



Fullerton College Program Review and Planning Self-Study for Instructional Programs Fall 2021

Statement of collaboration

The program faculty members listed below collaborated in an open and forthright dialogue to prepare this Self Study. Statements included herein accurately reflect the conclusions and opinions by consensus of the program faculty involved in the comprehensive self-study.

Participants in the self-study

Laura Bouza, Faculty and Coordinator, Cinema and Television
Colm Melia, Staff, Cinema and Television

Authorization

After the document is complete, it must be signed by the Principal Author, the Department Coordinator, and the Dean prior to submission to the Program Review and Planning Committee.

Laura Bouza
Printed name of principal author

Signature

11/15/2021
Date

Laura Bouza
Printed name of department coordinator

Signature

11/15/2021
Date

Printed name of Dean

Signature

Date

1.0 Executive Summary

The Cinema, Television and Radio (CRTV) program advances student learning and achievements through flexible pathways for students who seek certificates, associate degrees, transfer, career growth and personal enrichment. We provide a supportive learning environment for students to succeed via our curriculum in film studies courses and hands-on production classes. Students are taught industry-level production skills, media literacy, and critical thinking skills that will enable them to be successful learners, responsible leaders, and engaged community members.

Significantly, CRTV is in a moment of transition. With the retirement of the only full-time faculty in the radio area, the Radio Program will be dissolved as it cannot be maintained without a full-time instructor to support the needs of the program. Current radio classes will be transformed and integrated into the needs of Cinema and Television, as well as the Journalism program. This is one of many examples throughout this program review that indicate an unnecessary crisis created by the lack of full-time faculty replacements for retired faculty members. (See SAP # 1)

Courses taught by full-time faculty have steadily declined over the past five years, due to faculty retirements. In the past four years alone, three full-time faculty have retired and no replacement hires have been granted. Five years ago, just over half of courses were taught by full-time faculty, now only 15% of classes are taught by full-time faculty. Five years ago, there were four full-time faculty members in CRTV, now there is one.

The lack of full-time faculty to support our students is an institutional barrier to student success, equity and inclusion. Replacing these full-time faculty positions will create more consistency in instructor-to-student interactions. Students have more opportunities to form rapport and trust with full-time faculty. Full-time faculty are more accessible to students via multiple courses, office hours, program events and the like. Importantly, full-time faculty have the institutional knowledge to advise students, helping them find their pathway to success, and to connect students with relevant campus resources.

To compound this, we keep losing excellent adjunct faculty members to either full-time teaching opportunities at other colleges/universities or to the industry. With each lost adjunct faculty member, it's also a loss for those students who saw those faculty members as mentors, which goes hand-in-hand with student retention, success and equity. We have requested new faculty hires every year for the past 5 years and keep getting denied in our attempts to re-populate our program with full-time faculty. Hiring more full-time faculty is a high opportunity for the growth of our program and increase of student success, equity and inclusion.

Program demand is high due to student interest and labor demand in the industry. Student enrollment, demand for classes and transfer degrees have all significantly increased over the past five years. Our Film, Television and Electronic Media AS-T Degree is our newest degree pathway and has quickly become the most popular pathway for our students. An indication of its success, our AS-T has quickly

outpaced our Television and Film AA Degree. Since the Film, Television and Electronic Media AS-T Degree's inception in 2018, a total of 89 degrees have been awarded. This is compared to 42 total degrees awarded for our Television and Film AA Degree over the same 3 year period. The Film, Television, and Electronic Media AS-T offers the most flexibility for students looking to transfer and complete a 4-year degree before entering the industry. For many areas in the industry, a bachelor's degree will afford students more career flexibility and higher wage potential. Based on the data and overwhelming student interest in transfer degrees, it would benefit our program if we focused more on the academic transfer goals of our students and on strengthening pathways in this area. (See SAP # 3)

The film and television industry has been expanding at a phenomenal rate into the realm of streaming media such as Disney+, Amazon, Netflix, Apple TV, Paramount+, Peacock and others. Due to the backlog of productions from pandemic restrictions and the need for more content to supply emerging media platforms, the industry is rebounding with a need for employees. According to the Centers of Excellence, there is a supply gap in film production, with a projected 5,157 jobs available annually in the region over the next five years. This exceeds the 2,406 awards conferred annually by educational institutions in the region. Additionally, the Centers of Excellence indicates that 89% of these job openings will have entry-level wages that surpass the Orange County's living wage. (See Appendix C.)

Our program needs to be able to prepare our students with the new technology, skills and knowledge essential to a successful transfer and career in this area. This includes filling four vacant full-time faculty positions due to retirements, equipment upgrades, and curriculum changes (SAP # 1, 2 and 3).

We are committed to providing our students with opportunities to apply and deepen both their knowledge and skills outside of the classroom. We are a new representative of the Community College Film and Media Arts Consortium's Academy Gold Rising program, which provides students educational opportunities via industry partnerships with companies such as HBOMax, Paramount, and NBC, among others. We have maintained our relationships with industry partners and have plans to initiate a study abroad program. We have been unable to offer our internship classes over the past few years, due to not enough current full-time faculty to teach these important courses. This has caused unnecessary hurdles for students who apply to work with some of our internship partners.

Our program has been successful in providing students access to industry standard equipment for our hands-on production courses. This requires funding to keep current in an ever-updating technological field. We have been able to implement funding from a Strong Workforce grant to upgrade some equipment and facilities in the TV studio. We will need to continue upgrading our equipment and facilities, especially in the editing lab, to continue to meet industry standards and provide our students with the best education and workforce training available. (See SAP # 2)

Throughout the Fall of 2020 and Spring of 2021, we have created Program Maps for Cinema and Television's degree and certificate pathways. The maps were created in collaboration with Counseling and will offer our students a clear pathway to attain their educational and career goals. In Spring of

2021, PSLOs were revised in collaboration with department faculty and Jeanne Costello. They have been updated to incorporate the new design principles for PSLOs.

The Covid-19 pandemic has brought a number of changes to our program, most notably that the shift to online has opened our eyes to the benefit of this format for many of our students. Our enrollment numbers have been good throughout the pandemic and we have even added sections to meet demand for courses. Keeping a percentage of our classes online, to enable students to meet degree requirements in this format, will continue into the future as it has proven to be successful with students.

Overall, our program seeks to inspire and empower our students to study and work in an industry that they are passionate about, enabling them with the skills and knowledge to create meaningful careers in the television and film industries. With the support of new full-time faculty, equipment and facility upgrades, as well as curriculum changes (SAP # 1, 2, 3) we will continue to serve students on their paths to success.

2.0 Mission

Please explain briefly how your program contributes to the College's [mission, vision, core values, and goals](#). Highlight any new contributions since your most recent self-study. If your department has a mission statement, please share it. If not then please consider discussing one with your colleagues.

Mission: The Cinema, Television and Radio (CRTV) program advances student learning and achievements through flexible pathways for students who seek certificates, associate degrees, transfer, career growth and personal enrichment. We provide a supportive learning environment for students to succeed via our curriculum in film studies courses and hands-on production classes. Students are taught industry-level production skills, media literacy, and critical thinking skills that will enable them to be successful learners, responsible leaders, and engaged community members.

We currently offer the following pathways for our students:

Transfer

- Film, Television, and Electronic Media Associate in Science Degree for Transfer

Degrees

- Communications: General Associate in Arts Degree
- Radio Broadcast News Associate in Arts Degree
- Radio Broadcasting Associate in Arts Degree
- Radio Production Associate in Arts Degree
- Television and Film Associate in Arts Degree

Certificates

- Radio Broadcast News Certificate
- Radio Broadcasting Certificate
- Radio and Television/Video Production Certificate
- Sports Broadcasting Skills Certificate
- Television and Film Production Certificate

A note before moving forward: Significantly, with the retirement of the only full-time faculty in the radio area, the Radio Program will be dissolved as it cannot be maintained without a full-time instructor to support the needs of the program. Current radio classes will be transformed and integrated into the needs of Cinema and Television, as well as the Journalism program. Kindly note that in regards to Radio, this program review report will focus on the Cinema and Television program's past relationship with the Radio program and ideas for moving into the future.

Vision: Our program seeks to inspire and empower our students to study and work in an industry that they are passionate about, enabling them with the skills and knowledge to create meaningful careers in the radio, television and film industries.

Core Values: First and foremost, our program is built around *community*. With our student-centered class environments and alumni-network connections, we want our students to feel that they are part of a community of media makers that extend well beyond the physical reaches of our campus. Through this, we embrace and value the *diversity* of our community while fostering an environment of *equity*, *inclusivity* and *respect* that embraces the individuality of all. This is of paramount importance in our media field – as diverse voices are not well represented in film, television and radio. Our program strives to empower students from diverse backgrounds to enter the field, bringing with them a wide range of perspectives and experiences that can be reflected in the work they choose to create. Our classes teach *integrity* to students through the understanding of ethical standards and considerations in film, television, radio, and new media productions. We support the core value of *innovation*, through maintaining technical currency and standards employed in the industry. We engage in *partnerships* with the community and media organizations that link students to resources, internships and career pathways in the industry.

Overall, we honor and build upon our established traditions of *excellence* and *growth*. Our program is already well established in the community and is known for having an outstanding program. We are constantly working to maintain and build upon this tradition of excellence so we can continue to attract and serve students from all over the county, as well as international students. Our faculty and staff are committed to professional growth via involvement in staff development workshops, conferences, and technical trade shows.

College Goals

Goal 1: Promote Success for Every Student – The Cinema, Television and Radio program is committed to promoting student success. The program has been working to *create a clear pathway for every student*. We have program mapped our degrees and certificates to create *clear pathways* for students and *increase completion of courses, certificate and degree programs*. *Workforce training opportunities* are created via industry standard equipment and facilities that are utilized in our hands-on production courses. *Critical thinking skills* are cultivated in our film studies classes that build media literacy and engagement with films as texts to be analyzed.

We will continue to promote student success as verified through the current data. However, in order to maintain and build upon our success, we need to fill four full-time faculty positions, all of which have been left unfilled after faculty retirements. (See SAP #1.) As of fall 2021, there is currently only 1 full-time faculty member left in the CRTV area, with adjuncts teaching 85% of classes.

Goal 2: Cultivate a Culture of Equity – Our program is committed to removing institutional barriers to student equity and success. We currently help to address the needs of underprepared student by connecting them with some of our great campus resources such as the Academic Support Center, DSS, the Career Center, Transfer Center, and Academic Counseling. We will continue to work to help all students to feel that they belong and are part of a community at the college. Connecting our students with some of our campus resources such as the Cadena Cultural Center, EOPS, Foster Youth Success Initiative, Umoja Program, and Puente Project helps to foster a sense of community and belonging. We are working to incorporate more diverse perspectives into our curriculum, to better reflect the diversity of our students. Additionally, we would like to incorporate more equity-based classroom practices.

We are committed to increase equity in hiring and training and would love an opportunity to demonstrate this with the approval to hire 4 full-time faculty members to replace retired full-time faculty. (See SAP #1).

Goal 3: Strengthen Connections with Our Community – We work together with our educational and community partners. Contacts with local high schools are achieved through outreach and engagement, such as presenting at the CTE Career Pathways Day presentation to Brea Olinda USD to promote our program to 11th and 12th graders. We have been working with Brea Olinda school district, advising them on developing a high school film program that may eventually act as pipeline into our program. We strive to maintain and strengthen our partnerships with the broadcast, media, and entertainment communities for the academic and employment benefit of our students through membership in professional organizations, internship partnerships, guest speaker presentations, and advisory committees. We are a member of the Community College Film and Media Arts Consortium, Television Academy, which connects students with resources and programs in the film and television industry. We also have a broadcasting relationship with Sportsnetusa.net.

Goal 4: Commit to Accountability and Continuous Quality Improvement – Our program is committed to accountability and continuous quality improvement. Faculty and staff regularly attend professional development activities. Through department and Strong Workforce grant funds, the program has been able to secure funding to maintain equipment currency and upgrade the TV studio. As a technological and creative field, equipment, software and facility upkeep is key to maintaining the integrity of the program. Equipment purchases and facility upgrades are made in collaboration with program faculty, staff, students and with the guidance of our advisory committees. (See SAP #2)

3.0 Students

Because there is a nearly infinite amount of student data that can be studied, please focus your analysis on the trends that stand out. The Office of Institutional Effectiveness (OIE) is providing data that will help you zero in on bottlenecks, gateways, and student equity issues. As per accreditation standards, OIE data will be broken down by race, ethnicity, gender, and other demographic categories. One of the purposes of this section is to identify inequities and make plans to remedy them.

3.1 Enrollment demographics

1. Using the data provided by the OIE, briefly describe the enrollment trends in the program over the past five years.

Enrollment Trends - Over the past five years, enrollment has steadily increased by 13.2%.

2. Using the data provided by the OIE, describe the student population the department serves. Do you have a way of determining which students are majors, for example through a gateway course? Please explain.

Student Population - Seat counts for AY 20/21 were 1,372. Notably, 76% of our students are degree/transfer students, 8% are enrolled for career development and 3% are CTE students seeking a certificate. 49% of students are between the ages of 20-24, 30% are under the age of 20 and 20% are over the age of 25. 46% of enrolled students are declared as majors. For Film Majors, the seat counts for AY 20/21 were 626 and non-majors were 746. Significantly, 75% of our enrolled students are low-income.

Enrollments by Race/Ethnicity/Ancestry indicate that the majority of our student enrollments are Latinx, contributing to 58.7% of enrolled students. White students make up 15.5% of enrolled students, Asian students make up 7.5%, Unknown students make up 6.9%, Black/African American students make up 4.4%, Two or More students make up 3.9%, and Filipino students make up 2.4% of enrolled students.

Enrollments by Gender, indicate that 57.1% of our students are male, 37.5% are female and 5.3% are non-binary. Compared to all other programs at the college, where female students make up 53.1% of enrollments, we can see that there is a 15.6% gender gap in women-identifying students enrolling in our courses.

3. Which classes have the highest demand and why? Are they offered regularly -- at different times of the day and week, in different formats (in-person, on-line, hybrid)? Please explain.

Our five courses with the highest enrollments are: CRTV 118 Intro to Radio, TV and Film, CRTV 120 Media Aesthetics, CRTV 127 Screenwriting, CRTV 157 Digital Production, and CRTV 121 American Cinema. CRTV 118 Intro to Radio TV and Film has the highest demand as it is our

gateway course into the program. Before the pandemic, these classes were all offered in-person with a variety of meeting times/days cycled throughout the academic year including, morning, afternoon and night classes. During the pandemic these classes have been offered via online Canvas and remote Zoom instruction. Enrollment has remained high in the online and zoom formats. CRTV 120, 127, 157 and 121 are popular courses and enrollment has remained high as well during the pandemic, with both online and zoom formats.

Notably, although CRTV 175 Documentary Film has not had the highest enrollment numbers, it does consistently fill the fastest, with a waitlist, and we do not currently have enough sections to meet student demand. Demand for this course has increased with its inclusion on our most recent degree: Film, Television, and Electronic Media Associate in Science Degree for Transfer AS-T, which since its approval in 2018, has quickly become our most popular degree pathway for our students. We have increased the offerings of the course from once an academic year to both fall and spring semesters and have added an additional section.

4. Please describe how course offerings match students' preparation and goals.

CRTV 157 Digital Production is the pre-requisite for both CRTV 160 Introduction to 16mm Film Production and CRTV 164 Advanced Digital Production. These are all hands-on film/video production courses. CRTV 157 provides the technical foundation to advance to CRTV 160 and CRTV 164. CRTV 160 is usually offered each fall and CRTV 164 offered each spring. Enrollment has met demand in each of these cases.

CRTV 150 Television Studio Production is the pre-requisite for CRTV 280 Television Production Workshop. We haven't offered CRTV 280 for the past few years due to the difficulty in hiring adjuncts qualified to teach this specialized class and also due to pandemic restrictions.

CRTV 127 Screenwriting is the pre-requisite for CRTV 227 Intermediate Screenwriting. Our CRTV 127 courses are very popular and is one of our highest enrollment courses. CRTV 227 is nested with one section of CRTV 127 each semester, with approximately 7 seats allocated to the intermediate students and 20 seats for the beginning students (class capacity is 27). These CRTV 227 seats fill. CRTV 227 is not a degree or certificate requirement, so it does not cause issues with pathway completion. It's an elective for students who wish to further their screenwriting skills.

5. Does enrollment vary by semester? Please describe how course offerings are adjusted to meet student demand and help students reach their academic goals.

In general enrollment is a bit higher in the fall semesters compared to spring semesters. We can work on adding more variety of our popular courses for summer semesters. In the past 5 years,

we have only offered, CRTV 121, 126B, CRTV 290 and CRTV 291 over the summer. Additionally, in summer 2021, courses offerings were CRTV 131 and CRTV 122.

3.2 Student Achievement and Equity (and student demographic profile)?

1. Using the data provided by the OIE, briefly describe student achievement rates in your program over the past five years: completion, success, degrees/certificates, transfer, licensing, job placement, wage improvements (not all of these measures apply to every program).

Completion and Success - Course completion has dipped slightly from 86.6% to 85.9% since 2016. Compared to other programs at the college, which is at 81.1%, Cinema and Television is performing 4.8% higher in this area. Although our program is performing higher than the college average, there is room to improve in this area.

Course success rates have increased from 74.6% to 77.3% since 2016. Compared to other programs at the college, which is at 69%, Cinema and Television is performing 8.3% higher in this area.

It appears that since course success rates are 8.6% lower than course completion rate, students could benefit from more faculty intervention and connection to support services on campus. An increase in our full time faculty positions would help to increase both completion and success rates. (See SAP #1) Full time faculty have more contact with students via office hours, orientation, and other school events. Full-time faculty are more knowledgeable about the resources available to students on campus and have more connections to faculty and support staff on campus compared to adjunct faculty. The addition of more full time faculty in our area will increase student success and completion rates, giving students more access to their professors and resources on campus.

Degrees/Certificates - Of the 184 unique students earning a program award, 164 earned an associate degree and 38 earned a certificate. Degree awards have steadily risen from 19 in AY 16/17 to 54 in AY 20/21. Certificates, with the exception of a spike in AY 18/19 have gone from 7 in AY 16/17 to 3 in AY 20/21.

In looking at the data for degrees and certificates over the past five years, it's clear that students are pursuing more degrees and less certificates. Much of this can be attributed to the growing popularity of our most recent degree pathway: Film, Television, and Electronic Media Associate in Science Degree for Transfer, which was approved in 2018, and industry demand for bachelor degrees.

The Film, Television, and Electronic Media Associate in Science Degree for Transfer offers the most flexibility for students looking to transfer and complete a 4-year degree before entering the industry. The Film, Television, and Electronic Media Associate in Science Degree for Transfer

has become our most popular degree, with 89 degrees handed out in the 3 years since it's been active. The Television/Film AA degree completions have steadily decreased since the inception of the transfer degree, with more students opting for the AS-T instead. Over the same 3-year period where 89 degrees were awarded for the AS-T, only 42 degrees were awarded over the same 3 year time period for the AA degree.

For many areas in the industry, a bachelor's degree will afford students more career flexibility and higher wage potential. According to the 8/2021 report from the Orange County Center of Excellence for Labor Market Research (COE), "within the LA/OC region, 84% of the annual job openings for occupations related to film production typically require a bachelor's degree." (<http://www.coecce.net/Search.aspx?id=4235>) (See Appendix C for full document.)

Based on the above data and overwhelming student interest in transfer degrees, it would benefit our program if we focused more on the academic transfer goals of our students and on strengthening pathways in this area. (See SAP # 3)

Transfer - The total number of Transfer Students from Cinema Film TV is 582. 453 of those students were declared majors. From 2015 to 2019, transfer rates were increasing for students starting at a 4-year college, with a peak of 130 students in 2019. These numbers dipped significantly in 2020 and 2021, likely attributed to the pandemic.

The majority of our students (382) transfer to CSU's, followed by other 4-year institutions (164) and then UC's (36). Cal State Fullerton is the most popular transfer destination, with 284 transfers, followed by Cal State Long Beach with 42 transfers and Cal State Dominguez Hills with 23 transfers.

In terms of Race, Ethnicity, and Ancestry, the majority of our transfer students are Latinx at 52% of transfers. This is followed by White students at 25%, Asian at 12%, Black/African American at 5%, Two or More at 4% and Unknown at 3%.

2. Please pay special attention to equity issues -- where a group of students has an achievement rate that is below average. What factors can explain this?

Equity Data and Analysis

Completion Rates - The data for course completion rates by Race, Ethnicity and Ancestry reveal the following:

Highest to Lowest Completion Rates by Race, Ethnicity and Ancestry:

Asian (out of 446 enrollments) at 90.1%

White (out of 1,262 enrollments) at 89.1%,

Filipino (out of 181 enrollments) at 86.7%
Unknown (out of 260 enrollments) at 86.2%,
Latinx (out of 3,660 enrollments) at 85.6%,
Black/African American (out of 214 enrollments) at 85.5%,
Two or More (out of 256 enrollments) at 82.8%,
American Indian/Alaskan Native (out of 14 enrollments) at 78.6%.
Native Hawaiian/Pacific Islander (out of 21 enrollments) at 71.4%.

With a 18.7% different between the highest and lowest course completions, it is clear that Race, Ethnicity and Ancestry is a significant factor in determining outcomes in this area. As a program, we will need to look into strategies for improving course completion rates for American Indian/Alaskan Native students and Native Hawaiian/Pacific Islander students. We also need to look at ways to bring the other groups up to the 90% mark or higher. What are the instructional barriers that are preventing students from achieving their educational goals? This is a question we will have to explore.

The data by gender, DSS, Foster Youth, LGBT, Low Income and Military status has less significant gaps. Female students have a slightly higher completion rate at 87.8% compared to non-binary students at 86.3% and male students at 85.7%. DSS students have a slightly higher course completion rate at 87% compared to non DSS students at 86.4%. Foster Youth students have a slightly lower course completion rate at 85% compared to non-Foster Youth students at 86.5%. LGBT students have a slightly higher course completion rate at 87.5% compared to non- LGBT students at 86.4%. Low Income students have a slightly lower course completion rate at 86.3% compared to non-Low Income students at 87.3%. Military students have a 3.6% higher completion rate at 90% compared to non-Military students at 86.4%.

According to the data, race, ethnicity and ancestry is the biggest factor in determining completion rates.

Course Success Rates – We can see achievement gaps between course completion and course success in all categories. The biggest achieve gaps (more than 10%) between course completion and course success are: American Indian/Alaskan Native with a gap of 21.5%, Native Hawaiian/Pacific Islander with a gap of 14.3%, Black/African American with a gap of 14.9%, Latinx with a gap of 10.1%, and Male Gender with a gap of 11.1%.

The data reveals that female students have a higher success rate at 81.6% compared to non-binary students at 77.6% and male students at 74.6%. LGBT students have a higher course success rate at 80.7% compared to non- LGBT students at 76.9%. Low Income students have a lower course success rate at 76.6% compared to non-Low Income students at 79.2%.

The data by DSS, Foster Youth, and Military has less significant gaps. DSS students have a slightly lower course success rate at 76.5% compared to non DSS students at 77.2%. Foster Youth

students have a slightly higher course success rate at 77.5% compared to non-Foster Youth students at 77.2%. Military students have a slightly higher course success rate at 78% compared to non-Military students at 77.2%

The biggest factors in course success rates are Race, Ethnicity, Ancestry, Gender, and LGBT status. Much like the analysis in course completion rate, we need to look at ways to support students who are underperforming and remove barriers to their success.

Equity Analysis: Degrees and Certificates (data chart below)

Cinema Film TV Majors in Cinema Film TV Courses vs. Cinema Film TV Award Earners

Enrollments Among Cinema Film TV Majors by Race Ethnicity Ancestry		Program Awards in Cinema Film TV by Race Ethnicity Ancestry		
			Total Awards	% of Total Awards
American Indian Alaska Na..	0%	Asian	11	5%
Asian	7%	Filipino	8	4%
Black African American	4%	Latinx	150	66%
Filipino	3%	Two or More	8	4%
Latinx	59%	Unknown	8	4%
Two or More	4%	White	41	18%
Unknown	4%			
White	19%			

In the past 5 years, 164 students earned an Associate degree and 38 earned a state-approved Certificate. Of those students, the highest program award earning group was Latinx students at 66%, followed by White students at 18%, Asian at 5%, Filipino, Two or More and Unknown were all at 4%.

Based on the data, the highest degree earners are consistent with the enrollment demographics.

3. Does the department have regular discussions about equitable grading, attendance, late-work, and extra credit policies, or about other strategies for helping students succeed? Could reforming classroom policies help more students succeed? Please explain.

Although faculty have been working independently on this, this is an area where our program can improve. Professor Laura Bouza is currently serving as the Technology and Engineering division rep as a Professional Learning Coach for the newly minted Instructional Success Committee, where we are looking at ways to remove institutional barriers to student success via equitable grading and attendance policies, equitable ways to handle late-work, lower-stakes assignments and other strategies for helping students succeed.

4. Please write a brief Equity Action Plan. What strategies can you implement to close this gap in student achievement within the next five years? What professional learning, curriculum development, or other forms of support does your department need?

Equity Action Plan

- **Increase full time faculty.** There is no getting around this in terms of achieving student equity. It's really hard to have consistency amongst policies with a rotating group of adjunct faculty and only one full-time faculty member. We need to hire four full-time faculty to replace four retired faculty and close this gap. (See SAP#1) In Fall 2021, adjunct faculty currently teach 85% of classes. To compound this, we keep losing excellent adjunct faculty members to either full-time teaching opportunities at other colleges/universities or to the industry. With each lost adjunct faculty member, it's also a loss for those students who saw those faculty members as mentors, which goes hand-in hand with student retention, success and equity. We have requested new faculty hires every year for the past 5 years and keep getting denied in our attempts to re-populate our program with full-time faculty. In addition to the loss of full-time teaching faculty, the Cinema and Television program has grown in terms of students and demand for classes. Replacing these full-time faculty positions will create more consistency in instructor to student interactions. Students will have more opportunities to form rapport and trust with faculty. Full time faculty have set office hours, which are also beneficial to students and allow time for increased faculty and student interaction. Additionally, full-time faculty have the institutional knowledge to advise students, helping them find their pathway to success, and to connect students with relevant campus resources. **In the past four years alone, three full-time faculty have retired and no replacement hires have been granted.** As our program is growing, our full-time faculty have been diminishing, shrinking the contact students have with faculty who can be the most help in navigating our program and utilizing campus resources. Hiring more full-time faculty is a high opportunity for the growth of our program and increase of student success, equity and inclusion.

- **Increase faculty diversity** – This goes hand-in hand with increasing full-time faculty. If we get approved to hire new faculty, faculty diversity will be a priority. Our commitment to equity and inclusion will be signaled to potential applicants our via our listed desired qualifications as well as our chosen interview questions.
- **Increase the incorporation of student support services** into our classes such as the Academic Support Center, Student Diversity Success Initiative (SDSI), and UMOJA. Most of our classes are taught by adjunct faculty and they may need help with this as they are less familiar with all the support services since they teach at multiple districts and have less time on campus.
- **Department meetings to address equitable classroom policies** – Regular meetings to address this are great but are also contingent on adjunct attendance, which is voluntary. If enough adjuncts participate, then we can collaborate on outlining some best practices for the program.

3.3 Student Achievement and Pathways

1. Using the data provided by the OIE, briefly describe how students have moved through the program over the past five years: unit accumulation, prerequisites, corequisites, substitutions, gateway courses, and bottleneck courses. (Not all of these measures apply to every program.)

5 Most Enrolled Courses in Cinema Film TV

NOTE: 5-year totals

	Enrollments	Students Repeating	% of Students who Repeated	Course Completion	Course Success	Withdraw Rate
CRTV 118 F	1,176	39	3.4%	86%	75%	14%
CRTV 120 F	954	28	3.0%	91%	81%	9%
CRTV 127 F	577	31	5.7%	69%	57%	31%
CRTV 157 F	462	11	2.4%	85%	76%	15%
CRTV 121 F	460	14	3.1%	88%	77%	12%

With 1,176 enrollments over the past 5 years, the gateway course for our program is CRTV 118 Intro to Radio, TV and Film. This is followed by CRTV 120 Media Aesthetics with 954 enrollments, CRTV 127 Screenwriting with 577 enrollments, CRTV 157 Digital Production with 462 enrollments and CRTV 121 American Cinema with 460 enrollments.

Section 3.3.1: Bottleneck Analysis: Using the data provided by the OIE, briefly describe how students have moved through your program over the past five years: unit accumulation, prerequisites, corequisites, substitutions, gateway courses, and **bottleneck** courses. (Not all of these measures apply to every program.)

Within the last 5 years, courses by course success rate (ascending 5 courses) .		Within the last 5 years, the 5 courses with highest % of students repeating the course (NOTE: Some courses may allow for repeat enrollment)		Within the last 5 years, the 5 courses with the highest # of withdrawals		Within the last 5 years, the 5 courses with the highest % of withdrawals	
CRTV 227 F	42.9%			CRTV 127 F	179	CRTV 227 F	46.9%
CRTV 127 F	57.4%	CRTV 127 F	5.7%	CRTV 118 F	166	CRTV 127 F	31.0%
CRTV 175 F	67.7%	CRTV 135 F	3.7%	CRTV 120 F	87	CRTV 175 F	20.8%
CRTV 118 F	75.1%	CRTV 118 F	3.4%	CRTV 157 F	68	CRTV 128 F	16.0%
CRTV 157 F	76.2%	CRTV 175 F	3.2%	CRTV 131 F	56	CRTV 157 F	14.7%
		CRTV 121 F	3.1%				

CRTV 127 Screenwriting and CRTV 227 Intermediate Screenwriting are two linked courses that are at the top of the above data chart in terms of success rates, students repeating the course the highest number of withdrawals and highest percentage of withdrawals. Possible reasons for not meeting the standards include:

1. **Insufficient full time faculty in this area** – There used to be a full-time Screenwriting Professor. After that faculty member retired in 2008, there has been a rotating mix of adjunct faculty teaching these classes, as the position was never approved to be re-hired. The lack of full-time faculty across the board in our program is creating a lack of consistency in curriculum and student interaction is at a disadvantage. We have consistently requested to fill full time vacancies based on retirements, one of which was a full time screenwriting instructor.
2. **Split classroom and high adjunct turnover** – One instructor teaches both CRTV 127 and CRTV 227 simultaneously in the same classroom. This is not an ideal learning environment for students and it is not an ideal teaching environment for faculty. Students in either section are not getting the full attention of the instructor. Due to this setup and the fact that faculty are not financially compensated for the extra work to teach two sections as one, we have had a high adjunct turnover for this class.

Potential Solutions

1. **Hire additional full time faculty** to replace the retired full time screenwriting instructor – this area would clearly benefit from having a full time faculty member. (SAP#1)
2. **Look at offering separate classes** for CRTV 127 and CRTV 227 instead of a split class. This might involve offering CRTV 227 less frequently.
2. For transfer degree programs: Are your current requirements in line with the Transfer Model Curriculum, or have you added extra steps, such as prerequisites? If you added extra steps, please explain.

Our Film, Television and Electronic Media AS-T Degree is our transfer degree pathway. The current requirements are in line with the Transfer Model Curricula (TMC) as provided by the statewide academic senate.

3. Please provide an update on the curriculum mapping you have done, perhaps in collaboration with Counseling. Are all programs (degrees and certificates) mapped? Based on course offerings for the last two to three years, could a student complete the map(s) you have created? If so, please demonstrate this with some facts from your schedules. If not, how will you address these discrepancies?

Throughout the Fall of 2020 and Spring of 2021, we have created Program Maps for the degree and certificate pathways listed below. These maps were created in collaboration with Counseling.

- Film, Television and Electronic Media AS-T Degree
- Television and Film AA Degree
- Television and Film Production Certificate

CRTV 122 Audio Production Techniques was temporarily halted during the pandemic for two semesters. It created a bottleneck of students needing that course to complete the AS-T degree. The course has since been put back on the schedule with 4 sections plus a summer section, with different teaching formats (zoom and in-person) as well as different days/times to increase student access.

Additionally, we have added more sections of CRTV 175 in the past year, as it's now a required course for our AS-T degree and we have seen an increase in student demand for the class as enrollments have increased. We will be monitoring enrollment numbers and plan to continue to expand sections of this course including a summer section in order to move students efficiently through this pathway.

4. Do the data reveal differences among your AA, ADT, or certificate programs (in enrollment, completion, or success, for example)? Please explain.

Program Award Details for Cinema Film TV								Grand Total
Total Specific Awards by Year			AY 16/17	AY 17/18	AY 18/19	AY 19/20	AY 20/21	
AA	AA Comm-General	2A03828	2	3	1	3	5	14
	AA Television/Film	2A08398A	17	25	19	12	11	84
AS-T	Film,TV, Electronic Media AS-T	2S36696			21	30	38	89
Cert: 16-29 U..	Television and Film Production	2C21266B				5	3	8
Cert: 18-29 U..	Cert: Television/Film Prod	2C21266A	7	2	1	1		11
Cert: 30-59	Radio & Television/Video Prod	2C11690		2	3			5
Units	Television and Film Production	2C21266			15			15
Total Awards			26	32	60	51	57	226

Our Film, Television and Electronic Media AS-T Degree is our newest degree pathway and has quickly become the most popular pathways for our students. An indication of its success, our AS-T has quickly outpaced our Television and Film AA Degree. Since the Film, Television and Electronic Media AS-T Degree's inception in 2018, a total of 89 degrees have been awarded. This is compared to 42 total degrees awarded for our Television and Film AA Degree over the same 3 year period.

3.4 Faculty

1. Using the data provided by the OIE, briefly describe the faculty workload over the past five years: FTF (full-time faculty), PTF (part-time, or "adjunct" faculty), FTEF (full-time equivalent faculty), WSCH per FTEF (weekly student contact hours). (Not all of these measures apply to every program.)

Looking at the data, we can see the following:

Sections:% FT and % PT – The trend here is that in AY16/17 54.7% of courses were taught by FT faculty. This number has steadily decreased and arrived at 37.% in AY 20/21. This data, along with two additional retirements of FT faculty in May of 2021, brings this number to **15% of classes are currently taught by FT faculty.**

Course fill rates have steadily increased over the by five years by 10%. The average class size has increased from 18.5 to 27.4 over the past five years. WSCH per FTEF (weekly student contact hours) have risen from 338 to 447 over the past five years. FTES/FTEF has risen from 11.3 to 14.9. FTEF has decreased from 12.6 to 10.5. FT Instructors have decreased from 4 in AY16/17 to 3 in AY/2021. This number has gone down to 1 FT Instructor as of Fall 2021.

2. If your department plans to request hiring a full-time faculty member, this is the place to make the argument. Please discuss hiring needs in reference to data analyzed in sections 3.1 to 3.4.

As our program has been growing and student demand increasing, full time faculty have been decreasing at an unsustainable rate to support students in this program.

- **Insufficient Full-Time Faculty** - It's clear from the data above that our program has not received the support it needs to provide students with access to full-time faculty. With 3 retirements over the past 5 years and no replacements, there is currently only one full-time faculty remaining. **That correlates to 15% of classes taught by full-time faculty and 85% taught by adjunct faculty.** We have requested approval to replace the retirement positions every year for the past five years, and have not made any progress despite the paucity of full-time faculty.
- **Increased Program Demand** - According to enrollment data, our program has steadily been growing in the number of enrolled students over the past five years. This along with the boom in post-pandemic production, fueled by the increasing need for content across media streaming platforms, indicates, that student interest in our area will continue to grow as they seek educational pathways and career training in the industry.

- **Increased Industry Demand** - According to data from the Centers for Excellence, there is a supply gap for film production occupations in the Orange County/Los Angeles region. Over the next 5 years there is projected to be 5,157 jobs available annually in the region in film production due to new jobs and replacements. In Orange County, 89% of annual job openings have entry-level wages above the county's living wage.
(<http://www.coecccc.net/Search.aspx?id=4235>)
- **Loss of Program Area** – With the retirement of the only full-time faculty in Radio, this program will be dissolved and some of the classes re-worked in curriculum to work in either the Cinema and Television program or the Journalism program.
- **Loss of Classes** - We have had to cancel a number of classes due to inability to find and keep qualified adjuncts to teach them including the CRTV 280, CRTV 290, CRTV 291, CRTV 292, CRTV 293, CRTV 199, CRTV 299. More radio classes will be lost due to the dissolution of the program and absorption into two related disciplines. These are all lost opportunities for students who seek education and training in these areas.

3.5 Covid-19

Using the data provided by the OIE, briefly describe how the Covid-19 pandemic affected your department and how your department has adjusted. Did you make temporary changes? Or have you adopted new, long-lasting practices that enhance teaching?

The Covid-19 pandemic has brought a number of changes to our program, most notably that we were able to pivot quickly and adapt our classes, even a number of our hands-on courses, into asynchronous online and synchronous zoom formats. We streamlined our course selection and paused a handful of advanced classes. Our dedicated staff member, Colm Melia, has been using this time with students away from campus to implement needed upgrades to our TV studio and equipment checkout center.

The shift to online has opened our eyes to the benefit of this format for many of our students. The asynchronous format makes the classes accessible to many students who were previously struggling to make it to class due to shifting work schedules as well as opened the door to new students who prefer to learn in this format. Our enrollment numbers have been good

throughout the pandemic and we have even added sections to meet demand for courses.

Keeping a percentage of our classes online, to enable students to meet degree requirements in this format, will continue into the future as it has proven to be successful with students.

3.6 What has not been asked?

Please tell us about other ways your department has been successful, ways that the previous questions might have missed.

Our program has been successful in providing students access to industry standard equipment for our hands-on production courses. This requires funding to keep current in an ever-updating technological field. We have been able to implement funding from Strong Workforce funds to upgrade some equipment and facilities in the TV studio. We will need to continue upgrading our equipment and facilities, especially in the editing lab, to continue to meet industry standards and provide our students with the best education and workforce training available. (SAP# 2)

4.0 Outcomes

4.1 Program Student Learning Outcomes (PSLOs)

Since the last self-studies, the College adopted new Institutional Student Learning Outcomes ([ISLOs](#)) and new design principles for PSLOs. Please describe your department's PSLO revisions to date, and your PSLO plans.

In Spring of 2021, PSLOs were revised in collaboration with department faculty and Jeanne Costello. They have been updated to incorporate the new design principles for PSLOs. The updated PSLOs are below:

AA, AS-T Degree, and Certificate :

New Outcome 1: Demonstrate the ability to collaboratively direct and/or produce a video, film or sound production from pre-production to post-production.

New Outcome 2: Apply productions skills in film, video, new media and/or sound to achieve a creative vision and communicate a message for an intended audience and purpose.

New Outcome 3: Analyze how the elements of media productions are used as a formal system to create meaning within the context of history, theory and culture, to interpret and appreciate artistic work from various American and international perspectives.

Additional Outcome 4 (Certificate Only): Identify professional roles in the industry and the habits, mindsets, networking and soft skills necessary to achieve successful employment in the entertainment industry.

4.2 PSLO Assessment

The new PSLO [design principles](#) encourage departments to use PSLOs as a way of gauging student learning once they have completed a degree or certificate, not just when they have completed a single course. Please describe how PSLOs are assessed or will be assessed in your department.

PSLOs will be measured through multiple assessment tools including, exams, projects, papers, portfolios, presentations, discussions and activities that draw together learning and knowledge from the required core courses in each degree and certificate pathway.

4.3 CSLO Assessment

Briefly describe the timeline your department uses to assess CSLOs on a regular basis and how you use the results to make improvements. This discussion should be based on SLO data, which is available on eLumen. (Your division's SLO reps can help with this.) Please include relevant CSLO charts or graphs in an Appendix. Since the last self-study, you should have assessed the CSLOs of every course that you have taught, at least once. If that is not the case, please describe how you will accomplish this as soon as possible.

CSLOs assessments were done in spring and fall of 2019. According to the data statistics, there are 33 courses in the program, which includes the radio courses. All 33 courses have SLOs. 15 courses are mapped to PSLOs and 18 are not currently mapped to PSLOs. 1 course, CRTV 118, has a direct assessment of PSLOs. 25 courses with CSLOs are currently mapped to ISLOs and there are 8 Courses without CSLOs mapped to ISLOs. There are no courses with direct assessment of ISLOs. There are 15 courses with at least one planned assessment, 10 Courses with planned assessments scored, 2 Courses with some assessments scored, 3 Courses without any assessment scored, and 18 Courses with no planned assessments. See attached Course Statistics and Evidence data packet in Appendix B.

As a program, we are in the process of entering SLO data every semester in order to compile a more complete data picture. Entering the data and navigating eLumen has been challenging for our adjunct faculty, which has led to partial or no compliance in some cases. Faculty and especially adjunct faculty need more training on entering SLO data into eLumen as well as completing the assessment cycle.

4.4 SLO Equity Analysis

1. Looking at CSLO attainment data, do you find significant differences by race, ethnicity, gender, and other categories? Please include some illustrations of this data in the Appendix. Describe here what the data shows. What strategies will you use to close the attainment gaps among groups of students? What kinds of professional learning would help?
2. Compare the equity analysis in this section to the equity analysis in Section 3.2. Are there some groups who have lower completion and success rates AND lower SLO attainment rates than other groups? Can new departmental strategies close both gaps? Please explain. [For example, many departments found that their SLO attainment gaps are quite a bit smaller than their success gaps (or the gaps don't exist). This might mean that many students who get a D or lower in a course are actually learning the material (i.e. attaining the SLOs) but they are winding up with a failing grade for other reasons: absences, tardies, missed assignments, missed exams, poor performance on high-stakes assignments.]

Overall by Demographic Element for Demographic Category: Ethnicity

	Greatly exceeds expectations.		Exceeds expectations		Meets expectations		Does not meet expectations but developing		Does not meet expectations	
African American	0	0.00%	0	0.00%	35	89.74%	0	0.00%	4	10.26%
American Indian/Alaskan Native	0	0.00%	0	0.00%	4	100.00%	0	0.00%	0	0.00%
Asian	0	0.00%	0	0.00%	110	94.83%	0	0.00%	6	5.17%
Filipino	0	0.00%	0	0.00%	23	88.46%	0	0.00%	3	11.54%
Hispanic	0	0.00%	0	0.00%	593	91.23%	0	0.00%	57	8.77%
Pacific Islander	0	0.00%	0	0.00%	6	100.00%	0	0.00%	0	0.00%
Unknown	0	0.00%	0	0.00%	20	90.91%	0	0.00%	2	9.09%
Unspecified	0	0.00%	0	0.00%	4	100.00%	0	0.00%	0	0.00%
White Non-Hispanic	0	0.00%	0	0.00%	197	91.20%	0	0.00%	19	8.80%

Compared to the course success data, the SLO data indicates higher success rates for student learning outcomes. This is most notable in the area of Race, Ethnicity and Ancestry, where both American Indian/Alaskan Native and Pacific Islander students perform 43% better compared to course success data, African American students perform 19% better and Latinx students perform 16% better. For additional information, see the SLO Performance packets in Appendix B.

The data suggests that, while students are learning the relevant material, a significant percentage of those students are not achieving course success. This can be interpreted as an equity issue and is something our program can look at improving as we implement our equity action plan.

5.0 Other Areas of Program Effectiveness

5.1 Your Department and General Education

% of Enrollments Over the Last 5 Years in GE Courses

	% of Enrollments	Enrollments
Non-GE Enrollments	56.7%	3,583
GE Enrollments	43.3%	2,731

Courses that Fulfill CSU General Education Requirements or the Intersegmental General Education Transfer Curriculum (IGETC)

(CSU and IGETC: 1 = Yes; 0 = No)

Course	CSU	IGETC	Enrollments	% Majors	Avg. First-Time	% Age: Under 20	% Evening	% Online
CRTV 120 F	1	0	954	43%	12%	34%	45%	0%
CRTV 121 F	1	0	460	32%	16%	34%	0%	0%
CRTV 126AF	1	1	432	41%	25%	44%	0%	0%
CRTV 126BF	1	1	445	33%	9%	37%	0%	0%
CRTV 131 F	1	1	440	31%	20%	47%	0%	0%
Grand Total	1	*	2,731	37%	15%	38%	15%	0%

The Cinema and Television program currently offers 5 courses that fulfill CSU general education credits, and 3 courses that additionally meet IGETC requirements. In analyzing the enrollment numbers, CRTV 120 has the highest enrollment numbers by far, followed by CRTV 121. Both of these courses only meet CSU requirements, not IGETC. This is something to look at changing in curriculum as it would be beneficial to students following the IGETC pattern (SAP # 3). In creating the Program Maps for our certificate and degree pathways in collaboration with Academic Counseling, we utilized a CSU course pattern for the Film, Television, and Electronic Media Associate in Science Degree for Transfer as well as the Television and Film Associate in Arts Degree.

1. Do you offer GE courses at a variety of time slots and at a frequency that allows students to fulfill GE requirements?

Yes, these courses are offered at a variety of times /days. Keeping and/or adding a percentage of these classes online will increase student access as well.

2. Please take into account daytime, evening, weekend, and online classes to provide a brief sketch of your GE course availability.

Currently due to pandemic measures all of these classes are offered online. We will increase in-person classes with varying times, days and semesters to increase student access to these classes as pandemic restrictions decrease.

5.2 Outside Influences on Your Department

1. Describe any laws, regulations, trends, policies, procedures, or other influences that have an impact on your program. Please include any other data that may be relevant to student achievement, learning, and trends within your Basic Skills, CTE, or Transfer Education programs.
2. Make sure you are including all degree and certificate programs, including the College's GE program.
3. Please also consider not only your courses, but also prerequisite and corequisite courses that might be offered by a different department.

Over the past 5 years, the industry has been expanding at a phenomenal rate into the realm of streaming media such as Disney+, Amazon, Netflix, Apple TV, Paramount+, Peacock and others. There was a significant dip in production during the peak of COVID lockdown measures. Due to the backlog of productions from pandemic restrictions and the need for more content to supply emerging media platforms, the industry is rebounding with a need for employees.

According to the Centers of Excellence, there is a supply gap in film production, with a projected 5,157 jobs available annually in the region over the next five years. This exceeds the 2,406 awards conferred annually by educational institutions in the region. Additionally, the Centers of Excellence found the following:

- Within Orange County, the majority (89%) of annual job openings for these film production occupations have entry-level wages above the county's living wage (\$17.36/hour).

Looking at the Southern California region, the Employment Development Department LMI projects the following:

- **Film and Video Editors**
Orange County - 18.2% job increase through 2028
Los Angeles County –17.7% job increase through 2028
Employers are usually looking for candidates with a Bachelor's degree in this area.
- **Camera Operators, Television, and Motion Picture**
Orange County – 16.7% increase through 2028
Los Angeles County – 19.2% increase through 2028
- **Producers and Directors**
Orange County – 10.7% increase with projection of 950 job openings
Los Angeles County – 9.5% increase with projection of 27,530 job openings
Employers are usually looking for candidates with a Work experience, plus bachelor's or higher degree in this area.

Our program needs to be able to prepare our students with the new technology, skills and knowledge essential to a successful transfer and career in this area (SAP # 2). This includes filling four vacant full-time faculty positions due to retirements, equipment upgrades, and curriculum changes (SAP # 1, 2, 3).

4. If AB 705 applies to the program then how are you meeting its mandates?

N/A

5.3 Your Program's Active and Applied Learning and High-Impact Practices

1. The College wants to create an inventory of faculty efforts to make learning active and applied. Please briefly describe opportunities your students have to apply and deepen knowledge and skills through projects, internships, co-ops, clinical placements, group projects outside of class, service learning, study abroad, and other experiential learning activities that you intentionally embed in coursework, or elsewhere in your program.
2. Are there institutional barriers hindering your department's ability to offer or enhance these learning experiences for students? Please explain.

We are committed to providing our students with opportunities to apply and deepen both their knowledge and skills outside of the classroom. Opportunities available to our students include:

- **Community College Film and Media Arts Consortium - Television Academy** – Fullerton College is now a representative of this initiative, which allows our students to qualify for the Academy Gold Rising program. This is a production track program facilitated by the

Academy of Motion Picture Arts and Sciences. They have partnerships with industry companies such as HBOMax, Paramount, and NBC, among others. Academy Gold Rising, although competitive, provides an eight-week summer educational and networking experience for selected students.

- **Study Abroad Program** – In Spring of 2021, we initiated a Study Abroad pilot program for CRTV in collaboration with Angela Henderson. We plan to facilitate faculty-led programs to bring week-long international film and television experiences to our students, paired with our World Cinema courses, starting with London. Currently, with the Study Abroad Committee having to postpone programs and the growing uncertainty of travel, the Study Abroad committee decided to not go out for new proposals in fall 2021 for the summer of 2024. So, while we will have to wait to begin this program, it is something that we look forward to offering to our students in the future.
- **Internship Opportunities** – Although our program has offered internship opportunities through our nested series of internship courses, CRTV 290, CRTV 291, CRTV 292 and CRTV 293, we have been unable to offer these classes over the past few years, due to FT faculty retirements and not enough current FT faculty to teach these important courses. This is a huge loss for our students, who are now unable to achieve course credit through our program for their internships. It has also caused unnecessary hurdles for students who apply to work with some of our internship partners.
- **Backstage Casting** – Through our partnership with Backstage Casting, our students have free access to Backstage's casting and pre-production services, which provide opportunities to collaborate with creatives all over the Southern California area.

6.0 Planning

6.1 Progress on Previous Strategic Action Plans

1. Please briefly describe the goals (Strategic Action Plans, SAPs) from your last self-study. How much progress have you made on them? If you have reached a goal, explain how it allows ongoing improvement, especially if you received additional funding.

Our Strategic Action Plans from the last cycle included the following:

SAP 1 Fill vacated Cinema-Television Faculty Positions

Measurable Outcome: Hire at least one of the two tenured vacancies

Progress Update: Not achieved.

SAP 2 Continued currency in industry standard film and television production equipment.

Measurable Outcome: Incorporation of operation into the Fall 2018 class curriculum, CRTV 164, CRTV 150, CRTV 157

Progress Update: Many of these equipment purchases and facility upgrades have been achieved and/or are in the current process of implementation. These upgrades have been essential to maintaining currency in an ever-evolving technological industry and providing students with access to industry-standard equipment.

SAP 3 Hire a full time Radio Instructor

Measurable Outcome: Hire one FT instructor

Progress Update: Not achieved. With this goal not achieved, followed by the remaining Radio faculty's retirement in Spring of 2021, the radio program will be dissolved and absorbed between the Cinema and Television program and Journalism.

SAP 4 Additional Curriculum and Pathways

Measurable Outcome: Courses and certificate are adopted and approved by curriculum committee with state approval in a timely manner.

Progress Update: Partially in progress. One course is moving through curriculum. The *Film and Television Producer's* Certificate plans have been postponed until new FT faculty can be hired as the current program cannot support the additional needs of this certificate pathway without them.

SAP 5 Instructional Assistant Staff Position

Measurable Outcome: Assistant is hired

Progress Update: Not achieved, although we may be able to reallocate current radio staff to help partially achieve this goal.

2. If additional funds were NOT allocated to you in the last review cycle, how did the LACK of funds have an impact on your program?

N/A

6.2 New Strategic Action Plans

Please write brief, concrete plans that you will accomplish over the next four years. Your plans might include requests for additional funds. The Program Review Committee will read these and either endorse the request or ask for more information. Please keep in mind that the Committee's endorsement does not guarantee additional funding. The President's Advisory Council and Faculty Allocation Committee play major roles in allocating funds and prioritizing new faculty hires.

Please number each of your plans. This will help keep track of them. Also, make sure that each funding request includes the following elements:

1. It is supported by the data and analysis in previous sections of this self-study.

2. It fulfills a part of the [College mission, vision, goals, or objectives](#).
3. It explains how the request helps the College attain student equity.
4. There is a measurable way to tell if the extra funding will be effective.
5. It considers whether you can reach this goal (or parts of it) without additional funding.
6. Please give a dollar amount, or best estimate. If you can identify a funding source, then please name it. If you can put the request into one of the following categories, please do so:
Personnel, Facilities, Equipment, Supplies, Computer Hardware, Computer Software, Training, Other.

Strategic Action Plan (SAP) # 1: Cinema and Television

Describe Strategic Action Plan.	Fill 4 Vacated Cinema-Television Faculty Positions
List College goal/objective the plan meets.	College Goal # 1 Objectives # 4,5 College Goal # 2 Objectives # 1,2,3,4 College Goal # 3 Objectives #:1,2,3 College Goal # 4 Objectives # 3
Describe the SAP. Include persons responsible and timeframe.	<p>Maintaining staffing levels to achieve the mission of the college by preparing students to be lifelong learners and promote intellectual curiosity is paramount. As a result of these vacancies, currently only 15% of the Cinema-Television sections are taught by full-time faculty. With only one full time faculty in the program area, this provides limited student contact with the continuity of the program and impairs the ability of faculty to devote time to students and their classes due to the technical nature of the discipline.</p> <p>Laura Bouza - Faculty Colm Melia - Media Technician Ken Starkman – Dean of Technology & Engineer Hire before Fall 2022 semester</p>
What Measurable Outcome do you anticipate for this SAP?	Hire at least two of the four tenured vacancies.

What specific aspects of this SAP can you accomplish without additional financial resources?	Initialization of funds exist from prior positions.
--	---

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		
Facilities		
Equipment		
Supplies		
Computer hardware		
Computer software		
Training		
Other		
TOTAL requested amount		

Strategic Action Plan (SAP) # 2: Cinema and Television

Describe Strategic Action Plan.	Continued currency in industry standard film and television production equipment.
List College goal/objective the plan meets.	College Goal # 1 Objectives # 2,5 College Goal # 2 Objectives # 2 College Goal # 3 Objectives # 3 College Goal # 4 Objectives # 2,3
Describe the SAP. Include persons responsible and timeframe.	<ul style="list-style-type: none"> Editing lab upgrades to meet current industry standards: upgraded mac computers and software, waveform monitors,

	<p>and broadcast monitors.</p> <ul style="list-style-type: none"> • New Sprinter Van with Extended Roof and Tail Lift for TV Location shoots to replace current van. <p>Laura Bouza - Faculty Colm Melia- Media Technician Ken Starkman- Dean, Technology -Engineering</p>
What Measurable Outcome do you anticipate for this SAP?	Incorporation of operation into the Fall 2022/ 2023 class curriculum, CRTV 150, CRTV 157, CRTV 160, CRTV 164, CRTV 280
What specific aspects of this SAP can you accomplish without additional financial resources?	None- however a small portion of the remaining Strong Workforce Grant can be applied to this plan.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		
Facilities		
Equipment	\$75,000 Waveform and broadcast monitors	Possible funding from Strong Workforce grant
Supplies		
Computer hardware	\$250,000 (mac Pro stations) x25	
Computer software	\$20,000 (Avid Licenses) 3 years	
Training		
Other – Sprinter Van	\$ 80,000	
TOTAL requested amount	\$425,000	

Strategic Action Plan (SAP) # 3: Cinema and Television

Describe Strategic Action Plan.	Program Re-Branding and Curriculum Updates
List College goal/objective the plan meets.	College Goal # 1 Objectives # 1,3, 4, 5 College Goal # 2 Objectives # 1 College Goal # 3 Objectives # 1
Describe the SAP. Include persons responsible and timeframe.	<p>Due to the elimination of the Radio Program in its current state, Cinema, Radio and Television (CRTV) will be re-branded to drop the Radio moniker. We will incorporate sound production courses under the Cinema and Television program. A selection of radio courses will be addressed in curriculum to integrate with the needs of the program and degree pathways.</p> <p>Increase transferability of courses via CSU general education requirements and IGETC patterns.</p> <p>Laura Bouza-Instructor Ken Starkman- Dean- Technology-Engineering</p>
What Measurable Outcome do you anticipate for this SAP?	Courses are addressed and approved by curriculum committee with state approval in a timely manner.
What specific aspects of this SAP can you accomplish without additional financial resources?	No additional funds are needed. These courses would be supported with the hire of the requested full time positions.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		

Facilities		
Equipment		
Supplies		
Computer hardware		
Computer software		
Training		
Other		
TOTAL requested amount	\$0	

6.3 Optional: Long-Term Plans

Your department might have more plans than just immediate requests for funding. If so, please describe them here.

We do have a dream of creating Fullerton Film Studios and establishing the college as a filmmaking hub in the community. The studios would include soundstages, recording rooms, state-of the art editing suites and expanded equipment and lab access. This is only a pipe dream if we don't have the full-time faculty to animate it.

7.0 Executive Summary

Please provide the reader with a brief overview of the highlights, themes, and key elements of this self-study. Please don't include new information you did not discuss earlier. Although you will likely write this section last, please remember to put this summary at the front of your report.

See page 2.

8.0 Publication Review

The College wants to maintain integrity in all representations of its mission, programs, and services. Please help this effort by reviewing your publications: professional social media profiles, websites, brochures, pamphlets, etc. Please tell us the date they were last reviewed and if you found them to be accurate in all representations of the College and program missions and services. Information on the college's graphic standards is available [here](#).

Our website and social media are maintained and monitored by Great Likes Media in collaboration with faculty.

The Cinema and Television program website is a space for students and the community to learn about our program, degree/certificate pathways, courses, and faculty. All of the pertinent information about our program is up to date. However, there are some smaller updates we can make to the site, which include updating and adding to some of the student work samples and the alumni spotlight.

Website: <https://cinema.fullcoll.edu>

Our Instagram feed is for students and the community wanting to connect and engage via social media. We share course information, faculty spotlight, student work, inspirational film quotes, program information and alumni news.

Instagram: @fccinemadept

Format notes

Cover Page: standardize for each self-study, with signatures

Executive Summary: on a separate page, all by itself, for ease of processing.

Main body of the report

Appendix A: Key Performance Indicator (KPI) data

The Office of Institutional Effectiveness will provide data for departments to analyze. To answer some of the questions on this form, departments will need disaggregated data that focuses on specific groups. The data will be presented to identify equity gaps among groups, so that departments can plan ways to close those gaps. Departments should also be informed how their student populations compare to the overall college population, and the population of the college's service area.

Appendix B: SLO data

This data is still off-limits to the OIE because it is housed in eLumen. The Faculty Senate only allows faculty members to have access to SLO data on eLumen. The Senate's SLO Assessment Committee will work with its division reps to help departments disaggregate SLO data, just as KPI data is disaggregated in Appendix A.

Appendix C: Other data

In addition to the KPI and SLO data, departments may wish to include other data that it finds in Tableau or other sources.