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 Department Chairs/Program Leads: Please press the edit symbol in the right-hand corner to update. Below, the text in bold corresponds both to the name of the box when editing this page and also to the first-column on the APRU worksheet. If you have questions, please contact: papemary@fhda.edu. 

▼  **Dept - (CA) Film/Television**

**2019-20 Annual Program Review Update Submitted By:** Susan Tavernetti, F/TV Department Chair

**APRU Complete for:** 2019-20

**Program Mission Statement:** PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.

PLO\_2: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.

Our Program Learning Outcomes directly relate to the mission and Institutional Core Competencies of De Anza College. With a focus on the cinematic arts, our PLOs contribute to an academically rich, multicultural learning environment that encourages our diverse student population to develop their intellect, character and abilities; to realize their media-related career goals; and to become socially responsible leaders in their communities, the nation and the world through the power of storytelling and the moving image.

The F/TV Department and our PLOs engage students in creative work and critical thinking that demonstrate the knowledge, skills and attitudes contained in the following:

Provide students with a resource to develop skills in film, television and digital media, thereby fostering their communication and expression abilities; promoting the need for personal responsibility and well-being while working in the cinematic arts; and creating awareness of the civic capacity for global, cultural, social and environmental justice through the influence of media.

Provide students with the conceptual and intellectual tools to become critical thinkers, thus contributing to their media and information literacy.

Provide students with practical film and television production skills and

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experience to assume careers in the film, television and gaming industry, corporate environments, and/or independent work.

Provide our transfer students with core competencies to succeed in premier echelon upper-division and graduate media program.

**I.A.1 What is the Primary Focus of Your Program?:** Career/Technical

**I.A.2 Choose a Secondary Focus of Your Program?:** Transfer

**I.B.1 Number Certificates of Achievement Awarded:** 6

**I.B.2 Number Certif of Achievement-Advanced Awarded:** 10

**I.B.3 #ADTs (Associate Degrees for Transfer) Awarded:**

**I.B.4 # AA and/or AS Degrees Awarded:** 48

**I.B.5 Trends in # Degrees Awarded:** F/TV certificates and degrees increased from 34 in 2017-18 to 64 in 2018-19, almost doubling due to F/TV faculty's efforts in advising students.

**I.B.6 Strategies to Increase Awards:** 1) In-reach: Faculty will make students aware of the degrees/certificates at the beginning of each quarter through class and Canvas announcements/emails and offer guidance with their Ed Plans to complete the degrees/certificates within 2 years; raise awareness about the new A.S.-T. in Film, Television, and Electronic Media, effective Fall 2019, and the newly approved Film/TV: Animation Certificate of Achievement.

2) Creative Arts Division Counselor: To increase awards, future efforts would necessitate the extra help and follow-up afforded by another full-time faculty member and a dedicated counselor familiar with the specifics of both the CTE and the transfer needs of all areas of F/TV.

3) Guided Pathways: Mapping has been completed for all F/TV Department degrees/certificates

4) F/TV will consider developing CTE Model Curriculum fast-track (one year) certificates in Basic Animation, Digital Film/Video Production Basics and Digital Effects.

**I.C.1. CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics:** The Perkins Core Indicator Reports (2019-2020) for Film Production indicate 13 categories are above the District-negotiated levels, and for Television 18 categories are at or above District-negotiated levels. All five categories for Animation are above the District-negotiated levels. (See "Documents" for these reports.)

One Film Production and three Television categories are below the negotiated levels in "Core Indicator 4 Employment," which indicates students showing up as employed according to a data match with the California EDD. However, California EDD LMI contains extremely limited data for our program. Depending upon the type of production, media-

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related jobs may not be listed but filled by referral, bid or recommendation only. Many of our graduates seek and obtain media work as freelancers or are self-employed—work that is not quantified by the full-time positions of this site. Important media positions, such as screenwriters and colorists, are not even listed by EDD LMI.

An accurate measure of Film Production and Television employment with EDD data is not possible. That said, “Core Indicator 4 Employment CTE Cohort” for Film Production lists -17.0. For Television, “CTE Cohort” is -6.6, “Non-Traditional” is -23.2 and “Economically Disadvantaged” is -8.5.

For Core Indicator 5b Nontraditional Completions in Film Production, -2.7 is reported for Economically Disadvantaged. Outcomes might be improved in the Nontraditional Completions area with an equity grant to fund economically disadvantaged students.

**I.C.2 CTE Programs: Labor Market Demand and Industry Trends ::**

Employment statistics demonstrate increased demand for training in our discipline. As mentioned in I.C.1, California EDD LMI contains extremely limited data for our program. Rather than basing our CTE programs solely on the generalist EDD “Labor Market Demand and Industry Trends,” we have enhanced our course offerings according to the input of our Advisory Board, faculty attendance at trade shows and conferences, and college/university degree patterns in our discipline.

The EMSI Program Overviews and Otis Report on the Creative Economy provide better labor market data and information on industry trends than EDD LMI. According to EMSI Program Overview for January 2020 (see in “Documents”), projected growth in 2020-2025 follows for: Producers and Directors (+8.64%); Film and Video Editors (+11.60%); and Camera Operators, Television, Video and Motion Picture (+15.49%). The percentage of change in target occupations is +10.2%. Moreover, De Anza College captured 26.6% of the regional market share in 2018 for Completions by Institution, second only to San Jose State University’s 4-year Radio-TV-Film program.

The Otis Report on the Creative Economy primarily examines the economic impact of creativity in Los Angeles and California but also covers regional statistics, such as for the San Francisco Bay Area. The 2019 report (see in “Documents”) states, “The region’s [San Francisco Bay Area] Creative Industry is dominated by the Entertainment and Digital Media sector, which in 2017 accounted for 85% of the region’s Creative Industry employment...Since 2010, the Entertainment and Digital Media sector has experienced remarkable growth in the region. Over this time, the Entertainment and Digital Media sector in the region has added around 134,000 jobs, which is equivalent to 91% of Creative Industry employment growth in the region over this period. This growth has been fueled by Silicon Valley, which is home to the nation’s largest concentration of Internet and Digital Media companies.”



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The Otis Report indicates the number of Bay Area Entertainment and Digital Media jobs grew from 154,947 in 2010 to 288,387 in 2017, an increase of 133,690 jobs that comprise 71% of the share of Creative Industries employment in this area.

In Los Angeles County, the Entertainment and Digital Media sector accounted for nearly 2 of every 3 creative industry jobs in 2017: "...the Film sector by far contributes the largest number of jobs to the Entertainment and Digital Media industry, accounting for 56% of the industry's employment in 2017. Over the period of 2010-2017, jobs increased by 27,000 in this subsector. Wage growth grew by nearly 25% in the same period, significantly above the rate of wage growth for the county's entire economy.

Our Film/TV: Screenwriting A.A. degree; Film/TV: Production A.A. degree, Certificate of Achievement and Certificate of Achievement-Advanced; and A.S.-T. in Film, Television, and Electronic Media provide a solid foundation for students interested in pursuing careers in this growth area and in the Top Hard Skills most frequently present in job postings: Post-Production, Video Editing, Budgeting, and Color Correction.

EMSI Program Overview – Animation, Interactive Technology, Video Graphics and Special Effects for January 2020 (see in "Documents") indicates +7.53% growth projected for Multimedia Artists and Animators for 2020-2025. For these target occupations, the 1,779 jobs (2020) in San Jose-Sunnyvale-Santa Clara offer employment opportunities 378% above the national workforce average. Moreover, De Anza College shows 25.0% growth in Completions (2018), whereas Cogswell College and West Valley College are in the red for growth with -20.0% and -40.0%, respectively.

Our Film/TV: Animation A.A. degree prepares students with the Top Hard Skills in Animations, Maya, Texturing, Computer Animation, 3D Modeling, Rigging, among others most frequently present in job postings.

At the annual Advisory Board Meeting, the members reviewed our curriculum, degrees and certificates. Two members stressed the need for a course in Cinematography, which is supported by the EMSI Program Overview's +15.49% growth projection in the category of Camera Operators, Television, Video and Motion Picture. The Advisory Board also noted demand for virtual reality (VR) and augmented reality (AR) in both professional workflows and commercial applications (see [Advisory\\_Board\\_Minutes\\_June\\_19\\_2019.pdf](#) in "Documents"). We look forward to implementing the Advisory Board suggestions in the near future.

**I.D.1 Academic Services & Learning Resources: #Faculty served:**

**I.D.2 Academic Services & Learning Resources: #Students served:**

**I.D.3 Academic Services & Learning Resources: #Staff Served:**



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**I.E.1 Full time faculty (FTEF):** 6.8

**I.E.2 #Student Employees:** 0

**I.E.3 Full Time Load as a %:** 55.9%

**I.E.4 # Staff Employees:** 1

No changes

**I.E.4 #Staff Employees:** 1

**I.E.5 Changes in Employees/Resources:** F/TV will reinstate student employees with Perkins and B-budget funding and utilize volunteers for tutoring in select courses and labs, thereby offering more support for students. One staff employee directly serves our program, providing equipment and software demos, checking equipment in and out, providing technical support, and supervising three rooms and multiple edit bays during lab hours.

**II.A Enrollment Trends:** In the last three years, F/TV enrollment has decreased by 81 students of unduplicated headcount and 98 students at census enrollment. Although F/TV offered one more section in 2018-19 than in 2016-17, fewer 50-seat courses were offered, thereby affecting the total enrollment figures. Moreover, in Fall 2018, two 30-seat animation courses were canceled due to low enrollment, which contributed to the decline. However, F/TV productivity increased from 472 to 502 within the three-year period.

To maintain or increase current enrollment, F/TV may offer more 50-seat lecture courses and/or decide to schedule fewer 25-seat courses. More significantly, the animation program has stabilized with a new full-time faculty member and enrollment has begun to increase in that area of the F/TV program.

Besides continuing out-reach efforts, F/TV is enhancing its website presence to attract new students.

#### **II.B Overall Success Rate:**

F/TV success rates have increased in the last three years for targeted and non-targeted groups, a 5% uptick for the former and 3% for the latter. Success rates have improved for females (1%), African Americans (1%), Asians (7%), Native Americans (1%), 19 or less (1%), 20-24 (4%), and All Other by Education Level (1%).

To maintain or increase current success rates while keeping our high academic standards, F/TV faculty will encourage students to visit during office hours and reach out to those students that appear to be struggling, offer more hands-on time and tutoring for software and equipment use, continue to acquire supplies and equipment so that access becomes equitable to all, and foster an environment of community, collaboration, respect, and caring. Making students aware of the De Anza College resources available to them is also essential.



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**II.C Changes Imposed by Internal/External Regulations:** The A.S.-T. in Film, Television, and Electronic Media was approved, effective Fall Quarter 2019, and our students will benefit from its admission preferences and guarantees, such as CSU programs accepting our courses towards the major. Also, the Film/TV: Animation Certificate of Achievement has been approved. Both new degrees should result in more awards conferred to our program.

**III.A Program Success:** F/TV continued to acquire equipment and software to assure equitable access for all students, so they have the tools for creativity and production. As a result, our student achievements included:

Austin Film Festival Script Competition, 2018

Kumar Mann, Second Rounder, "Sweet Home Indiana," Comedy Teleplay Pilot category

Cinequest Film & Creativity Festival, 2019

Zheng Yuan, "When an egg meets a tomato," Selection, Student Shorts Competition

Grand Foundation Student Film Fest, 2019

Ahmad Alnajjar, "Bike for Sale," Selection

Gabriel Masters, "Without Light," Selection

Internships, 2018-2019

Ahmad Alnajjar, Silicon Valley Bank

Justin Hallinan, Roku

National Academy of Television Arts & Sciences (NATAS) Peter J Marino Jr Memorial Production Scholarship, 2018

Jia Yi Lim, \$2,000 Award

NBC Bay Area News, August 3, 2018


Frank Facio (Co-Director, Assistant Camera, Audio Technician, Editor) and Jonathan Jenkins (Assistant Camera), "Beyond the Fields: Farm Workers Excel Academically Through Cesar Chavez Program"









"Nomad Trilogy: Arid Cut" (Director Rob Nilsson, in post-production 2019)


Bradley Meyer, Producer; Cindy Katila and Emi Nakamura, Editors

**III.B Enrollment Trends - Equity Lens:** African American, Latinx, Filipinx and Pacific Islander students comprise 33% of the F/TV program; campus wide the same student groups represent 35% of the 2018-19 enrollment. F/TV has 1% fewer Filipinx and 1% fewer Latinx students than the campus-wide percentages.

Our department will continue to take an active role in outreach of targeted populations by visiting local high schools, participating in the De Anza College Open House for parents and students and the College and Career Programs Tours in collaboration with Fremont Unified High School District,



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and accommodating interested parties for individual or group tours of our facilities.

**III.C Success, Non-Success and Withdraw Rates:** F/TV success rates for Latinx (72%), Native American (86%), and Pacific Islander (75%) are better than the campus-wide percentages. However, the F/TV success rate for African Americans is 62%, lower than the 66% De Anza course completion rate.

In terms of gender, the success rate for females was 83% and for males 76%--better than the De Anza statistics for females (80%) and the same as De Anza success rates for males.

The rows highlighted for disproportionate impacts in F/TV are for African Americans, Latinx, and low-income students. African Americans have a -17% gap compared to the all-student average, Latinx have a -6% gap and low-income students a -5% gap in course completion.

While differences in successful course-completion rates can rarely be explained in a straightforward manner, an argument can be made for the ever-present need to have both more hands-on time and tutoring with equipment and to acquire additional kits of said equipment so that access becomes equitable to those student populations disproportionately impacted. The F/TV Department production courses are heavily dependent on learning new technology and becoming comfortable with that technology. Our impacted groups would greatly benefit from additional peer-to-peer tutoring, as well as availability of said equipment so that they can spend the time needed to learn it.

Strategies to help close the gaps include:

- 1) Reinstate student employees with Perkins and B-budget funding and volunteers for tutoring in select courses and labs, thereby offering more support for targeted groups.
- 2) Survey targeted groups to assess why they withdraw and succeed less than other groups, including needs for tutoring, access to equipment and/or guidance for completion.
- 3) Continue to maintain/acquire equipment to assure equitable access for all students.
- 4) Continue to represent African American and Latinx screenwriters, directors, cinematographers and other collaborators in classroom lectures and screenings.
- 5) Continue to invite African American and Latinx filmmakers as guest speakers for special F/TV events, as well as film, television and animation artists that represent other targeted groups.

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**III.D Equity Planning and Support:** Film – Motion Picture Equity funding

Among the most popular classes sought by F/TV students are those in which they learn to work with motion picture film. De Anza is one of the few community colleges that offers these courses, which are transferable to the CSU system as a core class in the A.S.-T. transfer degree for Film, Television, and Electronic Media. These courses are held twice a year. However, motion picture film stock, developing, and digital transfer costs usually will cost each student more than they can afford, up to \$300 per student. In order to allow anyone to take the class who wishes to do so, Equity funds are needed. If the above costs are paid for by the college, the cost is approximately \$3500 per quarter, or \$7000 a year

**III.E Departmental Equity Planning and Progress:** • Professional Development

Funding for the following conferences are essential: AFM (American Film Market) keeps our faculty up to date on the latest developments in distribution and financing models, concepts taught in F/TV 59 Role of the Media Producer; NAB (National Association of Broadcasters), the premier event for professionals in media, allows faculty to assess the latest trends in equipment and their relevance to our student needs; SIGGRAPH, a computer graphics conference attended by thousands of computer professionals, exposes faculty to the most recent developments in 3D modeling, animation and special effects, and the technologies that drive them; and the yearly CTN Animation Expo, an animation-specific conference that allows faculty to stay current with the state of the industry by providing classes, networking, portfolio reviews, exhibitions, and screenings.

• Enhanced support for students

Tutoring in select courses and labs would help foster student success, including peer-to-peer tutoring on a variety of equipment. Internal B-budget and external funding to maintain/acquire supplies and equipment would assure equitable access for all students.

• Departmental Collaborations

Through class and Canvas announcements, encourage F/TV students with writing assignments to utilize The Writing & Reading Center. Refer targeted groups to campus-wide learning communities to foster support and esprit de corps.

• Best Practices

Create and share relevant handout material and video demos to support student success outside of the classroom in homework assignments.

• Coaching/Consultation

Bring working professionals in the field for equipment demos or to share their career path with students greatly helps in closing the equity gap, while inspiring students to pursue careers in our discipline.



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Provide Counseling resources and referrals, ideally through a dedicated Creative Arts Division counselor.

**III.F Assistance Needed to close Equity Gap:** Yes

**IV. A. SLOAC Summary:** Due to SLO\_1 assessment/enhancement for F/TV 29, Arri SkyPanel fixture lights were purchased to provide more student access to this industry-standard equipment, thus helping to close the equity gap and better prepare students for jobs.

**IV.B Assessment Planning:** F/TV 2A, 2AW

- F/TV 2B, 2BW
- F/TV 2C, 2CW
- F/TV 43
- F/TV 71G
- F/TV 71H
- F/TV 72G
- F/TV 72H
- F/TV 72J
- FTV 78X

**V.A Budget Trends:** Perkins, Strong Workforce Program and CTE Enhancement funding has allowed F/TV to update and expand inventory to meet new technology and equity needs. The varied funding sources have been used to acquire specialized equipment and software that serve our students well—now and in future years. Taking advantage of external funding opportunities has allowed us to stay on the cutting edge of industry technology and keep current as a CTE program.

Consistent B-budget funding remains essential to our department's overall operating budget, covering supplies and DVDs, unexpected equipment repairs and the annual remote hosting fees for the cloud-based WebCheckout, our equipment scheduling software that manages our inventory, equipment checkout and room reservations. WebCheckout allows students to reserve equipment online, providing an equitable and efficient means to the access of our media equipment.

**V.B Funding Impact on Enrollment Trends:** Students are attracted to Film/TV programs with the professional means of production—equipment and facilities that prepare them to transfer to the most desirable 4-year and graduate film programs and/or to be competitive in the job market. External and internal funding allow faculty to acquire the tools that enable student creativity and professional skill sets, both of which have a positive impact on enrollment.

Internal B-budget funding contributes to student equity and success, allowing us to buy some supplies for classroom use (clay and armatures for animation courses, paper for screenwriting courses, and SD cards for sound classes), rather than asking students to make those purchases on their own.

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External funding for equipment and software, as well as faculty professional development, is crucial to our department's ability to stay current with the evolving technology and share their knowledge with students. The lack of such funding would undoubtedly negatively impact both students and faculty in our CTE programs, as they would be unable to stay current in this field thus negatively affecting student outcomes of professional employment.

Our decline in enrollment is due to the reduction of course offerings rather than tied to funding changes.

**V.C.1 Faculty Position(s) Needed:** Replace due to vacancy





**V.C.2 Justification for Faculty Position(s):** A replacement position to fill the vacancy in the Film/Television production program is essential for many reasons. Although we have one full-time production instructor, another one is needed to teach introductory, intermediate and advanced sections of courses for fiction and nonfiction filmmaking, including 16mm/35mm motion picture and digital video production, cinematography, sound, and editing. The F/TV Department schedules approximately 22 production courses during the academic year that serve approximately 700 students.









Most importantly, the program needs a faculty member with expertise in post-production, specifically to teach our courses in visual effects, color grading, audio post-production, and nonlinear editing on the industry-standard Avid Media Composer system. The Top Hard Skills most frequently present in job postings corroborate this need: Post-Production, Video Editing, Motion Graphic Design (Visual Effects), and Color Correction (EMSI Program Overview for January 2020; see in "Documents").


At this time, F/TV does not have an instructor to teach F/TV 56A Visual Effects and Color Grading or an Avid-certified instructor for F/TV 27 Nonlinear Editing. Yet projected growth in 2020-2025 for Film and Video Editors is +11.60% (EMSI Program Overview for January 2020; see in "Documents").

Another full-time F/TV faculty member would support instruction in camerawork and emerging technologies. Two Advisory Board members stressed the need to teach cinematography, which is supported by the EMSI Program Overview's +15.49% growth projection in the category of Camera Operators, Television, Video and Motion Picture. The Advisory Board also noted demand for virtual reality (VR) and augmented reality (AR) in both professional workflows and commercial applications (see Advisory\_Board\_Minutes\_June\_19\_2019.pdf in "Documents").

A full-time production instructor would also help share responsibility for the Film/TV Production CTE program and oversight of degrees/certificates, co-advise the Society of Motion Picture and Television Engineers (SMPTE) Student Chapter, help produce the annual Student Film & Video Show and ready student shorts for film festival submission, contribute to the

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selection of the recipient for the annual Okamoto scholarship, develop curriculum and acquire software/equipment to meet current industry/employment standards and trends.

A new hire will build the technical and operational skill sets of our students to increase their transfer and/or employment opportunities—and maintain our reputation of offering a comprehensive, topnotch F/TV program.

**V.D.1 Staff Position(s) Needed:** Growth position

**V.D.2 Justification for Staff Position(s):** Growth – Division Counselor

Students need assistance in understanding what their choices and goals are in the filmed entertainment, animation, and related industries. The daily change within these fields necessitate a counselor who can work closely with discipline faculty to better inform students about industry changes and opportunities, as well as key universities for their field of study. Currently this need is being met on an ad hoc basis by faculty and staff. The persistence and completion goals called for in the Vision for Success and the Student-Centered Funding Formula will not likely be met without a dedicated counselor, which will negatively affect the finances of the college as well as the division. Other divisions have such assistance but not Creative Arts.

**V.E Equipment Requests:** Equipment resource requests listed on spreadsheet

**V.F Facility Request:** See Spreadsheet

**V.G Other Needed Resources:** Resource requests listed on spreadsheet

**V.H.1 Staff Development Needs:** To maintain currency in our discipline, conference and travel funds are essential for participation in workshops, festivals and conferences. F/TV must stay on top of industry developments and remain competitive with other transfer and CTE programs. Industry events—such as the American Film Market (AFM), National Association of Broadcasters (NAB), CTN Animation Expo, and SIGGRAPH—provide faculty the opportunity to learn about equipment, workflows, industry trends and opportunities, as well as to network and directly interact with professionals.

This need addresses De Anza College's commitment "to innovate and improve" and "to prepare to contribute to a world that will demand skills and competencies not yet in view."

**V.H.2 Staff Development Needs Justification:** As a CTE program, professional development is the only way to keep faculty and staff knowledge current and relevant in our constantly changing field. At the F/TV Advisory Board meeting held on June 19, 2019 (see [Advisory\\_Board\\_Minutes\\_June\\_19\\_2019.pdf](#) in "Documents"), the Advisory Board strongly made the following points that support professional



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Please provide reasons for your professional development needs. If you have assessment data available to justify this request for professional development, please provide the SLO/PLO assessment data, reflection, enhancement, and/or CTE Advisory Board input, etc. to support this need. If not, provide other data to support this need.


As a CTE program, professional development is the only way to keep faculty and staff knowledge current and relevant in our constantly changing field. At the F/TV Advisory Board meeting held on June 19, 2019 (see [Advisory\\_Board\\_Minutes\\_June\\_19\\_2019.pdf](#) in "Documents"), the Advisory Board strongly made the following points that support professional development training in Virtual Reality (VR) and assorted software, as well as attendance at industry events:









- Apple uses VR for animatics in preproduction and pitching to creatives.
- The trend is to get away from paper. Apple does as much as possible digitally, using iPads rather than creating storyboards.
- Apple uses Autodesk 3ds Max, Maxon Cinema 4D and Pixologic ZBrush for sculpting and modeling, and are also moving towards Houdini.
- Attending the National Association of Broadcasters (NAB) annual show is important to make connections and get technology upgrades. Canon and Arri will work with schools for lenses and cameras.


Whether understanding the newest trends in industry-standard software or exploring the possibilities of VR and virtual sets, the department needs to be on the cutting edge to best serve our students.

Our production faculty attends workshops for in-depth training on cameras and software, and these workshops have allowed us to better integrate those skills into our curriculum. Our students encounter these cameras and workflows as interns at Bay Area companies such as Cisco, Roku, and Silicon Valley Bank.

Attendance at industry events such as AFM (American Film Market) and NAB (National Association of Broadcasters) help us understand the larger trends and currents in the field. SIGGRAPH, a computer graphics conference attended by thousands of computer professionals, exposes faculty to the most recent developments in 3D modeling, animation and special effects, and the technologies that drive them. The yearly CTN Animation Expo is animation-specific, and allows faculty to stay current with the state of the industry by providing classes, networking, portfolio reviews, exhibitions and screenings. Much like the professional workshops, most of these events take place outside of the Bay Area and require more significant funding. Attendance provides immense value, contributing to instruction and informed, long-term decisions about the direction of the department in respect to industry trends.



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**V.I Closing the Loop:** Our primary method of reassessing outcomes after receiving requested resources involves PLO\_1. Faculty screen and evaluate a large number of student projects submitted to our annual Student Film & Video Show. The quality and professionalism of these finished films directly reflect Program Learning Outcomes. How many of the short films demonstrate expertise in storytelling? How many of the projects use advanced cameras, proper lighting techniques and licensed music and sound effects? The assessment reveals how the use of our equipment, software and music/sound effects library align with industry practice. We can also compare the visual and audio quality of the films with those of previous years. With increased equipment/software availability and quality in the last three years, strong improvement has been noted.

F/TV reassesses the outcomes by tracking our student success and achievements in having their work selected for scholarships, screenwriting competitions, film festivals, and television news broadcasts.

In addition, our students transfer to the most selective and impacted film school programs, including USC, UCLA, Chapman, Loyola Marymount, NYU, Emerson, Boston University, UT Austin, CalArts, Ringling College of Art and Design, Savannah College of Art and Design, and ArtCenter College of Design, among others.

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