

All Fields Report

Program Overview	
Program	COMMUNICATION Communication
Does this program have a CTE component?	Yes
Academic Year	2014/2015
Review Period	6 Year
Service Areas	

Program Description and Goals
<p><i>This section addresses the big picture. Prompts should help you describe your program and goals and the relationship to the institutional mission, vision and goals, and how the program is funded.</i></p>
<p>1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.</p> <p>The Communication and Media Studies Department covers a wide range of media and communication related disciplines and programs that range from the theoretical to the practical and from interpersonal to mass communication. The department offers degrees, certificates, and training in interpersonal, group, intercultural, and mass media education that includes print, radio, television, and film. Our department currently offers 11 certificates and AA/AS degrees that serve the college's transfer, CTE, and lifelong learning goals.</p> <p>The department is arranged into four program areas that are further subdivided:</p> <p>1. Communication Studies: Communication Studies, formerly known as Speech Communication, offers students courses that combine theory and application in many areas of the discipline. These courses encourage our students to apply conceptual material to daily interactions in a variety of communication contexts. In addition, our discipline provides a wide range of course offerings in the Communication Studies major.</p> <ul style="list-style-type: none"> • Oral Communication focuses on the skills and knowledge needed for creating effective and appropriate public communication skills. Courses include public speaking, oral interpretation of literature, persuasion, argumentation and debate. Students completing courses in oral communication gain practical skills in researching, developing and presenting ideas and arguments in a variety of contexts preparing them for upper division, workplace, and personal presentations. • Communication Theory focuses on human communication theory, especially as it relates to the interpersonal and/or group levels of communication. Courses in this area include interpersonal, group communication, intercultural communication, gender and communication, communication theory and research methodologies. Students completing courses in the communication theory area learn theoretical knowledge to prepare them for transfer into communication studies programs at the university and practical communication skills to improve their own interpersonal effectiveness. <p>2. Media Studies</p> <ul style="list-style-type: none"> • Media Studies introduces students to mass media and mass communication studies and analyzes the historical changes in the media's representation of social class, gender, and race. Media Studies courses also focus on media literacy skills. Upon successful completion of our Media Studies courses, each student should leave as a media literate individual – a more aware, critical audience member with a well-developed sense of mass media's role in society. • Media/Broadcast Production provides hands-on training in the areas of Television and Radio Broadcasting, including broadcast news, sports, and short form media. Students completing the Broadcasting degrees and/or certificates are prepared for both employment opportunities in the broadcasting industry and transfer into four-year degree programs. <p>3. Film Studies</p> <ul style="list-style-type: none"> • Critical Film Studies introduces students to the history and development of cinema/film as an art, an object of philosophical study and a cultural and social phenomenon. Students examine the theoretical approaches and trends in filmmaking including the contemporary evolution from film to digital media. • Film Production provides practical, hands-on as well as theoretical training in screenwriting, directing, creative producing, cinematography, sound recording, production design, and below-the-line craft (gaffers, grips, operators, assistants). Students learn all aspects of film production from an academic discipline to hands-on experience that prepares them to earn an Associate degree in film production; for upper division study at a four-year college or advanced film school; and/or to apply for jobs and internships in the motion picture and television industries. <p>4. Journalism offers instructional and career technical training in all journalism-related fields of study and work skills. Students explore the methods and techniques for gathering, processing and delivering news, and prepare students to be professional print and multimedia journalists. Included is instruction in news writing and editing, reporting, photojournalism, and multimedia story production, professional standards and ethics, and journalism history and research. It prepares students for transfer to upper division as well as offers practical career technical training for students in the field of journalism.</p> <p>Additionally, the Communication and Media Studies Department is also responsible for the campus newspaper, The Corsair (both online and print editions), the campus radio station, Corsair Radio, and the taping of various student events on campus, such as sporting events and theater arts presentations.</p> <p><u>VISION AND MISSION</u></p> <p>The Communication and Media Studies Department is a major contributor to the College's larger mission, vision, and goals and provides major support to the Institutional Learning Outcomes outlined by the district.</p>

Vision: The Communication and Media Studies department supports the Santa Monica College vision by providing instruction in and opportunities for open dialog and the free exchange of ideas through our courses, extracurricular activities and department produced and/or supported College forums (e.g. The Corsair Newspaper, Short Films, Documentaries, Global Citizenship Research Symposium, Corsair Radio, Intramural Debates, etc.). The very content of many of our classes (e.g. Public Speaking, Research Methods, Journalism, Media Literacy, Intercultural Communication, Global Media, etc.) focuses on the College's core values of knowledge, intellectual inquiry, research-based planning and evaluation, academic integrity, ethical behavior, democratic processes, communication, and global awareness.

Mission: Whether choosing a topic for a persuasive speech, developing a story line for a script, writing a news story, or producing a radio spot, Communication and Media Studies provides a safe and inclusive learning environment that encourages personal and intellectual exploration. Most of our classes offer students free exploration of topics in which to practice whichever communication related skills they are learning (e.g. speech students choose their own speech topics, journalism students choose what stories they will cover, film students develop their own scripts and scenes, etc.).

Additionally, our classes include specific connections to the larger global context and the students' roles in it. Students learn to contribute to the global community as they develop understanding. One of the goals of our CTE programs, especially our film and broadcasting programs, is to provide worldclass instruction and experience in programs traditionally offered only in the most exclusive institutions. This goal has led to the development of an award winning film program and the Promo Pathway degree program that has been placing many graduates directly into the lucrative broadcasting field. Similarly, our Communication Studies program has developed a strong transfer curriculum that readies students for transfer into some of the most prestigious communication studies programs in the state (i.e. CSUN, UCSB, and USC) leading to long term academic success.

GOALS: INSTITUTIONAL LEARNING OUTCOMES

Through their experiences at SMC, students will:

1. PERSONAL ATTRIBUTES: acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives;

As communication is central to all of life's endeavors, all of our courses aim to build self-confidence and self-discipline to foster curiosity and integrity, for example:

- Courses in Communication Studies, such as Interpersonal Communication, Group Communication, and Argumentation, provide students with specific insights and skills in developing self-awareness, confidence, and efficacy. These courses encourage students to recognize the effect of and take responsibility and accountability for their communication behaviors in creating relationships both personal and professional.
- Media Studies courses instill self-confidence and discipline in students as they learn to recognize the impact of mass media on their lives and on society. These courses also help develop and strengthen media literacy skills, which empower students to be more aware of and take control of their own media consumption and production.
- Film, Broadcast and Journalism production courses also instill self-confidence and discipline in students as they learn and use the skills to design, plan, and produce challenging creative projects. These skills foster creativity and fuel curiosity to take on other challenging opportunities in these industries.

2. ANALYTIC & COMMUNICATION SKILLS: obtain the knowledge and academic skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems;

If there were one skill that all of the Communication and Media Studies classes aim to teach, it is information and media literacy. Each of our classes instructs students how to find, interpret and critically evaluate messages from the various media we discuss. Whether it is how to understand a coded message from a loved one, how to read an argument found in the newspaper or how to deconstruct the symbolism in a film, our students learn how to read and analyze communication from a variety of media and in myriad contexts. Similarly, each of our classes also requires students to use these same critical thinking and information literacy skills to create their own effective messages.

3. APPLIED SOCIAL KNOWLEDGE & VALUES: respect the inter-relatedness of the global human environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative to broader issues and events;

Each of our programs offers at least one course and units in most of the other courses on the global human context. Classes such as Intercultural Communication, Global Media, Media, Gender and Race, Film and Society, Women in Film, and American Film: Crossing Cultures offer students insights into cultural and societal differences, issues of privilege and oppression, the role of media representations, the skills to bridge differences effectively and appropriately, and the value in a diverse society. These courses and topics challenge students to see beyond their own lives to understand the effect of personal choices on broader global issues and concerns.

4. APPLIED KNOWLEDGE & VALUATION OF THE PHYSICAL WORLD: take responsibility for their own impact on the earth by living a sustainable and ethical life style;

Many of our classes offer units that highlight issues of the environment and the role of communication, both mass and interpersonal, on the effects of the environment. Some classes use environmental concerns as the unifying theme of the course (e.g. Public Speaking themes and Film class themes, such as Green Screens: Film and the Environment).

5. SELF-AUTHORSHIP & MATTERING: demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

In addition to the obvious career based, job placement skills students enjoy in our CTE programs, such as film, broadcasting, and journalism, the knowledge students obtain through our classes is put immediately to work throughout their lives. Public speaking, relationship and conflict management, group interaction, script writing, media and film criticism, and research are skills learned in the classroom that students take home and into the workplace with them everyday. Students frequently report that topics taught in the morning are put to use as soon as they leave the classroom. Whether in group projects in other classes, in their relationships with friends, family and co-workers, the interpersonal and group communication skills students learn foster more effective communication within students' interpersonal and group relationships. Giving speeches in classes, at weddings, or to accept an award, or conducting themselves confidently at a job interview, students learn how to construct clear and interesting messages in a variety of contexts. Faced with an onslaught of mediated messages today, students in our classes also become critical consumers of all kinds of media.

In addition to the general connections among our department and the ILOs discussed above, here are some specific ways in which the various programs meet SMC's ILOs:

1. Communication Studies: Communication Studies is known as an interdisciplinary social science based study, and our program interacts with many programs and departments on campus, offering designated classes in public speaking (Com St 11) and argumentation (Com St 21) for The Scholars Program, The Black Collegians and the Teacher Academy. One section of public speaking is designated for non-native English speaking students. We also offer a course in Persuasion (ComSt 12) for students interested in the analysis, development and practice of classical rhetoric; Voice and Diction (ComSt 13) instructs students interested in improving their oral English skills (e.g. ESL and theater students); Oral Interpretation: Performing Literature Across Cultures (ComSt 14), part of the Teacher Academy program, satisfies the Global Citizenship requirement and expands voice and articulation for non-native English speakers as well as native speakers; Interpersonal Communication (ComSt 35) is part of the Teacher Academy program and fulfills a critical requirement for the Nursing program (health communication being one of the most prolific areas of communication research, and considered integral to all competent health programs); Fundamentals of Small Group Communication (ComSt 16) meets the IGETC requirement for Oral Communication (a requirement for all CSU transfers) and offers an alternative to high communication apprehensive students; Intercultural Communication (ComSt 37) meets the IGETC requirement for Social and Behavioral Sciences and satisfies the Global Citizenship Requirement.

By providing both theoretical and practical training in Public Speaking (ComSt 11), Interpersonal (ComSt 35), Group (ComSt 16), and Intercultural Communication (ComSt 37), Communication Studies courses support students' development of personal attributes. Specifically, students gain confidence and self-control/discipline in exploring concepts and ideas while communicating in a variety of contexts thus supporting both ILOs #1 and #2.

Communication Research Methods (ComSt 31) and Communication Theory (ComSt 30) further support ILO#2 by engaging students at a higher theoretic and analytical level of the discipline preparing them for transfer and upper division research work. While Intercultural Communication (ComSt 37) clearly supports ILO #3, by specifically teaching "the inter-relatedness of the global human environment, engage with diverse peoples," each of our Communication Studies courses include units on and weave information on the role of culture and other human differences throughout the courses. The oral communication courses support ILO #5 by providing specific training in how to investigate and share their specific interests through public speaking and other oral communication outlets.

2. Media Studies:

Media 1 supports Institutional Outcome #2 "Analytical and Communication Skills": obtain the knowledge and academic skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems. In this course, students compare the various forms of mass media as sources of ideas, image and information. Students use communication theory and analysis to evaluate the effectiveness and target audiences of mass media.

Media 2 supports Institutional Outcome #3 "Applied Social Knowledge and Values": respect the inter-relatedness of the global human environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative to broader issues and events. In this class, students create hands-on media projects that put into action principles of communication that show how media have an impact on the global human environment.

Media 10 supports Institutional Outcome #2 "Analytic and Communication Skills" and #3 "Applied Social Knowledge and Values". In this course, students develop the knowledge and academic skills necessary to access, evaluate, and interpret media. Students critically evaluate and reach conclusions regarding the representation of race and gender in the mainstream and ethnic media to be able to communicate effectively with diverse peoples in a global human environment.

Further, the Media production courses (Media 11-46) support ILOs #1, 3, and 5 through hands on training and skill building that builds student confidence and fosters creativity while teaching the practical skills to produce timely and relevant media materials such as radio shows, newscasts, and short form stories and documentaries.

3. Film Studies: The Film Studies program fulfills the Santa Monica College mission by providing access to a film education heretofore reserved for only the most elite schools and universities. Students thwarted by money, wrong turns, or life challenges from gaining a film school education can explore the realities and gain hands-on practice in the intricacies of a film career in a safe, inclusive, and affordable environment.

Both the practical engagement in film production and the critical study of film aesthetics, history, culture and gender representations, encourage students to develop an appreciation for their position and role in our diverse and multi-dimensional world (ILO #3), and give students the hands-on experience and knowledge that they need to have to make them better filmmakers, committed artists with a strong work ethic, and active members of their communities (ILO #5).

4. Journalism: Journalism most clearly supports ILO #2 through teaching students to communicate effectively. Other initiatives including student success are clearly supported by the journalism program as journalism skills not only prepare students for a career but also give them tools to become better students and more effective as leaders and members of society. Journalism is also integrated into the college's strategic EMERGE initiative and should help foster more career pathways for students and work with other related disciplines to create more certificate programs and career training.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.

1. Communication Studies: Communication Studies has two primary objectives: 1) to improve students' individual oral and interpersonal communication skills; and 2) to successfully prepare students for transfer. To that end, Communication Studies offers courses that satisfy IGETC and CSU transferability requirements while also providing training in oral and interpersonal communication skills, such as public speaking, argumentation and debate, interpersonal communication, group communication, persuasion, intercultural communication, research methods, gender and communication, and communication theory.

Upon successful completion of the Communication Studies AA, students should be able to:

1. Analyze and demonstrate the relationship between speaker, audience, message, and medium in a variety of communication contexts as measured by evaluation of content and/or delivery skills in written and oral examinations. Assessments include a department grading rubric and/or written and oral examinations based on the National Communication Association guidelines. (See Appendix.)
2. Identify, analyze, and demonstrate appropriate conflict management styles in both interpersonal and intercultural forums. Assessments include department grading rubric and/or written and oral examinations based on the National Communication Association guidelines. (See Appendix.)

2. Media Studies: The Media Studies program goals are focused primarily on the successful student transfer to the university, either with an A.A. degree or with G.E. satisfaction. The opportunity to transfer and the ultimate success of the student after transfer are a high priority. Our courses fulfill a variety of IGETC and/or college requirements. As a CTE program, Broadcast Production and our Promo Pathway programs maintain advisory committees made up of industry professionals and leaders who provide guidance, offer advice and opportunities to the Broadcast Production programs. Specific program, AA/AS degree and certificate outcomes are below

Upon completion of the Media Studies program, students should be able to:

1. Demonstrate familiarity with basic mass communication, media industry, and media history knowledge.
2. Analyze the historical changes in the media's representation of social class, gender, and race.
3. Demonstrate media literacy skills and articulate mass media's role in society.

Upon completion of the Broadcast Programming and Production AA degree/Certificate of Achievement, students should be able to:

1. Implement a high quality media project from concept to completion from both the technical and practical perspectives (planning, budgeting, scripting, etc.).

Upon completion of the Broadcast Sales and Management AA Degree/Certificate of Achievement, students should be able to:

1. Demonstrate knowledge of television, radio, and alternative media marketing strategies and how to effectively develop an appropriate media campaign for a given media product.

3. Film Studies: The Film Studies Program works toward fostering successful preparation for student transfer to four-year colleges, advanced film schools, and successful preparation for careers in the motion picture industry by providing a complete education in critical film studies and digital film production. Through the Film Studies program, students acquire the necessary skills to establish careers in the motion picture industry.

As a CTE program, film production maintains an advisory committee made up of industry professionals and leaders who provide guidance, seasoned advice, and opportunities to the film production program. We have been fortunate that this has allowed film industry professionals to interact with our students in special seminar programs, workshops, and film shoots. We have had guest speakers visit our classes to offer advice and discuss the inner workings of the motion picture business. These have included agents, screenwriters, producers, directors, actors, cinematographers, film editors and film critics. We have also brought in high profile filmmakers for screenings and talks that are open to the college at large. Recently we have also started doing film shoots as co-productions between SMC's Film Program and well-established, professional filmmakers and production companies, from which our students benefit enormously.

Upon completion of the Film Studies AA degree, students should be able to:

1. Identify the various film styles, cinematic art movements, individual filmmakers, and historically significant film techniques that are relevant to domestic and international cinema.
2. Analyze and critically evaluate films using the language of cinema.
3. Discuss the history of film from 1895 to the present, including the major developments in technology, economics, and society that influenced the production of film.

Upon completion of the Film Production AS degree, students should be able to:

1. Produce film projects of high quality, congruent with films accepted into high profile film festivals.
2. Exhibit proficiency in the use of the latest technology including high definition (HD) and 4K formats.
3. Gain significant exposure to the industry and film professionals and develop a network to support their career in film production

4. Journalism: The Journalism Program works toward fostering successful preparation for student transfer to four-year colleges, and successful preparation for future careers in the Journalism industry by providing a complete education in theoretical and practical journalism training. As a CTE program, Journalism works to keep pace with changing landscape in journalism career training and also upper division programs in journalism. To this end, Journalism maintains an advisory committee made up of industry professionals and leaders who provide guidance, provide advice and opportunities to the Journalism program.

Upon completion of the Journalism Program, students should be able to:

1. Produce essential nonfiction storytelling techniques in print and multimedia formats.
2. Demonstrate the ability to work as a team member to collaborate on media production across several formats.
3. Demonstrate an understanding of the ethical and legal issues affecting journalists.

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

1. Communication Studies:

The Five Institutional Learning Outcomes and their core competencies parallel the stated and desired objectives of the courses offered in Communication Studies. They are as follows:

1. ILO Personal Attributes: The following Communication Studies courses encourage and guide the development of self-growth by meeting student's intellectual curiosities that foster self-confidence, self-discipline, honesty, and interpersonal communication skills.

- Com St 9 - Introduction to Communication Studies
- Com St 11 - Elements of Public Speaking
- Com St 12 - Persuasion
- Com St 13 - Voice and Diction

- Com St 14 - Oral Interpretation
- Com St 16 - Small Group Discussion
- Com St 21 - Argumentation
- Com St 30 - Introduction to Communication Theory
- Com St 31 - Research Methods
- Com St 35 - Interpersonal Communication
- Com St 36 - Gender and Communication
- Com St 37 - Intercultural Communication

2. ILO Analytic and Communication Skills: The following Communication Studies courses increase and expand student's knowledge and cognitive skills that lead to effective critical skills.

- Com St 9 - Introduction to Communication Studies
- Com St 11 - Elements of Public Speaking
- Com St 12 - Persuasion
- Com St 13 - Voice and Diction
- Com St 14 - Oral Interpretation
- Com St 16 - Small Group Discussion
- Com St 21 - Argumentation
- Com St 30 - Introduction to Communication Theory
- Com St 31 - Research Methods
- Com St 35 - Interpersonal Communication
- Com St 36 - Gender and Communication
- Com St 37 - Intercultural Communication

3. ILO Applied Social Knowledge and Values: The following Communication Studies course content embraces relevant global issues and individual/cultural diversity. This provides a rich perspective that broadens the breath and depth of our communication skills.

- Com St 9 - Introduction to Communication Studies
- Com St 11 - Elements of Public Speaking
- Com St 12 - Persuasion
- Com St 13 - Voice and Diction
- Com St 14 - Oral Interpretation
- Com St 16 - Small Group Discussion
- Com St 21 - Argumentation
- Com St 30 - Introduction to Communication Theory
- Com St 31 - Research Methods
- Com St 35 - Interpersonal Communication
- Com St 36 - Gender and Communication
- Com St 37 - Intercultural Communication

4. ILO Applied Knowledge and Valuation of the Physical World: The following Communication Studies courses emphasizes taking individual responsibility as a crucial step for developing effective communication skills, which respects and values the world we live in through our ethical responsibility.

- Com St 9 - Introduction to Communication Studies
- Com St 11 - Elements of Public Speaking
- Com St 12 - Persuasion
- Com St 13 - Voice and Diction
- Com St 14 - Oral Interpretation
- Com St 16 - Small Group Discussion
- Com St 21 - Argumentation
- Com St 31 - Research Methods
- Com St 35 - Interpersonal Communication
- Com St 36 - Gender and Communication
- Com St 37 - Intercultural Communication

5. ILO Authentic Engagement: An integral focus of Communication Studies courses is our relationship with others. These courses seek to develop awareness and understanding of how our verbal and nonverbal communication create, manage, and sustain our relationships, which are directly related to our well-being and move the relevance of these courses outside the classroom and into our lives.

- Com St 9 - Introduction to Communication Studies
- Com St 11 - Elements of Public Speaking
- Com St 12 - Persuasion
- Com St 13 - Voice and Diction
- Com St 14 - Oral Interpretation
- Com St 16 - Small Group Discussion
- Com St 21 - Argumentation
- Com St 31 - Research Methods
- Com St 35 - Interpersonal Communication
- Com St 36 - Gender and Communication
- Com St 37 - Intercultural Communication

2. Media Studies

The Five Institutional Learning Outcomes and their core competencies parallel the stated and desired objectives of the courses offered in Media Studies. They are as follows:

1. **ILO Personal Attributes:** The following Media Studies courses encourage and guide the development of self-growth by meeting student's intellectual curiosities that foster self-confidence, self-discipline, and media literacy skills.

- Media 1 - Survey of Mass Media
- Media 2 - Reading Media: Acquiring Media Literacy Skills
- Media 3 - Global Media
- Media 10 - Media, Gender and Race
- Media 11 - Introduction to Broadcasting
- Media 12 - Broadcasting Programming and Management
- Media 13 - Broadcasting Announcing and Production
- Media 14 - Newscasting and Newswriting
- Media 15 - Advanced Newscasting and Newswriting
- Media 16 - Sportscasting Fall Sports
- Media 17 - Sportscasting Spring Sports
- Media 18 - Broadcast Advertising
- Media 19 - Broadcasting Workshop
- Media 20 - Introduction to Writing and Producing Short Form Media
- Media 21 - Short Form Visual Media Production
- Media 46 - Television Production
- Media 48 - Television Field Production Workshop

2. **ILO Analytic and Communication Skills:** The following Media Studies courses increase and expand student's knowledge and cognitive skills that lead to effective critical skills.

- Media 1 - Survey of Mass Media
- Media 2 - Reading Media: Acquiring Media Literacy Skills
- Media 3 - Global Media
- Media 10 - Media, Gender and Race
- Media 11 - Introduction to Broadcasting

3. **ILO Applied Social Knowledge and Values:** The following Media Studies course content embraces relevant global issues and individual/cultural diversity.

- Media 1 - Survey of Mass Media
- Media 2 - Reading Media: Acquiring Media Literacy Skills
- Media 3 - Global Media
- Media 10 - Media, Gender and Race
- Media 11 - Introduction to Broadcasting

4. **ILO Applied Knowledge and Valuation of the Physical World:** The following Media Studies courses emphasizes taking individual responsibility as a crucial step for developing effective communication and media literacy skills, which respects and values the world we live in through our ethical responsibility.

- Media Studies 1 - Survey of Mass Media
- Media Studies 2 - Reading Media: Acquiring Media Literacy Skills
- Media Studies 3 - Global Media
- Media Studies 10 - Media, Gender and Race
- Media 11 - Introduction to Broadcasting
- Media 14 - Newscasting and Newswriting

5. **ILO Authentic Engagement:** A focus of Media Studies courses is our relationship with mass media. These courses seek to develop awareness and understanding of how our consumption and interaction with media create and sustain our relationships and impact society and our own lives, which are directly related to our well-being and move the relevance of these courses outside the classroom and into their careers and lives.

- Media Studies 1 - Survey of Mass Media
- Media Studies 2 - Reading Media: Acquiring Media Literacy Skills
- Media Studies 3 - Global Media
- Media Studies 10 - Media, Gender and Race
- Media 11 - Introduction to Broadcasting
- Media 12 - Broadcasting Programming and Management
- Media 13 - Broadcasting Announcing and Production
- Media 14 - Newscasting and Newswriting
- Media 15 - Advanced Newscasting and Newswriting
- Media 16 - Sportscasting Fall Sports
- Media 17 - Sportscasting Spring Sports
- Media 18 - Broadcast Advertising
- Media 19 - Broadcasting Workshop
- Media 20 - Introduction to Writing and Producing Short Form Media
- Media 21 - Short Form Visual Media Production
- Media 46 - Television Production
- Media 48 - Television Field Production Workshop

3. Film Studies (Film Critical Studies / Film Production)

[Josh, would you please include critical studies courses as well?]

The Five Institutional Learning Outcomes and their core competencies parallel the stated and desired objectives of the courses offered in Film Studies.

They are as follows:

1. ILO Personal Attributes: The following Film Studies courses encourage and guide the development of self-growth by meeting student's intellectual curiosities that foster self-confidence, self-discipline, and media literacy skills.

- Film 1 - Film Appreciation: Introduction to Cinema
- Film 5 - Film and Society
- Film 6 - Women in Film
- Film 7 - American Cinema: Crossing Cultures
- Film 10 - Film Criticism and Interpretation
- Film 11 - Literature into Film
- Film 20 - Beginning Scriptwriting
- Film 21 - Advanced Scriptwriting
- Film 30 - Production Planning for Film and Video
- Film 31 - Introduction to Digital Filmmaking
- Film 32/32L - Advanced Digital Filmmaking/Lab
- Film 33/33L -Directing the Short Film/Lab
- Film 40 - Cinematography
- Film 50 - Production Sound

2. ILO Analytic and Communication Skills: The following Film Studies courses increase and expand student's knowledge and cognitive skills that lead to effective critical skills.

- Film 1 - Film Appreciation: Introduction to Cinema
- Film 5 - Film and Society
- Film 6 - Women in Film
- Film 7 - American Cinema: Crossing Cultures
- Film 10 - Film Criticism and Interpretation
- Film 11 - Literature into Film
- Film 20 - Beginning Scriptwriting
- Film 21 - Advanced Scriptwriting
- Film 30 - Production Planning for Film and Video
- Film 31 - Introduction to Digital Filmmaking
- Film 32/32L - Advanced Digital Filmmaking/Lab
- Film 33/33L -Directing the Short Film/Lab
- Film 40 - Cinematography
- Film 50 - Production Sound

3. ILO Applied Social Knowledge and Values: The following Film Studies course content embraces relevant global issues and individual/cultural diversity.

- Film 2 - History of Motion Pictures
- Film 5 - Film and Society
- Film 6 - Women in Film
- Film 7 - American Cinema: Crossing Cultures
- Film 10 - Film Criticism and Interpretation
- Film 20 - Beginning Scriptwriting
- Film 21 - Advanced Scriptwriting
- Film 32/32L - Advanced Digital Filmmaking/Lab
- Film 33/33L -Directing the Short Film/Lab

4. ILO Applied Knowledge and Valuation of the Physical World: The following Film Studies courses emphasizes taking individual responsibility as a crucial step for developing effective communication and media literacy skills, which respects and values the world we live in through our ethical responsibility.

- Film 8 - The Popular Film Genres (Environmental Films Theme)
- Film 10 - Film Criticism and Interpretation
- Film 20 - Beginning Scriptwriting
- Film 21 - Advanced Scriptwriting
- Film 30 - Production Planning for Film and Video
- Film 31 - Introduction to Digital Filmmaking
- Film 32/32L - Advanced Digital Filmmaking/Lab
- Film 33/33L -Directing the Short Film/Lab

5. ILO Authentic Engagement: A focus of Film Studies courses is our relationship with ourselves, other, and the world we inhabit. These courses seek to develop awareness and understanding of these relationships, and how they how they impact society and our own lives, both inside and beyond the classroom.

- Film 1 - Film Appreciation: Introduction to Cinema
- Film 5 - Film and Society
- Film 6 - Women in Film
- Film 7 - American Cinema: Crossing Cultures
- Film 10 - Film Criticism and Interpretation
- Film 11 - Literature into Film
- Film 20 - Beginning Scriptwriting
- Film 21 - Advanced Scriptwriting
- Film 32/32L - Advanced Digital Filmmaking/Lab

- Film 33/33L -Directing the Short Film/Lab

Journalism

- 1. ILO Personal Attributes:** As all journalism courses involve learning valuable communication skills and are focused upon developing skills in reading and producing media, the journalism program integrates very well with the ILO to encourage and guide the development of self-growth by meeting student's intellectual curiosities that foster self-confidence, self-discipline, and media literacy skills.
- 2. ILO Analytic and Communication Skills:** Journalism courses most closely parallel this ILO and journalism training and teaching in all journalism courses promote analytic and communication skills.
- 3. ILO Social Knowledge and Values:** Journalism courses promote the production of nonfiction storytelling and these stories increase a student's knowledge of the world around them, from local stories to those globally, and also teach students to value different perspective and values and so encourages knowledge and appreciation for diversity in the world.
- 4. ILO Applied Knowledge of the physical world:** Journalism courses emphasize taking individual responsibility as a crucial step for developing effective communication and media literacy skills, so the program's SLO's and overall goal of all its classes align very well with this ILO. Ethics is also a key part of journalism instruction, so students learn to respect and value the world we live in through ethical responsibility.
- 5. ILO Authentic Engagement:** Reporting skills taught in all journalism classes require students to engage in dynamic and meaningful ways with people around them in the campus community and beyond as students practice the goals of this ILO.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

The Communication and Media Studies Department receives almost **no funding from any sources outside of the small district budget** (\$1,014), Lottery funds (\$4,200) and VTEA Grant Funding (varies by year). Although you asked not to include VTEA related funding, we thought it important to include a summary below as much of what we have had covered in the past by VTEA is no longer allowed, creating an even more urgent need for additional district funding.

Broadcasting and Film (minus any department funds used as noted above) are exclusively funded through Perkins/VTEA Grant funding that we bid for each year. Funds are made available at the beginning of the fiscal year for purchases of new equipment and quarterly reports are submitted to track the use of the funds. This covers a few major purchases of needed equipment to stay relevant and competitive. However, this funding is grossly inadequate to run these programs effectively, so other sources of funding are currently being investigated by the department chair, such as additional district funding. It should be noted that the **Santa Monica College Foundation has provided some funding to the Film Production program for special projects on a case-by-case basis.**

Journalism: The Corsair newspaper is entirely self-funded through advertising. A small amount of revenue has been earned through services provided to other departments and programs on campus to cover use of equipment, staffing and incidental costs related to these productions. Classroom supplies are largely funded through Lottery funds. The small remaining budget is provided by the district. The Department does not receive any non-district funds, nor are any of the staff positions funded wholly or in part by non-district funds.

Communication Studies: Does not receive funding of any kind.

Media Studies: Does not receive funding of any kind.

Populations Served

In this section you will provide information that describes who your program or service area serves. When comparing data from different periods, use a consistent time frame (ex. Compare one fall term to another fall term)

Saved Information For Populations Served

Area/Discipline Information Pertains To

COM ST: COMMUNICATION STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Our student profile and demographic data breakdown below comes from our 2013 Communication program review report prepared by the Office of Institutional Research which covers the enrollment dates from Fall 2009-Fall 2013.

Age: The majority of our student population is 19 or younger (34.1%) and 20 to 24 years of age (51.5%) accounting for a combined 85.6% of our students in the Fall 2013 semester. This is above College average of 72.2%. We need to do more to attract older and returning students to our program especially as communication skills can be especially useful to mid-career professionals looking for professional development skills, those looking to change or advance careers, or those looking for advancement within their organizations. Recognizing that we have a relatively low proportion of older and returning students has led us to begin discussing the creation of a Certificate Program in Communication Studies that would appeal to and could be marketed to local businesses and industry as professional development for their staff.

Ethnicity/Race: Since the Fall 2013, the three largest ethnic/racial cohort of our student population is as follows: Hispanic=39.5%; White=26.1%, and Asian/PI=13.9%%. These numbers correlate with the College-wide numbers (36.1%, 28.3%, & 15.6% respectively) although we are a bit above the average in serving Hispanic and White students

and little under in terms of Asian/PI. However, it is important to note that there has been a significant decrease in our Asian/PI enrolled student population from the Fall 2008 to Fall 2013. In the Fall 2008, there were 8.2% more Asian/PI students (21.1%) reported. Similarly, we have noticed a decrease in year-over-year of our Black student population. In Fall 2009 we had 12.2% Black student enrollment (above the College average), but as of the Fall 2013 that number has decreased to 9.6% (although consistent with College numbers overall). These changes may be due in part to there also being an increase in students who did not report their ethnicity/race and the addition of the Multi-race category. Additionally, these numbers have seemingly decreased consistently since the ending of the Asian American and Native Pacific Islander grant which directed many students of color in general and Asian/PI students in particular into our classes which were heavily involved in the grant.

Gender: Our female student profile (56.2%) is a bit higher than the overall college wide female student profile at 52.3% as of the fall of 2013. There has been no real significant change in this percentage since our last six-year program review although we had a high of 60.1% female student enrollment during the fall of 2009 and are showing year over year decreases in the female population of less than one percent per annum. The total decrease being about 3.9%, but still above the college average for percentage of women enrolled in our Communication Studies courses. This reflects the disciplines historic and current patterns of more women than men, but also shows that we are attracting more and more men to a field often seen as more attractive to women due to its emphasis on relationships and interpersonal communication patterns.

Residency status: The majority of our students are California residences (83.7%) and second largest group coming from a foreign country with 10.4% in line with the College averages of 82.6% and 11.2% respectively.

Enrollment Status: The 76.1% of our students that are Continuing (which marks a 5% increase over last year alone) is considerably higher than the College average of 58.4% and an increase since the Fall of 2008 of 64%. Although this number has swung by as much as 6% in a single year, consistently the Communication Studies program attracts a higher than College average of continuing students. Couple that with our student success and retention rates that outpace those of the College at large, we believe the numbers represent and reflect the high caliber of teaching, mentoring, and student support our program offers and the steps we have taken since the last program review to educate counselors and students about what is expected of them when taking Communication Studies courses. Most of our classes require students to be well prepared, many with English 1 advisories making our classes a poor fit for many First time Students (12.8% as of Fall 2013). Our success in communicating that has led to fewer unprepared students enrolling too soon for our classes and more students completing successfully when they do enroll.

Educational Goal: We believe our efforts to increase awareness about the caliber and uses of our classes has also contributed to the increase in the percentage of students in our classes pursuing Transfer (Fall 2013 87.3%) compared to 76.9% during Fall 2009. This proportion has been growing consistently since 2008 (76.1%). The largest jump occurred between the falls of 2009 and 2010 when we increased the proportion of transfer students from 76.9% to 81.9%. These numbers are considerably higher than the College average of 74%. Unfortunately, we have not been successful at increasing our numbers of students working for an Associate Degree (3.4%). This is due in part to the change of the discipline name and a re-working of the entire Associates Degree in Communication Studies to an AA-T degree. In the transition period, we lost "name recognition" and a clear, identifiable path for degree completion. Now that the name change has run through a complete two year cycle of students and the AA-T is completed and approved, we can begin recruiting students into the AA-T degree process more actively.

Education Status: We enjoy a higher than average student population who have high school diplomas, but lower than College average of students who already have Bachelor's or Associate's degrees or higher (3.7% to 12.5%). Again, this indicates to us that we need to make concerted efforts to meet the Communication training needs of those seeking career and job advancement.

Full-time status: The majority of our student population is full-time accounting for 58.6% of our enrolled students in the Fall 2012, which is slightly down from our 2008, and 2011 highs of 62.7% and 63.4% respectively. Consistently, our full-time students far exceed the College average of 35.7%. This is likely due to the fact that many of our classes fulfill GE requirements that students from all areas of the campus must take. In particular, many students wait until their final year to take Public Speaking before transferring.

2. Compare your student population with the college demographic. Are your students different from the college population?

As noted in the description of our student population, overall, most of our student demographics are in line with the College's or exceed them in positive ways. As the discussion of these were integrated into the above section, we will just identify some of the significant highlights of the differences here:

1. Age: The majority of our student population is 19 or younger (34.1%) and 20 to 24 years of age (51.5%) accounting for a combined 85.6% of our students in the Fall 2012 semester. This is above College average of 72.2%.

2. Ethnicity/Race: Since the Fall 2013, the three largest ethnic/racial cohort of our student population is as follows: Hispanic=39.5%; White=26.1%, and Asian/PI=13.9%. These numbers very closely correlate with the College-wide numbers (36.1%, 28.3%, & 15.6% respectively) although we are a bit above the average in serving Hispanic and White students and little under in terms of Asian/PI. However, it is important to note that there has been a significant decrease in our Asian/PI enrolled student population from the Fall 2008 to Fall 2013. In the Fall 2008, there were 8.2% more Asian/PI students (21.1%) reported. Similarly, we have noticed a decrease in year-over-year of our Black student population. In Fall 2009 we had 12.2% Black student enrollment (above the College average), but as of the Fall 2013 that number has decreased to 9.6% (although consistent with College numbers overall).

3. Gender: Our female student profile (56.2%) is a bit higher than the overall college wide female student profile at 52.3% as of the fall of 2013.

- 4. Residency status:** The majority of our students are California residences (83.7%) and second largest group coming from a foreign country with 10.4% in line with the College averages of 82.6% and 11.2% respectively.
- 5. Enrollment Status:** The 76.1% of our students that are Continuing (which marks a 5% increase over last year alone) is considerably higher than the College average of 58.4% and an increase since the Fall of 2008 of 64%. Although this number has swung by as much as 6% in a single year, consistently the Communication Studies program attracts a higher than College average of continuing students.
- 6. Education Status:** We enjoy a higher than average student population who have high school diplomas, but lower than College average of students who already have Bachelor's or Associate's degrees or higher (3.7% to 12.5%). Again, this indicates to us that we need to make concerted efforts to meet the Communication training needs of those seeking career and job advancement.
- 7. Full-time status:** The majority of our student population is full-time accounting for 58.6% of our enrolled students in the Fall 2012, which is slightly down from our 2008, and 2011 highs of 62.7% and 63.4% respectively. Consistently, our full-time students far exceed the College average of 35.7%. This is likely due to the fact that many of our classes fulfill GE requirements that students from all areas of the campus must take.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

As noted in the chart, the vast majority of the Communication Studies students do not identify as Basic Skills students:

	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	College-Wide
						Fall 2013
No	1623	1528	1652	1644	1695	24,241
	83.3%	82.5%	83.5%	82.7%	84.5%	80.8%
Yes	326	325	327	343	311	5,759
	16.7%	17.5%	16.5%	17.3%	15.5%	19.2%
Total	1949	1853	1979	1987	2006	30000
	100%	100%	100%	100%	100%	100%

Although fewer than the College average in general, the number of basic skills students in our program has been dropping slightly from a High of 17.5% Fall 2010 to the current (Fall 2013) low of 15.5%. We believe that this corresponds to the ending of the AAPIA grant that drew increased numbers of basic skills students into our programs. However, without the additional support and resources that the grant provided, as noted earlier, many of our classes in the Communication Studies program can be too challenging to basic skills students. With resources we could develop a Public Speaking lab, tutors, and faculty training to support students with basic skills needs.

FILM: FILM STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Our student profile and demographic data breakdown below comes from our 2013 Communication program review report prepared by the Office of Institutional Research which covers the enrollment dates from Fall 2009-Fall 2013.

Age: The majority of our student population is 20 to 24 years of age (48.6% in Fall 2013); this is above the College average of 41.7%, which is coherent with the fact that most of our students want to transfer to a 4-year institution to obtain a Bachelors degree in filmmaking.

Ethnicity/Race: Since the Fall 2013, the three largest ethnic/racial cohort of our student population is as follows: White=36.9%; Hispanic=28.2%, and Asian/PI=9.8%. N.B. We have an unreported figure of 14.0% and there has been an increase in students who did not report their ethnicity/race and the addition of the Multi-race category. It is also important to note that these statistics combine both the critical studies and film production classes together. Empirically we know that the film production classes tend to be more ethnically diverse than the critical studies courses. Our department is committed to aggressively increase across the board participation in Film Studies by providing our students with an intensive filmmaking education that makes no gender, class, or ethnic distinctions. Aside from this, foreign student participation has increased in the film classes as our film production program grows. For example, in a recent Film 32 and Film 33 Showcase of Short Films, students participated from countries including Bosnia, Bulgaria, China, Colombia, Hungary, Israel, Italy, Korea, Lithuania, Mexico, The Netherlands, The Philippines, Russia, El Salvador, Sweden, Thailand, Turkey, and USA.

Gender: Our female student profile (42.3%) is a bit lower than the overall college wide female student profile at 52.3% as of the Fall of 2013. However, once again we know that the ratio of female students has grown considerably in the film production classes, and at our last discipline meeting the faculty agreed to keep track of this separately. We are extremely pleased that in our current SMC Film Production classes, c. 50% of the students are women, which is significantly higher than the percentage of female representation in the motion picture industry. According to Dr. Martha Lauzen of San Diego State University (the guru of statistics about women in Hollywood), in her latest "Celluloid Ceiling" survey, she shows that women make up only 15% of directors, producers, writers, cinematographers, and editors in Hollywood. This appalling number is down three points from 2001. As an antidote to this, many of the short films produced in our advanced Film 33 class feature female students in key positions, such as director, producer, line producer, camera operator, editor, production designer, and so forth.

Residency status: The majority of our students are California residences (74.9%) and second largest group coming from a foreign country with 18.1%, which is higher than the College averages of 11.2%.

Enrollment Status: The 68.9% of our students that are Continuing is higher than the College average of 58.4%, and we believe this number will increase dramatically as soon as we make the official announcement of the new Associates Degree in Film Production.

Educational Goal: The vast majority of our students is interested in transferring (83.5%), which is higher than the College average of 74.0%. Once again, these numbers will change with the recent creation of our A.S. degree and certificate of achievement in Film Production. N.B. The current data only refers to the existing A.A. degree in Film Studies understood as critical studies. The big difference with the creation of the new degree is that the range of employment opportunities will be much broader, encompassing not only teaching and criticism, but the actual discipline and business of filmmaking, catered to both above-the-line and below-the-line jobs.

Education Status: We enjoy a higher than average student population who have high school diplomas (93.4% to 85.0%), but lower than College average of students who already have Bachelor's or Associate's degrees or higher (3.7% to 9.8%). Again, this indicates that things are going to change with the implementation of our A.S. degree in Film Production.

Full-time status: The majority of our student population is full-time accounting for 59.2% of our enrolled students in the Fall 2013. Consistently, our full-time students far exceed the College average of 35.7%. This is likely due to the fact that many of our classes fulfill GE requirements that students from all areas of the campus must take, in addition to our Film Production offerings (Film 31, 32, and 33) having recently changed to UC-transferable status.

2. Compare your student population with the college demographic. Are your students different from the college population?

Our student population is increasingly reflecting the college demographic in terms of ethnicity, race, age, residency status, citizenship, educational goal, enrollment status, and full/part time status.

Specifically:

Gender: In the film program as a whole, 38.3% of our students are female, while 61.7% are male. This is slightly down from our high in Fall 2009 of 44%. Film traditionally has attracted more males than females, but we do not believe that this should persist. We are vigorously working to increase female participation in the film program. As stated above, we have made dramatic progress in Film Production, and are striving to achieve similar results in Critical Film Studies.

Age: The majority of our student population is 19 or younger (30.2%) and 20 to 24 years of age (43.8%) accounting for a combined 80% of our students in the Fall 2012 semester. This is above College average of 71.2%. We need to do more to attract older and returning students to our program.

Ethnicity/Race: Since the Fall 2012, the three largest ethnic/racial cohort of our student population is as follows: White=42.3%; Hispanic=26.7%, and Asian/PI=13.7%. These numbers do not correlate with the College-wide numbers as much as we would like. However, unlike some of our other programs there has not been a significant decrease in our Asian/PI enrolled student population from the Fall 2008 to Fall 2012. In the Fall 2008, there were Asian/PI students (13.6%) reported. As is true in terms of fostering more females in film, we are currently making concerted efforts to increase our proportion of Black and Hispanic students through outreach and by selecting projects in the film production classes that reflect the diversity of our student population.

Residency status: The majority of our students are California residences (78.3%) and second largest group coming from a foreign country with 14.5%. However, it seems that we do attract a larger proportion of international students than the college average of 10.8%. This may be due to these students coming to "Hollywood" to get access to and gain exposure in the Film Industry that cannot be done as easily in other countries or at other schools.

Enrollment Status: 69.5% of our students are Continuing which is higher than the College average of 58% and an increase since the Fall of 2008 with 50.3%. This may be due to the promise and recent introduction of our Film Production AS degree.

Educational Goal: The largest proportion of our students indicates transfer as their educational goal. Transfer represents 80% of our students in the Fall 2012 higher than the College average of 73%. This proportion has been growing consistently since 2008 (72.5%).

Full-time status: The majority of our student population is full-timer accounting for 60% of our enrolled students in the

Fall 2012, which is consistent with our 2008 to 2011 averages. Consistently, our full-time students far exceed the College average of 35.3%.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

As of the Fall 2013, only 7.2% of the Film students were identified as basic skills. This far lower than the 19.2% college wide average of the same semester. Although the 7.2% is the lowest proportion of all the reported semesters on the 2009-2013 report (Fall 2010 reported the highest percentage with 10.4% in basic skills), film consistently has a relatively low number of basic skills students. This is probably because success in the film program relies on the acquisition and development of basic skills, which have largely determined our curriculum and program goals. Case in point, in 2014 we reassessed and redefined the goals of our digital production classes through the creation of lab components that allowed us to turn Film 32/32L into a UC transferable, 4-unit class, and Film 33/33L into a UC transferable, 5-unit class. Following are the new, revised SLOs:

SLO 32

1. Apply theoretical and critical rubrics from film studies to critique others' and their own work, identifying film techniques and procedures to guide the viewer's interpretation of a short film.

2. Pre-produce a digital scene which demonstrates advanced proficiency in script interpretation and breakdown, as well as in conceptualizing and preparing "directorial prep materials" for the entire film crew.

SLO 32L

1. Demonstrate advanced skills in the use of digital production equipment, emphasizing high-definition (HD) technologies.

2. Produce (shoot and edit) a digital scene which demonstrates advanced proficiency in script interpretation and breakdown, advanced lighting, camera, and sound recording techniques, and the direction of actors.

SLO 33

Formulate a directorial 'premise' to assemble shots, scenes, and sequences from their own screenplays.

Create detailed lined scripts, storyboards, and 'mise-en-scene' diagrams that communicate a directorial vision to the entire film crew.

SLO 33L

Produce short films that demonstrate advanced skill levels in film directing techniques as applied to original screenplays written by the students.

Apply a rigorous schedule and budget to the process of film production.

JOURN: JOURNALISM

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Journalism boasts a very diverse student population that is reflective of the SMC's overall diverse enrollment. Although, we do have a higher number of 20-24 year old students than the college, but otherwise reflects the college population in age.

Journalism has a higher number of 20-24 year old students than the college, but otherwise reflects the college population in age. Journalism has a higher percentage of black students than the college and fewer Asian students than the college average; otherwise the numbers look to the same. There are more female students in journalism classes by about 60.8% and fewer male students by about 39.2% as compared to the College-wide breakdown of 52.3% female and 47.7% male.

As compared with our annual program review numbers from 2013/14, the student population is largely the same with only a few percentage points difference in most areas as noted below.

Age: The age of our Journalism students tends to be younger than the overall student population with fewer than 13.2% of our students in the 30 year and above range as compared with the College rate of 15.5% of students in the 30 and above categories. However, this actually marks a considerable improvement from past years where the proportion of Journalism students over 30 to the college average of students over 30 was 8.3% to 16.5%. This change may be, in part, due to the increase of students indicating an interest in journalism as part of a career change.

Ethnicity/Race: Of the various racial categories studied by Institutional Research, Journalism shows a higher than

College enrollment of Black students (13.2% v. 9.7%), but a significantly lower than average Asian enrollment (7.5% versus 15.6%) as compared to the College statistic. However, with the relatively small number of Journalism students enrolled each semester overall, it is not surprising that year-over-year these numbers would fluctuate. Single year changes in the past several years have varied by as much as 16% in a single racial category only to re-adjust significantly again the next year.

Gender: As noted above, 60.8% of our students are female, while 39.2% are male. This is above the proportion of female students college-wide at 52.3%, but consistent in the program since the Fall of 2008 (61.9%).

Age: The majority of our student population is 19 or younger (33.2%) and 20 to 24 years of age (45.4%) accounting for a combined 78.6% of our students in the Fall 2012 semester. This is above College average of 71.2%. The proportion of older students goes down as we move up through the age groups. We need to do more to attract older and returning students to our program.

Residency status: As of the Fall 2013, the majority of our students are California residences (70.8%) which is lower than the college average (82.6%) and second largest group coming from a foreign country with 25.5% which is considerably higher than the college average of 11.2%.

Enrollment Status: 56.6% of our students are Continuing which is consistent with the College average of 58.4% and an increase since the Fall of 2008 with 47.7%. Journalism also shows consistent averages as compared to the College in terms of First-time students (19.8% v. 19.5%), First-time Transfer students (15.1% v. 11.2%), and Returning Students (8.5% v. 10.2%).

Educational Goal: The largest proportion of our students indicates transfer as their educational goal. Transfer represents 76.9% of our students in the Fall 2013 slightly higher than the College average of 74%. This proportion has been growing consistently since 2008 (60.9%).

Full-time status: The small majority of our student population is full-time accounting for 56.1% of our enrolled students in the Fall 2013, which is consistent with our 2008 to 2011 averages. As is true in all of our programs, consistently, our full-time students far exceed the College average of 35.7%.

Basic Skills: Journalism had a 10.4% enrollment in Fall, 2013 in basic skills. Students need to be proficient in basic writing and math skills to succeed in journalism, so we have fewer students who pursue and/or persist journalism who would identify as basic skills students as compared with the 19.2% college wide.

2. Compare your student population with the college demographic. Are your students different from the college population?

Please note: as these numbers were detailed in question #1 as they compare with the college demographics, we have just copied them here again.

Age: The age of our Journalism students tends to be younger than the overall student population with fewer than 13.2% of our students in the 30 year and above range as compared with the College rate of 15.5% of students in the 30 and above categories. However, this actually marks a considerable improvement from past years where the proportion of Journalism students over 30 to the college average of students over 30 was 8.3% to 16.5%. This change may be, in part, due to the increase of students indicating an interest in journalism as part of a career change.

Ethnicity/Race: Of the various racial categories studied by Institutional Research, Journalism shows a higher than College enrollment of Black students (13.2% v. 9.7%), but a significantly lower than average Asian enrollment (7.5% versus 15.6%) as compared to the College statistic. However, with the relatively small number of Journalism students enrolled each semester overall, it is not surprising that year-over-year these numbers would fluctuate. Single year changes in the past several years have varied by as much as 16% in a single racial category only to re-adjust significantly again the next year.

Gender: As noted above, 60.8% of our students are female, while 39.2% are male. This is above the proportion of female students college-wide at 52.3%, but consistent in the program since the Fall of 2008 (61.9%).

Age: The majority of our student population is 19 or younger (33.2%) and 20 to 24 years of age (45.4%) accounting for a combined 78.6% of our students in the Fall 2012 semester. This is above College average of 71.2%. The proportion of older students goes down as we move up through the age groups. We need to do more to attract older and returning students to our program.

Residency status: As of the Fall 2013, the majority of our students are California residences (70.8%) which is lower than the college average (82.6%) and second largest group coming from a foreign country with 25.5% which is considerably higher than the college average of 11.2%.

Enrollment Status: 56.6% of our students are Continuing which is consistent with the College average of 58.4% and an increase since the Fall of 2008 with 47.7%. Journalism also shows consistent averages as compared to the College in terms of First-time students (19.8% v. 19.5%), First-time Transfer students (15.1% v. 11.2%), and Returning Students (8.5% v. 10.2%).

Educational Goal: The largest proportion of our students indicates transfer as their educational goal. Transfer represents 76.9% of our students in the Fall 2013 slightly higher than the College average of 74%. This proportion has been growing consistently since 2008 (60.9%).

Full-time status: The small majority of our student population is full-time accounting for 56.1% of our enrolled students in the Fall 2013, which is consistent with our 2008 to 2011 averages. As is true in all of our programs, consistently, our

full-time students far exceed the College average of 35.7%.

Basic Skills: Journalism had a 10.4% enrollment in Fall, 2013 in basic skills. Students need to be proficient in basic writing and math skills to succeed in journalism, so we have fewer students who pursue and/or persist journalism who would identify as basic skills students as compared with the 19.2% college wide.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

Journalism had a 10.4% enrollment in Fall, 2013 in basic skills. Students need to be proficient in basic writing and math skills to succeed in journalism, so we have fewer students who pursue and/or persist journalism who would identify as basic skills students as compared with the 19.2% college wide.

MEDIA: MEDIA STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Our student profile and demographic data breakdown below comes from our 2013 Communication program review report prepared by the Office of Institutional Research which covers the enrollment dates from Fall 2009-Fall 2013. Please, note: Since our last program review the Broadcasting and what was formerly was called Communication have merged under the new name of Media Studies. The following information is for the combined programs.

Ethnicity/Race: Asian/PI=13.8% which represents a significant decrease in our Asian/PI enrolled student population since the Fall 2009 where Media we reported having 25.3%. In fact, at our height, in the Fall 2011, we boasted an incredibly high 28.5% Asian/PI students. There was also a large difference in students who did not report their ethnicity/race from the Fall 2011 to Fall 2012. In the Fall 2011, there were only 5.5% that did not report in comparison to Fall 2012 of 15.0%. This we believe might account for some but, definitely not all, of the decrease in the Asian/PI student population. More research would be needed to fully understand this significant drop. However, it is important to note that the lower 13.8% number is only slightly below the college average of 15.6%. Our Black (10%), White (26.1%), Native American (0.1%), and Multi-Race (4.1%) numbers all correlate well with the college demographics (9.7%, 28.3%, 0.3%, 3.7% respectively). Our Hispanic population, although showing a year-over-year percentage increase from 20.5% in the Fall of 2009 to 27.8% in the fall of 2013, still lags behind the college average of 36.1%.

Gender: Our female student profile of 51.9% is closely aligned with the overall college wide female student profile at 52.3% since Fall 2013. Although we experience small year-over-year fluctuations in this number, there has been no real significant change in this percentage since our last six-year program review. Similarly, if not obviously then, our male student profile (48.1%) is also closely aligned with the overall college wide male student profile of 47.7%.

Age: The majority of our student population is Under 25 (combining 19 or younger and 20 to 24 years 41.1 and 45.6% respectively) accounting for 86.7% of our students in the Fall 2013 semester which is considerably higher than the college average of 72.2% in these age groups. This is consistent with past program review data and year-over-year averages.

Residency status: The majority of our students are California residences (69.5%) since the Fall 2013 representing a lower than college average (82.6%). The second largest group appears to be coming from a foreign country with 24.8% a considerably higher proportion than the college average (11.2%). Media Studies tends to attract both younger students and foreign students as students often perceive media as something that they are already familiar with, even experts in, thus making it an "easier" class for beginning their college careers. Additionally, for English Language learners, the ability to use media, re-watch films, read lyrics, or access content discussed in class through the web makes them ideal classes for reinforcing their language learning thus creating an attractive course option.

Educational Goal: The large majority of our population in the Fall 2013 stated their educational is to transfer to a four-year institution. The exact percentage is 84.3%, which is considerably higher than the college average of 74%. This percentage has stayed remarkably consistent year-over-year with only slight variation. Although our Broadcasting side of the discipline does offer Associate Degrees and Certificates, the Media Studies side does not, thus accounting for the low overall percentage indicating Associate Degrees (5.7%) or Certificates (0.4%) as their objectives.

Enrollment Status: Like the College, the majority of our population are continuing students with 58.9% in the Fall 2013. Our First-Time student percentage represent a healthier than average number (27.5% v. 19.5%). This may be in part to the development of our promo pathway program, which included cohorts of students specially selected to participate in the program skewing the overall statistics.

Full-time status: The majority of our student population is full-time accounting for 62.5% of our enrolled students in the Fall 2013 which is considerably higher than the 35.7% College average.

2. Compare your student population with the college demographic. Are your students different from the college population?

Please note: as these numbers were detailed in question #1 as they compare with the college demographics, we have just copied them here again.

Our student profile and demographic data breakdown below comes from our 2013 Communication program review report prepared by the Office of Institutional Research which covers the enrollment dates from Fall 2009-Fall 2013. Please, note: Since our last program review the Broadcasting and what was formerly was called Communication have merged under the new name of Media Studies. The following information is for the combined programs.

Ethnicity/Race: Asian/PI=13.8% which represents a significant decrease in our Asian/PI enrolled student population since the Fall 2009 where Media we reported having 25.3%. In fact, at our height, in the Fall 2011, we boasted an incredibly high 28.5% Asian/PI students. There was also a large difference in students who did not report their ethnicity/race from the Fall 2011 to Fall 2012. In the Fall 2011, there were only 5.5% that did not report in comparison to Fall 2012 of 15.0%. This we believe might account for some but, definitely not all, of the decrease in the Asian/PI student population. More research would be needed to fully understand this significant drop. However, it is important to note that the lower 13.8% number is only slightly below the college average of 15.6%. Our Black (10%), White (26.1%), Native American (0.1%), and Multi-Race (4.1%) numbers all correlate well with the college demographics (9.7%, 28.3%, 0.3%, 3.7% respectively). Our Hispanic population, although showing a year-over-year percentage increase from 20.5% in the Fall of 2009 to 27.8% in the fall of 2013, still lags behind the college average of 36.1%.

Gender: Our female student profile of 51.9% is closely aligned with the overall college wide female student profile at 52.3% since Fall 2013. Although we experience small year-over-year fluctuations in this number, there has been no real significant change in this percentage since our last six-year program review. Similarly, if not obviously then, our male student profile (48.1%) is also closely aligned with the overall college wide male student profile of 47.7%.

Age: The majority of our student population is Under 25 (combining 19 or younger and 20 to 24 years 41.1 and 45.6% respectively) accounting for 86.7% of our students in the Fall 2013 semester which is considerably higher than the college average of 72.2% in these age groups. This is consistent with past program review data and year-over-year averages.

Residency status: The majority of our students are California residences (69.5%) since the Fall 2013 representing a lower than college average (82.6%). The second largest group appears to be coming from a foreign country with 24.8% a considerably higher proportion than the college average (11.2%). Media Studies tends to attract both younger students and foreign students as students often perceive media as something that they are already familiar with, even experts in, thus making it an "easier" class for beginning their college careers. Additionally, for English Language learners, the ability to use media, re-watch films, read lyrics, or access content discussed in class through the web makes them ideal classes for reinforcing their language learning thus creating an attractive course option.

Educational Goal: The large majority of our population in the Fall 2013 stated their educational is to transfer to a four-year institution. The exact percentage is 84.3%, which is considerably higher than the college average of 74%. This percentage has stayed remarkably consistent year-over-year with only slight variation. Although our Broadcasting side of the discipline does offer Associate Degrees and Certificates, the Media Studies side does not, thus accounting for the low overall percentage indicating Associate Degrees (5.7%) or Certificates (0.4%) as their objectives.

Enrollment Status: Like the College, the majority of our population are continuing students with 58.9% in the Fall 2013. Our First-Time student percentage represent a healthier than average number (27.5% v. 19.5%). This may be in part to the development of our promo pathway program, which included cohorts of students specially selected to participate in the program skewing the overall statistics.

Full-time status: The majority of our student population is full-time accounting for 62.5% of our enrolled students in the Fall 2013 which is considerably higher than the 35.7% College average.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

18.9% of the Media Studies students are identified as basic skills. This is consistent with the College-wide average of 19.2%. The Media Studies program is aware of the significant role that Media education plays in fostering basic skills, especially information literacy, so attention is given to ensuring that the curriculum is both accessible to our basic skills students while still maintaining its academic rigour. The Media Studies faculty meet frequently to ensure that all sections of our core classes, especially Media 1 are consistent in terms of content, expectations, and learning outcome attainment. To that end and discussed later in this program review, the Media Studies faculty have developed a common assessment for Media 1 courses to ensure that all students in spite of education and skills levels receive high quality instruction as well as any necessary support.

Program Evaluation

In this section programs/units are to identify how, using what tools, and when program evaluation takes place. Evaluation must include outcomes assessed by the program. Please use Section D to address program responses to the findings described in this section.

Programs/units with multiple disciplines or functions may choose to answer the following questions for each area. If this is your preferred method selecting a discipline/function from the drop down, answer the set of questions and click "Save", your answers will be added to the bottom of p discipline/function. If you would like to answer the questions once, choose "Answer Once" from the drop down.

How would you like to answer these questions?

Saved Information For Program Evaluation

Area/Discipline Information Pertains To

COM ST: COMMUNICATION STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on behaviors that students will demonstrate or possess as a result of instruction.

The Communication Studies faculty determined that we needed a closer examination and assessment of the *Com St 35: Interpersonal Communication* this is the second highest demand course, a popular GE Requirement selection, and an important requirement for other programs and degrees such as n as follows:

Through the successful completion of this course, students should be able to:

1. Demonstrate strategies for responding to criticism in a non-defensive manner.
2. Demonstrate communication competency (as defined by the Communication Studies discipline) in verbal and non-verbal communication.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- **how outcomes are assessed and how often**
- **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**

Overall, course SLO's are assessed by each faculty member in their own classes, with their own assignments, at least once per session. All faculty have each faculty has one or more assignments which suit the assessment of each SLO. Then, each faculty member reports how those students met or failed submitted at the end of the session.

However, as noted in question #1, all Com St 11: Public Speaking classes include several speeches and all have informative and persuasive speeches for example, the Com St 11 class has an SLO that focuses on delivery skills:

Demonstrate delivery skills that reflect appropriate use of eye contact, volume, rate, pitch change, gestures, facial expression, movement and posture.

Each faculty picks which of his/her speech assignments to use for this assessment, but the rubric for assessing it is taken from the National Communication public speaking. A faculty member might assess an SLO once, or if the class offers more opportunities, might assess this SLO more than once and over

In the Com St 35 Interpersonal Communication course, as noted in question #1, we have now developed a common set of assessment questions that we use to assess for both course SLOs. However, we have been assessing our individual SLOs each semester for several years now and have used that data to improve program and course improvement. Specifically, each year in our Program meetings, the faculty discuss how their assessments are working. At these meetings have been compiled and analyzed. Faculty self report their assessment results for these discussions in addition to the SLO report provided through the

In the Spring 2014 session, the Communication Studies faculty began discussing how a common assessment might be used in all classes so that analysis more productive. That is, rather than relying on individual faculty reports on the grade rosters regarding SLO's, data could be gathered and analyzed at This common assessment plan has been finalized and will be piloted for Com St 35, for the Spring 2015 session. Although most Com St 35 faculty may individual faculty will retain the option to create their own assessment tool rather than adopting the common assessment.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to :

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate capstone course or success rates on SLOs for core courses.

The Communication Studies program offers an Associate Degree.

The Communication Studies program SLO's are as follows.

1. Analyze and demonstrate the relationship between speaker, audience, message and medium in a variety of communication contexts as measured delivery skills in written and oral examinations.
2. Identify, analyze and demonstrate appropriate conflict management styles in both interpersonal and intercultural forums.

These two program SLO's are achieved in the AA degree for Communication Studies.

Students are required to take Com St 11: Elements of Public Speaking. Through oral communication assignments such as informative or persuasive speeches relationship between speaker and audience, message and medium. They also enjoy the option of taking Com St 21: Argumentation and Com St 12: Persuasion skills related to SLO 1.

Students are also required to take either Com St 16: Fundamentals of Small Group Communication, or Com St 35: Interpersonal Communication. Both program SLO, which is to identify, analyze, and demonstrate conflict management styles. Other classes that further support SLO 2 include: Com St 30: Communication Theory; Com St 36: Gender and Communication; Com St: Intercultural Communication.

Additionally, it should be noted, that Com St 9: Introduction to Communication Studies provides an overview of the skills outlined in both SLO 1 & 2.

The core competencies that a student will have acquired upon completion of the program include the following:

1. **Oral communication competence:** students should be competent in the skills of communicating in public, whether in small or large groups. That includes listening, comprehension, analyzing the audience, preparing information in clear organizational patterns, and delivering in appropriate and appealing styles. This is demonstrated in several of our oral communication classes, and student who earn the degree will have completed at least two courses which focus heavily on this

2. Interpersonal communication competence: students should be competent in the skills of communicating with friends, family members, work colleagues. Communication skills affect the quality of our relationships, which in turn affects our abilities to succeed and be happy. The skills of disclosing criticism non-defensively, giving criticism in ways that don't arouse defensiveness, and managing conflict in ways that resolve tensions and maintain several of our courses, and students who earn the degree will have completed at least one of those courses.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group and enrollment type (day/evening, on-ground/on-line).

In addition to the specific assignments assessed in individual faculty classes, the SLO Profile report, and faculty discussions, the Communication Studies data and the Success rates data provided by institutional research.

Within Communication Studies, our success rate for students is 81.4% as compared to the college-wide average of 68.1%. We are doing particularly well with White (88.2%) students and our younger students (19-29: 83.77%). We are doing less well, although still above college average among Black students (79.1%), and students 40-49 years old (73.8%). To address this, we have begun working even more closely with Adelante, Black Collegians, Athletics, and provide more support for students, and identify students who are struggling earlier to allow for appropriate interventions.

Each course provides the opportunity to develop and improve communication skills in their respective contexts. Additionally, several courses approach from a variety of perspectives giving the students not only a broad introduction of the fundamental theories and concepts of the field, but a multifaceted view of the field. Together the courses provide a comprehensive understanding of the importance of communication in the student's academic, professional, and personal life.

Providing more fulltime faculty would be key to supporting these efforts. Currently, among our oral communication courses, we only have 15% fulltime faculty. It should be noted that we are in the process of hiring a new Oral Communication faculty member to begin in the fall of 2015. However, this will not impact our fulltime faculty as we are losing yet another full-time Communication Studies faculty member to retirement in June 2015. Thus, the new hire will only help to replace the retiring faculty member. Furthermore, we are in need of Communication Theory faculty to assist students taking more rigorous courses. At present, most full time faculty teach the ratio between fulltime and part-time instruction for the oral communication courses.

5. If applicable, discuss achievement rates on state licensure exams.

Not applicable

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

Not applicable

7. Describe any program response to advisory board recommendations. Give specific examples.

Not applicable

FILM: FILM STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on behaviors that students will demonstrate or possess as a result of instruction.

During the 2013-2014 school years, we presented and got approval for our new Associate in Science Degree / Certificate of Achievement in Film Production Curriculum Committee, and also to the LAOCRC to be agendaized for approval to the April meeting. As part of this process, we reassessed SLOs in the program and are continuing to assess them in this manner this year to get solid data on which to make any necessary adjustments:

- Film 32: Intermediate Digital Production – SLOs assessed through focusing on advanced techniques of digital filmmaking and theoretical and practical skills to gain increased proficiency in script interpretation, directing, cinematography, lighting, sound recording, and the acquiring of images in the HD format.
- Film 32L: Intermediate Digital Production Lab Section – SLOs assessed through the actual production and post-production of 3-5 minute, self-produced post-produced in class, and then posted on our SMC Film Program website.
- Film 33: Advanced Digital Production – SLOs assessed through the pre-production of full-fledged short films based on original screenplays written by students.
- Film 33L: Advanced Digital Production Lab Section – SLOs assessed through the actual production and post-production of a short film co-produced by students, which are then submitted to domestic and international film festivals.
- Film 40: Intermediate Digital Production – SLOs assessed through learning and practicing the art and craft of cinematography: the methods and techniques of camera operation, picture photography and lighting help give a film meaning and aesthetic purpose.
- Film 50: Production Sound – SLOs assessed through a practical in-depth study of the fundamental aspects of recording and mixing production sound. Subjects include: introduction to production sound equipment, location sound recording and mixing techniques, on-set sound assessment and troubleshooting, and workstation basics, along with dialogue and ADR (automated dialogue replacement) recording and editing.

Assessment in the Film Studies program is primarily accomplished through objective and essay testing. Most Film Studies classes have only one instrument of assessment.

assessments have not been a high priority. However, as our film program grows and expands, the next course to focus on will be Film 1 which often has a semester, taught by more than one faculty member.

During a discipline-specific department meeting in 2014, the faculty members who teach film production met to discuss SLOs in terms of program improvement. During that meeting, we chose to focus on this particular SLO and brainstorm as to how to best implement it:

Apply theoretical and critical rubrics from film studies to critique others' and their own work, identifying film techniques and processes and their interpretation of a short film.

The above SLO is an essential learning outcome for our film-production classes in that, in order for these classes to be UC transferable --which they do not currently incorporate more theoretical components into our hands-on classes. In other words, we agreed to make changes so that there be more crossover with film studies. We will turn out better filmmakers if they know more about history, criticism, and film grammar. Here are three specific things we resolved to do at that meeting implemented throughout all our film-production classes:

1. Incorporate textbooks that deal with theoretical issues into the film-production classes.
2. Devote the first third of the semester (approximately 6 sessions) to theoretical issues, such as learning film grammar and reviewing trends and movements in international cinema (e.g., should one resort to montage --Soviet cinema-- or the long take --French Poetic Realism-- to express a particular idea). N.B. We will have hands-on exercises during lab hours, which makes our classes more versatile and enhances the students' experience.
3. During our shoots, we now always have a brief theoretical session prior to shooting, where we discuss the conceptual intentions and how the student objectives.

By doing the above, we not only made the UC transferability scenario possible, but we also made sure that our students are consciously applying theory to critique and interpret the work of others, all of which helps them become better filmmakers. This is unusual in film programs across the nation, since hands-on classes do not have such a strong theoretical component. So far we are extremely pleased with the results.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

In both the areas of critical film studies and film production, we used the information obtained from the 2013-2014 assessment to make significant changes in the current school year. These changes are reflected on the syllabi, which we revise every semester. Also, we take into consideration student evaluations, which we feel strongest in terms of SLOs. This in turn allows us to do "reality checks" and make adjustments for the following semester. In our experience, student feedback is a key term of SLO assessment.

The Film Program definitely takes SLOs into account. Re. production courses, not a week goes by in which we do not make concrete decisions and adjustments. Film production is an AS degree program at Santa Monica College.

Specific Examples:

- Film 32 and 32L (lab component) – The way this class was being taught, we felt that students were not really showing proficiency in script interpretation. Therefore, we made the following change: Instead of filming their own material, now students have to work on a professional, preexisting script. They need to appropriate, deconstruct, and film. This process has ensured that they meet the SLO of demonstrating advanced proficiency in script interpretation.
- Film 33 and 33L (lab component) – To ensure that students break down all their scenes and generate directorial prep materials, we instituted a "grip chart." This essentially means that they have to submit and get approval on all their prep materials before they can film a single foot of film. Consequently, Santa Monica College students' film projects have a higher level of quality.

N.B. We also came up with SLOs for two new classes, Film 40: Cinematography and Film 50: Production Sound, both in consultation with our Film Program. There was much agreement about what those objectives should be. Based on the SLOs, we created these new classes; in other words, we came up first with the curriculum for the new class offerings.

In addition, Prof. Carrasco's trip to China as part of SMC's professional development program has also contributed to the concrete implementation of Film 2: History of International Cinema, we invited Chinese filmmaker Christine Choy to SMC, which took to another level the goal of "compare and contrast contributions in style, technique, and themes." In addition, for both the Film 32 and Film 33 production classes we were able to compare the use of digital technologies, between The Beijing Film Academy (one of the top film schools in the world) and Santa Monica College.

Finally, as a result of our SLO assessment discussions, we decide every year what the priorities are for our CTE Perkins application. So far we have been able to get equipment that directly correlates with demonstrating advanced skill levels in filmmaking techniques. This particular funding allowed us to turn the film for there can be no production without tangible infrastructure.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve:

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate. Success rates on SLOs for core courses.

Santa Monica College is currently in the process of having an Associate in Science degree in Film Production approved by the State. This program will include filmmaking/digital video production, which encompasses creative and logistical production, directing, editing, cinematography, and audio, as well as a theory and techniques for making specific types of films and/or videos, media technologies, computer image making, multi-media production, and the film/video operations.

The mission of the SMC Film Production program, aligned with the mission of Santa Monica College is:

- a) To provide high quality and innovative education to support student success in film production;
- b) To keep students up-to-date on current, cutting-edge technology and materials related to advancements in film production and related fields, and
- c) To develop partnerships with industry professionals to provide mentorships, internships and job opportunities for students.

The Program Goals and Objectives are as follows:

- a) Prepare students for entry-level jobs and internships in the motion picture industry in a wide range of positions both at the above-the-line (produce below-the-line levels (cinematographers, editors, gaffers, operators, and assistants) across a wide variety of platforms ranging from theatrical feature film digital content for the Internet.
- b) Produce film projects that have a standard of quality congruent with being accepted into high-profile film festivals, which gives students significant professional and can also lead to more advanced job opportunities.
- c) Empower students through knowledge, respect, and passion for their work to pursue further schooling, training, and excellence in their disciplines needs evolve.
- d) Offer academic and hands-on preparation and training with state-of-the-art equipment that correlates with the specific workforce demands of the other platforms that require the production and distribution of digital content.
- e) Offer students a curriculum based on integrated theoretical and hands-on content that will help them learn the craft of filmmaking by developing skills while also fostering their creative potential and artistic sensibilities.
- f) Provide learning opportunities that enable students to experience all facets of the filmmaking process¼pre-production, production, and post-production rigorously following the methodology, protocols, and work ethic of the film industry, so that students achieve a successful transition into the job market.

The Film Production program will be self-contained and structured as if students were learning a new language ¼the language of filmmaking¼through assuming that students will start by acquiring basic skills and will complete their educational journey by learning the craft and doing independent creative opportunities in the job market.

Catalog Description

The Film Production program gives students a hands-on experience with all facets of the filmmaking process¼including pre-production, production, and professional environment using state-of-the-art equipment. Students learn the art and craft of filmmaking/digital video production and produce original including narrative and documentary films, commercials, music videos, and various forms of Internet content. This program also provides students with and discipline necessary to apply for entry-level employment in the motion picture industry, both at the above-the-line (producers, directors, screenwriters (cinematographers, editors, gaffers, operators, and assistants).

Program Requirements

The Associate of Science Degree in Film Production requires the major courses listed below as well as General Education courses to achieve 60 units.

Foundation Courses (12 units required):		Units
FILM 1	Film Appreciation Introduction To Cinema	3
or		
FILM 2	History Of Motion Pictures	3
FILM 20	Beginning Scriptwriting	3
FILM 30	Production Planning For Film And Video	3
FILM 31	Introduction To Digital Filmmaking	3
Directing Courses (9 units required):		Units
FILM 32	Advanced Digital Filmmaking	3
FILM 32L	Advanced Digital Filmmaking Lab	1

FILM 33	Directing The Short Film	3
FILM 33L	Directing the Short Film Lab	2
Specialization Courses (6 units required):		
		Units
FILM 40	Cinematography	3
FILM 50	Production Sound	3
ET 31A	Digital Video Fundamentals	3
Elective Courses (minimum of 6 units required):		
		Units
FILM 7	American Cinema Crossing Cultures	3
AHIS 11	Art Appreciation Introduction To Global Visual Culture	3
FILM 21	Advanced Scriptwriting	3
ET 31B	Digital Video Editing	3
ET 40	Digital Audio Fundamentals	3
ET 60	Post Production Project	3
Total Units for Area of Emphasis:		33

A.S. Film Production

Requirements	Dept. Name/#	Name
Foundation Courses (12 units required)	FILM 1 or	Film Appreciation Introduction To Cinema
	FILM 2	or
		History Of Motion Pictures
	FILM 20	Beginning Scriptwriting
	FILM 30	Production Planning For Film And Video
	FILM 31	Introduction To Digital Filmmaking

Directing Courses (9 units required)	FILM 32	Advanced Digital Filmmaking
	FILM 32L	Advanced Digital Filmmaking Lab
	FILM 33	Directing The Short Film
	FILM 33L	Directing the Short Film Lab
Specialization Courses (6 units required)	FILM 40	Cinematography
	FILM 50	Production Sound
	ET 31A	Digital Video Fundamentals
Elective Courses (minimum of 6 units required)	FILM 7	American Cinema Crossing Cultures
	FILM 21	Advanced Scriptwriting
	AHIS 11	Art Appreciation Introduction To Global
	ET 31B	Visual Culture
	ET 40	Digital Video Editing
	ET 60	Digital Audio Fundamentals
		Post Production Project
Total units area of emphasis		

Santa Monica College General Education requirements (21 units)

- I. NATURAL SCIENCE – At least 3 semester units
- II. SOCIAL SCIENCE – 6 semester units
- III. HUMANITIES – At least 3 semester units
- IV. LANGUAGE AND RATIONALITY – 6 semester units
- V. GLOBAL CITIZENSHIP – At least 3 semester units

Required Major Total 33 units
 Completion of SMC General Education pattern 21 units
 (Possible double counting: 3 units) 6-9 units

Electives (as needed to reach 60 units)

TOTAL UNITS 60 units

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group enrollment type (day/evening, on-ground/on-line).

The successful course completion rates in Film rank above college-wide rates and have shown a steady increase over the last seven years.

Information retrieved from http://datamart.cccco.edu/Outcomes/Course_Ret_Success.aspx

	2007	2008	2009	2010	2011	2012
Film	70.7%	66.6%	74.7%	73.4%	76.5%	81.52%
Department	73.0%	75.5%	77.2%	79.7%	81.3%	80.21%
College-Wide	64.3%	65.1%	66.7%	68.2%	68.8%	72.8%

Likewise, the course retention rate in Film ranks slightly above our college-wide rate, and has also shown an upward trend in the past seven years.

	2007	2008	2009	2010	2011	2012
Film	81.5%	87.5%	87.7%	89.6%	88.6%	88.46%
College-Wide	81.3%	81.6%	83.3%	84.3%	85.2%	86.48%

The Associate in Science Degree / Certificate of Achievement in Film Production at Santa Monica College was designed to include a greater number of production, and post-production courses that will more fully train students in all of the various arts and crafts necessary for a fully-rounded professional in the motion picture production industry. Consequently, a greater number of students will be trained in different technical areas of the filmmaking craft (producers, writers) and below-the-line (grips, gaffers, camera operators, cinematography assistants) crew positions. Because our students will be trained in skills in the motion picture production process, this will lead to more students wanting to complete the current AS degree in Film Production — a degree respected by motion picture employers.

With the addition of our new Film 40 Cinematography and Film 50 Production Sound classes and the growing popularity of our 3-course sequences in screenwriting (the latter currently in development), we will undoubtedly increase the numbers of students who remain enrolled in our program at schools such as those at UCLA, USC, AFI, and NYU. In addition, with SMC's new AS degree in Film Production, our students will earn industry-recognized a greater variety and an increasing number of job opportunities for them.

Many of our film production students have become professionals in the field of screenwriting, producing, and directing. Some have become executive readers, and production facilitators. Many students will take the courses we offer in order to gain insight into the goals and problems a writer can encounter in a production company, development deal, or a directing assignment.

It is important to note that many of our students transfer to the best film schools in the country (NYU, USC, AFI, UCLA, Chapman), and from now on an AS degree or with transfer track coursework satisfaction at SMC. Students often use their class efforts as part of their portfolios for entrance into the last semester at least four of our film students were accepted into the two most prestigious film-production programs in the country: USC and NYU, and the work they did in the intermediate and advanced film production classes.

5. If applicable, discuss achievement rates on state licensure exams.

Not applicable

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

Our Film Production Advisory Board consists of prominent and active members of the Hollywood motion picture industry, all of whom have certifiable professional filmmaking experience:

(Listed in alphabetical order)

Simone Bartesaghi – Director; CEO, SibaMedia
Chris and Tianna Bessounian – Film development specialists; award-winning screenwriters
Mickey Birnbaum – Screenwriter
Caren Bohrman – Agent, The Bohrman Agency
Dustin Brown – Director, SMC Alum
Salvador Carrasco – Director; Faculty Lead for Film Production, Santa Monica College
Christine Choy – Oscar-nominated Director; Professor, Tisch School of the Arts, New York University
Carla Dauden – Director; short films /music videos /commercials consultant
Alvaro Domingo – Producer; President, Placido Domingo Operalia
Barbara Dunphy – Production Designer
James D. Fernandez – Founder, King Juan Carlos I Center, New York University
Nancy Grass Hemmert – Chair, Dept. of Communication and Media Studies, Santa Monica College
Sergio Guerrero – Award-winning Commercials Director; CEO, My Production Workshop
John Hora, A.S.C. - Award-winning Director of Photography
Gabrielle Kelly – Producer; Professor, NYU Asia
Paul Kohner – Award-winning Producer
Ariel Levy – Producer; Program Director, The Los Angeles Film School
Walt Louie – Post-Production and Motion Graphics Professor, Santa Monica College
Huch Platt – Sound Design and Re-Recording Mixer
Andrea Sanderson – Music Supervisor
Vishal Solanki – Director of Photography
Tom Hayden – Former California Senator, Social and Political Activist, Author; Director, Peace and Justice Resource Center
Gary Wagner – Digital Cinematographer; Professor, University of Southern California
Brian Wallace – Sound Engineer; Pro-tools Specialist
Mark Warner – Award-winning Editor
Samuel Zyman – Film Composer, Juilliard School of Music

SANTA MONICA COLLEGE

FILM PRODUCTION

NOVEMBER 30, 2013

Contact Person: SALVADOR CARRASCO

HEAD, FILM PRODUCTION

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Advisory Board Minutes from 11/30/13 meeting re. Film Production Program

Meeting began approx at: 10:00AM in Airport Campus

In attendance were the following: Simone Bartesaghi (Director, CEO, SibaMedia), Daniele Bolelli (Writer/Historian), Salvador Carrasco (Film Director (temporary Production Coordinator), Alvaro Domingo (producer, via Skype), Vishal Solanki (Director of Photography). Note taking by Alci Rengifo.

SMC Film Production Report

Prof. Salvador Carrasco opens the meeting by reporting the following information to the assembled group:

- a) The first half of the new Film 33 short film project, "Cora," was shot from Nov.21-24th, and the second half will be shot from Dec. 5-8th. "Cora" is shot at SMC with 4K technology, which is currently the new industry standard for both film and TV, using the new RED-Scarlet camera package and the recommendation of this committee. "The images look stunning, like mainstream movies," says Carrasco.
- b) New lab sections have been created for the film-production classes, Film 32 and 33. This will allow for classes to extend their shooting periods to make sure the best possible quality is achieved. Carrasco states that the implications of this are that more hands-on instructional hours will be offered to training and experience in the actual craft of producing film/TV content. "This is still a short period anyway when it comes to shooting high-caliber material."
- c) After conducting several interviews along with Prof. Carrasco, Dept. Chair, Dr. Nancy Grass Hemmert, hired a new adjunct instructor to teach the class. His name is Clyde Smith and has excellent experience for being an Emmy-winning Director of Photography. Students will be thrilled with work already established in the industry. This can be a rare find at even major universities. "I wish I had had access to this kind of instructor at NYU," says Carrasco.
- d) A screening of completed Film 33 film projects was held on Nov. 7th. Many Board Members were present at that screening, including some of the reception of the films was enthusiastic, especially because of the high-level, professional quality of the work screened, including dramatic shorts and trailers.
- e) The Film Production Program is now featured in SMC's new catalogue with a cover story that can be accessed here:

<http://www2.smc.edu/schedules/2014/spring/> (Search: Feature Stories)

- f) Over the holiday break equipment tests will be conducted, led by temporary Production Coordinator Drew Davis. This will be in preparation for 2015 Application. The tests will also be useful to assess the status of current equipment, which has yielded excellent results on the field but has suffered wear and tear that can be expected. Davis states "we've done a pretty good job in keeping the equipment in pristine shape, but lamps do break and a 50mm lens has been damaged."
- g) SMC's Vimeo website has now surpassed 100,000 hits and has been viewed in over 100 countries. The site features the most up to date student projects where students shoot individual scenes. Behind the scenes footage of the longer form Film 33 productions can be also be viewed by visitors with a special access code.

<https://vimeo.com/55323896>.

Discussion

Associate Degree and Certificate of Achievement in Film Production

Based on SLOs and required exit skills, Advisory Board discusses options for the best order in which to take the film production classes. After discussion by those in attendance, the Board agrees on the following order:

Film Production classes (recommended order):

1st semester:

Film 20- Beginning Screenwriting, Film 30- Pre-Production, Film 31- Beginning Filmmaking;

2nd semester:

Film 21- Advanced Screenwriting, Film 32&32L- Intermediate Filmmaking, Film 40- Cinematography;

3rd semester:

Film 33&33L- Advanced Filmmaking, Film 50 - Production Sound;

4th semester:

Film-ET 60- Post-Production.

New cinematography class

Advisory Board agrees that the next Perkins application will emphasize the need for cinematography equipment. This is necessary to meet the demands of the industry. Vishal Solanki presents a detailed wish list of needed equipment, and also raises the issue that the Film 33 projects still have to rent a considerable amount of equipment in order to shoot their films. Producer Alvaro Domingo expresses his concern, since SMC owns the projects. It is his opinion that ideally students should own money on these projects, especially when it comes to the essential infrastructure and equipment necessary such as cameras, lights and sound equipment for the professional world then you should keep in mind that creative artists don't have to rent cameras out of their own pockets," says Domingo. Carrasco agrees, if not all, of the budget through venues such as Indiegogo and Kickstarter is actually formative for SMC students, though in essence he agrees that challenge SMC students face and it would be good if it could be reduced to a minimum.

Introductory digital film production classes

As planned, the new digital cameras, Panasonic AC-90, have fully replaced obsolete tape-based systems. This is an essential shift considering the professional world. Prof. Bartesaghi gives a report on how he is teaching Film 31 based on prime lenses rather than zoom lenses. Board agrees that since Film 31 will be the focus, good habits and standard practices must be taught from the onset. "It will be the only chance they might ever get to make mistakes."

Bartesaghi. Solanki agrees and says "it's true, you don't get a second chance later on."

Strategic Goals

Based on the above, the Advisory Board emphasizes that the primary goal of the Film Production program is to offer universal access to an international program with state-of-the-art resources at the fraction of the cost vis-a-vis more high profile institutions. It is the Board's belief that filmmaking should have a story to tell, the artistry to envision it, and the determination to learn the craft and skills necessary. Thus the following is unanimously agreed upon:

- Create and offer an Associates Degree and Certificate Program in Film Production in the Spring 2014, so that it can be implemented in the Fall of 2014.
- Offer a complete set of film courses to serve the AS, Certificate, and transfer students. Courses will include several sections of Film 30, 31, 32, and 40 (the new cinematography class), and Film 20, 21, and 22 (the new screenwriting courses), plus an editing class, ET 60, offered in conjunction with the film production program.
- Create a new sound class, called "Film 50: Production Sound" with the best, most up to date sound equipment.
- Hire more instructors who are also active professionals in the film industry to continue adding a wide breadth of actual experience.
- Eventually develop and offer courses in line producing and production design.
- Establish exchange programs with some of the most prestigious film schools in the world, such as The Beijing Film Academy, La Femis in Paris de Capacitación Cinematográfica in Mexico City and if possible the Latin American School of Cinema in Havana, Cuba.
- Continue to enter SMC films in prestigious film festivals domestically and abroad.
- Hire a full-time project coordinator or lab technician to support faculty and students and manage equipment room. It is agreed that the current Project Coordinator should also apply for the job due to his deep experience with the film program over the last several years.

2014-15 Perkins Application

The Advisory Board recommends that the focus of our 2014-2015 Perkins Application should be to purchase the necessary equipment to reduce to the minimum the equipment that students need to rent when doing their film shoots, in addition to satisfying the demands of growing production classes and high level of production quality since the program is also receiving a high level of international students who add to the already large bulk of domestic students.

Final Announcements

Salvador Carrasco announces that the first original SMC project to come out of the new film-production program, "Solidarity," has been selected to compete in the prestigious festival of short films, The Clermont-Ferrand International Film Festival in France. SMC students Dustin Brow (writer/director) and Manta Manta have been invited to attend the festival in February 2014.

Carrasco reiterates that a premiere of the original SMC Film 33 projects: "Annabel Lee," "I'll Take Care of You," and "Rachel 900," was conducted at 5:00 PM on November 7th, 2013. "We had a full house and the event was a complete success." Based on such screening, the short films will now go through "editing" in preparation for their submission to domestic and international film festivals. "It takes a lot of time and patience, but the results have already started to show where these films are submitted. Let's continue to craft great material," he says. With that Domingo offers a friendly clap and suggests the group go get some more material.

Adjourned: 12:20PM

SANTA MONICA COLLEGE

Associate in Science and Certificate of Achievement – Film Production

AUGUST 30, 2013

Contact Person: SALVADOR CARRASCO

HEAD, FILM PRODUCTION

310-434-3766

Carrasco_Salvador@smc.edu

Advisory Board Minutes from 7/24/12 meeting re. Creation of A.S. Degree

Meeting commenced: 12:00PM at AET's Conference Room

In attendance: Caren Bohrman (agent/manager), Salvador Carrasco (film director, SMC faculty), Alvaro Domingo (producer), Gabrielle Kelly (NYU Wagner cinematographer). Note taking by Alci Rengifo.

SMC Film Production Report

Salvador Carrasco starts the meeting by greeting everyone and showing a short behind the scenes video displaying film production students' work - hits and stats on the video site now show 27,000 hits and views in 91 countries. The attention and publicity is all done by word of mouth. Half of SMC's Film Production students are SMCs Theatre Arts students. With Film projects, there is a collective ownership as all students participate, make equal contributions, and all projects include taking an existing screenplay and filming their own interpretation of it. These group projects have taught students discipline – showing

ethic; this is proven by the positive feedback received from companies offering internships. Four of Film's spring 2012 students were accepted into pre University and University of Southern California. Prof. Carrasco also gives a report of accomplishments during recent trip to China, where he visited to established a co-production between SMC and China's largest TV company, CCTV, to do a documentary in Los Angeles with a crew consisting of SMC in addition to SMC receiving an "Associate Producer" credit.

Discussion

Creation of an Associate Degree and Certificate of Achievement in Film Production

Advisory Board agrees that it is essential to create an A.S. Degree and Certificate of Achievement in Film Production ASAP, especially now that SMC 33) and a cinematography class in the works. Caren Bohrman states she's never asked a filmmaker for a transcript or certificate in order to hire them for Gabrielle Kelly says the importance of the Certificate is the implicit knowledge students will have after taking required courses, more than the value of Domingo comments that for many students' parents a Certificate is vital to legitimize filmmaking as a career option especially because of the ongoing 1 Adds that such was his case with his own father, Plácido Domingo, who allowed him to study filmmaking at a liberal arts school as long as he got some

New cinematography class

Salvador Carrasco reiterates SMC needs a cinematography class before it can offer an A.S./Certificate. Gary Wagner seconds this and adds that cinema students can get the highest number of jobs, from director of photography to grips and gaffers. Board agrees that Prof. Carrasco must create a cinematography class with the advice of Gary Wagner and an SMC adjunct, Jeff Crum, with whom Carrasco has a good working relationship.

Major trends in the motion picture and digital video industry

Gabrielle Kelly brings up that NYU and other major film schools are emphasizing the teaching of 4K RED technology because that's where the motion picture industry is heading. Gary Wagner confirms that's also the case at USC, and that SMC should integrate 4K technology into its curriculum. Alvaro Domingo raises concern about 1080HD and wonders if digital is even superior to 35mm in terms of quality. Gary Wagner points out that the price has gone down considerably, plus there are digital institutions. He adds that world-renowned cinematographer Roger Deakins has openly stated that digital is the new standard and that film as the standard that RED footage goes beyond 1080HD and never loses quality even when projected on a theater-size screen. Alvaro Domingo says he is intrigued and exploring. Salvador Carrasco says that purchase of RED Scarlet would be coherent with mandate of Perkins Grant.

Introductory digital film production classes

Alvaro Domingo asks if anything has been done about the tape-based cameras for the introductory classes, and Salvador Carrasco explains that not yet new equipment on hold so as to support Entertainment Technology's Perkins Grant to upgrade AET's storage system. Gary Wagner says that teaching with old equipment is a disservice because it's obsolete technology. He adds that it renders updating the storage system obsolete as well if students' work cannot be saved. That replacing Film 31 cameras will be a priority and that Prof. Carrasco will consult with adjuncts in charge of those classes about what cameras they should continue teaching based on fixed focal lengths (prime lenses) rather than variable ones (zoom lenses). In addition, Board agrees that since Film 31 will be replaced by an A.S./Certificate program, good habits and standard practices must be taught from the onset.

Strategic Goals - Based on the above, the Advisory Board reiterates that the primary goal of the Film Production program is to offer universal access to film education program with state-of-the-art resources at the fraction of the cost vis-a-vis more high profile institutions. It is the Board's unequivocal goal to make available to anyone who has a story to tell, let alone the artist to envision it and the determination to learn the craft. Hence:

- Create and offer an Associates Degree and Certificate Program in Film Production in the Spring 2013, so that it can be implemented in the Fall of 2013.
- Offer a complete set of film courses to serve our A.S., Certificate, and transfer students. Courses will include several sections of Film 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40 (the new cinematography class), and Film 20, 21, and 22 (the new screenwriting series), plus an editing class. Most will be required and some will be elective.
- Hire more instructors who are also active professionals in the film industry.
- Eventually develop and offer courses in line producing, production design, and sound design classes.
- Establish exchange programs with some of the most prestigious film schools in the world, such as The Beijing Film Academy, La Femis in Paris and the Universidad Cinematográfica de México in Mexico City.
- Continue to enter SMC films in prestigious film festivals domestically and abroad, including BAFTA, Sundance, AFI Fest, etc.
- Create a new position and hire a full-time project coordinator or lab technician to support faculty and students and manage equipment room.

2013-14 Perkins Application

The Advisory Board recommends that the 2013-2014 Perkins Application be geared toward buying state-of-the-art digital equipment to satisfy three major needs:

1. RED Scarlet camera package to introduce students to 4K technology
2. Panasonic digital cameras to replace the current tape-based cameras used in the introductory Film 31 classes
3. Specialized equipment for the new cinematography course, including gaffing and gripping

Final Announcements

Salvador Carrasco announces that he has invited Oscar-nominated Chinese filmmaker Christine Choy to visit SMC to show a film and have a Q&A session. Carrasco will apply for a Global Citizenship mini-grant to cover expenses.

Adjourned: 2:17PM

7. Describe any program response to advisory board recommendations. Give specific examples.

The major issues and trends that our Film Production Advisory Board raised over our meetings during the last academic year had to do with the fact that the enterprise that demands that production students learn, practice, and hone their craft in a way that has worldwide relevance and meaning. Due to the proliferation of equipment at affordable prices and the tremendous scope and exposure offered by the Internet, more student films are now being produced than ever before. The "low-standard, easily forgettable and dismissible" product is also being generated. To be noticed, our students' films have to excel in terms of their content and quality.

Hence, our Advisory Board urged us to raise the bar in terms of the quality of the student films produced at SMC and create an AS degree in Film Production.

achieved with tangible results. All the members have stressed how important it is for our students to learn the craft of filmmaking thoroughly and receive that combines the methodical acquisition of technical skills and artistic growth. Our Advisory Board strongly believes that by making professional-look as "calling cards," our students will increase their chances of achieving the following goals:

- a) Transfer to prestigious academic institutions specializing in film production (NYU, USC, UCLA, AFI, etc.) after having earned an AS degree in film coursework satisfaction;
- b) Apply for jobs in the motion picture industry in a wide range of positions that will serve this rapidly growing job market at its two fundamental levels (producers, writers) and below-the-line (grips, gaffers, operators, assistants) crew positions;
- c) Have their SMC-produced films be accepted into high-profile film festivals that will give our student filmmakers valuable exposure of their work to the industry, tends to lead to opportunities for entry-level jobs in the motion picture industry that can set our students on the path to having successful careers in the industry.

We are pleased to report that we have met our Advisory Board's mandate of raising the bar in terms of the quality of SMC's original student-produced short film to come out of our new Film 33 class, "Solidarity," was accepted into the American Pavilion at the Cannes Film Festival, in addition to being Film and Television Arts) finalist and winning 1st place at the San Diego, Santa Monica, and Houston International Film Festivals. Following that lead accolades by now (PLEASE SEE LIST BELOW). All this helps put our new AS Film Production Program on the map, consciousness, and hiring radar in the motion picture industry, but also of the global filmmaking world.

Accolades of SMC Film 33 Projects (as of February 2015).-

2015

"Impact Award" for local and international educational, economic and artistic impact of SMC Film Program - Santa Monica International Film Festival;
Best Screenwriting Award - Santa Monica International Film Festival (Bird);
Best Short Film - Santa Monica International Film Festival (Solidarity)

2014

Winner "Prix Interculturel Special Mention for Best Film Fostering Intercultural Dialogue" - 34th International Festival of Film Schools (FilmSchoolFest Munich)
Official Selection - American Pavilion, Cannes Film Festival, France
Official Selection - Clermont-Ferrand International Short Film Festival, France
Remi Award Winner - WorldFest Houston International Film Festival
Official Selection - Guadalajara Film Festival, Mexico
Official Selection - Other Venice Film Festival (R9K, ITCOY)
Finalist - Entertainment Industries Council's "Generation Next" Competition (VAL)
Winner - Merit Award, International "Best Shorts Competition" / Music Video (FLF)
Winner - Merit Award, International "Best Shorts Competition" / Women Filmmakers (ITCOY)
Official Selection - Huesca International Film Festival, Spain
Winner - Women's Independent Film Festival (ITCOY)
Winner - Tongal's KCRW Video Project (\$1,500 award)
Official Selection - Roswell Film Fest, New Mexico (R9K)
Special VIP Screening - San Diego Film Festival
Official Selection - 18th Los Angeles International Short Film Festival / LA Shorts Fest (R9K)
Feature article in VARIETY magazine - "Film Professor Creates Low-Cost Production Program at Santa Monica College"; July 18, 2014
Official Selection - 10th Annual HollyShorts Film Festival (Coke)
Official Selection - Raindance Film Festival in London, England (FLF)
Silver Award - KODAK Worldwide Student Scholarship Program Award (\$4,000 tuition scholarship award and \$4,000 KODAK Motion Picture product grant)
Official Selection - 4th Bangalore International Short Film Festival in India (R9K)
Official Selection - Guadalajara International Film Festival in Los Angeles (FICG/LA)
Honorable Mention Award - Santa Monica Independent Film Festival (FLF)
Feature article in The Huffington Post; September 16, 2014 (FLF)
Official Selection - New Filmmakers Los Angeles Film Festival (ITCOY)
Winner - International Best Shorts Competition "Award of Merit: Use of Film for Social Change" (AL)
Winner - International Best Shorts Competition "Award of Excellence: Short Film" (R9K)
3 Official Selections - Santa Monica International Film Festival (H, B, and S)

2013

Finalist - BAFTA (British Academy of Film and Television Awards)/ LA Student Film Awards
Official Selection - Los Angeles Shorts Festival
Winner Best Drama Short - San Diego Film Festival
Official Selection - Shot on Red Film Festival
Official Selection - Vilnius International Film Festival, Lithuania
Winner - "My Production Workshop" Commercial Award (Sidal Mundet soft drink; \$7,500 cash award)

JOURN: JOURNALISM

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on behaviors that students will demonstrate or possess as a result of instruction.

SLO#1 for Journalism 1: *Students will demonstrate an understanding of essential nonfiction storytelling techniques in print by conceiving story ideas, and on-scene reporting, and producing a completed print story.*

This SLO is an essential learning outcome for our introductory journalism class and is crucial for student success in future journalism classes. This SLO assignment that all Journalism 1 classes offer toward the end of a semester, that of the student developing and producing their own news or feature story.

During a discipline-specific department meeting before the fall and spring semesters, all three faculty members who teach Journalism 1 meet to discuss consistently measured with this assignment. We also review how to complete the measurement for the assessment in ISIS.

Journalism AA. (We are in the process of getting state approval for the state Journalism AA as well—we have conditional approval at the moment),

The three core classes are Journalism 1, 15 and 16. With these three classes students will be able to demonstrate an understanding of how journalism works to demonstrate that they can produce this content as well.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

SLO's are assessed in each class once a semester. They are tied to a specific assignment, usually the most vital assignment for that class. For example, in Journalism 1, the assignment is to produce an original news or feature story. This is a very effective way to measure SLO's for journalism because the learning outcomes match up with the SLO's for the course. Journalism courses are project-based so students demonstrate that they have learned something by actually doing it.

SLO results are reviewed by journalism faculty at the beginning of each school year at the program breakout during the department meeting before the faculty are present.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to demonstrate:

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate. Capstone course or success rates on SLOs for core courses.

Local AA degree in Journalism.

Anticipate the state AA-T in journalism as well by fall, 2015.

For both degrees, the goal is to prepare students to be working media professionals. Students would need to have the knowledge and awareness of skill stories across several platforms. They must also have a knowledge of ethical and legal considerations to being a professional journalist.

Specifically:

The Associate in Arts in Journalism for Transfer (AA-T) involves the methods and techniques for gathering, processing and delivering news, and preparing print and multimedia journalists. Included is instruction in news writing and editing, reporting and multimedia story production, professional standard and research. Careers in this field include book editor, copywriter, film critic, foreign correspondent, freelance writer, online editor, multimedia story producer, editor, news anchor, newspaper editor, publicist, sportswriter and technical writer.

Upon completion of the Associate in Arts in Journalism for Transfer (AA-T), students will have a strong academic foundation in the field and be prepared for baccalaureate study. Completion of the degree indicates that the student will have satisfied the lower division requirements for transfer into journalism campuses in the California State University system.

The capstone class is Journalism 16, where students serve as the staff of the print and online editions of the Corsair. If they can demonstrate an ability to apply the core body of knowledge and behaviors of professional journalists.

Program SLOs:

Upon completion of the program, students will be able to

1. Produce essential nonfiction storytelling techniques in print and multimedia formats.
2. Demonstrate the ability to work as a team member to collaborate on media production across several formats.
3. Demonstrate an understanding of the ethical and legal issues affecting journalists.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group or enrollment type (day/evening, on-ground/on-line).

Student success certainly, and retention—these are two trends we watch to make sure our courses are on target for being relevant and properly constructed.

Like the other programs in Communication and Media Studies, Journalism has a higher than average retention rate (85.2%) and a solid Successful Completion rate (85.2%) compared to the College-Wide averages of 68.1% for both.

We would certainly like to increase the number of students getting AA degrees in journalism, but the degree is not an essential factor for future success. In fact, upper division programs have made it difficult for lower division students to transfer in all the credits they earn with an AA in journalism. This is a challenge.

We closely monitor trends in the career field to make sure program planning is relevant and keeping pace with education trends and career development.

We have noticed that evening classes tend to serve a different population than day classes, one that is older and also may be working full-time. This is a challenge. We like to see us continue to offer journalism at different times. The online journalism 1 class is in high demand—it would be great to offer more courses online and to cater to people who might not be able to come to classes on campus during the day.

5. If applicable, discuss achievement rates on state licensure exams.

Not applicable

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

Our Journalism Advisory Board meets at least once annually to discuss trends in the industry, suggestions for improvement in the program, and new di

Board Membership:

Tom Feuer, Arizona State University

Matt Hall, editor, Santa Monica Daily Press

Knowles Adkisson, Associate Editor, The Malibu Times newspaper, knowles@malibutimes.com

David Ganezer, Publisher, Santa Monica Observer Newspaper, editor@smobserver.com

Lori Fusaro, Editor, Culver City News, editor@culvercitynews.org

Virginia Gaglianone, reporter, Virginia.gaglianone@laopinion.com, 213-200-3918, *La Opinion*

Gaby Herbst, adviser, Beverly Hills High School, gherbst@bhusd.org, 310-551-5100 x1253

Michael Anastasi, Executive Editor, LA News Group, Michael.anastasi@langnews.com, 626-422-4305

David Morgan, Editor in Chief, USA Today Sports Media Group, damorgan@usatoday.com, 213-364-3372

Matt Stevens, Staff Writer, Los Angeles Times, Matthew.stevens@latimes.com, 213-271-5706

Linda Bowen, Journalism chair, CSU Northridge, Linda.s.bowen@csun.edu

818-677-3135

Stephanie Bluestein, Professor, CSU Northridge, Stephanie.bluestein@csun.edu, 818-677-3407

Carla Rivera, Staff Writer, Los Angeles Times, Carla.rivera@latimes.com, 213-237-7116

Stephen Ceasar, Reporter, Los Angeles Times, Stephen.ceasar@latimes.com, 213-237-4539

Mark Conley, Asst. Sports Editor, The Mercury News, mconley@mercurynews.com, 408-920-5698

Joe Lago, Managing Editor, Yahoo! Sports, lago@yahoo-inc.com, 310-907-2981

Larry Graham, Exec. Sports Editor, San Diego Union Tribune, Larry.graham@utsandiego.com, 619-293-1820

Mark Plenke, Adviser, Cal State Univeristy at Chico, mplenke@csuchico.edu, 612-615-5423

Jessica Retis, professor, Cal State Northridge, Jessica.retis@csun.edu

Louise Tutelian, reporter, New York Times, Ltutelian@earthlink.net

Jorge Casuso, editor, Santa Monica Lookout, mail@surfsantamonica.com

Greg Cooper, Faculty, Brooks Institute, gcooper@brooks.edu

The advisory board meets once a year, each fall. Several of the local media professionals remain in the contact and work on arranging internships for S

Santa Monica College Journalism Program Advisory Board Meeting

Oct. 20, 2014, Business 111 7 p.m. Meeting Notes

Attending: Saul Rubin, Nancy Grass Hemmert, Lyndon Stambler, Sharyn Obsatz, Tom Feuer, Joe Lago, Brenton Garen, Matthew Hall, Laura Greanias

After welcomes and introductions, Saul Rubin gave an overview of recent developments related to the journalism program at Santa Monica College. H establish the state journalism transfer degree at SMC, the journalism program's scheduled move next year to the AET campus, the newly opened tenure completion of the Corsair archive project, the initiation of a bachelor's degree option at SMC in a CTE field, and an increase in state funding to support journalism.

A brief report was given about Corsair students and their recent participation in the Journalism Association of Community College's Southern Californ Fullerton. Fifteen students attended and the Corsair won 16 awards, including four for first place and one for online general excellence.

Journalism and Media Studies courses that are currently offered at SMC were reviewed and explained to the board.

The board spent the remainder of the meeting discussing possible options for new AA or certificate programs related to journalism, or possible additio explained that options being considered were for certificate or AA degrees in Social Media, Public Relations or Sports Journalism.

There was strong support for all of these options as they were related to specific job skills that are in demand. Laura Greanias, City Editor of the Daily teaching social media skills. "We can't hire anyone who isn't fluent in social media," she said. Part of that skill, she explained, was being trained to use stories are playing at certain times and what stories were popular with audiences.

Joe Lago of Yahoo! Sports also supported the need for social media skills but said that we need to be aware of how younger audiences are using media mentioned that there is a growing popularity in longform journalism. He also pointed out the visual storytelling is a key trend that is a very useful skill

There was consensus that basic skills such as good writing and story recognition are still very important.

Tom Feuer said that, "You can't be a one-trick pony anymore," pointing out that students looking for jobs in sports broadcasting need to come with a v. for an introductory course in how to shoot and edit sports video as this is a unique skill.

Overall there appeared to be strong support for added curriculum or programs related to broadcast sports and social media.

Matthew Hall and Brenton Garen, editors of local news outlets, expressed their desire to hire SMC journalism students as interns or for entry-level pos relationship that needs to be fostered going forward.

Meeting concluded at 9 p.m.

7. Describe any program response to advisory board recommendations. Give specific examples.

The advisory board for the past two years has consistently recommended that the journalism program strike a balance between core journalism skills ar what we have learned from attending journalism conferences. We continue to emphasize core journalism training in Journalism 1, but have added focu: training with Journalism 15.

For the Corsair production class there is a good mix of basic journalism as well as digital production. Students create written stories and photos, but als video and slideshows.

The Corsair online site switched to a Wordpress format, which is an industry standard. Also, last year we added an editorial assignment program called production, is at one online central point. Both of these factors are excellent practical training for our students looking for practical skills to take into th

MEDIA: MEDIA STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on behaviors that students will demonstrate or possess as a result of instruction.

Our discipline has chosen to focus on the two SLOs for MEDIA 1:

MEDIA 1 SLO #1: Demonstrate familiarity with basic mass communication and media industry knowledge.

MEDIA 1 SLO #2: Identify multiple theories/concepts of mass communication and the roles of media in society, and analyze and apply these theories/ presentation of images and information.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- **how outcomes are assessed and how often**
- **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**

Here is the data we collected for the Spring 2013:

MEDIA 1: 21 sections (767 students) assessed in Spring 2013

SLO 1: 90% success

SLO 2: 87% success

After looking at both the Spring 2011 and Spring 2013 assessment data, we see that a large percentage of our students are meeting the SLOs for MEDI professor is using an exam or assignment to determine if his/her students are meeting each SLO. We are in the process of creating standardized SLO as MEDIA 1 that each professor will distribute to their students. This SLO data should have more meaning over time.

BROADCASTING: The Broadcast faculty have had two meetings to discuss the results of SLO assessments and the report. Overall, the feeling was tl rate, but expressed concern that in most cases only one faculty member teaches any particular class so inter-section/inter-faculty information is lacking to create uniform assessments for classes that allow instructors to look for larger program outcomes within individual courses.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to :

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate capstone course or success rates on SLOs for core courses.

The Broadcasting Program teaches students the methods and techniques by which radio and television news programs are produced and delivered and by broadcast engineers. Included is instruction in the principles of broadcast technology; program design and production; broadcast editing; and on-and-off camera work.

Core Competencies include:

News writing, news reporting, broadcast editing;

Knowledge of historical, legal, and ethical aspects of journalism and broadcasting;

Application of creative techniques in producing news, documentary and public affairs;

Proficiency in operating core broadcasting technologies.

Degrees/Certificates:

Broadcast Programming and Production Associate in Arts & Certificate of Achievement

SLO: Implement a high quality media project from concept to completion from both the technical and practical perspectives (planning, budgeting, scheduling, and production).

Broadcast Sales and Management Associate in Arts & Certificate of Achievement

SLO: Demonstrate knowledge of television, radio, and alternative media marketing strategies and how to effectively develop an appropriate media campaign.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group or enrollment type (day/evening, on-ground/on-line).

For Fall 2013, Communication & Media Studies had an overall retention of 89% for contract and 89% for hourly faculty.

For Fall 2013, Media 1 had a success of 84% for contract and 81% for hourly. The retention rate was 91% for both contract and hourly.

For Fall 2013, Media 10 had a success rate of 79% for contract and 83% for hourly. The retention rate was 87% for contract and 94% for hourly.

Retention rates are lower for online classes.

Since our 2011 Program Review, we have started to look at current data to help assess the effectiveness of our program. In looking at the current data on the Bureau of Labor Statistics website (BLS.gov), Advertising, Promotions, and Marketing Managers are the only Media Studies related positions listed in the top 20 highest paid occupations. The average annual salary for these positions is about \$116,000 per year (this is a national average; the median for Los Angeles area would be higher).

In Media and Communication, the top five highest paid entry-level positions are the following: Technical Writers/Communicators (\$66,000 per year); Writers (magazines, film, television, advertising, etc.) (\$56,000 per year); Public Relations Specialists (\$54,000 per year); Editors (\$54,000); and Film and Video Camera Operators (\$46,000 per year). These are entry-level average national annual salaries with a Bachelor's Degree. MEDIA 1 is integral in giving our students a competitive edge in these fields.

Further, in looking at this data, we can see how important it is to teach our students about advertising, marketing, and public relations. Public Relations and advertising agencies located in New York and Los Angeles, so our LA area students could have internship opportunities with these agencies. "Public relations is a social networking websites and other technology-focused trends in order to gain footing in the new economic climate." (Ibisworld.com). We have a class to look at some of these trends in advertising, public relations, and marketing in social media.

Moreover, according to our college data found on the Office of Institutional Research website for the Fall 2013, close to 33.2% of our overall enrolled students are not only by far the largest ethnic group represented on our campus but, of these enrolled students, many are also bilingual Spanish-speakers. The Office of Institutional Research also recently published a regional program demand report that forecasts the regional labor market needs in the area of marketing. This report indicates our college to expand its program offerings in this area.[1] Over the past year this knowledge has motivated our program to move forward in outlining research for developing the first Spanish-language Media Certificate program at a two-year institution. As such, Professor Maria Muñoz was granted a grant for the development of a draft program proposal for the department and college.

[1] http://www.smc.edu/EnrollmentDevelopment/InstitutionalResearch/Documents/Reports/Career_Technical_Education/Marketing.pdf

5. If applicable, discuss achievement rates on state licensure exams.

Not Applicable.

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

In recent years, the Broadcasting program has put tremendous attention toward the development of its extremely successful Promo Pathway Program. This program is now serving as a template for other such CTE programs for the college. As such, the Advisory Committee has been mostly focused on Promo Pathway of our Media Production (Broadcast) Program to stagnate a bit. To address this issue, we have decided and begun to take steps to create two Advisory Committees: one for the Pathway program and one that will focus entirely on Media Production (Broadcast).

Below the reader will find, first, the Advisory Committee currently in place for Media Production that will continue as the Promo Pathway Advisory Board. The Advisory Committee that was established for Media Production (Broadcasting) that, began meeting in the spring of 2015. A full meeting of the existing on February 25, 2014 (see minutes below) and a preliminary meeting for the new Media Production/Broadcast Advisory Board took place on March 14

List of Members of Advisory Committee

Frank R. Dawson, Professor & Chair, CTE Committee, Santa Monica College
Patricia Ramos, Dean, Workforce & Economic Development, Santa Monica College
Nancy Grass Hemmert, Chair Communication and Media Studies Department, Santa Monica College
 Maria Munoz, Associate Professor, Media Studies, Santa Monica College
 Sara Brewer, Professor, Media Studies, Santa Monica College
 Lauren Movius, Associate Professor, Santa Monica College
 Gary Engel, VP On-Air Media Planning and Strategy, A + E Television Networks
 Robert DeFrank, VP Human Resources, A&E Television Networks
 Robert Mendez, SVP of Diversity, ABC Entertainment
 Marla Provencio, EVP Marketing, ABC Entertainment
 Robert Battles, SVP Creative Services, AMC Networks
 Vicky Free, Chief Marketing Officer, BET
 Matt Hernandez, Creative Director Promo Animation, CBS Corporation
 Brad Roe, VP and Creative Director On-Air Promotion, CBS Television Network
 Steve Bushong, SVP Marketing Operations, Disney/ABC Television Group
 Bear Fisher, SVP Creative Director, Style
 Ruth Anne Herman, SVP Human Resources, FOX
 Rob Gottlieb, SVP/Creative Director, Fox Sports
 Tim Nolan, SVP Marketing Creative and Brand Strategy, Lifetime Television
 Juan Herrera, VP Office of Global Inclusion, MTV Networks
 Dave Dore, SVP/Creative Director, NBC Entertainment
 Kathy Mandato, SVP Human Resources, NBC Entertainment
 Susan Solano Vila, EVP Marketing, NBC Universal
 Neils Schuurmans, EVP Brand and Marketing, SPIKE
 Arthur Evans, Director Global Diversity, Turner Broadcasting System, Inc
 Lisa Gregorian, EVP Worldwide Marketing, Warner Brothers Television Group
 Karen Miller, SVP Creative Services, Warner Brothers Worldwide Television Marketing

Media Production Advisory Committee:

Nancy Grass Hemmert, Chair
Tricia Ramos, Dean
Frank Dawson, Dean,
 AJ Adelman, Faculty
 Amy Rocen, DJ-Announcer, KJEE -Santa Barbara/KCRW-Los Angeles
 Avi Youabans, Editor - The Call, Walking Dead, edited Oscar winning short film
 Jennifer Ferro, Director, KCRW
 Susanne Daniels, Pres. of MTV, MTV
 Ghizal Hansan, Voice of Matadors Men's Basketball, CSUN

Jhani Khaye, Program Director KOST 103FM and K-Earth 101

Mary Baynes Cotter, Executive Producer, KCBS/KCBS

Pat Sajack, Entertainer, ABC TV

Tracie Savage, Retired, News Anchor, Reporter, Faculty

Jim Giggans, Retired News Anchor, Reporter, Faculty

Gail Fetzer, Producer

Jason Beaton, Radio Production Faculty

Mike Carlucci, Sportscaster, Faculty

Redelia Shaw, TV Director, Faculty

Ron Brewington, Radio Host, Faculty

Roxanne Captor, Documentary Film Maker, Faculty

Minutes from Advisory Meetings

Advisory Committee Meeting (Promo Pathway)

February 25, 2014

11:00am – 12:00pm

Minutes

Marketing Update

- **Miracle** will send the marketing flyer once confirmed and approved
- Santa Monica College is planning to promote Promo Pathway app via SMC website
- **Mario** will share dates in March for Santa Monica College info sessions
 - Target Groups: SMC Black Collegians, Adelante Program and SMC Phi Theta Kappa Honor Society
- Recruitment partners including Inner City Filmmakers, 826 LA, Global Girl Media, NALIP, NHMC, LA Urban League, Santa Monica Jewels, W Children.
- **Frank** will reach out to PR contact and will share information with SMC Associated Student groups

Application Update

- **Miracle** will add the following questions to the online application
- Housing/ Financial
 - Do you have the housing and financial ability to take out-of state internships? (New York, Atlanta, DC, Florida)
- Bilingual
 - What is your bilingual fluency?
 - Speak
 - Read
 - Write (follow up with writing prompt during in-person interview)

Promo Application Timeline

February 25 – April 4	Accepting online applications
April 7 – 13	Online application review
April 21 – April 22	Semi-Finalist In-Person interviews at Bundy
May 16 or May 23	Finalist Day (Top 50)
May 30	Finalist/Alternates notified
June 9	Finalist confirm

- **Katerina** will begin to create a rubric and share with Promo Partners for input and suggestions.
- **Miracle** will communicate the online application review process to Promo Faculty and key partners by 4/1/14.
- Promo Partners and key faculty will review applications on-line 4/7/14 – 4/13/14. **Frank** will let us know what faculty we should include in the :
- In-person Interviews will take place at Bundy campus on 4/21/14 - 4/22/14 during the evening in time blocks.
 - **Mario** will follow up regarding Bundy availability.
 - **Frank** will also follow up with Febe to see if she is interested in assisting with the on-site interview process.
 - Finalist Day will take place May 16 or May 23 depending on Bundy availability, which **Mario** will confirm. **PromaxBDA** will extend invi advisory committee members early April.

Promo Summer Industry Immersion

July 7 – August 15

Monday- Thursday at Bundy Campus (**Mario** will confirm)

6:00pm – 8:00pm

- **Katerina** will begin to build summer curriculum.

Preliminary Meeting of the Media Production/Broadcasting Advisory Committee

March 14, 2014

12:00-3:00 pm

I. Introductions: Faculty and Committee members in attendance introduced themselves and provided a brief biography of their involvement in the program Radio and/or Television broadcasting.

II. Nancy gave an overview of the program component including changes in the program, new developments, and challenges. These included:

- Frank Dawson's promotion to Dean in Workforce Development
- Success of Promo Pathway and desire to create similar programs both in our department and around campus.
- Need to create a new advisory board that focuses on developing the Broadcasting program more generally.
- Addition of new part time faculty.
- Department's request to College for a new full-time Broadcasting/Media Production Professor to lead the program and take the place of the now ; Broadcasting instructor.

III. Advisory Committee gave recommendations for furthering the program while in the absence of any full time faculty leaders in the program.

- Fully develop the advisory committee to help move the program forward.
- Identify new revenue sources (fund raising, income producing opportunities through broadcasting, advertising on radio, industry partnerships).
- Continue development of Global Media as that is an emerging market.
- Suggested updating of equipment in the Lab to meet new digital industry standards and to better prepare students for employment upon completion.
- Create courses and learning opportunities in new media, specifically social media as this is a growing industry need.
- Create more collaborative and interdisciplinary projects that encourage student creativity such as the short form documentaries currently being created in the history department.

IV. Discussion of the Advisory Board Make-up: Each member will identify other industry leaders to be potential board members.

V. Adjourned.

Advisory Committee Meeting (Broadcast Production)

Media Production Advisory Board

Broadcast / Journalism / Media Studies

June 9, 2014

Board Members Present: Alan (AJ) Adelman, Roxanne Captor, Lynn Dickinson, Gail Fetzer, Chris Garcia, Jim Giggans; Nancy Grass Hemmert, Ghiz Lemonds, Maria Munoz, Patricia Ramos, Amy Rocen, Saul Rubin, Audre Russell, Tracie Savage, Redelia Shaw and Linda Sallovitz (Administrative A

The following documents were received by all present prior to the meeting:

- Agenda
- Member Biographies
- Breakout: Assessing Current Programs
- Breakout: Industry Trends
- Course Descriptions
- Course Study Degrees:

Broadcasting

Entertainment Promotion / Marketing Production

Journalism

Information and Communications Technology brochure Supply and Demand for ICT Occupations

I. **Welcome and Introduction**

Nancy Grass Hemmert welcomed all present and thanked everyone for attending. Everyone present took a turn to introduce themselves.

Nancy drew attention to the Advisory Board biography compilation and suggested that everyone read them at their leisure. Nancy then introduced Workforce and Development.

Dean Patricia Ramos took the floor and introduced Michelle King who would be her proxy in the future for the Workforce and Career Technology role of the Advisory Board; the relevancy of programs in relation to the industry and the importance of advising the Chair and faculty with the best integrated jobs and the need for possible revisions and updating of the programs to achieve these goals.

Patricia drew everyone's attention to the Information and Communications Technology brochure emphasizing the labor market data. The Workforce program was awarded a \$15 million dollar grant for communication and technology development. Patricia spoke of the value of using the labor market data which is clear and provides proven statistical analysis.

Nancy thanked Patricia who then left the meeting. Nancy drew the Board's attention to the packets in front of them and explained the contents.

- Degrees – are more needed? Do the existing degrees reflect the job market requirements/
- Course Descriptions – Are the programs up to date?

II. **Overview**

A. **Critical Media Studies**: Nancy thanked Patricia who then left the meeting. Nancy drew the Board's attention to the packets in front of them. Some highlights:

- Degrees – are more needed? Do the existing degrees reflect the job market requirements/
- Course Descriptions – Are the programs up to date?

1. B. **Media Production**: Nancy introduced Brad Lemonds, the Media Lab technician. Brad took the floor and spoke about the Media courses list handout and the courses that utilize the lab as well as the possibility of coordinating some media classes in order to better utilize and promote resources. Media 46 (Television Field Production) and Media 16 and 17 (Sports Media). He spoke of Media 19 (Corsair Radio Broadcasting) and the use of

AJ Adelman spoke about the courses he teaches: Media 18/Business 33 – “Broadcast Advertising” which encompasses sales, surveys, rate structure

Brad reported filming approximately 26 sporting events with the FlyPack equipment that was purchased by the Com/Media St. Department. He spoke of Media 16 & 17 and the possibility of merging on air talent with sporting productions.

C. **Entertainment Promotion/Marketing Promotion**:

- Producer/Editor = Predator
- Ability to do spots for television and radio
- Intense instruction courses with internships.
- Promo Pathway – 100 applicants; 25 accepted into the program which sustains high employment rates after completion.

Maria Munoz spoke of a Spanish Language Media Program for SMC.

- What are the areas of need?
- Advertising and Marketing
- High level executive interview at Hispanic stations and networks: Azteca, Telemundo etc.
- 11 Executives answered a survey Maria designed for her sabbatical project. She worked with SMC's Institutional Research Dept. to achieve this
- She approached the Modern Language Department to eventually tailor classes to work together to facilitate Spanish Media. It appears there currently are speaking/teaching instructors to accomplish this. The Business Dept. is already involved with the Com/Media St. Dept. i.e. Business 33 mention
- Maria mentioned working with the community and Walter Bates????.....

Chris Garcia representing Pat Sajack on the Advisory Board suggested supporting local economies and institutions that embrace “giving back”. Chris

1. D. **Journalism**: Saul Rubin took the floor and discussed the SMC Corsair Newspaper and how it is produced by various Journalism classes and the points of interest:

- Discussion of merging television, broadcasting and journalism in new classes.
- Using YouTube Channel
- Journalism 15 – a multi-media, video storytelling and blogging course.
- Storytelling and its importance. How it should be incorporated into the other mediums.
- Moving to AET once the building is renovated and redesigning and renaming programs to reflect what is going on in the industry.
- Feeding students “into” jobs and using the 15 million dollar grant to facilitate this Career Technical Education.
- Working with students from high schools all the way to 4 year schools.

III. **Breakout Session: Assessing Current Program**

- Saul Rubin spoke of creating different pathways from existing courses.

- Other suggestions included:
 - Marketing
 - Media Production
 - Storytelling – non-fiction
 - Web Series
 - Reality Series
 - Multi-Media
 - Certificates
 - Basic Skills Training
 - Social Media for Marketing
 - How television fits in.
- Ghizal Hansen spoke of the importance of nurturing students by providing internships for hands on job experience. He spoke of “staff shrinkage well as:
 - Multi-platform courses – all 3 mediums
 - Prerequisites and skills needed
 - Inflation in classrooms regarding passing and not passing.
 - Writing prerequisites – perhaps 2 semesters
 - Intro to English Literature
 - Intro to Writing within the department
 - Finding out where the students need improvement and providing pathways to provide the skills they need.

Lynn Dickinson added that students often drop classes after the syllabi are passed out. Is this due to the fact that the students don’t have the necessary no one ever asks why the students drop.

Maria Munoz stressed the importance of paid internships; taking demographics into consideration and the possibility of students not being able to work

Tracie Savage suggested Lab hours a few times a week for all the disciplines

- Investigate the possibility
- Different level of student knowledge
- Proper technical skills
- Media Ethics Class
- Critical thinking and Critical Studies courses
- Soft skills
 - counseling classes - managing time, life skills
 - Resumé creation
 - Job skills
 - Personal presentation
 - Networking
 - Linked in Profiles
 - Entrepreneurial Skills
 - Contracts
 - Pitching
 - Navigating the freelance market
 - Creating and maintaining budgets

Amy Rocen emphasized the importance of a “Brand” and “standing out” so they can be recognized. She suggested creating a class to teach this skill at other classes; along with social responsibility.

- 5 required classes is a lot for Broadcasting

Maria Munoz spoke of partnering with 4 year schools; articulation and mentioned schools that already have programs i.e. Fullerton, Northridge and UJ

1. IV. Breakout Session: Industry Trends

Chris Garcia began the discussion with the “Wave of the Future”.

- How will Media be consumed?
- Watching movies and tweeting at the same time and the awareness of so many types of media being consumed at the same time
- Importance of entrepreneurial skills and business operation capability.
- Everything is data driven:
 - Read, analyze and interpret data
 - Return on investment
 - Conversions
 - Specific data to consumers
 - Metrics, Google Metrics, Arbitron, Neilson
 - Statistics class

Lifelong learning ideas:

- Seminars/workshops
- Linked in
- Writing profiles
- Social media classes for you brand

- Networking

Using SBDC (Small Business Development Center at SMC)

- Cross disciplines
- Use Perkins funds
- Use “smorgasbord” to fill hours

Strategies:

- Engage Alumni/connect with alumni
- Educational interviews – one to one. Ask to talk about career paths – how interviewee did it instead of “looking” for a job.
- Resources need to be fine tuned
- Aggressively partner with local people in the industry; get people to come back and give back as needs become known.
- YouTube Space, Google
- Multiplatform DIY ???
- Business classes specific to industry
- Scheduling
- Business plan for film making
- Distribution and calculating data
- Capitalization on teaching the “whole” student
- International Distribution
- Value of bilingual skills

Further discussion on creating classes:

- Cross pollination of classes – Entertainment / Business / Legalities / Building relationships
- Use wide open spaces and have different classes/media in one area
- The name “broadcasting” is obsolete; may need a new name. Film, media – how can we refer to it so it is clear?
- Cinema or Film? Perhaps offer TV separately?
- Media is critical studies
 - Media Arts
 - Media Production
 - UCLA uses: Film, TV & Digital Media
 - Journalism / Broadcasting
 - Use Entertainment Technology classes so there isn’t duplication.
 - Social Media, entrepreneurial
 - Contextualize courses so they are specific to course of study
 - Radio, TV, Film – package conversion for specific relevance

V. Where Do We Go Now?

A. Low hanging Fruit

- Low cost ideas
- Change the title of Broadcasting
- Business – Entrepreneurial training
- Film Conduit for jobs
- Lab component with Alumni
- Contextual classes
- Media 10 as an elective for majors
- Directing students to internships
- VIP Day – Assist with suggested order of classes
- Department job fair
- More industry advisory board members – build the Advisory Board
- Certificate pathways

B. One Year Goals

- Lab class
- Train a counselor to specifically guide “Media” students
- Analytics class
- On Air class – make reels, YouTube channel (which SMC has) Media 48 utilizes it: required to up load at least 3 clips (Redelia Shaw)
- TV Channel 28 - use this more – Plug in.
- Department Job Fair
- Reorganize programs and change names
- Maximize resources with community
- Outreach

C. Five Year Goals

- What are the barriers? Michelle King suggested using institutional research to assess barriers and build a presentation upon findings.
- Maria Munoz discussed the fact that she never took a production or scriptwriting class and thinks it is a very good idea to include these things in
- Listing 3 or 4 core classes that would be required for all degrees
- Being in front of the camera and being behind it.
- Creation of multi-media
- The need for certain classes at the foundation level.

- Learn to write for TV, film and print
- Articulation with 4 year schools.

VI. Lunch

Nancy Grass Hemmert took the floor and thanked everyone for coming!!

7. Describe any program response to advisory board recommendations. Give specific examples.

Promo Pathway Responses to Advisory Board:

- Updated and improved the online application process and review process for Promo Pathway.
- Started aggressive recruitment and application campaign for next cohort of Promo Pathway students.
- Our students are doing a Media Campaign project for KCRW through a company named Tongal. This relationship was suggested by the Advisor SMC Foundation.

Broadcast Production Responses to Advisory Board:

- Began to investigate developing a Public Relations degree and/or certificate program. Have created a sub-committee to pursue this degree/certificate Development to discuss labor market data.
- Tailored the new full-time faculty position job description using the guidelines suggested by board.
- Broadcast/Media Production faculty are working on ways to collaborate across classes and with others on campus.
- Creating more opportunities for Broadcasting faculty to meet and discuss cross course consistency.

Objectives (Looking Back)
As part of the planning process, programs are expected to establish annual objectives that support the program's goals. Please document the status of the program/function's previous year's objectives. Add comments if you feel further explanation is needed.
1. Communication Studies: Redesign Communication Studies AA to work with/match the AAT.
Completed Comments: In response to state requirements and student needs, the faculty of the Communication Studies program evaluated the AA degree to see if it could match with the AAT. Based on our findings, we have successfully translated our AA into an AAT making us more competitive.
2. Communication Studies: Continue to work more closely among full and part-time faculty to increase consistency and quality in the Com St 11: Public Speaking class.
Eliminated Comments: Eliminated because it was an unintentional duplicate of #2.
3. Communication Studies: In the coming year, we will develop a Certificate Program in Communication Studies.
Eliminated Comments: Eliminated because it was an unintentional duplicate of #4
4.
Communication Studies: Initiate creative office hours that feature special workshops in various topics such as speech fright, voice and articulation and preparation of speech outlines.
Eliminated Comments: At this time, the full time faculty have decided that such an objective is not feasible on the program level given the small number of full time faculty and large student population. We had hoped with the hiring of a new full time faculty member (2015/16) we would be able to accomplish this. However, we have lost one full timer in the last year due to promotion to administration, and a second full timer is retiring in June thus leaving us at a net loss of full timers for fall 2015 even with the expected new hire.
5. Film Studies: Implementation of 4K digital technology into advanced directing/production and cinematography classes as the new film and video industry standard.
Completed Comments: We have successfully introduced 4K RED technology into our advanced directing/production and cinematography classes. However, as the technology keeps changing and evolving, there is a new standard now (February 2015) that we're trying to implement into our program, and that is the use of the Arriflex Alexa camera, which is capable of 6K resolution and beyond. We have taken significant steps in that direction by establishing a working relationship with Keslow Cameras, the main purveyor of Alexas in Los Angeles.
6. Film Studies: Implementation of 4K digital technology into advanced directing/production and cinematography classes as the new film and video industry standard.
Eliminated Comments: Unintended duplication of # 7.

7. Film Studies: Creation of a Film Production AS Degree.
Completed Comments: The new AS degree / certificate of achievement in film production has been successfully created. It has now been approved at the Regional Level, and we're waiting for its final confirmation at the State Level.
8. Film Studies: Create Cinematography and Sound Production classes.
Completed Comments: Both classes have been successfully created and are already being offered as part of our program: Film 40: Cinematography (2 sections) and Film 50: Production Sound (1 section).
9. Media Studies: Partner with Youth Radio of Oakland, CA to establish a Pathway program in Santa Monica that prepares High School students for entry into diverse career pathways in the Media Industry through focused activities developed by SMC faculty and staff in an after-school setting.
Eliminated Comments: Unintentional Duplicate of #14
10. Communication Studies: Continue to increase the number of IGETC approved courses.
Eliminated Comments: Unintentional duplicate of #16.
11.
Communication Studies: In the coming year, we will develop a Certificate Program in Communication Studies. This certificate will be geared toward working professionals and students who want to improve their communication skills and understanding of communication phenomena.
Eliminated Comments: Unintentional duplicate of #4.
12.
Media Studies: Create a standardized SLO assessment for Media 1 SLO #2.
Completed Comments: Piloted in the Fall 2014 and being implemented Spring 2015 semester. In addition to providing better cross-section assessment of SLO success, the process of developing the assessment led to fruitful discussions and led to refinements in the Course Outline of Record for Media 1.
13.
Media Studies: Complete submission of Global Media class
Completed Comments: Completed, submitted, and approved. First offering Spring 2015.
14.
Media Studies: Fully develop a Broadcast/Media Production Advisory Committee.
Completed Comments: First meeting held June 2014. We had a wonderful meeting and the next meeting will be held Spring 2015.
15.
Complete implementation (begun in 2013) of 4K digital technology into advanced directing/production, cinematography, production sound, and post-production classes as the new film and video industry standard.
Eliminated Comments: [PLEASE DELETE THIS, AS IT WAS ALREADY COVERED ABOVE.]

Looking Back

In this section, please document what you did last year as a result of what you described in Section C.

1. Describe any accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

1. Western States Communication Association 2015 Conference Panel member: Monitoring, Mentoring, and Mobilizing: Using the Faculty Evaluation Process to Update, Train, Support, and Reinvigorate Adjunct Faculty
2. Sponsored a large variety of Guest Speakers and Film Screenings, including the West Coast Premiere of "Martin Luther King, Jr.: A Personal Portrait"
3. Film Series: *Monday Night Political, Peace and Security: Managing Violence in a Turbulent World*
4. Chair of Excellence Award Project (Rubin): Digitizing the print archives of the Corsair Newspaper from 1929-2011. More than 14,000 pages of the Corsair newspaper were digitized and preserved in several digital formats, and the entire collection was transformed into a searchable online database now hosted by the California Digital Newspaper Collection, making Santa Monica College the first community college newspaper hosted by this state project.
5. Chair of Excellence Award Project (Grass Hemmert): Undergraduate Research Development
6. Developed and implemented along with the Global Citizenship Committee the Annual Global Citizenship Research Symposium and Tournament & chair committee annually.
7. Study Abroad South Africa 2015
8. Debate Team awards at local and national tournaments.
9. New emphasis on the field of Health Communication. (See i-p below.)
10. Co-chair and presenter on WSCA panel: Topic- diverse methods of teaching health communication, with leading health communication

- scholars.
11. Presenter: Two "GIFTS" panels at WSCA on integrating health communication in different courses,
 12. Presenter (2014) on mental and physical health issues in the classroom in 2014.
 13. Participant in a medical communication short course at NCA, and a health communication short course at NCA, self-funded at conference.
 14. Participant in the NCA Hope Conference 2013 Health Communication week- long seminar (self-funded) with nationally and internationally recognized scholar Gary Kreps, (specialty areas include global health issues, cancer, medical communication, and health disparities).
 15. Interviewed several top health communication scholars on health communication certificate programs, veterans' issues, health and racial disparities. Visited the University of Utah and met with top scholars in the area, attended classes, and conducted interviews.
 16. Work-in- progress: Course in health communication.
 17. Published two children's books – told in rhyme– focusing on interpersonal communication skills for young children (ages 4-8).
 18. Presenter at Pre-School of America (New York), Rodoph Sholom school (New York) and Kidabilities Pediatric Center in Los Angeles. The latter presentation was designed to assist parents with children in need of stronger interpersonal skills.
 19. Workshop in progress: Interpersonal Skills for Parents and Children - Kidabilities Pediatric Center, Los Angeles.
 20. Attendance in creative writing classes at UCLA's Extension program.
 21. Observation of special needs students at Kidabilites Pediatric Center and consultation with Elisa Seidner, Director, in preparation for completion of two picture books for children with Sensory Integration Syndrome.
 22. Guest Lecturer: Interpersonal Skills for teachers and medical professionals- Early Childhood Education course taught by Wendy Parise.
 23. Presenter: Early Childhood Education Department - Guest reading and discussion of 2 children's books designed to teach children interpersonal skills.
 24. International Forum of Higher Education in Media & Communication, Beijing, China 2012 Forum Panelist: "Internationalization of Higher Education"; Paper presentation: "Mediating Cultures: The Role of Intercultural Communication Education in a Shrinking World."
 25. Sabbatical recipients, Spring 2012, 2013, 2014
 26. SMC Film Students acceptance into highly respected film schools both domestically (USC, UCLA, AFI, NYU, etc.) and abroad (Prague Film School, Munich Film School).
 27. Developed Spanish Language Media Program Pathway
 28. New Media Studies course developed - Media 3: Global Media
 29. Completed development of Journalism state transfer AA; approved by Curriculum Committee.
 30. The *Corsair* staff won 15 awards, including General Excellence and four first place awards, at the Southern California conference of the Journalism Association of Community Colleges.
 31. The three-year project to digitize the paper Corsair archives from 1929-2011, consisting of 14,000 pages of college history, was completed and an online database of the digital archive uploaded to the site of the California Digital Newspaper Collection.
 32. Presenter at 2014 LASA (Latin American Studies Association) Congress in Chicago: "Specular Ghosts: Memory and Trauma in Latin American Filmmaking"
 33. Screenings of film "The Other Conquest" at cultural venues such as Royal Academy of Arts in London, the Martin Gropius Bau Museum in Berlin, the Guggenheim Museum in New York, and the Getty Villa and Los Angeles County Museum of Art in Los Angeles.
 34. Writing Film Studies book for Cambria Press in the UK
 35. SMC Film Program invited to participate in 35th International Festival of Film Schools in Munich, Germany; only 3 US film schools invited; SMC film won prize as "Best Film to Promote Intercultural Dialogue"
 36. SMC film production students crewed on a spec commercial with one of the world's preeminent cinematographers, Paul Cameron ("Man on Fire," "Collateral," "Pirates of the Caribbean")
 37. Multiple awards of our original SMC short films; see list below:
 - 2015
 - "Impact Award" for local and international educational, economic and artistic impact of SMC Film Program - Santa Monica International Film Festival;
 - Best Screenwriting Award - Santa Monica International Film Festival (Bird);
 - Best Short Film - Santa Monica International Film Festival (Solidarity)
 - 2014
 - Winner "Prix Interculturel Special Mention for Best Film Fostering Intercultural Dialogue" - 34th International Festival of Film Schools (FilmSchoolFest Munchen); Munich, Germany
 - Official Selection - American Pavilion, Cannes Film Festival, France
 - Official Selection - Clermont-Ferrand International Short Film Festival, France
 - Remi Award Winner - WorldFest Houston International Film Festival
 - Official Selection - Guadalajara Film Festival, Mexico
 - Official Selection - Other Venice Film Festival (R9K, ITCOY)
 - Finalist - Entertainment Industries Council's "Generation Next" Competition (VAL)
 - Winner - Merit Award, International "Best Shorts Competition" / Music Video (FLF)
 - Winner - Merit Award, International "Best Shorts Competition" / Women Filmmakers (ITCOY)
 - Official Selection - Huesca International Film Festival, Spain
 - Winner - Women's Independent Film Festival (ITCOY)
 - Winner - Tongal's KCRW Video Project (\$1,500 award)
 - Official Selection - Roswell Film Fest, New Mexico (R9K)
 - Special VIP Screening - San Diego Film Festival
 - Official Selection - 18th Los Angeles International Short Film Festival / LA Shorts Fest (R9K)
 - Feature article in VARIETY magazine - "Film Professor Creates Low-Cost Production Program at Santa Monica College"; July 18, 2014
 - Official Selection - 10th Annual HollyShorts Film Festival (Coke)
 - Official Selection - Raindance Film Festival in London, England (FLF)
 - Silver Award - KODAK Worldwide Student Scholarship Program Award (\$4,000 tuition scholarship award and \$4,000 KODAK Motion Picture product grant)
 - Official Selection - 4th Bangalore International Short Film Festival in India (R9K)
 - Official Selection - Guadalajara International Film Festival in Los Angeles (FICG/LA)
 - Honorable Mention Award - Santa Monica Independent Film Festival (FLF)
 - Feature article in The Huffington Post; September 16, 2014 (FLF)
 - Official Selection - New Filmmakers Los Angeles Film Festival (ITCOY)
 - Winner - International Best Shorts Competition "Award of Merit: Use of Film for Social Change" (AL)

Winner - International Best Shorts Competition "Award of Excellence: Short Film" (R9K)
 3 Official Selections - Santa Monica International Film Festival (H, B, and S)
 2013
 Finalist - BAFTA (British Academy of Film and Television Awards)/ LA Student Film Awards
 Official Selection - Los Angeles Shorts Festival
 Winner Best Drama Short - San Diego Film Festival
 Official Selection - Shot on Red Film Festival
 Official Selection - Vilnius International Film Festival, Lithuania
 Winner - "My Production Workshop" Commercial Award (Sidral Mundet soft drink; \$7,500 cash award)

38. Journalism program created the state Associate Degree for Transfer in Journalism and it was approved by the college's Curriculum Committee in Dec. 2014. The degree is expected to be approved by the state in spring, 2015 and offered for students by Fall, 2015.

2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

The 2009 six-year program review recommendations and our responses to them are as follows:

1. Examine and prioritize the goals stated in the self-study report and, where appropriate, develop a timeline for achieving them;

- Goal: *We need to clarify the status of the Speech Lab proposal and seek alternative solutions if the space does not materialize.* Proposal was denied. This goal has been retired for the time being as we re-tool and re-imagine the Communication Studies arm of the department.
- Goal: *Develop new curriculum that addresses the changing skills required for broadcasting and journalism industries.*
 - Since 2009, we developed and have implemented the hugely innovative and successful Promo Pathway program that is a partnership between cutting edge industry professionals and Santa Monica College.
 - Journalism submitted and has been approved for a Journalism AA-T that better meets the transfer needs of students and conforms to the state wide curriculum goals.
 - Currently, we are responding to advisory board recommendations, student demand and Workforce Data calling for a PR degree or certificate program. A committee is currently doing research on the viability of the program. Research to be completed by the end of Spring 2015. Curriculum development will begin in the Fall of 2015 with the hiring of our new full-time Media/Broadcast production faculty and completed by the Spring of 2016 with submission to the Curriculum committee at the end of Spring 2016.
- Goal: *Funding must be established for equipment repair and maintenance.* Several things have been accomplished on this front. The current chair worked with the district to secure insurance on previously uninsured equipment where possible and has developed a comprehensive budget for all CTE programs that includes replacement and repair costs for equipment. Initial meetings with district managers have been hopeful that we can secure a more consistent system for equipment needs. Additionally, we have secured permission to sell advertisements on Corsair Radio to create a revenue source for replacing and repairing Broadcasting equipment.
- Goal: *We must re-visit the need to hire a Lab Technician to service the computer needs of the Corsair.* After much thought and discussion about the most desperate needs in the department, we decided that the emerging film production program was in even graver need for Tech support than the Corsair computers, so we put our efforts behind securing a Film Production Coordinator. Drew Davis was hired into that capacity full-time in January, 2014.
- Goal: *Additional classrooms in the Letters and Science building must be equipped as "smart" classrooms.* As of this writing all Communication and Media Studies classrooms in LS are now equipped with at least some "smart" technologies such as SMART boards, projectors, DVD players, computers, and/or iPads.
- Goal: *The department must have access to more classrooms that are computer labs, particularly for the Journalism program.* We have only had two new classrooms made available to us for this purpose, but that has reduced the urgency of this goal and has thus moved it to our wish list, but not urgent.
- Goal: *We must continue to aggressively pursue the hiring of more full-time faculty for the communication department.* We have and will continue to pursue this. We have put in for Media Studies, Journalism, Communication Studies, and Film faculty repeatedly. To date this has earned us one new Film Production, Salvador Carrasco, and Media Studies, Lauren Movius, faculty. We are currently in the interview phase for two additional new full-time faculty, one in Communication Studies and one in Media/Broadcast Production. However, this has only allowed us to maintain our 11 faculty members total as we have had high attrition due to retirement at the same time as the department has been growing exponentially in terms of WTH and adjunct hiring! As of this writing we are putting in for an additional four full time positions to this year's ranking committee.
- Goal: *We need to update our department and faculty home pages.* As Facebook has emerged as the powerhouse of social media since our last program review. We are reconsidering the necessity of requiring individual faculty webpages.
- Goal: *We must continue to evaluate possibilities for a department name change.* After spending nearly 10 years discussing a name change and reorganization of the department, in 2012 we completed a name change from Communications to Communication and Media Studies along with a reorganization. We merged Broadcasting and the former Communication into Media Studies and updated the former Speech program into Communication Studies to better reflect the discipline and align it with similar programs around the country.
- Goal: *Ideas that have been presented to better promote the department, such as brochures and promotional videos need to be acted upon.* The profile of the Communication and Media Studies program has grown even faster than our actual size and complexity. Through promotional videos created to promote our Film Production program, a spotlight in the schedule of classes, several Future Alumni and Alumni spotlights in the Alumni Newsletter, co-sponsorship of the Global Citizenship Symposium, Chair of Excellence Awards, and Corsair Faculty Profiles the Communication and Media Studies department has become a powerhouse on campus. Additionally, we have worked with outreach to update our brag sheets, have created a popular department Facebook page and are currently creating a mini-doc promotion of our journalism program. Only six years ago, most people on campus didn't understand what "Speech" really meant and didn't know we had a film program. Today, Communication and Media Studies is well

known and respected both on and off campus.

- Goal: *The establishment of an Alumni database must be made a priority.* We are working with the Alumni Association very closely on multiple fronts, not the least of which is to identify and create a data base of Alums. Our department and members within the department have been early members of the Alumni Association and have begun to take advantage of the many programs they are establishing to support disciplines on campus.
- Goal: *Meet with Academic Administration to verify the location of a main campus satellite office for the Corsair when the department moves to the AET site.* This is an ever-evolving conversation with the district. However, we have been assured that such a space will be provided.
- Goal: *Focus on the rapidly changing status of journalism and broadcasting to better prepare students for media industry jobs in the future.* This was a repeat of goal #2. It was so important to us that we put it in twice!

2. Create advisory boards for those disciplines eligible for VTEA funds and ensure meetings are held at least annually;

- All VTEA eligible programs now have Advisory Boards that are meeting at least once annually!

3. Ensure that students are provided adequate information for all programs about both transfer and vocational opportunities as a result of their studies;

- Working with Workforce Development, Outreach and Counseling, we have updated all of our brag sheets and degree sheets to reflect the most accurate and timely information on our degrees, transfer requirements, and certificates.
- We keep only the most current degree/certificate sheets in the office for students.
- We meet occasionally with or are in communication with counseling faculty to ensure accurate representation of our courses and programs.

4. Collect and utilize data (e.g. course retention rates, student achievement, transfer success, job placement rates) to inform planning within the department;

- During the fall and spring flex meetings, the department chair reviews all relevant data, including retention and success rates, new jobs data, and SLO report data.
- This information is also broken down by discipline and supplied to each discipline to further evaluate and assess the data in terms of program improvement.
- The chair provides each discipline with reports and specific tasks/goals for the meeting to ensure use of data to make concrete decisions and/or to guide important curriculum related discussions. For example (from Fall 2013 department flex):

Discipline SLO Discussions (Broadcast, Communication Studies, Film Studies, Film Production, Journalism, Media)

1. Review TIMS data for your discipline and courses
2. Consider the data and information from your Regional Program Demand Report
3. Discuss implications of these reports
4. Review SLO reports on largest enrolled classes for your discipline
5. Review SLOs for the classes in light of these reports
6. Make recommendations for:
 1. Updates and/or changes to the program curriculum;
 2. Updating SLOs;
 3. Improving success rates;
 4. Types of assessments being used (quizzes, assignments, activities) or uniform assessment options;
 5. Gaining reporting compliance;
 6. Other suggestions for how we assess, report, manage, use SLO information.
7. Provide a written "report" of what your group discussed and/or decided

5. Work toward presenting students with a collaborative/collective approach to media studies, where appropriate, rather than maintaining completely separate disciplines;

- We have merged Broadcasting with Media Studies and are discussing how to further blend in or merge Journalism as well.
- One way we are merging the disciplines and blurring the lines is by creating an interdisciplinary PR degree that will pull classes not only from all the Communication and Media Studies disciplines, but will include business courses as well.
- Film, journalism, broadcasting have been integrating curriculum and collaborating on many projects with entertainment technology and other departments such as the campus wide collaboration of Locals Only, creating videos for Admissions and Counseling, and taping and broadcasting athletic and theater events.

Additionally, the two year CTE program review provided the following recommendations:

1. *All Communication and Media Studies programs must regularly assess course SLOs and document the results in ISIS as well as keeping records of any program responses or changes.*

- We are now assessing all SLOs throughout the program and reporting them vigilantly through the ISIS/mProfessor SLO reporting system.
- We now use the reports of the SLO data to guide our discipline specific meetings at least once every semester to discuss program success, retention, goals, etc.
- The chair collects program specific reports from the disciplines after each meeting when possible.
- Changes are made immediately in ISIS and Curricunet as needed.

2. All Communication and Media Studies programs must hold and document advisory board meetings at least once a year.

- All CTE programs hold and document advisory board meetings at least once a year.

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

- Full-time faculty in Communication and Media Studies identified the need to revise our evaluation process for tenured and adjunct professors in order to maintain consistency in standards for every course.

The challenge we face is that most courses are taught by more than one instructor - adjunct and full-time - with varying degrees of experience and training in the particular course. We now require that all syllabi be submitted to the evaluator before the start of the observation period, along with a self-evaluation report. In this way, all submissions are made well in advance of the scheduled class observation. Each syllabus is carefully evaluated and "scrutinized" as to its consistency with the Course Outline of Record.

If inconsistencies appear, the evaluator and evaluatee will review them during the post-conference date. Immediate changes can be made, if appropriate, or changes can be made before the syllabus is prepared for the following semester. The latter timeline works if the inconsistency is a minor violation of the COR. We also make sure - through carefully worded directions issued by Nancy Grass Hemmert (Chair) that all deadlines and follow-up conferences are conducted within the time limit stated, according to contract language. In addition, it was announced, after a departmental majority vote of full-time faculty, that observations would be made unannounced as opposed to previous years where observations were announced in advance and a mutually agreeable date was chosen by both the evaluator and evaluatee.

We have already noted an improvement in the evaluation process since implementing the above changes and are very pleased with our progress in this area. The above changes have encouraged a "mentoring" of new faculty as well as senior faculty members who may also be in need of guidance. It is clear that this mentoring program has been welcomed by all involved.

We will continue to assess this new evaluation process and make appropriate changes, as needed.

- We hired a full-time media studies professor (Spring 2013) with an expertise in Global Media.

This is an area our program has wanted to develop for some years and now we have a faculty member that will lead the charge. We have also continued work on expanding our curriculum with a new Global Media course (Media 3) that we will begin offering in the Spring of 2015.

- We have changed the name of the department and two of our programs, as well as re-structured the department.

As noted as a recommendation for the 2009 Program Review, we have moved forward in fostering a collaborative approach to media studies by changing our program name to Media Studies and to include in our program broadcasting as part of our larger media studies collective. Long term, we plan to ultimately fold Journalism into Media Studies as well. This has led to many new collaborations among our programs. Speech was also changed to Communication Studies to make it more consistent with the current naming trend in the field that better defines the scope of the discipline. The new department name is Communication and Media Studies (formerly: Communications).

- Created a Film Production AS degree, which expands our digital filmmaking capabilities to allow full training in film and the creation of original student-produced content

For those students who cannot afford to attend costly university-based film schools and/or who cannot get into them, the Film Studies program provides a complete education in critical film studies and digital film production. Upon graduation from the program, students have acquired the necessary skills to establish careers in the motion picture industry. Most of our graduates secure entry-level jobs in this multi-faceted industry that lead to advancement in a wide variety of production areas. Considering the fact that many production companies are now based on the Westside of Los Angeles, this is an added plus for SMC's film graduates. In fact, there are many graduates of the program who are already interning with many of these production companies, including one of the top film-production companies in the world at the moment: Village Roadshow Pictures, where we have two interns.

SMC is proud to have a self-sufficient film production degree program that rivals any of the major film school programs in Southern California. It currently offers budding filmmakers a low-cost alternative to the more costly programs offered by colleges such as USC, UCLA, NYU, and AFI.

We continue to bring in more film industry professionals to interact with our students in special seminar programs. We have had guest speakers visit our classes to offer advice and discuss the inner workings of the motion picture business. These have included directors, producers, agents, screenwriters, actors, cinematographers, film editors and film critics. We have also brought in high profile filmmakers for screenings and talks that are open to the college at large.

- Added new, very accomplished adjunct faculty in Communication Studies, Broadcasting, and Film Production.

1. Tom Shadyac, Accomplished Director and Producer
2. Clyde Smith, Emmy Award winning Cinematographer
3. Simone Bartesaghi, Award winning filmmaker
4. Monique Matthews, Author and Filmmaker
5. Mickey Birnbaum, Screenwriter with a studio feature currently in production
6. Tracie Savage, Network Anchor and Journalist
7. Michael Carlucci, Sportscaster
8. Lynn Dickinson, Media Writer, Producer
9. Jermaine Junius, PhD and MSW from Howard University

10. And many, many more!

4. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

Journalism:

The Journalism program received a Margin of Excellence grant last June to purchase new video and still cameras and camera microphones and storage cards. It is vital that we provide students with equipment to train them in multimedia story production. Students need to gain confidence and skill in multimedia story production and they need the equipment to do this with.

Media Studies: NA

Broadcasting: (Get from Brad and Frank)

Film: The Film Production program received a Margin of Excellence grant last June to purchase a new Varizoom jib arm, two 7" Marshall monitors, and green-screen capabilities (green screen, silk, and frame), to be used in our cinematography classes and in our on-location shoots.

5. Describe departmental efforts to improve the teaching and learning environment.

Our department has made a serious commitment to improving the teaching and learning over the past three years. Starting with seriously approaching teacher evaluations with the goal to improve teaching, many, many of our faculty have also taken part in the excellent teacher training opportunities offered such as:

- The Faculty Summer Inst. (FSI) during the Summers of 2013 and 2014,
- The Art of Reflective Teaching Project,
- Distance Education Faculty Readiness Program,
- On Course Training,
- Technology Mentor Program,
- The Flipped Classroom,
- CTE Winter Institute
- and Many one Day workshops throughout the year.

We are particularly proud of our involvement with FSI. To date, we have had two of our full time and at least eight of our part-time instructors go through this program in its first two years. The FSI is an intensive training program for teachers and faculty who attend go on to apply many of the techniques learned there to classroom use. For example, based on workshops at FSI, Saul Rubin redesigned the online Journalism 1 course and implemented new approaches to grading projects in Journalism 15, as well as implemented a new approach to evaluating the Corsair in the Journalism 16 class. Additionally, we had two of our part-time faculty participate in the inaugural CTE Winter Institute this January 2015.

As noted above in #3, we have also made a department wide commitment to utilizing the Faculty Evaluations/Observations as a means to identify areas of improvement and providing faculty mentoring for supporting those instructors in need of improvement. By approaching the Faculty Association, securing a commitment from all full-time faculty and clearly notifying the part-time faculty of our intention to use evaluations as a means to improve teaching, this initiative has been met with enthusiasm and openness that has led to tremendous improvement across all the disciplines throughout the department. And although this process has led to the loss of Associate Faculty status for four Faculty members, we are happy to note that all four are still teaching for us, and that their quality of instruction and adherence to the Course Outlines of Record has improved dramatically. In one case, the faculty member was so grateful for the honest feedback and comprehensive support, he even wrote a letter of gratitude to the Dept. Chair and to President Dr. Tsang.

6. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

Communication Studies:

There is no tutoring component or learning support service associated with the program. In the past we discussed the benefits of creating a speech lab, but the funding for such a service is not available.

Media Studies:

There is no tutoring component or learning support service associated with the program.

Film Studies:

There is no tutoring component or learning support service associated with the program. However, it is a Film Production policy that faculty always supervises student shoots, even on location, so a lot of extracurricular tutoring / learning support takes place under those unofficial circumstances.

7. Describe any grants, VTEA, or other funding received since the last review [in the past year] and how it was used to improve the program.

Film Studies:

We recently submitted our 2015 Perkins-grant application, the essence of which was that our Advisory Board feels very strongly that our students should not be spending their own money in renting film production equipment because SMC is a

community college and many of our students cannot afford such disproportionate expenses. In addition, the films produced in connection with our classes are owned by SMC, which is why students should not be spending money on college infrastructure but rather on provisional or short-term needs such as catering, location permits, etc., for which they still have to raise money through intense grassroots efforts and Internet campaigns (e.g., Kickstarter, Indiegogo).

Hence, our Advisory Board recommended that the focus of our 2015 Perkins Application should be to purchase the necessary equipment to reduce to a minimum the amount of equipment that students need to rent when doing their film shoots, in addition to satisfying the demands of our growing production classes, particularly cinematography and the new production sound offering.

Journalism:

Journalism did not receive VTEA funding last year, but we did apply this year. Journalism was denied most of the Perkins funding application last year, but was awarded some for professional development to allow Saul Rubin to attend two journalism conferences which will be extremely useful in making important professional connections and keeping up with trends in journalism and journalism education at the higher education level.

Media/Broadcasting:

Broadcasting received funding to buy equipment to support our growing sports broadcasting program. The Fluent Rapid GC, the Copperhead Camera adapters, the 3Play Instant Replay provide students with hands-on training on equipment that is used in the broadcast industry thus positioning them well for job placement in local broadcast operations. The equipment is being used to record and then broadcast SMC basketball games starting this January (2015). Already, games recorded using this new equipment have been broadcast on CityTV several times. Students get to train on and use the equipment for productions that actually air on TV!

Media Studies NA

8. Describe faculty engagement in activities, training, or professional development to remain current with industry trends.

1. Teacher Academy Program, Participants
2. Over 10 Full and Part time Faculty members have attended the Faculty Summer Institute in 2013 and 2014.
3. Sabbatical recipient, Spring 2014
4. *China 2012*: Beijing Center for Chinese Studies Participant
5. *Turkey 2009*: Faculty Dialogue Tour
6. National Communication Association
7. International Communication Association
8. National Association of Latino Independent Producers
9. National Hispanic Media Coalition
10. Society for Cinema and Media Studies
11. Health Communication interest group at WSCA and NCA and attended several meetings in the past few years.
12. Community College interest groups at WSCA and NCA.
13. Intercultural Communication interest groups at WSCA and NCA.
14. LGBTQ interest groups at WSCA and NCA.
15. Los Angeles Women's Network (LAWN)
16. Western States Communication Association
17. Press Photographers of Greater Los Angeles
18. Journalism Association of Community Colleges, Member, Volunteer and Judge
19. Santa Monica Next, Contributor
20. College Media Associates
21. Directors Guild of America Honorary Member
22. Latin American Studies Association (LASA) Member

Communication Studies

Communication Studies faculty remain current within the discipline by active membership in the larger regional (Western States Communication Association), national (National Communication Association) and International (International Communication Association) professional organizations. Several of our full and part-time faculty regularly present at the conventions (Grass Hemmert, Smith, Kaimikaua, Loy, and others). Additionally, in developing the Communication Studies' course offerings, the full-time faculty have been in close discussions with local CSU and UC Communication Studies Departments to ensure our classes meet their rigorous standards including those related to timeliness and currency.

Media Studies

Media Studies faculty remain current with industry trends by reading academic journals, trade publications, following trends and development in media, reviewing the most current textbooks in the field, and joining social media platforms.

Journalism

Journalism faculty Saul Rubin and Gerard Burkhart are active members in the Journalism Association of Community Colleges and participate in twice-yearly conferences where there are important workshops with professionals and other journalism educators. Saul Rubin will also attend the spring conference of the College Media Association in New York City in spring, 2015.

Saul Rubin also worked as a contributor to the local blog, *Santa Monica Next* during 2014 as a writer and videographer to stay current with journalism practices. He also belongs to Lynda.com and takes classes there online to stay current with important software applications that relate to the field of journalism and media production. He also follows several online blogs related to journalism and journalism education and is a member of a Linked In group devoted to online journalism.

Film Studies

Film Production faculty Salvador Carrasco, Simone Bartesaghi, and Clyde Smith are active members of their respective guilds (e.g., Directors Guild of America, Cinematographers Guild) and they often attend events, workshops, screenings, and conferences to keep on the forefront of the latest industry trends and technologies.

Prof. Carrasco was also invited to the Golden Globes by the Hollywood Press and to the Santa Barbara International Film Festival, and in both instances he attended officially representing Santa Monica College. In addition, Prof. Carrasco and SMC Alum Dustin Brown were invited to the 35th International Festival of Film Schools in Munich, Germany in November 2014.

At Munich Film Festival, Prof. Carrasco was invited to participate and be a presenter in a symposium designed to share best practices and enhance the collaboration between the top film schools from around the world.

Moving Forward

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- how the assessment results are informing program goals and objectives, program planning, and decision-making
- specific changes planned or made to the program based on the assessment results

Communication Studies:

The Communication Studies program goals are focused primarily on successful student transfer to the university, either with an AA degree or with G.E. certification. The opportunity to transfer and the ultimate success of the student after transfer are of high priority. Our courses fulfill a variety of IGETC and/or college requirements. However, our AA degree in the past was not very desirable as it did nothing to ensure acceptance into Communication programs at universities. This was for two reasons: 1) the CSU Communication majors are entirely upper division majors that do not require any lower division prep courses for acceptance into the major; 2) the UC Communication major required two courses we did not offer, so students could only transfer as pre-majors in the past, thus, once again negating the need for majoring in Communication Studies at the AA level. Hence, we have no formal data regarding transfer success or job placement based on program completion. However, as we have re-vamped our AA degree to be consistent with the statewide AA-T degree and have added some critical new classes that allow students to transfer as majors instead of pre-majors to UCs, our desirability as a program has increased and more students are reporting anecdotally that they are transferring into Communication programs at universities. Furthermore, we are now in discussion with CSUN about the possibility of accepting one or more of our lower division courses as equivalent to their upper division equivalent courses for majors. To date, they have asked us for syllabi from our Com St 37: Intercultural Communication course.

SLO assessments and TIMS data have indicated very high success and retention rates in our Communication Studies courses. However, more can be done in terms of retention in Public Speaking, a class with high levels of student apprehension, notoriously low retention course. Currently, the faculty have been meeting to identify and discuss best practices for communication apprehension reduction training. In the past, special apprehension-reduction workshops have been offered at Professional Development Meetings to address faculty - across a wide range of disciplines - in need of this training. Building on this concept, we hope to offer workshops that provide students with this training and perhaps propose a special section of Com St 11 that is designated for students with pronounced communication anxiety.

The Communication Studies faculty have been and are continuing to focus on the SLOs in *Com St 11: Public Speaking* as this is the highest demand class in the program. However, as of the Fall 2014, the Communication Studies faculty determined that we needed a closer examination and assessment of the *Com St 35: Interpersonal Communication* Student Learning Outcomes, as this is the second highest demand course, a popular GE Requirement selection, and an important requirement for other programs and degrees such as nursing.

To evaluate these SLOs, the Communication Studies faculty met several times over the past year (Spring Flex 2014, Fall Flex 2014, and in Discipline Meetings October 29, 2014 and December 2, 2014) to:

1) **SLO reports** for Com St 11 and Com St 35 courses: The SLO Report indicates that our department is still enjoying an about 95% success rate on both SLO 1 and SLO 2 for public speaking (ComSt 11) with no significant difference in success rates among the various populations.

Similarly, for Com St 35, we maintain a 95% success rate on SLOs #2 and 3, but a low 75% on SLO #1: Analyze how age, gender, race, ethnicity and other forces affect the communication process. Interestingly, international Students and those who have completed 21A/21B fared less successfully with 81% and 78% success rates respectively on #2 and 3, but did better than the other groups on #1. In discussing the low success rates of SLO #1, the faculty realized that, although race, gender, ethnicity, age, etc. are discussed in the Interpersonal Communication class, they are not a key focus of the class. Instead, the manner in which diversity affects the communication process is more thoroughly and pointedly examined in the Com St 37: Intercultural communication course, so the faculty decided to revise the Com St 35 SLOs as a result.

2) **Updated and revised the SLOs** to better reflect the key skills and learning outcomes desired from the class. The faculty determined that the Com St 11 SLOs were still appropriate and needed no change. However, as noted above, upon realizing that SLO #1 was more related to another class, the Faculty eliminated it from Com St 35. Again, although issues of diversity and culture are covered in Interpersonal Communication, it is more appropriate and central to the content of Com St 37: Intercultural Communication and does not reflect the primary focus of Interpersonal Communication.

3) **Discuss strategies for improving assessment of these SLOs:** The faculty discussed best practices for assessing SLOs.

In the Com St 11 course, common speech assignments and requirements based on the National Communication Association rubric for public speaking are already in place and providing an excellent assessment tool for that class. For Com St 35: Interpersonal Communication, no such universally accepted assignment was employed, but the consensus was that we needed to create either a single assignment or clearly identifiable aspect of an assignment that specifically assesses the course SLOs across sections. In this way, we can easily identify whether or not a student has truly met the SLO. This also allows us to compare student performance more directly among the various classes. For Com St 35: Interpersonal Communication, faculty decided to use a common assessment quiz to cover both SLOs as the key assessment. This assessment quiz will be piloted among a few of the Com St 35 sections in the spring 2015 and then used among all the sections in the fall 2015.

4) Discuss strategies for improving student success in terms of these SLOs: The faculty also discussed ways to improve teaching methods with regard to key learning outcomes of all of our classes, specifically Com St 35: Interpersonal Communication and Com St 11: Public Speaking. For example, in the public speaking class by increasing the number and variety of speeches that students are expected to give and providing themed office hours to focus on specific aspects of public speaking, such as speech anxiety, delivery techniques, outlines, etc. For the Interpersonal Communication course we discussed the usefulness of simulations and student projects across sections. As of this writing, no definitive decision has been made with regard to Interpersonal, however, the conversations have been fruitful in clarifying the significant content areas, learning outcomes, and course goals required in this course. This has also provided a wonderful opportunity to mentor newer faculty in the best practices of Communication Studies pedagogies.

In addition, an In-Class Student Mentoring Program could be established in all Com St 11 classes to help students in need of improving conversational skills and/or tutoring. As a recruitment incentive, volunteer mentors would gain participation points for their participation as well as improve their performance on exams by helping others. This mentoring program - if successful - would also be a tremendous aid in other Communication Studies classes.

A Conversational Skills Mentoring Program has been initiated in one section of Comm St 35 with Liu Yicong, a brilliant student from China - and former surgeon in her native country, who was in the US for six months. Feeling lost and alone, she needed to make friends quickly and wanted an opportunity to improve her English skills. Two "Conversational Skills Mentors" volunteered to help her. They have become fast friends and Liu is earning excellent grades in her exams, as well. (See below for Liu's Thanksgiving message to her instructor which provides anecdotal evidence on its rewards. Next semester, this program will be used in all of this instructor's sections of Comm St. 35.)

Today is my first Thanksgiving day in America. I thought I should thankful to have my family and friends, I also should thankful to have met you in the college. When Alice, Malaya and I send messages to each other this morning for thanksgiving, I know it is you make everything happened. You are the first professor I met in SMC, helping me to find my confidence and encourage me express myself, it is very important for me even in my life, all my family members and my friends here know I am lucky to met a really wonderful professor. I do appreciate that.

*Happy thanksgiving!
Best
YiCong Liu*

Creation of New Courses:

In order to ensure successful preparation and successful student transfer rate to the university, we have added 3 new courses that are vital to our major. The following courses have been added since 2009:

- a. COM ST 9, Introduction to Communication Studies
- b. COM ST 31, Research Methods for Communication Studies
- c. COM ST 36, GENDER AND COMMUNICATION This course was approved on Sept. 25, 2014 and will be offered Spring, 2015.

We are actively involved in discussion and preparation of new course proposals, such as Nonverbal Communication and Rhetorical Criticism, to continue expansion of our course offerings. In addition to the above courses, we currently offer Com St 11 as a hybrid class -taught on campus and online, three sections of Distance Education classes in Com St 35, & two sections of Distance Education in Com St 37. We also offer a section of Com St 11 for non-native speakers of English to address the specific concerns and needs of our international and immigrant populations.

An information guide sheet entitled Course of Study for Communication Studies Associate Degree is now available for all students. It provides information regarding transfer and vocational opportunities and it offers a detailed plan of action for students majoring in Communication Studies who wish to transfer to a 4 year university. It also features employment choices for Communication Studies majors who wish to enter the job market after completing the requirements for the AA degree.

Finally, we do informally collect data in the form of student/teacher phone calls, emails, letters, and student evaluations. These continue to suggest positive trends. Students report greater academic success after transfer as a result of the skills acquired in the Communication Studies program.

Influence of Assessment Results on Program Goals and Program Changes:

Successful Completion Rate by Gender:

We have made great strides in our goal directed at achieving gender parity (2009: Females: 60.1% to Males: 39.9%; 2014: Females 52.3% to Males: 47.7%. We recently received approval (9/25/14) for our new course: Gender and Communication

to be offered this Spring 2015. We hope to offer more courses in this field in order to meet the growing demand for these courses and continue to attract more males to our major.

In further analyzing Successful Course Completion Rates, we have improved our scores in several areas. It should be noted that a slight dip in scores - was not considered to be statistically significant as in the first category below:

<u>Time of Day:</u>	Fall 2009	Fall 2014
Day	88.9%	88.6%
Evening	86.0%	90.7%
Weekend	86.9%	89.0%
<u>On-Ground</u>	88.4%	89.1%
<u>On-Line</u>	73.2	86.3

In view of the above, we will expand our course offerings in the evenings and weekends in order to respond to the successful results we have observed in these time periods. In addition, with our dramatic improvement in student success in our On-line classes - as shown above - we will continue to offer more courses on-line, in order to capitalize on this avenue of learning.

An evaluation of 2 categories (Ethnicity and Age), we observe a decline in success rates. (Black: 2009- 82.7%, 2013 80.3%); Hispanic: 2009 -85.4% , 2013- 84.1%; N American: 2009 -100%, 2014 - 80%) When compared with Asian/PI: 2009- 92.4%, 2013 - 92.8; White: 2009- 86.7%, 2013- 95.2%; Multi-race: 2009- 77.4%, 2013- 89.7% In view of these statistics with regard to ethnicity, we plan to offer more courses that feature ethnic diversity and requirements for the global citizenship designation. In addition, it is important for all instructors to increase their focus on culture and diversity in our existing courses.

With regard to statistics on Successful Course Completion Rates by Age, (2009- 95.5%, 2013 - 72.2% for ages 50 and older, it is noted that this is the only age group that has declined in success rates. Therefore, we need to do more to motivate that age category and offer a support group - within or outside the classroom - that addresses the needs of the older student.

Film Studies:

We now have an Associate in Science Degree / Certificate in Achievement in Film Production, which includes courses in pre-production, production, and post-production, as well as screenwriting and critical studies (film history, aesthetics/theory, genre, cultural and "auteur" studies).

This AS degree in Film Production is particularly beneficial to our students who are seeking entry-level jobs in the motion picture industry. Employment in film production-related fields is expected to grow 11 percent during the 2010-2020 decade. Expanding cable and satellite television operations and increasing box-office receipts of major studio and independent films will increase the need for workers. Additionally, a rising demand for U.S. films in other countries is expected to create more employment opportunities for film directors, cinematographers, screenwriters, and producers. Also fueling job growth is the continued development of interactive media, online movies, and mobile content produced for cell phones or other portable electronic devices.

In response to such data, the department's creation of an AS degree in Film Production was predicated on the fact that the fastest job growth in the communications industry is in the conception, production, and distribution and/or broadcasting of digital media, including film and television. According to Occupational Information Network's O*Net OnLine, faster than average projected growth is expected in the areas of film and television directing (27.2012.02); film and video editing (27-4032.00); and audio and video technicians (27-4011.00). With close to 1000 annual filmmaking job openings in Los Angeles alone (Source: EMSI Complete Employment — 1st Quarter 2012), we strongly believe that SMC can train our students to fill a significant number of those positions. It is crucial to note that many of the leading production companies in Los Angeles are located on the Westside of the city in close proximity to Santa Monica College, and a number of them will actually be our next-door neighbors at the new AET complex in 2015, so we are already building working relationships with them (e.g., Summit Entertainment, Lions Gate, etc.)

As part of the development of the AS degree, we have reassessed SLOs in the following film production courses and are continuing to assess them in this manner this year to get solid data on which to make any necessary adjustments:

- Film 32: Intermediate Digital Production – SLOs assessed through focusing on advanced techniques of digital filmmaking and theoretical and critical rubrics, allowing the student to gain increased proficiency in script interpretation, directing, cinematography, lighting, sound recording, and the acquiring of images in the HD (High Definition) format.
- Film 32L: Intermediate Digital Production Lab Section – SLOs assessed through the actual production and post-production of 3-5 minute, self-contained scenes that are filmed and post-produced in class, and then posted on our SMC Film Program website.
- Film 33: Advanced Digital Production – SLOs assessed through the pre-production of full-fledged short films based on original screenplays written by the students.
- Film 33L: Advanced Digital Production Lab Section – SLOs assessed through the actual production and post-production of a short films co-produced by the college and the students, which are then submitted to domestic and international film festivals.
- Film 40: Intermediate Digital Production – SLOs assessed through learning and practicing the art and craft of

cinematography: the methods and techniques by which motion picture photography and lighting help give a film meaning and aesthetic purpose.

- Film 50: Production Sound – SLOs assessed through a practical in-depth study of the fundamental aspects of recording and mixing production sound for film and television. Subjects include: introduction to production sound equipment, location sound recording and mixing techniques, on-set sound assessment and troubleshooting, digital audio workstation basics, along with dialogue and ADR (automated dialogue replacement) recording and editing.

Assessment in the Film Studies program is primarily accomplished through objective and essay testing. Most Film Studies classes have only one instructor teaching, so common assessments have not been a high priority. However, as our film program grows and expands, the next course to focus on will be Film 1 which often has two or more sections in a single semester, taught by more than one faculty member.

Creation of New Courses

An important step in the formation of our Film Production AS Degree Program has been the creation of a capstone course, Film Studies 33 (Directing the Short Film), which has become our most popular filmmaking class, since it represents the culmination and pinnacle of our 3-course sequence and also because it is UC transferable. Film 33 is our first course that focuses on both the art and craft of motion picture directing, and it is also devoted to the making of short films that fulfill our Film Production Advisory Board's recommendations and meet the qualitative standards expected by our student's potential employers in the motion picture industry. Furthermore, we have also created a new cinematography class (Film 40), which started being taught in Spring 2014; such was the demand for this class that we had to create a second section, which was filled up within minutes. Film 50, a new Sound Production class, has also been created and approved by Curriculum Committee, and it already started in Fall 2014.

In addition, we are in the process of developing more new classes, including Film Studies 22 (Writing The Feature Screenplay) and Film Studies 35 (Acting For Film & Television), which would be cross-listed with our Theater Arts Department. The Film 22 class will do for screenwriting what we are doing with our production classes, that is, provide a 3-semester sequence of courses in screenwriting, leading to the writing of a marketable feature-length screenplay.

We have fully consolidated an exciting collaboration between the Film Production and Theatre Arts departments by having short films made in the film production classes that feature Theatre Arts actors and actresses. Moreover, our production classes and the making of our short films have fostered strong ties and creative collaborations with other SMC departments, such as Entertainment Technology (editing, sound design, special effects, foley and dubbing sound work), Music (composers), Cosmetology (hair and make-up), and even Modern Languages and Cultures (ASL videos) and Life Sciences (Anatomy educational videos).

Likewise, Prof. Carrasco was asked by the Chair of the Design Technology Department to be a part of their hiring committee for a new full-time Post-Production instructor, in the spirit of fostering a close collaboration between the Production and Post-Production creative teams based at AET. The new full-time instructor, Prof. Walt Louie, has proven to be an invaluable collaborator, and we're already doing all kinds of things together; for example:

- a) Combined mentorship re. post-production of Film 33 short films in the form of a new class, ET 60.
- b) Combined planning in terms of purchase of new equipment and infrastructure, including the new storage network at AET, AVID editing systems, and 4K RED technology for our production classes;
- c) Joint events, such as hosting editor Bill Hoy on campus, which was filmed by our Film 32 students and posted on our SMC Film Program website.
- d) Further synergy between picture editing, sound editing, and film production classes, partly through the use of the new storage network. Case in point, very soon in a Film Production class we'll be able to shoot original footage that can be accessed in real time and at a high-quality resolution by ET students in the areas of editing, sound design, visual effects and/or animation. This will foster a collaborative culture akin to the way a production studio works in the real world!

Likewise, Prof. Carrasco was also invited to be a member of the Photography Department's Advisory Board, and he was part of their hiring committee to find a new full-time Photo Instructor in 2014.

Film Production is also currently engaged in the making of a documentary about SMC's Journalism Program, focusing specifically on the successes, trials and tribulations of our award-winning newspaper, Corsair.

In conclusion, our new AS Degree in Film Production allows students to have the option of receiving a total film school education at SMC without the necessity of transferring to an upper-division level film school. In order to earn this degree and certificate of achievement, students are required to complete a wide range of courses, including those in production, cinematography, editing, production sound, critical studies, and screenwriting. This will be especially valuable and advantageous to students who are unable to gain entry into upper-division level film schools and/or cannot afford the high price of tuition at these film schools, some of which cost c.\$60,000 per semester and offer similar courses to what we are already offering for a tiny fraction of that cost.

Journalism:

Because of the importance of the fundamental SLO for Journalism 1, we do not anticipate any major changes in this core entry-level class. SLO's are assessed in each class once a semester. They are tied to a specific assignment, usually the most vital assignment for that class. For example, in Journalism 1, the SLO's are tied to the assignment to produce an original news or feature story. This is a very effective way to measure SLO's for journalism because the learning outcomes of the assignment usually match up with the SLO's for the course. Journalism courses are project-based so students demonstrate that they have learned something by actually doing it.

SLO results are reviewed by journalism faculty at the beginning of each school year at the program breakout during the

department meeting before the start of the fall semester. All faculty are present.

Looking ahead, with journalism playing a key role in the college's EMERGE initiative, the journalism program should look for ways to collaborate with other related disciplines, including broadcast, photography, graphic design, entertainment technology and even business to develop partnerships, new curriculum and additional pathways for students to learn skills that will lead to jobs and future careers.

Journalism should also look to be part of the mix of a new CTE grant that will engage area high school students in CTE programs such as journalism. This will lead to an increase in incoming students into the SMC journalism program from area high schools that already have journalism programs in place.

Media Studies:

SLO assessments and TIMS data have indicated very high success and retention rates in our Media Studies courses. At our Media Studies discipline meeting at the beginning of the Fall 2014 semester, we looked at the TIMS and SLO assessment data for MEDIA 1 and 10 collected from the previous two semesters. Since we have been collecting SLO assessment data, each individual professor has used an exam or assignment to determine if his/her students are meeting each SLO.

After looking at the data and discussing our assessment methods, we decided to create a standardized assessment tool (we are starting with SLO #2 for MEDIA 1). Currently, the assessment data that we have collected correlates closely with students' overall grades in the class--if a student passes the class, they meet standard SLO requirements. With standardized SLO assessment tools, we hope the SLO data we collect will have more meaning over time. Even in creating the MEDIA 1 SLO #2 assessment tool, we have had important discussions about what media theories we think students should absolutely know upon completing the course. These SLO assessment tool discussions are very helpful in achieving specific educational goals for each Media Studies course. As of Spring 2015, all Media 1 courses are now using the common assessment. At our end of the semester flex meeting we will discuss the results of the discipline wide assessment and discuss program improvement based on the assessment results.

In the Media/Broadcasting area, the part time faculty have been central to the assessment of the program, its goals, objectives, planning and decision-making. Of course many part time instructors are part of our Advisory Board, but additionally, they have been attending multiple meetings to discuss new directions, effectiveness of courses, articulation between courses/sections, recruitment and retention of students, and refining and assessing SLOs to better serve our course and program objectives. In particular, bi-annual discipline meetings to discuss the SLO results as well as Workforce data have led to updating and revising of SLOs and a consideration of course and pathway creation.

D2: Coming year's Objectives (Moving Forward)
<p>Objective #1 Objective: Communication Studies: Continue to work more closely among full and part-time faculty to increase consistency and quality in the Com St 11: Public Speaking class.</p>
<p>Area/ Discipline/ Function Responsible: All</p>
<p>Assessment Data and Other Observations:</p>
<p>External Factors:</p>
<p>Timeline and activities to accomplish the objective:</p>
<p>Describe how objective will be assessed/measured:</p>
<p>Comments:</p>
<p>Objective #2 Objective: Communication Studies: In the coming year, we will develop a Certificate Program in Communication Studies.</p>
<p>Area/ Discipline/ Function Responsible: All</p>
<p>Assessment Data and Other Observations:</p>
<p>External Factors:</p>
<p>Timeline and activities to accomplish the objective:</p>
<p>Describe how objective will be assessed/measured:</p>
<p>Comments:</p>
<p>Objective #3 Objective: Journalism: Finalize TMC for Journalism and update Journalism AA to an AAT.</p>
<p>Area/ Discipline/ Function Responsible: All</p>
<p>Assessment Data and Other Observations:</p>
<p>External Factors:</p>

Timeline and activities to accomplish the objective:
Describe how objective will be assessed/measured:
Comments:
Objective #4 Objective: Media Studies: Partner with Youth Radio of Oakland, CA to establish a Pathway program in Santa Monica that prepares High School students for entry into diverse career pathways in the Media Industry through focused activities developed by SMC faculty and staff in an after-school setting.
Area/ Discipline/ Function Responsible: All
Assessment Data and Other Observations:
External Factors:
Timeline and activities to accomplish the objective:
Describe how objective will be assessed/measured:
Comments:
Objective #5 Objective: Communication Studies: Continue to increase the number of IGETC approved courses.
Area/ Discipline/ Function Responsible: All
Assessment Data and Other Observations:
External Factors:
Timeline and activities to accomplish the objective:
Describe how objective will be assessed/measured:
Comments:
Objective #6 Objective: Develop an intradepartmental/interdisciplinary Public Relations (PR) degree and certificate.
Area/ Discipline/ Function Responsible: All
Assessment Data and Other Observations: Other data or observed trends
External Factors: Advisory Board Recommendation (for CTE only)
Timeline and activities to accomplish the objective: Two years.
Describe how objective will be assessed/measured: Acceptance of the AA/AS degree by the Chancellor's office and subsequent offering.
Comments: This meets a long called for addition to our department offering that we can now see as viable as an interdisciplinary degree that incorporates all areas within our department as well as disciplines such as Business across campus.

Curriculum Review

To comply with accreditation standards, programs are required to update their curriculum outlines of record (CORs) every six years. Be sure to submit your updated outlines to the Academic Senate Joint Curriculum Committee in time for them to be reviewed prior to or at the Curriculum Committee's last scheduled meeting of the year (check the committee's submittal deadlines at [click here for dates and deadlines](#)). The Program Review annual report will note whether course outlines are up to date.

- 1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:**
- **The process by which department members participate in the review and revision of curriculum.**
 - **How program goals and SLOS are integrated into course design and curriculum planning.**
 - **The relationship of program courses to other college programs (cross-listing, overlapping content)**
 - **The rationale for any changes to pre-requisites, co-requisites and advisories.**
 - **How the department ensures course syllabi are aligned with the course outline of record.**

Communication Studies

Communication Studies faculty review and discuss our course offerings, Course Outlines of Record and SLOs at our bi-annual discipline specific meetings. When perceived needs for new courses arise (based on information gleaned from Conference attendance, regional meetings, anecdotal evidence, other departments, programs, etc.), both the full and part-time Communication Studies faculty discuss this need and conduct further research to determine if, in fact, a new course is needed or changes need to be made to existing courses. SLOs for the courses are developed from the outset, but are adjusted as the process moves forward. One or two faculty members are then assigned to develop the course or make the necessary changes. Then all faculty review the course/changes, offer suggestions and finally vote. SLOs are continually discussed, refined, and updated as needed.

All faculty, department-wide, turn in their syllabi during the first week of each new semester. A full-time faculty member (currently Sara Brewer) reviews the syllabus, ensures that the SLOs are listed and accurate, and compares it with the existing course outline of record. If a discrepancy appears, the faculty member is notified that s/he must correct the syllabus and re-submit both to the department and to students. Additionally, during each faculty evaluation, the evaluator examines the syllabus to make sure it is up-to-date and compliant with the Course Outline of Record.

Media Studies

Media Studies faculty work collaboratively to create new curriculum and to review and revise curriculum. Faculty discuss current trends and issues in the field to consider the creation of new courses. Faculty discuss course ideas, review and discuss text books, and help guide the creation or revision of courses. Media Studies faculty recently updated SLOs for Media 1 and Media 10.

Program goals and SLOs are integrated into the initial course design and curriculum planning for new courses. Once SLOs are established, these are tightly integrated in to course design. For example, assignments or tests may be created to assess each SLO.

Media 3 is cross-listed as Global Studies 3.

Media Studies has not changed any pre-requisites, co-requisites or advisories.

The department ensures that all course syllabi are aligned with the course outline of record. Every semester faculty submit their syllabi to the department. During peer evaluations, evaluators check to see that the evaluatee's syllabus is consistent with the course outline. Additionally, faculty member Sara Brewer reviews all syllabi to ensure that SLOs are on syllabi.

Journalism

Journalism education, much like the professional field of journalism, is rapidly changing. By attending important journalism conferences, monitoring journalism blogs, and networking with other journalism educators, it is possible to keep up with trends in journalism changes and to determine if changes in journalism instruction are needed. This is always a topic at the annual advisory board meeting, and at program faculty meetings each semester.

Because of the necessary curriculum updates needed to prepare the Journalism state transfer degree, all courses were updated and approved at Curriculum in Dec. 2014. As part of this process, the prerequisite for Journalism 16 of Journalism 1 was eliminated. This was done because students of Journalism 16 are often ready to contribute in many ways to Corsair production and may not need the specific training offered by a Journalism 1 class. (For example, page designers are needed for Journalism 16, and designers don't need to take Journalism 1 to be effective at page designing in Journalism 16.

Also, the dormant class Journalism 2 was updated and revised and approved at Curriculum. This class is a reporting class focused on public affairs reporting and is an area of focus. It is an option for the state transfer degree.

All faculty, department-wide, turn in their syllabi during the first week of each new semester. A full-time faculty member (currently Sara Brewer) reviews the syllabus, ensures that the SLOs are listed and accurate, and compares it with the existing course outline of record. If a discrepancy appears, the faculty member is notified that s/he must correct the syllabus and re-submit both to the department and to students. Additionally, during each faculty evaluation, the evaluator examines the syllabus to make sure it is up-to-date and compliant with the Course Outline of Record.

Film Studies

Much like with Media Studies described above, Film Studies faculty also work collaboratively to create new curriculum and to enhance curriculum.

Per department policy, program goals and SLOs are integrated into the initial course design and curriculum planning for new courses.

Film Studies has not changed any pre-requisites, co-requisites or advisories, but we are working hard towards making the prerequisites enforceable; i.e., in terms of the film production classes, the advanced class (Film 33) has as a prerequisite the intermediate class (Film 32), which in turn has as a prerequisite the introductory class (Film 31). In other words, it is a rigorous 3-course sequence that shares a common curriculum and specific assignments across sections of courses that assess student skills.

Our SLOs are listed on all syllabi and classes we try to improve on classes every semester so as to better serve the students and fulfill the mandated SLOs. All faculty, department-wide, turn in their syllabi during the first week of each new semester. A full-time faculty member (currently Sara Brewer) reviews the syllabus, ensures that the SLOs are listed and accurate, and compares it with the existing course outline of record. If a discrepancy appears, the faculty member is notified that s/he must correct the syllabus and re-submit both to the department and to students. Additionally, during each faculty evaluation, the evaluator examines the syllabus to make sure it is up-to-date and compliant with the Course Outline of Record.

2. Discuss the role of the advisory board and other industry bodies or input in updating curriculum to meet industry standards and the needs of students.

Communication Studies

There is no advisory board to Media Studies.

Media Studies

The advisory board for Media Studies/Broadcasting meets annually to evaluate the program in terms of how well it meets industry needs and standards as well as how well the curriculum serves students in terms of preparing them adequately for employment in the industry and/or transfer to a four-year broadcast program.

The advisory board has taken on a particularly important role over the past year since Frank Dawson, the only full-time faculty member in Broadcasting was promoted to Dean and left the department. The Chair called upon all part-time faculty and the Broadcast Media Lab Technician to re-populate the Advisory Board with a vision to re-vitalize, update, and reinvent the Broadcast media program to better reflect the changing media landscape. The first meeting of the Board was in June 2014 and well attended by 17 people including full and part-time faculty and media professionals. Set up as a workshop, the group identified several key areas for improvement or addition to the existing program, such as creating a multimedia production course, developing a PR certificate/degree program, and including production courses for critical media students.

Journalism

Journalism has an annual advisory board meeting where journalism professional, educators and SMC journalism faculty meet to discuss current curriculum and trends in the field of journalism education and the journalism profession. Based on recent board meetings we are confident that the lower division journalism curriculum at SMC is adequate to prepare students for transfer to upper division journalism programs and eventual careers in the field.

Film Studies

The Film Production Advisory Board has a critical role in helping us shape our curriculum to meet the needs of students and industry standards. It was the Advisory Board's recommendations that led to the acquisition and implementation of 4K RED technology, the creation of the new cinematography and production sound classes, and the upcoming creation of a production design class.

Community Engagement

In the prompts that follow, please delineate the partnerships you have with the rest of the SMC community as well as those you have with external organizations.

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

Here is a partial listing of our department activities on campus:

1. Study Abroad to South Africa
2. Distance Education mentor, helping other faculty develop DE classes
3. Skeptics Club Advisor
4. Global Council Research Symposium and Tournament Founders and Chairs
5. Guest lecturer on Interpersonal Skills for Teachers and Health professionals for the Early Childhood Education Program as part of a special course taught by Professor Wendy Parise.
6. Guest speaker at Early Childhood Education department meeting. Presentation focused on how to teach interpersonal communication skills using children's picture books (*I'm Never, Ever Wrong ...but Sometimes I Can Be!* and *Wally Whiner Likes to Whine...Wah! Wah!*).
7. Chair of Study Abroad Sub-Committee
8. EMERGE Committee Member
9. Locals Only Project
10. Future Alumni Club Co-Advisors
11. Graduation Student Speaker Selection Committee and Speaker Coach
12. Program Review Committee
13. Member, First Year Probationary Faculty Evaluation Panel for Professor Lauren Movius
14. Faculty advisors, Future Alumni Club
15. Global Citizenship Council
16. Equal Opportunity Representative, Psychology Department Hiring Committee
17. Academic Senate
18. Senate Executive Committee and Faculty Association
19. Strategic Planning Force
20. Global Citizenship Committee
21. Inter-Ethnic Studies Committee
22. Curriculum Committee
23. SLO Committee
24. Speech and Debate Team: Advisors, Judges, and Escorts
25. Environmental Affairs Committee
26. Professional Development Committee
27. Student Filmmakers Association Advisor
28. Presenters at Professional Development Day
29. Presenters at the VIP Welcome Day

30. Student Affairs Committee
31. Environmental Audit Committee
32. EEOC Representative
33. Promotion and Hiring Committees
34. Forensics Club Advisor
35. Film Production Collaborations: Theatre Arts (actors), Entertainment Technology (editing, sound design, special effects, foley and dubbing sound work), Music (composers), Cosmetology (hair and make-up), and even Modern Languages and Cultures (ASL videos) and Life Sciences (Anatomy educational videos).
36. Film Production has also produced high-quality original videos for the Assessment Center, Modern Languages, and Alumni Project, KCRW (via the Tongal Media Platform), the SMC Foundation, and the Music Dept.'s Opera Program, and LOCALS ONLY.
37. Film Production has engaged into mentorship programs with non-profit organizations (e.g., Operation Street Kids) and public schools (e.g., Montebello Unified and Bell Gardens middle and high schools).
38. GRIT Initiative
39. CTE Committee
40. Accrediation Committee
41. Distance Education Committee

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)

Here is a partial list of our Faculty's involvement in and service to the community and professional organizations:

1. SMC's Film Production Program: industry partnerships with Sony, Panasonic, Canon, EVS, Mole Richardson, Keslow Cameras, and Fisher Dolly, among others.
2. Panavision
3. Best Friends Animal Society, Member and Volunteer,
4. People for the Ethical Treatment of Animals
5. L.A. Gay & Lesbian Center
6. Upward Bound, Santa Monica, Volunteer
7. Boy Scouts of America
8. SPARK Mentoring Program Mentors
9. Relay for Life team members
10. Amnesty International
11. ACLU
12. Communication organizations: WSCA, NCA, ICA,
13. Director's Guild of America
14. SAG
15. Writer's Guild
16. Motion Picture Academy of Arts and Sciences
17. National Hispanic Media Coalition
18. Society for Cinema and Media Studies

3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

The part-time faculty throughout the Communication and Media Studies Department are welcomed as full partners. In Film and Journalism, they are an integral part of the success as we only have one person in each program working full time. The film production faculty, in fact, all work on all production classes collaboratively to create and produce two short student films each year. For example, the cinematography and sound production instructors provide cinematography and sound mentoring and support for the Film 33 shoots each semester. Part-time film instructors have been encouraged to and have brought industry professionals for on-campus screenings, lectures, and events that are attended by students from throughout the program.

As noted earlier, in Media/Broadcasting, there are no full-time instructors currently, so they ARE the Broadcasting program and provide endless insight, support, and resources to the department!

Additionally, Full time and part time faculty regularly interact and work together in activities such as peer review, department meetings, and disciplines-specific meetings. Part time faculty have access to resources such as shared online resources, like Dropbox, where faculty share syllabi, class activities and assignments. Full and part time faculty share syllabi for class planning. Full time faculty mentor part time faculty in terms of discussing best practices for specific courses, sharing material, and collaborating on class material.

Finally, our part-time faculty have also been extraordinarily involved in the Center for Teaching and Learning. From participating in FSI to conducting free-hour workshops, our faculty have been among the most engaged on campus!

Current Planning and Recommendations

The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.

1. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

Our department is suffering on two fronts. First, despite being granted two new full time positions to begin Fall 2015, we will begin the fall with a net ZERO gain in faculty as we have lost one full-timer to promotion and another to retirement this year. At the same time, our course and section offerings continue to grow. In fact, although we have hired almost 30 part-time instructors in our various programs over the past 2.5 years, we had to cancel three Winter Session classes in 2015 and had to limit our Communication Studies offerings in the Spring and Summer of 2015 due to a shortage of instructors! Currently, our remaining Communication Studies faculty have migrated to teaching the much needed and more highly specialized theory courses at the expense of our high demand oral communication courses. We are being forced to choose between the General Education required courses for the general SMC student population and our own would-be majors! Either choice leaves interested and needy students without classes that would easily fill were enough instructors available.

Of course, the same can be said in Media/Broadcasting, Film Production and Journalism where we have only one full-timer in each running these high demand programs. Even with the new Media/Broadcast hire starting in the fall, we will still only have a single person running a complex program that serves the needs of much more than our own students (managing pathway programs, taping and broadcasting campus sporting and theater events, running the campus radio station, and completing all Perkins grant writing and reporting).

Film production has grown exponentially in the past three years. We now offer an AS degree, create two short films each year, and have been participating in numerous high profile contests and film festivals (and winning). But this has been done entirely through the non-stop commitment and endless work hours of our one full-time instructor and the volunteer hours of our outstanding part-time instructors. To maintain and continue to grow our award winning program, at least one more full time faculty member must be hired!

Journalism is also suffering from too little full-time support. Our one full-time faculty member not only runs the program and degree, he also advises and oversees the weekly publication of the campus newspaper, The Corsair, again, providing services to the campus at large with little funding and even less faculty. This at a time when journalism is rapidly changing. To adequately meet the demands of the changing journalism world and manage our, again award winning, journalism program, additional full-time faculty is desperately needed.

Second, we are in critical need for district funding to support our CTE programs. The Communication and Media Studies discretionary budget is shockingly only \$1014/yr. This is barely enough to buy office supplies. Currently, the entire budgets for Broadcast and Film are derived from Perkins funding and Journalism is self-funded through advertising (but the advertising revenue is lower than the cost of the weekly production). This has been helpful for buying much needed equipment, but does not cover everyday costs of these programs, nor does it allow us to insure or repair the equipment. This means that each year we must "retire" otherwise usable equipment that gets damaged or we find ourselves scrambling to find ways to pay for repairs. Smaller repeated expenses such as rentals, subscription costs, tapes, etc. are almost entirely unfunded save lottery funds. Too often this means students have to raise the funds or we go without!

To address this need our department chair has pulled together a budget of what these programs actually cost to minimally run. She is working with the district to see if some funding, especially for our hugely successful CTE programs is possible. To date, no new funding has been secured. The proposed budget for what is minimally needed to run our programs effectively is attached.

2. If applicable, list additional capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

The list of needs is great, but minimally, we need district funding of about

\$40,000 annually to pay for the two student films produced by the program each year

\$10,000 annually for repairs and maintenance of film, broadcast, and journalism equipment

\$8,000 annually to support Debate team tournaments

\$20,000 annually for film, broadcast, and journalism supplies (tape, light bulbs, cables, etc.), and equipment (microphones, headphones, lenses, etc.)

\$20,000 annually to print the Corsair newspaper (although "self-funded," the reserve is dwindling due to the deficit in income v. cost)

3. If applicable, list additional human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

The College at large still clings to the misconception that the Communication and Media Studies department is a smaller department doing little more than teaching speech classes and showing films. This belief belittles and undermines the tremendous work being done by our tremendously dedicated and overworked faculty. In truth, the Communication and Media Studies department is one of the most complicated and productive, yet dangerously understaffed departments on campus. Here is a partial list of what makes up and challenges our department:

- **11** Full time and **63** part-time faculty with one full timer retiring in one year;
- Four interrelated disciplines that subdivide further into **six** separate programs serving roughly **5,000** students per semester;
- Offer, as of Fall 2014, **172** sections of **53** distinct courses;
- Offer **11 AA/AS degrees** and **Certificates**;

- Maintain a department **success rate of 81%** that exceeds the college-wide average of 68.3%;
 - Publish the **Corsair Newspaper weekly**; maintain the Corsair online news site annually
 - Produce **two** complete student films annually, plus other supplemental advanced film projects such as **music videos, spec commercials, and documentaries**;
 - Produce **multiple short films** for departments and initiatives across campus;
 - Tape and broadcast Basketball games and other school events that air on **CityTV**.
 - Maintain a 24-hour internet radio station, **Corsair Radio**;
 - Run **four** separate **CTE** programs with **four separate Advisory Committees**;
 - Write Perkins grant **applications and reports** for the four CTE programs;
 - Run a **Broadcast Lab**;
 - Sponsor and run several **Film Series** each year;
 - Sponsor multiple **speakers** each semester;
 - Manage the **judging** for the speeches of the Global Citizenship Symposium;
 - Provide club advisors to no fewer than **four campus clubs** each year;
 - Provide moderators for **campus debates**;
 - All while still meeting our Academic Senate, Faculty Association, and Program Review responsibilities each year.
- This department is in serious need of additional full time faculty and classified staff to not only maintain the quality of educational programs we now offer, but to meet the evolving needs of industry and successful transfer to four year institutions.
- To that end, we are submitting requests for four full-time faculty: 1 Media/Broadcast, 1 Journalism, 1 film and 1 Communication Studies positions, but this will only help us to maintain. If we are to grow and develop successfully and appropriately for new and emerging career opportunities, we need additional faculty in Communication Studies, Film and Media Studies.

Future Planning and Recommendations

The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.

1. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

Communication Studies

Communication Studies has been and will continue responding to the discipline's trend toward student preparation in theory and in research methods. We have already created a research methods course that has been well received by students and have received approval for a new communication theory course (Com St 30) and a gender and communication course (Com St 36) that are being offered this Spring 2015. In the coming years, we will continue developing the remaining theory based classes called for in a world-class, competitive Communication Studies program (i.e. Rhetorical Criticism, Nonverbal Communication, etc.). With these classes, we will offer the full complement of lower division Communication Studies courses sought out by students and professionals alike. This will also put us in position to create comprehensive Communication Certificates.

Journalism

Journalism is a fast-evolving field that has moved and will continue to move toward multimedia production. This move pushes our Journalism and Media Production/Broadcast programs closer together. To respond to this evolution, we intend to continually find ways to integrate the work of these two programs to best prepare students to the new world of Journalism.

It would be beneficial for the program to increase connections in the professional field as well to set up a more formal internship system for our students. There are many local media companies and the SMC journalism program should take advantage of this to foster ties with these companies to provide opportunities for our students.

The SMC journalism program should also foster better relations with local high school journalism students to work with these students to prepare them for college level courses and to promote our program to them so that we can get the best local journalism students for their first two years of college.

We also envision more interdisciplinary efforts with other programs on campus, such as Design Technology and Photography, and even business and history, to develop more curriculum that could benefit students from these programs who also had an interest in learning journalism skills.

As the field of journalism and journalism education continues to change rapidly, it is hard to predict the future 5 and 10 years out, but our goal would be for our program to always be relevant and current with the state of journalism, no matter what the future.

Media Studies

Media studies will explore the development of a holistic media studies program that offers both theoretical and practical education opportunities for students to be competitive in the local and global media markets.

With this goal in mind, in the next five years we hope to create a solid relationship with the CTE pathways to fully explore this opportunity of combining/creating a holistic education experience. Faculty will consult with adjunct faculty who are working professionals in the media industries in order to help develop future curriculum.

Future distribution platforms and terminology associated with the Media and Film Production industries are dynamic and difficult to ascertain. One constant, however, is the need for competent writers, storytellers, directors, producers, cinematographers, and technicians and we will continue to emphasize these aspects of our program. Our move to the new AET campus will also allow for greater synergy between the live action focus of our media and film production courses and the animation/motion graphics capabilities taught in the design program at the AET.

Film Studies

A specific concern involves the use of the sound stage for the film production classes at the new AET campus. While there is no doubt that the sound stage will be a great addition to the program in that it will provide both faculty and students with the invaluable experience of a professional facility in which to experience the rigors of filmmaking, a problem still exists in that the sound stage needs to be shared by multiple classes from different disciplines, such as Film Production, Entertainment Technology, Media Studies, and Broadcasting.

The fact of the matter is that Film Production is a new AS degree offering at SMC, and the new AET facilities were planned before Film Production existed as a self-contained sequence of classes that shares a common curriculum and specific assignments across sections of courses that assess cumulative student skills. Hence, no one could have foreseen the rapid growth that the Film Production Program has experienced since the hiring of a full-time faculty in the Fall of 2010 to develop this program. With new classes that require the use of a sound stage, more sections, and the ever growing demand of students for SMC to balance out the current status of demand far exceeding the supply of film-production offerings, a solution needs to be found so that Film Production can have a dedicated space to meet its very real and tangible needs.

Even though the Film Production classes are typically scheduled in 4-hour slots plus an additional 1 or 2 hours for the lab component of the class, what actually happens at the current temporary facility (room 117 in the airport hangar, which is shared with the art classes) is that students prep their shoots the day before in terms of production design and pre-lighting, and on the day of the shoot they arrive at 7AM and wrap by 5PM. This is on a voluntary basis and the students do it more than willingly because these shoots are the gist of a program that is achieving commendable results in terms of domestic and international recognition. Case in point:

VARIETY ARTICLE - <http://variety.com/2014/film/news/film-professor-creates-low-cost-production-program-at-santa-monica-college-1201262630/>

AWARD AT MUNICH FILM FESTIVAL - <http://www.filmschoolfest-munich.de/en/aktuelles/news-iffh/2015/1/awards-fsf.aspx>

IMPACT AWARD AT SANTA MONICA FILM FESTIVAL - <http://www.smff.org/#1honoree/c23vj>

In short, we believe that this problem might be addressed by something such as Film Production being able to have a dedicated space (ideally, a hangar) at the Airport Campus or within the Santa Monica Airport, from which we could truly operate as a self-contained film program. Obviously we would still conduct our critical-studies classes and have our faculty offices at the new AET campus, but our being able to have a dedicated film-production space would greatly alleviate the demands on the sound stage at the new AET campus.

Journalism

Technology equipment is vital to the success of the journalism program as students learn by doing projects and they need to have the necessary equipment, software and facilities to experiment with nonfiction multimedia storytelling. This includes computers, relevant software for multimedia story production (video editing, audio editing, photo editing, web and print design, motion graphic, etc.) and equipment such as cameras, microphones, lights, lenses, etc. While the program has used Perkins as a source for these items in the past, that well is now running dry and program monitors are now denying these types of requests. Therefore it will be up to the college to fund these programs. Not only for hardware and software, but also money should be set aside for maintenance and repairs.

3. If applicable, list additional human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

This spring '15 our Department's combined Weekly Teaching Hours is 542.7, but a mere fraction of those hours are taught by full-time faculty (roughly 160 hours). Making our overall department full-to-part-time teaching ratio a sad 29% to 71%. Not only do we need more full-time faculty to teach our students and to assist in running the department and meeting our multiple responsibilities, but we need faculty to help grow and meet changing transfer and industry needs. We need more of both faculty and classified staff to fully support our academic programs, especially Communication Studies and our production programs, especially Film and Media/Broadcast production.

Our Communication Studies and Media Studies programs are woefully understaffed. With only five full time faculty and 25 part-time faculty teaching in our Communication Studies program, our ratio of Weekly Teaching Hours (216 WTH in spring '15) is roughly 30% to 70% full- to part-time teaching! This does not even include the three winter session courses that had to be cancelled due to having no available instructors to teach. This at a time when Communication courses are in ever-increasing demand.

Similarly, our Media Studies program is also in need of new full-time faculty. With only three full-time Media Studies professors and an impressive 175 WTH, Media Studies suffers from an even sadder 25.7% to 74.3% full-to part-time ratio. And Media Studies are among the most popular classes on campus!

Currently, several of our CTE programs are represented by only one full-time faculty member (Journalism and Film Production) leaving him to manage all aspects of the programs including grant writing and reporting. In the case of Broadcast, we have NO full-time faculty to run this popular, successful, and evolving program, although hiring one new full timer is currently underway. As the world of media changes and new media outlets emerge, we need to meet that demand, including those already developing at SMC such as EMERGE, Promo Pathway and other Pathway programs to which we are central.

These programs also require a staff of technicians, coordinators, and other support to provide safety, guidance, and hands-on assistance for students on set, in the lab, and in the classrooms. That means at least one additional tech position is greatly needed in both Film and Media/Broadcasting.

4. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

We are in critical need for district funding to support our CTE programs. The Communication and Media Studies discretionary budget is shockingly only \$1014/yr. This is barely enough to buy office supplies. Currently, the entire budgets for Broadcast and Film are derived from Perkins funding and Journalism is self-funded through advertising (but the advertising revenue is lower than the cost of the weekly production). This has been helpful for buying much needed equipment, but does not cover everyday costs of these programs, nor does it allow us to insure or repair the equipment. This means that each year we must "retire" otherwise usable equipment that gets damaged or we find ourselves scrambling to find ways to pay for repairs. Smaller repeated expenses such as rentals, subscription costs, tapes, etc. are almost entirely unfunded save lottery funds. Too often this means students

have to raise the funds or we go without!

To address this need our department chair has pulled together a budget of what these programs actually cost to minimally run. She is working with the district to see if some funding, especially for our hugely successful CTE programs is possible. To date, no new funding has been secured. The proposed budget for what is minimally needed to run our programs effectively is attached.

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

The Communication and Media Studies department is doing a wonderful job providing outstanding theoretical and practical education for our students. The proof is in the great successes our students are having. They are winning awards in Film, Journalism and Debate. They are transferring to excellent Communication and Media Studies programs at UCSB, UCLA, CSUN, CSULB, and CSULA. Our overall course success and retention rates exceed College norms. Despite our many successes, we have some recommendations:

- Continue to improve our SLO assessments and improving the program based on our findings from the assessments. Specifically, develop more common assessments for more classes. This seems to be a wonderful way to identify SLO problem areas and teaching best practices. It also provides real data on which to focus our discipline specific meetings for program improvement.
- Develop an interdisciplinary PR Degree program to answer the demand we have had for such a degree.
- Hire more faculty and staff to support and continue to grow our hugely successful programs, such as Film, Communication Studies, Media/Broadcasting and Journalism.
- Secure district funding for some of our most celebrated, but unfunded programs.
- Continue creating intradepartmental collaborations on both new and existing programs, such as between Journalism and Media Production, Film and Media Production, and Communication and Media Studies.

6. Please use this field to share any information the program feels is not covered under any other questions.

Not applicable.

Evaluation of Process

Please comment on the effectiveness of the Program Review process in focusing program planning.

We feel that this process has improved dramatically since our last program review and with each subsequent annual review the process should become clearer and more refined. As a tool for focusing our program planning, this program review cycle with its emphasis on SLOs and resources and coming at a time when we are preparing for a major move to the new campus along with a physical split in the department, has led to some very significant discussions in the department and within the disciplines about our identity and our place in the larger SMC community. The process pushed us to consider how we were looking at SLOs and the processes we were using to assess them. Through this we have developed some useful tools and procedures that we are certain will lead to improved teaching and learning. We thank the committee for their hard work and commitment to making this process at the same time easier and more meaningful.

Executive Summary

These fields to be filled out by the Program Review committee. Reports will be sent to the program and will be available on-line to populate relevant fields in the annual report and the next 6 year report.

Narrative

The Communications & Media Studies department encompasses a range of media and communications related disciplines and programs which have been arranged into four areas: Communication Studies (Oral Communication, Communication Theory), Media Studies (Media Studies, Media /Broadcast Production), Film Studies (Critical Film Studies, Film Production), and Journalism. Within these disciplines the department offers 11 certificates and AA/AS degrees supporting both transfer and CTE student goals. Among the newer of these are the AS degrees and Certificates of Achievement in Film Production and the Promo Pathway program Certificate of Achievement and AS in entertainment promotion/marketing production.

In 2012 the department reorganized and renamed the department from Communications to Communications & Media Studies. Former Communication and Broadcasting courses became Media Studies while Speech became Communication Studies to better reflect discipline alignment with similar programs around the country. The department has also been engaged in discussion around changes in industry practice which are blurring the lines between several of the department programs and how that might impact the department's organizational structure. No matter what these changes bring, the common thread shared by all the programs is storytelling approached through a variety of forms and formats.

The Film Production, Broadcast Production and Journalism programs all train students in content development and production. Journalism students produce the *Corsair* student newspaper with both paper and on-line versions and content. For many years the *Corsair* has won multiple awards for outstanding journalism in all categories, a testament to the commitment of program faculty and the continual pursuit of excellence in the field. The Broadcast program encompasses, radio, television, and now other digital media content with students providing all material for the student *Corsair* radio station, *Corsair TV*, and additional content for the SMC YouTube channel as well as the Santa Monica City TV station. Film production is a relatively new program with students producing short films, which have won an impressive number of awards. Student films are also viewable on the SMC YouTube channel.

The disciplines of Broadcasting, and Journalism are changing rapidly with platforms and technology driving overlap and broadening of the traditional lines separating these disciplines as industry employs many forms of media content production and distribution. Thus, the department is in the process of rethinking the structure and names of these programs, including shared curriculum, to better reflect industry realities and more effectively communicate these changes. An interesting area being explored by the department is to address the significant growth in Spanish language media. Discussions around developing a certificate in Spanish-Language Media are in progress.

Most programs in the department have a strong CTE component with active and supportive advisory boards. Recently, the Broadcasting advisory board focused more on the Promo Pathway program as it was being developed. Now that Promo Pathway has become a full-fledged program it will have its own advisory board while a new board covering both Broadcasting and Journalism is being formed.

When construction to expand and remodel the former Academy of Entertainment & Technology satellite site, now renamed the Center for Media & Design, is completed the Broadcast, Film Studies, and Journalism programs will relocate and share the renovated site with the Design Technology department. The intent is to create a new space focused on design and content development programs where collaboration and innovation responsive to the rapid changes in these fields will be supported and encouraged.

Each program regularly reviews its curriculum, including advisory board feedback, and makes revisions as necessary. In response to state mandates to develop Associate Degrees –Transfer (AAT,) the department has translated the Communications Studies AA degree to an AA-T and is working on creating additional certificates to aid students in identifying and achieving their educational goals. Journalism has completed an AA-T and Film Studies has created an AS degree and certificate in film production. A notable program achievement of value to the entire college community is completion a three-year project to digitize the print archives of the *Corsair* from 1929-2011. This was supported by a Chair of Excellence award to the journalism faculty member. Faculty in other departmental programs have engaged with programs across the college to strengthen curricular offerings through singular and on-ongoing projects such as the “Locals Only” cross disciplinary theater production, regular taping of SMC athletic games and theatre productions for broadcast, and film and post production student collaborations.

A continuing plea of the department is for greater resources to support and maintain the programs, especially in the areas of equipment and technology. Greater sharing of resources, setting program priorities within the department, establishing reasonable life-cycle plans, and acknowledging the finite resources available for all programs should help to inform department planning and resource allocation requests.

Program Evaluation

The department has done a good job of linking SLOs to Program Outcomes and the ILOs. All Communication & Media Studies programs have developed program outcomes, assessed primarily through a capstone class. Each discipline assesses and reviews course SLOs regularly and the report documents the responses to these assessments. Each program also reviews success and retention data disaggregated demographically, identifying areas for improvement and potential strategies to address the findings. It should be noted that SLO assessment was irregular and incomplete at the time of the last program review and that the department has invested great effort to ensure assessments are comprehensive and ongoing.

The department recognized the need to revise the evaluation process for tenured and adjunct professors in order to maintain greater consistency in standards for every course. Implementing these changes involved engagement with the Faculty Association, commitment from all full-time faculty, and notifying all adjunct faculty of the intention to use evaluation as a means to improve teaching. Since implementation the department has noted an improvement in the evaluation process that has had the added benefit of encouraging a supportive, mentoring climate around the process and within the department.

Commendations

Communications & Media Studies is commended for:

1. Efforts to ensure all SLOs have been reviewed and are being assessed regularly.
2. Detailed responses to results of SLO assessments.
3. Digitization of the *Corsair* print archives from 1929-2011.
4. Awards earned by *Corsair* in multiple categories year after year.
5. Multiple national and international awards garnered by Film Production for student films.
6. Restructuring and renaming of department and programs.
7. Development of new curriculum, degrees, and certificates.
8. Moving Promo Pathway to a full certificate and degree program.
9. Awards earned by the debate team.
10. Changes made to the faculty evaluation/observation process

Recommendations for Program Strengthening
<p>The committee acknowledges department efforts at self-improvement and recommends the department consider the following to further strengthen the department and programs:</p> <ol style="list-style-type: none"> 1. Continue efforts to address the blurring of distinctions between media programs such as broadcast and journalism and look for ways to address this both in curriculum changes and future resource allocations. 2. Assess the sustainability and functionality of the current department structure after some programs are relocated to the Center for Media & Design. 3. Fully develop a new media production/broadcasting focused advisory committee. 4. Prior to taking on initiatives, consider departmental capacity and the impact on faculty and programs. 5. Update department web page and ensure links to any separate program pages are clear and easy to follow. <p>6. The committee acknowledges department efforts at self-improvement and recommends the department consider the following to further strengthen the department and programs:</p> <ol style="list-style-type: none"> 1. Continue efforts to address the blurring of distinctions between media programs such as broadcast and journalism and look for ways to address this both in curriculum changes and future resource allocations. 2. Assess the sustainability and functionality of the current department structure after some programs are relocated to the Center for Media & Design. 3. Fully develop a new media production/broadcasting focused advisory committee. 4. Prior to taking on initiatives, consider departmental capacity and the impact on faculty and programs. 5. Update department web page and ensure links to any separate program pages are clear and easy to follow. 6. Develop a reasonable equipment and technology life-cycle plan that is attainable and sustainable, taking into account the finite nature of institutional resources to support all programs.
Recommendations for Institutional Support
None

Attached File Upload	
Attached Files	
Film Prod Board Mtg	
Journalism Board Mtg	
Media/Broadcast Board Mtg	
Proposed Dept. Budget	