that has mentorship possibilities.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**Transition guidance from school to work.**

Raffi Bagdasarian, Vice-President, Product Development at Sony Pictures Television's Digital Networks Group1, BA in Cinema, SUNY at Buffalo

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**With feature films margins' continuing to shrink and television's saturation with A-list directing and literary talent, there is a need for storytellers and technicians who understand technology and social media. The boundaries between passive and interactive entertainment is shrinking - and as more and more consumers turn to connected platforms to find entertainment, they will do so with the expectation that they can engage in a constant conversation with their social network. The job market is tough, so potential employees really need to have that "edge" to get noticed. At present, I'm seeing those "edge" employees as being technically savvy, connected individuals who understand what a new generation of consumers want - because they are one.**

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**Students should be more aware of the fundamental shift in the economics of entertainment - particularly that their generation is adopting a "content should be free with no advertisement" mentality. They need to understand why piracy is damaging and it is critical they know the value of intellectual property. This goes beyond the entertainment business. As the US is shipping manufacturing jobs overseas, we are becoming heavily reliant on intellectual property across all business sectors. IP is critically important to the entertainment industry and an understanding of this should be elemental to all curricula. This is because as consumers begin to accept piracy as "no big deal," it is causing a major shift in the overall economics of the industry - one that polarizes content creators into the "haves" (e.g., Michael Bay) and the "have-nots" (i.e., everyone else). Technology is democratizing all aspects of the industry - from creation to distribution. This can be a great thing for the aspiring filmmaker, however, keep in mind that the movie business was founded and entirely dependent on the studios/distributors being in full control of their content at all times. Technology has made it so that it is as easy as "click here" to copy an entire feature film without any sort of degradation... This is wreaking havoc on the economics of entertainment (trust me).**

3. What academic skills would you suggest for entry-level film/video employees?

**Literature, art, history... Any other skill outside of the technical. This helps develop a sense of individualism - which is necessary for the development of a unique storytelling voice. Also, film history - specifically, drawing comparisons between popular films and the works that inspired them. For example, if students watch Star Wars (Ep. IV) and then watch Akira Kurosawa's "Hidden Fortress," they will see that Star Wars's story and characters were a virtual facsimile of Kurosawa's - and that they need to look beyond popular cinema to draw the deep**



**inspiration that will develop their unique voice.**

4. What equipment or technology skills would you suggest for entry-level employees?

**If the student desires to be involved in the technical side of the entertainment industry, I'd strongly suggest learning Final Cut, AfterEffects or Shake - as being able to create and direct FX is a pre-requisite for any director. On the camera side, I would recommend students learn to govern their use of post-processing so that they learn to respect how to light a set and not rely exclusively on technology to create a specific look or feel. Professionals will be able to tell who is a legitimate talent and who uses crutches just from talking to a prospective employee, so students need to learn how to do things the traditional way before moving beyond.**

5. What types of internships would best benefit an entry-level worker?

**Any internship that offers administrative support to a senior executive, manager or agent. These tend to afford interns the highest level of exposure. Usually, the interns would report to the exec's assistant.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**Providing as much exposure to the various high-level disciplines in the entertainment business would be helpful as it will help the students fine tune their focus as to which discipline they would like to pursue. It is very easy to get pigeon-holed in the business, so once you're established it's very difficult to break free of your "label" (e.g., an editor will always be an editor in the eyes of their colleagues - making the jump to director seems to be more difficult than starting off anew as a director). Off the top of my head, I'd define high-level disciplines as Talent Management/Agency; Corporate/Studio Executive; Creative Literary Talent (Writer/Director); Talent (Acting); Producer (Business/Management); "Below-the-Line" Technical (Camera crew, sound department, set dressing, etc.); and "Above-the-Line" Technical (Cinematographer, Editor, Production Designer).**

Mike Alberts, 1<sup>st</sup> Assistant Director, Member, Director's Guild of America, BA in Film Studies UNLV

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**At the entry level, the needs for potential employees are pretty simple.**

**1. Be on time (call time is work time, so get there 15 min early to grab some food and get to know who you are**

working with), 2. Listen to your radio (on a personal note the only piece of equipment a Production Assistant is required to have is a surveillance head set (20-100 dollars). 3. Lastly, work hard. One of the biggest set backs I see beginning employees are the realities of the entry-level work. PA's work long hours at low rates and are never called upon for any creative decisions that impact the actual project. Managing these expectations in the beginning are crucial to the development of any entry-level employee.

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**One of the biggest shifts in the industry is going digital. In the last 10 years, I have gone from shooting primarily on film to shooting primarily on digital media cards. Shooting on digital media has created more jobs, but has made some jobs obsolete. This monumental change in workflow affects curriculum and training for students in many ways. A successful film program needs to still teach film fundamentals but also teach students digital filmmaking.**

3. What academic skills would you suggest for entry-level film/video employees?

**Academic skills I suggest for entry-level film/video employees are computer skills. Being efficient in Microsoft Office and Photoshop are helpful. As a commercial assistant directors, I use Microsoft Excel to breakdown and schedule. I use Adobe Illustrator to make shooting diagrams that consist of location grabs from Google Earth, then layer camera positions, parking, and equipment staging.**

4. What equipment or technology skills would you suggest for entry-level employees?

**My biggest suggestion for equipment/technology skills is to learn the tools of the trade. Many of the camera houses, grip and lighting houses carry most of the industry standard equipment. I would find it beneficial to see what is considered industry standard and what is considered a big-ticket item. Touring these places will give any entry-level employees a step ahead. It is my belief that these tours will help show the students what is going on in the industry outside of the narrative bubble academics creates.**

5. What types of internships would best benefit an entry-level worker?

**As stated above, interning at camera houses, and grip houses will help any student learn the tools of the trade. Production houses are always a great place to start to get an overview of the process. And these internships will also help them manage the reality of what working in film is really all about.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**To strengthen your program you need to keep giving every student a good foundation of filmmaking and help the students understand the realities of what entry level film work is, and help them manage those goals. Creating a pathway from graduation, to first job, to moving up the ladder, to finally becoming a working director or DP. Understanding these steps will give every graduate a pathway to success.**

**As for an idea, one of my favorite projects in film school was a project we had to do in my very first film production class at Miami Dade (Community College). Using only one disposable camera, we had to shoot a short story. We had up to 36 shots to tell our story. We turned in the cameras, the teacher had all the pictures developed, we put them up on a poster board, and the class had to answer some questions. What is the story, who is the main character, etc... Seems easy, but only having 36 shots, each one had to be in focus and count. You did not have an endless supply of film (producing), you had to plan every shot out (pre-production). Your story had to be simple but be interesting enough to be told in pictures (script writing). You had to shoot wide coverage, mediums, and close-ups (production). It's a very simple project that had 20 filmmakers scratching their heads why nobody understood their film, and it only cost the school cameras and developing costs.**

CTE Program Review

Use labor market data, advisory board input, and institutional data to respond to the following questions:

7. How strong is the occupational demand for the program? How has the demand changed in the past 5 years and what is the outlook for the next 5 years?

**The film industry is the biggest industry in southern California. As an Assistant Director I always look for people that have had some sort of training either through film programs with a goal of sending their kids to master programs or more vocational film programs that teach with a goal of job placement. It is my belief there will always be a need for programs like these because it fills the need for an industry that grows every year.**

8. Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of our graduates?

**I have used some of the graduates from Kevin's program. One student in particular Nathan Carballo was an excellent employee, had an expert grasp of the industry, he was completely prepared for all tasks set before him. I would not hesitate to hire anybody that came from that program.**

9. What impact does the advisory board have on the program?

**N/A**

Adrian DeLude, Feature Film Dailies Colorist, Company 3, Santa Monica  
MFA in Cinematography American Film Institute

1. What do you see as the entertainment industries' (at the entry-level) needs for potential employees?

**The industry needs new employees who are well-versed in all the aspects of filmmaking. They need employees with the willingness and drive to learn and adapt to the rapidly evolving landscape of filmmaking process and technologies.**

2. What industry shifts or changes do you see happening that would affect curriculum and training of students?

**Digital acquisition has made a major impact on filmmaking methods and workflows. The basic filmmaking ideas are still relevant but the way that images are captured and processed into the final product changes with each new product that arrives on the market. With the advance of digital technologies and the retreat to smaller budgets the role of the filmmaker has also changed. Filmmakers are required to be skilled in more than one area if they are to remain viable. Cinematographers are required to be on set colorists and well versed in visual effects. Editors are being tasked with the duties of colorists, sound mixers and visual effects artists. For students coming in to the industry to be successful they have to be strong in multiple areas of filmmaking.**

3. What academic skills would you suggest for entry-level film/video employees?

**In addition to having a thorough understanding of the filmmaking process students should have strong written and verbal communication skills. It would also help the students to have an understanding of business, marketing and management. Filmmaking is an art form but it's also a business. You won't be a successful**

**filmmaker if you can't manage your team or your budget. And no one will know who you are and what you can do if you can't market yourself or your product.**

4. What equipment or technology skills would you suggest for entry-level employees?

**Employees should know how to properly capture high quality media with cameras (film and video) and microphones. If shooting VFX, employees should know how to shoot VFX elements to be used for compositing. Once captured, employees should be well versed in the hardware and software required for editing, sound mixing and visual effects. The software includes, but is not limited to, Final Cut Pro, Pro Tools and Adobe After Effects.**

5. What types of internships would best benefit an entry-level worker?

**Entry-level workers would best benefit from on set and editorial PA positions, working as camera interns or as assistants to writers, producers and directors.**

6. What other ideas/thoughts would you suggest to strengthen our program?

**The program can be strengthened with visits from guest speakers. Working professionals from various aspects of the filmmaking community could share their experiences working in the industry. They could even work with the students on in-class projects where they can demonstrate different techniques and methods than those already being taught. More post-production classes will balance out ECCs strong production classes. The post-production classes could focus on picture editing, sound editing and visual effects.**

7. How strong is the occupational demand for the program? How has the demand changed in the past 5 years and what is the outlook for the next 5 years?

**Five years ago just a handful of TV shows and films were shot digitally. Today the reverse is true. Only films and TV shows with enormous budgets and A-list directors will shoot film. In order to stay relevant film camera companies like Arriflex have moved away from building film camera to designing digital cameras. The final nail in the film's coffin will be when Kodak files for bankruptcy. The filmmaking process is constantly evolving and digital acquisition has only kicked that process into overdrive. With new technologies arriving on the market on a**

**daily basis there is a high demand for young professionals who are smart, talented and driven to meet those changes head on.**

8. Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of our graduates?

**I'm not an employer so I can't answer with any certainty and I haven't met any students from ECC in my field. I do see a lot of young faces from other film schools doing very important jobs for large productions. If the employers weren't confident in their abilities than they wouldn't be in the positions that they are in.**

9. What impact does the advisory board have on the program?

**The advisory board has a crucial impact on the program. The board consists of members who have gone through the film school system and have worked in the industry for several years. Those members can offer advise from the vantage point of actually being in the industry that the school is preparing its students for.**