Comprehensive Program Review

A. Department Information
Mission

Please enter your department's mission statement here.

> The Film/TV Department empowers students to attain the critical skills to analyze media in a multicultural and inclusive environment. Our courses strive to educate independent thinkers and creators while providing them with the practical skills to craft a compelling vision and create stories that entertain, inspire, and engage, preparing them both for the fast-paced and dynamically evolving workplace and providing them with the necessary skill set to succeed at top film schools in the nation and in the industry.

How does your program mission statement relate to the mission, vision and values of the college? (https://www.deanza.edu/about-us/mission-and-values.html)?

> The Film/TV Program's mission incorporates the crucial core competencies of the college, such as communication and expression, information literacy, and critical thinking. Our Program Learning Outcomes directly relate to the mission and Institutional Core Competencies of De Anza College. With a focus on the cinematic arts, our PLOs contribute to an academically rich, multicultural learning environment that encourages our diverse student population to develop their intellect, character and abilities by applying critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and sociohistorical contexts, as well as by applying pre-production, production, and post-production techniques in the completion of a screenplay, film or video work in live action or animation. In the process, students have the opportunity to become socially responsible leaders in their communities, the nation and the world through the power of storytelling and the moving image.
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> Furthermore, the Department's mission directly relates to De Anza's core values of innovation, equity, integrity, personal responsibility, and social justice. The Film/TV Department's Program Learning Outcomes provide students with a resource to develop skills in film, television and digital media, thereby fostering their communication and expression abilities; promoting the need for personal responsibility and well-being while working in the cinematic arts; and creating awareness of the civic capacity for global, cultural, social and environmental justice through the influence of media. The Film/TV Department's PLOs provide students with practical film and television production skills and experience to assume careers in the film, television and gaming industries, corporate environments, and/or independent work.

Program Goals

Enter 1-3 goals for your department to be achieved by spring 2027. Each annual reflection will ask your department to report on progress in meeting your goals. Each goal should be aligned to your department's mission and the college mission. All resource requests and personnel requests should be aligned with your program's mission and goals.

Goal title	Goal description	Responsible parties	Collaboration with	Guided Pathways engagement	What evidence will be used to monitor progress?	How will you assess achievement of the goal?
CTE Preparedness	As a CTE program, Film/TV: Production aims to provide a solid foundational preparation to students entering the film and digital media industry by providing access to modern production workflows	Faculty, CTE team, CTE counselor	Film/TV Department production faculty	N/A	Acquisition of high-end equipment, such as LED walls for virtual production; increasing the professional equipment-to-student ratio	Acquisition of high-end equipment, such as LED walls for virtual production, and professional equipment (cameras, grip & electric equipment, accessories)
Revise or expand course offerings	Creating a capstone course to provide students with the practical experience and the resources to build their demo reel and capstone project as they continue to expand their creative and technical skill set	Faculty	Film/TV Department production faculty	Continued conversations on mapping course rotation schedule	Department meeting discussions; eLumen submission	Evidence of revised or new courses submitted to the Curriculum Committee
Improved infrastructure	Improving students' learning experience in the computer lab classroom; investing in an LED wall for virtual production workflows	Facilities; CTE funding (SWP, Perkins)	Facilities; department production faculty; staff member to support students in the computer lab and on the LED virtual set	N/A	The realignment of AT102 to improve student learning experience; the acquisition of LED panel technology for modern workflows	The assessment will be dependent on whether the infrastructure is improved by realigning AT102 and/or acquiring an LED wall for virtual productions

Changes Imposed by Internal/External Regulations or Factors

Are there factors unique to your program that may affect your enrollment, success rates or staffing that RAPP should be aware of? (e.g., curriculum changes, program reorganization, noncredit curriculum, loss of personnel, legislative mandates, etc.)

> The Film/TV: Production program is a signature program at De Anza College where students work in small class sizes (25-30-seats) in order to attain the highly technical and creative skill set necessary for their successful entrance to the competitive workplace or to continue their educational careers at a four-year university. Our students regularly transfer to the top film schools in the nation, such as the prestigious USC's School of Cinematic Arts, UCLA's School of Theater, Film, and Television (where the acceptance rate is just 2% and where, just in 2023 alone, three Film/TV students were accepted and occupied 3 of the 15 spots allotted to the entire nation), Chapman's Dodge College of Film and Media Arts, NYU's Tisch School of the Arts, Emerson College, and others.
>
> In order to maintain the program's excellent reputation, as well as the high professional quality of the student work, the Department recognizes the urgent need for a full-time faculty in Film Studies to lead this crucial for the development of critical thinking discipline. The current film studies course offerings are taught by several part-time faculty who cannot provide the sense of continuity for students nor support them with writing the ever-important letters of recommendation that a full-time faculty would, or lead the program in other important ways, such as organizing film screenings and other networking events outside the classroom. The Film/TV's film studies course offerings have expanded, and the increased number of sections always fill quarter after quarter, thereby demonstrating high productivity for this area in particular. The current film studies faculty vacancy is due to Susan Tavernetti's retirement in Spring 2022 and remains unfilled. With the hiring of a new full-time faculty due to both retirement and demonstrated growth, students will greatly benefit from a much needed leadership in this area to further support them in their transfer and career goals. Just last year alone, the department offered

20 sections of Film Studies courses, which filled and had wait lists, demonstrating high productivity and a real demand for a full-time faculty to lead this area of expertise.

B. Enrollment Trends

Enrollment Variables and Trends

Enrollment Trends Film Production-DA						
	2018-19	2019-20	2020-21	2021-22	2022-23	5-yr %Inc
Unduplicated Headcount	402	355	343	323	316	-21.4%
Enrollment	672	617	549	483	598	-11.0%
Sections	24	24	21	20	25	4.2%
WSCH	1,198	1,152	982	871	1,063	-11.3%
FTES (end of term)	79	76	65	57	71	-10.1%
FTEF (end of term)	2.5	2.4	2.2	2.1	2.6	4.4%
Productivity (WSCH/FTEF)	474	477	441	410	403	-15.0%

In the data table above, what does the Enrollment trend indicate? For definitions of enrollment terms, please see the glossary (https://www.deanza.edu/ir/documents/Glossary.pdf).

☑   the data trend shows an increase in Enrollment

☐   the data trend shows a decrease in Enrollment

☐   the data trend shows no change and/or flat in Enrollment

Reflect on Enrollment Trends

Discuss the factors that would help the college understand your programs' enrollment trends. How may these trends align with your program mission and goals?

Enrollment has been decreasing steadily for the entire college. While the data shows a 5-year decrease in Census enrollment for Film/TV Production by 11%, enrollment in the department has in fact risen from the previous academic year, 2021-22, from 483 to 598. For unduplicated headcount, it represents only a 7-count difference with our 2021-2022 enrollment levels. In an effort to offer a wider variety of courses to our students and to rotate as many of our course offerings within a two-year period as possible, the number of sections was increased by 5, from 20 in 2021-22 to 25 in 2022-23, which may explain the slight loss of productivity, down from 410 in 2021-22 to 403 in 2022-23. Another explanation for this may be the recent uptick in A.S.-T. in FTVE degrees conferred to students, almost doubling from 13 A.S.-T. degrees awarded in 2021-22 compared to 25 in 2022-23, which requires that more sections of our production courses be offered to allow students to enroll in these highly impacted courses and meet the State-mandated course requirements for the A.S.-T. transfer degree.

To continue the increase in enrollment in our program, the department will pursue outreach efforts with the local high schools, collaborate with the CTE office and the Artistic Expression Village, as well as participate in De Anza's Welcome Day and Open House events to promote our program and its degree and certificate patterns. Post-pandemic, the department has resumed hosting yearly visits from Saratoga High School's MAP program, expects a visit from Boynton High school, another visit of 55 high school students from Santa Clara, and our faculty members serve on the advisory boards of several local high schools. In addition, the department will continue to remain flexible in the offering of various teaching modalities, such as fully face-to-face, hybrid and fully online courses, to better accommodate our students' schedules.

CTE Programs - Statewide and Regional Labor Market Trends

CTE Programs Only

1. Review and summarize the Lightcast Analyst Occupational Outlook data for your CTE program (https://foothilldeanza.sharepoint.com/:f:/s/dactedepartments/EiRTueQ8GrNLqltlQw2twpsBMFCs7X5djTVeo6Jss3W0Jg?e=1ybpmY).

2. Cite current industry trends.

3. Provide an overview of your program advisory committee's recommendations relating to existing and new course and certificate/degree offerings. Cite additional data when applicable.

The labor data according to the Lightcast Occupational Outlook clearly shows an uptick in all job categories, with Producers and Directors to be increased by 165 jobs and A/V Technicians to increase by 76 positions. The current industry trends justify an expansion of our course offerings especially when considering the latest technological advances in virtual production post-pandemic. Our Advisory Board members have recommended the acquisition of an LED wall for virtual productions as they are significantly growing in Hollywood and at film schools. Training students on these viable workflows will certainly prepare them better for the film industry. Other Advisory Board recommendations are coursework that helps students build their demo reel, as well as connecting students with internships at local companies and organizations and holding field trips. The Film/TV Department is proud to share that our students have held internships with Roku, Silicon Valley Bank, CreaTV, and MidPen Media Center, as well as had students be involved with local festivals, such as Cinequest, the San Francisco International Film Festival, Mill Valley, and others. Our students have toured the live production studios at LinkedIn, attended a career panel and one-on-one tutoring on their LinkedIn profile, and have toured the state-of-the-arts facilities at Dolby Labs in Sunnyvale meeting with a professional colorist advising them on career pathways, as well as the art and craft of

professional color grading. The growing employment demand in this area warrants the regular offering of specialized courses, such as F/TV 56A: Introduction to Visual Effects and Color Grading course, as well as other courses addressing demand for Producers and Directors, such as F/TV 59: Role of the Media Producer, and F/TV 26: Introduction to Film and Television Directing. In addition, students in the Film/TV Department led by faculty advisors have formed a student SMPTE (Society of Motion Pictures and Television Engineers) Chapter, currently the only one in existence in the entire Bay Area. Through this student chapter, students have been networking with the professional San Francisco SMPTE Chapter, attending informative events, such as a closed-door Q&A with Steve Wozniak, as well as other prominent industry leaders from Dolby, ASG, Google, Meta, LinkedIn, and others. Moreover, the work of the student chapter has fostered a stronger sense of community among students and represents a real bridge between the classroom experience and the professional workplace to better prepare students transition to the next chapter in their careers.

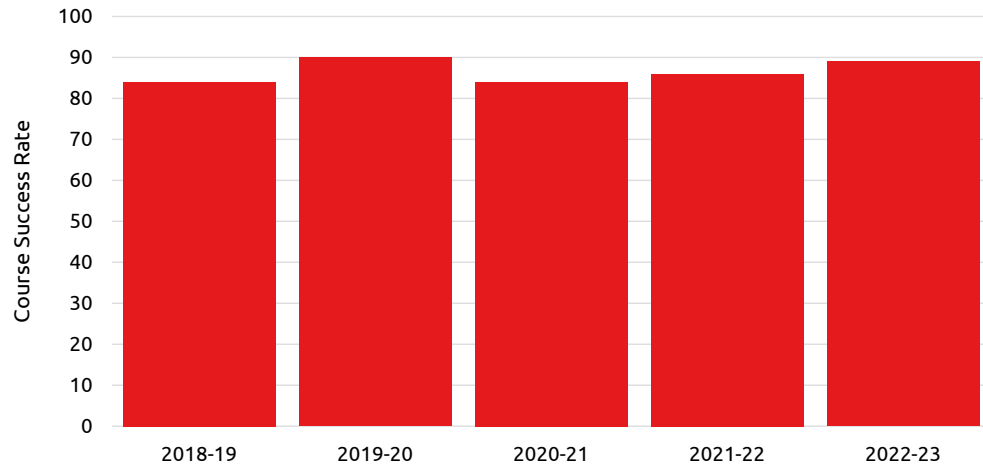## D. Course Success

saved report - pivot

Course Success

Who uses this report:
All users who want to further explore their enrollment or course success data.

What is this report:
This report is an extension of the Program Review Data Sheet. It has additional student characteristics and users can compare two groups of students at the same time.

Limits:

Limits:

Measures: Enrollments and Course Success Rate and Success Count

	2018-19			2019-20			2020-21			2021-22			2022-23		
	Enrollments	Course Success Rate	Success Count	Enrollments	Course Success Rate	Success Count	Enrollments	Course Success Rate	Success Count	Enrollments	Course Success Rate	Success Count	Enrollments	Course Success Rate	Success Count
Measures	672	84%	563	617	90%	555	549	84%	461	483	86%	413	598	89%	535

Data loaded 17-Aug-2023

In the data table above, what overall trends are you seeing in Course Success?

☑ the data trend shows an increase in Course Success

☐ the data trend shows a decrease in Course Success

☐ the data trend shows no change in Course Success

Exploring Course Success Rate Trends

1. What could be factors that influence success rates in your department?

2. What strategies does your department have in place to increase or maintain current success rates?

3. Are there other trends that you see when exploring different courses in the same department (How to access success rates by course: https://www.deanza.edu/ir/documents/How_to_Access_Your_Program_Review_Data.pdf)

4. How do course success rate trends align with your program goals?

The data trend reveals a steady trend for our course success rates sitting at around 80%, with a slight increase in the past academic year 2022-23. One of the main factors for student success is equity in student access to professional equipment, the maintenance of a professional equipment checkout room, sound stage and computer lab, as well as the availability of student peer tutors for hands-on training on the equipment. We need adequate space for hands-on learning and training and adequate technical support so that students can thrive and faculty can focus on teaching. The department has been acquiring more professional digital cinema camera packages in an effort to decrease the student-to-equipment ratio and provide more equitable access to it for all students. We continue to require funding for modernizing our equipment as technology changes at a fast clip, so that our students remain competitive in the workplace and become well trained on similar equipment that transfer universities have. The department continues to rely on an ongoing funding for 16mm film stock and lab processing as they are a must for students enrolled in the 16mm course, F/TV 22, where students must work with expensive film stock in need of lab processing and digitizing. Relying on free access to 16mm film stock and lab processing fees makes the course equitable. The course is an essential major requirement at UCs and CSUs as well as on our Film/TV: Production A.A. degree and Certificate of Achievement-Advanced. Other production courses rely on the continuous updating of the ever-changing technology: F/TV 23: Beginning TV Studio Production, F/TV 29: Lighting for Film and Television, F/TV 30: Location Recording and Sound Design, F/TV 31:

Audio Post-Production, and many others. After-class hands-on tutoring is highly recommended in addition to equitable access to equipment, which is why student tutors are essential for increased student support and success.

Course Success with Disproportionate Impact (credit and non-credit)

Limits: 2022-23

Who uses this report:
All users who want to explore student equity and disproportionate impact in course success.

What is this report:
This report highlights student groups with a negative percentage point gap and student groups experiencing disproportionate impact. Data reflects credit sections. Student groups with "N/A" enrollment denotes suppressed data.

How to interpret the data:
A negative percentage point gap means a student group has a lower success rate than the comparison group consisting of all students not in the student group being examined. When a student group is experiencing disproportionate impact, this means that (1) there is a negative percentage point gap and (2) this gap is unlikely to be due to chance. Programs are encouraged to prioritize discussions and address the student groups experiencing disproportionate impact.

New features:
To display only student groups with disproportionate impact, click on the link "Click here to show only groups with disproportionate impact." To add a comparison unit that is one level higher (e.g., course level compared to department level), **be sure to select a college, division, department or course,** then click on the link "Click here to show and compare disproportionate impact with [X]".

Success rate
The number of students receiving an A, B, C or P grade divided by the total number of students receiving a grade. Rate is rounded.

Comparison success rate
The success of all students except for the group being examined (e.g., the comparison success rate for Latinx students is the success rate of all students who are not Latinx). Rate is rounded.

Additional successes needed to erase percentage point
This value provides a way for practitioners to think of gaps in terms of student successes, and illustrates the number of additional successes needed to avoid a percentage point gap.

Legend:

Yellow: Student groups experiencing a negative percentage point gap that is not statistically significant
Orange: Student groups experiencing disproportionate impact according to the Percentage Point Gap Minus One (PPG-1) method[1]

Currently showing all groups. Click here to show only groups with disproportionate impact.

Hide cells with fewer than [10] students

Film Production-DA						2022 Summer to 2023 Spring
Number of sections: 25						

Student group	Enrollment at census	Student group success rate	Comparison success rate	Percentage point gap	Chart	Additional successes needed to erase percentage point gap
All Students	598	89%	89%	0		
Asian	174	90%	89%	+0		
Black	23	83%	90%	-7		2
Filipinx	33	94%	89%	+5		
Latinx	166	86%	91%	-5		10
Native American	N/A					
Pacific Islander	N/A					
Unknown ethnicity	51	100%	88%	+12		
White	146	91%	89%	+2		
Female	245	93%	87%	+5		
Male	346	87%	92%	-5		18
Non-Binary	0					
Unknown gender	N/A					
Foster youth	0					
Individuals with disabilities	39	85%	90%	-5		3
Low Income	210	84%	92%	-8		17
Not Low Income	388	92%	84%	+8		
Veterans	N/A					

[1]The PPG-1 method follows the CCCCO method for calculating disproportionate impact. Disproportionate impact is when (1) a student group's PPG value is less than -2 (e.g., -3, -4, -5, etc.) and (2) the absolute PPG value is greater than the calculated margin of error. PPG is calculated by comparing a student group's success rate against the success rates of all students except for the group being examined (e.g., Latinx PPG is Latinx success minus the success of all students except for Latinx students).

In the data table above, what does the data indicate about the Success rate of various ethnic groups within your department compared to the comparison group for the most recent academic year? (i.e., as displayed in the Percentage point gap column)

The Percentage point gap between Asian students and all other students shows:

☑ there is no gap (e.g., 0)

☐ there is a negative gap of 5-percentage points or less (e.g., -5)

☐ there is a negative gap greater than 6 percentage points (e.g., -6)

☐ there is a positive percentage point gap (e.g., +2)

The Percentage point gap between Black students and all other students is:

☐ there is no gap

☑ there is a negative gap of 5-percentage points or less

☐ there is a negative gap greater than 6 percentage points

☐ there is a positive percentage point gap

The Percentage point gap between Filipinx students and all other students is:

☐ there is no gap

☐ there is a negative gap of 5-percentage points or less

☐ there is a negative gap greater than 6 percentage points

☑ there is a positive percentage point gap

The Percentage point gap between Latinx students and all other students is:

☐ there is no gap

☐ there is a negative gap of 5-percentage points or less

☑ there is a negative gap greater than 6 percentage points

☐ there is a positive percentage point gap

The Percentage point gap between White students and all other students is:

☐ there is no gap

☐ there is a negative gap of 5-percentage points or less

☐ there is a negative gap greater than 6 percentage points

☑ there is a positive percentage point gap

The Percentage point gap of one additional group of your choice:

☐ there is no gap

☐ there is a negative gap of 5-percentage points or less

☐ there is a negative gap greater than 6 percentage points

☑ there is a positive percentage point gap

☐ not applicable

Exploring Gaps in Successful Course Completion by Ethnicity

1. What differences do you see in successful course completion rates by ethnicity?

2. What are your thoughts on these differences?

3. Are there other trends that you see when drilling into the data that may be important for your department to explore (e.g., foster youth, individuals with disabilities, low income, veterans)?

4. Which additional student group did you choose to explore and why?

5. How do these trends align with your program's mission and goals?

While Black and Latinx students had a slight negative gap for their course success, it is really male and predominantly low income students who experienced the more significant negative course success outcomes. This may be explained by the lack of everyday access to costly professional equipment, by not having peer tutors to help them train on the equipment, or by the presence of family accommodation challenges preventing them to study in a focused manner. Ensuring peer support for these student groups can improve their success rates and better prepare them for transfer or the workplace.

On a big picture level, all 598 students combined who took Film/TV: Production courses had no dip in course success. Filipinx and female groups even outperformed other groups by +5 percentage points. Worth noting is that the course success of Unknown Ethnicity group was up by +12-percentage points. This group was chosen for reflection since students' identity is far more complex than fitting neatly into a single box. This demographic shift should be captured and tracked as it may become ever so predominant in the future. The data shows that students of unknown ethnicity are outperforming other groups, which provides us with an interesting insight into the data.

Teaching and Learning Strategies

1. What teaching and learning strategies might be helpful in narrowing any gaps in successful course completion?

2. How do the listed teaching and learning strategies align with your program's mission and goals?

Successful teaching strategies may involve continued and expanded hands-on lab time with the high-end professional equipment, as well as expanded coaching by peer tutors. Providing the option to students of learning the equipment outside of class time as demoed by their peers can feel less intimidating and therefore allow for fewer barriers to success. The hands-on nature of our production courses requires experiential learning, which happens not only in the classroom, but also through projects conducted outside the classroom.

The mastery of certain concepts is evidenced by the hands-on video projects that students create. Wider access to expensive and high-end equipment and continued decrease of the equipment-to-student ratio are other important factors in narrowing the gap in successful course completion. This aligns well with the Film/TV Department's mission of inclusivity, imparting practical skills to students to craft a compelling vision and create stories that entertain, inspire, and engage.

Some strategies that Film/TV faculty already implement are informing students of the multiple campus resources available to them, such as the Student Success Center, online tutoring, the food pantry, housing, transportation and emergency resources, HEFAS support, LEAD, the EOPS/CARE program, Umoja community, IMPACT AAPI, Puente, First Year Experience, veterans services, disability support services, psychological services, the refurbished computer program, free or low-cost internet service, Guided Pathways and the Creative Expression Village, and many more terrific resources available to students at De Anza College. Film/TV faculty also strive to develop inclusive curriculum, course content and syllabi that reflect our diverse students' experiences, celebrate and support all abilities and learning styles, hire student employees or volunteers-of-record to better support all student populations and close the achievement gap. In addition, the department continues to offer access to free professional equipment, such as high-end lighting equipment, digital cinema cameras, professional audio equipment and screenwriting, production and post-production as well as animation software, and iPads with apps for professional screenwriting, production, and animation software that are available to students for check-out at no cost. Furthermore, the department subscribes to the Swank digital streaming service which allows equitable and free access to required seminal film viewing to all students enrolled in our online film studies courses and beyond. For equity reasons, the department also provides free film stock and lab processing for all students enrolled in our F/TV 22: Beginning 16mm Motion Picture Production course, which undoubtedly increases access and fosters student success. Film/TV continues to encourage production and animation students to avail themselves of the wonderful opportunity that De Anza College provides to students for free off-campus access to the Adobe Creative Cloud software.

In addition, students in the Film/TV Department led by faculty advisors have formed a student SMPTE (Society of Motion Pictures and Television Engineers) Chapter, the first one in existence in the entire Bay Area. Through this student chapter, students have been networking with the professional San Francisco SMPTE Chapter, attending informative events, such as a closed-door Q&A with Steve Wozniak, as well as other prominent industry leaders from Dolby, ASG, Google, Meta, LinkedIn, and others. Moreover, the work of the student chapter has fostered a stronger sense of community among students and represents a real bridge between the classroom experience and the professional workplace to better prepare students transition to the next chapter in their careers.

Smaller class sizes and more student employees would further improve the professional equipment-to-student ratio for current students, increase classroom engagement and hands-on time with the equipment, thereby helping close the learning gaps for student populations that are disproportionately affected.

Trends in Awards
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Degrees and Certificates by Ethnicity

Who uses this report:
All users who need degree and certificate data.

What is this report:
This report provides the degree and certificate counts by college, division and department. Additionally, all users could explore degree and certificate awarded by ethnicity and gender.

Data loaded 24-Oct-2023

No data returned for the criteria selected

In the data table above, what are the trends in regard to the number of awards within your program?

Trends in Associate Degrees awarded show:

☐ an increase in the number of Associate Degrees awarded

☑ a decrease in the number of Associate Degrees awarded

☐ no change in the number of Associate Degrees awarded

☐ Not applicable

Trends in Associate Degrees for Transfer awarded show;

☑ an increase in the number of Associate Degrees for Transfer awarded

☐ a decrease in the number of Associate Degrees for Transfer awarded

☐ no change in the number of Associate Degrees for Transfer awarded

☐ Not applicable

Trends in Credit Certificates awarded show:

☐ an increase in the number of Credit Certificates awarded

☑ a decrease in the number of Credit Certificates awarded

☐ no change in the number of Credit Certificates awarded

☐ Not applicable

Trends in Non Credit Certificates awarded show:

☐ an increase in the number of Noncredit Certificates awarded

☐ a decrease in the number of Noncredit Certificates awarded

☐ no change in the number of Noncredit Certificates awarded

☑ Not applicable

Reflecting on Trends in Awards

1. What trends do you see across awards in your department?

2. How do the trends in awards align with your program's mission and goals?

Reflecting on our department's mission and goals of providing students with the necessary skill set to succeed in the industry and at top film schools in the nation, we are thrilled to report that in 2023 alone, three of our Film/TV: Production students were selected to attend the highly competitive film program at UCLA's School of Theater, Film, and Television, where only 15 seats are allotted for transfer students from the entire nation, making the acceptance rate highly competitive at just 2%. In addition, our students regularly transfer to the top film schools in the nation, such as the prestigious USC's School of Cinematic Arts, UCLA's School of Theater, Film, and Television, Chapman's Dodge College of Film and Media Arts, NYU's Tisch School of the Arts, Emerson College, and others.

Reflecting on trends in awarding A.A. degrees in the Film/TV Department as a whole, with Film/TV: Animation, Film/TV: Screenwriting and Film/TV: Production areas combined, the awards have increased slightly from the previous year as the data shows, from 36 to 38 overall for the department, and from 15 to 17 for Film/TV: Production specifically. The A.S.-T. degree in FTVE, however, has almost doubled, from 13 awarded in 2021-22 to 25 awarded in 2022-23. This is particularly good news in light of the FHDA District's significant downward trend in awarding degrees, from 5,521 in 2021-22 to 3,046 in 2022-23. De Anza College's trend is also downward, though not as steep as the District's, at 3,297 in 2021-22 and slightly down at 3,046 in 2022-23. Considering this landscape, having an uptick in degree completers positions our graduates in favorable places for both transfer and employment.

The Film/TV: Production Certificates understandably fell from 5 in 2021-22 to 3 in 2022-23 as the A.A. and A.S.-T. degree completers drastically increased. Once all certificates and degrees are added across programs within the Film/TV Department, the increase is substantial - from a total of 54 in 2021-22 to a total of 67 in 2022-23. This data supports De Anza's institutional goals of tops in transfer, as well as college and career readiness.

Reflecting on Award Offerings

1. For each program leading to an award, identify any courses that have not been offered in the last two years. Briefly explain why the courses have not been offered. For courses that will not be offered, how does your program plan to update the program so that students can complete the requirements?

2. Based on a review of course offerings and the number of awards offered and conferred, is your department planning on removing any degrees or certificates from the college catalog? If so, please list those being removed and a short explanation as to why.

3. Does your department have any plans to offer new degrees or certificates? If so, please list and provide a short explanation as to why.

During the COVID-19 pandemic, we were unable to offer some of our courses for pedagogical reasons, such as inability to teach how to work with a 16mm camera online when on-campus labs were disallowed for safety reasons, or how to work with audio professional equipment which students could not be expected to purchase for the class. However, in the last two years after the pandemic, all required courses for the Film/TV: Production A.A. and A.S.-T. degree have been offered. The popularity of the relatively new A.S.-T. degree for transfer impacted some of our course offerings, such as F/TV 30: Location Recording and Sound Design and F/TV 31: Audio Post-Production, as both courses are required for the ADT degree. This has created a high demand for additional sections of these courses, and faculty worked diligently with the Dean to hire additional faculty to teach those sections, and with the students to guide them as to when these additional sections would be available, resulting in the increase of the number of awards.

The Film/TV Department does not plan to remove or create new degrees or certificates at this point. However, they will be updated with the new courses that were recently approved by the Curriculum Committee.

Staffing Trends

Faculty Workload

Faculty Workload
Film Production-DA

	2018-19	2019-20	2020-21	2021-22	2022-23	5-yr %Inc
Full Time Load	1.6	0.9	0.6	0.7	1.6	2%
Full Time %	63.5%	38.3%	28.1%	30.6%	61.9%	-3%
Overload	0.1	0.3	0.2	0.2	0.1	1%
Overload %	4.0%	13.6%	10.3%	9.6%	3.9%	-3%
Part Time Load	0.8	1.2	1.4	1.3	0.9	10%
Part Time %	32.5%	48.2%	61.6%	59.8%	34.2%	5%
Total FTEF	2.5	2.4	2.2	2.1	2.6	4%

What trends do you see in the last five years in regard to the Full Time %? (i.e., percentage of classes being taught by full time faculty, not including overload or summer)

☐   the data trend shows an increase in Full Time %

☑   the data trend shows a decrease in Full Time %

☐   the data trend shows no change in Full Time %

Staffing Needs

Provide a brief overview of your department's staffing needs. Personnel requests are to be submitted on a separate form.

1. What are full time faculty needs to ensure the program's health, growth or vitality?

2. What are classified staffing needs to ensure the program's health, growth or vitality?

3. What strategies does your program have in place to ensure students are being successful when faced with the current staffing ratios?

4. What strategies does your program have in place to retain new faculty, if applicable?

Although the Film/TV Department was fortunate to be granted two full-time faculty positions to begin in the 2022-2023 academic year, the department is still short one full-time faculty position when compared with its FTEF in pre-pandemic times, as shown by the Full Time % figures in the graph above. This is due to the retirement of Susan Tavernetti who successfully led the Film Studies discipline for a number of years. For the previous academic year and counting, this position has been left unfilled, leaving a gap in leadership for this particular discipline. The Film/TV Department is comprised of four distinct disciplines: Production, Screenwriting, Animation, and Film Studies. The nature of each of these disciplines is such that faculty from the other disciplines are unable to teach in those areas as they are not experts since each discipline confers their own separate advanced degrees. The Film Studies discipline is in need of being filled due to both Susan Tavernetti's retirement and to demonstrated growth in enrollment and subsequent increase in the number of sections offered and consistently being filled. In fact, we offered 20 sections of Film Studies courses last year alone, an adequate number for the hiring of not one, but two full-time faculty. Furthermore, the film studies courses demonstrate high productivity as they are required on all of the Film/TV Department's certificates and degrees, satisfy GE requirements and easily fill. A full-time replacement faculty position will ensure the much-needed continuity for students, provide leadership in the discipline, as well as in the spearheading of outside-of-classroom events, such as film screenings, industry guest speaker events, outreach to the community and industry organizations, providing letters of recommendation to support students in their transfer efforts, and sharing in other important departmental and college responsibilities.

Furthermore, a dedicated Creative Arts CTE counselor would better guide and assist students in helping them assess the various programs for transfer and their choices, ultimately making students more successful with their transfer plans. Currently, faculty provides such counseling and students are advised to work with the CTE counselor, yet this appears to be insufficient, oftentimes leading to panicked students seeking to substitute courses in their last quarter when they could have planned their course sequence better or understand the requirements of the A.S.-T. degree vs. the A.A. degree better – a workflow that a dedicated counselor position could greatly improve in the name of student success and increased degree completers.

Assessment Cycle

Student Learning Outcomes Assessment Cycle

Navigate to https://www.deanza.edu/slo/#post which will take you to an accordion listing of SLO assessments under "Student Learning Outcomes and Assessments Summaries by Division"

1. Summarize the dialogue that has resulted from SLO and/ or PLO assessments.

2. What specific strategies has your department implemented, or plan to implement, based on the results of the SLO/PLO assessments conducted?

3. How do these strategies align with the program's mission and goals.

The Film/TV Department PLO #1 is: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. PLO #2 is: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and sociohistorical contexts.

Both department PLOs engage the critical thinking of our students and nurture their creative expression and communication. The program learning outcomes also provide students with global, cultural, social and environmental awareness, foster their informational literacy and improve their personal and social responsibility to promote civic capacity for global, cultural, social and environmental justice, closely aligning with the institutional core competencies. Our Certificates (COAs and COAAs) and Degrees contain the aforementioned program level outcomes.

Currently, our Film/TV courses stand at the rate of 86.3% for their SLO assessment. The course SLOs in the Production, Animation and Screenwriting disciplines ask students not only to develop their technical and creative skills in the realms of pre-production, production, and post-production, but also to apply their knowledge and skill set to projects pertinent to the specific coursework. The course SLOs in the Film Studies discipline often ask students not only to identify or demonstrate a certain aspect of film history and theory, but also to critically analyze, interpret or synthesize the concepts through their class assignments.

Through the process of assessing our student learning outcomes, Film/TV faculty has been able to dialogue on issues of student success, equity, and access to specialized equipment and software. One example of such SLO reflections is the department's ongoing request for reconfiguration of the AT102 computer classroom. The teaching space must be reconfigured to become more conducive to a better student learning environment. Currently, it hinders instruction as students struggle to keep up with instruction as the instructor's screen is difficult to see from the back of the classroom due to the poor set-up.

Overall, students have been successfully achieving the skills outlined as outcomes in the courses' SLOs which is evidenced not only by their individual hands-on projects, but also through the screening of their work at the Film/TV Department's annual Film & Video Student Show, which celebrates the best screenplays and narrative, nonfiction, experimental and animated shorts produced by Film/TV Department students. During the show, some of the best student work is screened, confirming the attainment of the many SLOs associated with our screenwriting, production, animation, and film studies courses.

Further reflection on the evaluated areas of enhancement has resulted in free access to professional software and equipment, thus lowering the barrier to access to such equipment and promoting higher success outcomes in our animation, production and screenwriting courses. In the case of the film studies courses, it has resulted in free and equitable access to the digital streaming platform Swank, as well as free or low-cost textbooks for students.

Dean/Manager Comments

There iis much to praise in the Film Studies (Production) department. Their overall course success rates is very high (nearly 90%) and while there are success gaps among the targeted populations, those gaps are 5% or less for all groups except low income students. The number of associate degrees for transfer is increasing which shows students are opting to major in this field. The department has provided thoughtful teaching and learning strategies to help their students succeed. They have analyzed the results of their SLO assessments, reflected on them and have come up with concrete strategies to implement. Great job writing up this program review.

STOP. Do not submit form. Please inform your dean/manager when the form is complete. They will submit the form when they have added their comments above.

This form is completed and ready for acceptance.