


 Dept - (CA) Film/Television


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



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



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



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

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

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

Provide students with practical film and television production skills and experience to assume careers in the film, television and gaming industry, corporate environments, and/or independent work

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

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

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

**I.B.1 Number Certificates of Achievement Awarded:** 8

**I.B.2 Number Certif of Achievement-Advanced Awarded:** 3

**I.B.3 #ADTs (Associate Degrees for Transfer) Awarded:** 0

**I.B.4 # AA and/or AS Degrees Awarded:** 35



**I.C.1. CTE Programs: Impact of External Trends:** The referenced site contains very limited data for our program. Many of our students seek and obtain work in freelance media positions, which are not quantified by the full-time positions of this site. Moreover, neither animation nor screenwriting positions are indicated on the website. Rather than basing our CTE program on the "Impact of External Trends," we have enhanced our course offerings according to the input of our Advisory Board, faculty attendance at trade shows and conferences, and college/university degree patterns.

However, the CTE Program Review Addenda notes film and video editors as "Rapid Growth" in "Bright Outlook Occupations" with a "Much faster than average (14% or higher)" projected growth (2014-2024) and a median wage of \$61,750 in 2015. Although Avid is the industry standard of editing software, the website indicates Apple Final Cut Pro as the "Hot Technology" for desired skills. Based on the input of numerous media industry advisors, Film/TV trains students on Adobe Premiere Pro and Avid Media Composer.

In terms of "Wages & Employment Trends" for Producers, the projected growth is faster than average at 9% to 13%. Also Directors (Stage, Motion Pictures, Television, and Radio), Program Directors, Talent Directors and Technical Directors/Managers have faster-than-average projected growth rates at 9% to 13%. Our Film/TV: Production Certificate of Achievement, Certificate of Achievement-Advanced and A.A. Degree provides a solid foundation for students interested in pursuing these careers.

Identify any significant trends that may affect your program relative to: 1) Curriculum Content; 2) Future plans for your program e.g. enrollment management plans.

Video game designers are one of the "New and Emerging" Bright Outlook Occupations with 2%-4% projected growth from 2014-2024 and a median wage of \$85,240. To enhance the skill set of students in computer animation, the 4-unit F/TV 82A: Introduction to 3D Computer Animation has been expanded to two courses: the 4-unit F/TV 71G: Introduction to Computer Animation: Modeling and the 4-unit F/TV 71H: Introduction to Computer Animation: Character Motion, effective Fall 2017.

Also effective Fall 2017, the important new CTE course F/TV 56A Introduction to Visual Effects and Color Grading will address two major areas for which students working in post-production must acquire skills. Its addition to our offerings will directly improve enrollment within our population of Film/TV majors. Additionally, this class is rarely offered outside of industry centers such as New York City and Los Angeles and could be advertised as supplemental training for those already involved in Bay Area media production.

Effective in the 2016-2017 academic year, F/TV 72G/H/J is an advanced animated film production sequence that enables students to incorporate the skills from foundation courses into personal projects and demo reels to enhance their employability.

**I.C.2 CTE Programs: Advisory Board Input:** The Film/TV Advisory Board emphasized (see Advisory Board Meeting Minutes in "Documents"):

- 4K cinematography and post-production allows for resizing, changing the resolution and pulling out close-ups and medium shots; HD cinematography for Internet files
- Cameras should take a backseat to lenses: the brands of the lenses and the focal length needed to achieve the desired look

- Sound recording and design are as important as cinematography
- A workflow plan is essential to operate effectively in today's multi-user, media production environments and share assets such as music, sound effects and stock footage libraries
- Asset management and a set of protocols are the key to SAN (storage area network) usage
- Teach filmmaking basics/fundamentals, because technology changes so rapidly

Our department has made progress in the implementation of effective solutions to Advisory Board recommendations. The digital video revolution requires the ongoing modernization of our equipment and class offerings. In the last decade, the film and television industries—as well as corporations with in-house production—have experienced an overhaul in their production methods and technologies, moving almost entirely into high-definition video. This rapidly changing scenario affects almost every area of equipment and instruction in Film/TV—from cameras and lighting used on set to the high-end editing and visual-effects software required to assemble the final product. We have been approaching these upgrades area-by-area with the end goal of building a truly cutting-edge CTE training program equipped to handle the sort of workflows that our students will encounter in the professional world.

Responding to Advisory Board input, we purchased the high-end Sony PXW-FS7 camera that can record in 4K and HD, and we have 4K-capable edit bays. Instruction in 4K workflows will be infused into the current curriculum, and new courses effective in Fall 2017, such as F/TV 56A: Introduction to Visual Effects and Color Grading will address these technological advances.

We have two courses, F/TV 63A Location Recording and Sound Design and F/TV 63B Audio Post Production, dedicated to addressing the audio concerns of the Advisory Board. We are in the process of acquiring 100 albums of royalty-free music from SmartSound for use with the customizable Sonicfire Pro, so students will have access to licensed sound elements. The SmartSound collection will be available to students free of charge, allowing them to avoid expensive licensing fees. Students will be able to screen their work in film festivals and distribute their films online, while adhering to industry practices that dictate licensing/payment for using copyrighted materials in media.

Further development of the department's technical resources are essential to address the most recent Advisory Board recommendations and will be dependent upon ongoing and sufficient budgetary support.

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

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

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

**I.E.1 Full time faculty (FTEF): 7.7**

**I.E.2 #Student Employees: 4**

**I.E.3 % Full-time : 3.4%**

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

**I.E.5 Changes in Employees/Resources:**

**II.A Enrollment Trends:** Enrollment increased from 2,544 in 2012-2013 to 2,574 in 2015-2016 for an increase of 1.2%; Unduplicated headcount increased 1.1%. Sections increased from 98 to 100 or 2.0%. The increase in enrollment trends generated 2.3% more WSCH and FTES. FTEF increased by

11.3%.

Whereas F/TV enrollment increased 1.2% and 1.1% for unduplicated headcount, De Anza's campus-wide enrollment decreased by -5.5% and -13.1% in unduplicated headcount. F/TV enrollment exceeds De Anza's campus-wide figures.

**II.B.1 Overall Success Rate:** Student success rates remained the same in 2014-2015 and 2015-2016: 76%. The non-success rate also remained the same: 14%. Fewer students withdrew from courses in 2015-2016: 9% instead of 10% in the previous academic year.

However, the F/TV student success rate of 76% is slightly lower than the campus-wide success rate of 77% for 2015-16.

Success rates by ethnicity from 2014-15 to 2015-16 indicate a decrease from 62% to 57% for African American, from 75% to 56% for Native American, from 75% to 73% for Latino/a, and from 86% to 82% for Decline to State. All other populations showed an increase in success: from 79% to 88% for Pacific Islander, from 72% to 77% for Filipino and from 79% to 81% for White. Asian remained the same at 77%. The average for all populations remained the same: 76%.

**II.B.2 Plan if Success Rate of Program is Below 60%:** N/A

**II.C Changes Imposed by Internal/External Regulations:** The Film/TV: Production A.A. Degree was aligned with the State's Transfer Model Curriculum in Film, Television and Electronic Media (FTVE) to help students best prepare for the major and to simplify the transfer process.

Despite submitting all required courses in Spring 2015 for the State of California's C-ID review and Transfer Model Curriculum in Film, Television and Electronic Media (FTVE), the approval process is still in progress. F/TV 22 was approved on 6/24/2016. TMC approval will help our students best prepare for the major and simplify the transfer process.

**III.A Growth and Decline of Targeted Student Populations:** F/TV enrollment data matches De Anza's Program Review Data in the following Distribution by Ethnicity: African American comprises 4%; Filipino 7%; Pacific Islander 1%; Latino/a 24%; and Decline to State 2%. F/TV enrollment exceeds campus-wide enrollment percentages of these targeted populations: 1% Native American (0% De Anza) and 27% White (18% De Anza). Only the Asian demographic differs: 34% F/TV and 43% for the college at large.

**III.B Closing the Student Equity Gap:** The Film/TV Department continues to take an active role in outreach of targeted populations by visiting local high schools, participating in the De Anza College Open House for parents and students, and accommodating interested students/faculty for tours of our facilities.

We make media job opportunities known in such courses as F/TV 65: Current Practices in the Film/Video Profession and through our Google Group Film & TV listserv, to which we encourage our students to subscribe.

Volunteers and Perkins-funded student employees in select courses and labs provide one-on-one tutoring.

**III.C Plan if Success Rate of Targeted Group(s) is Below 60%:** Above 60%: The F/TV success of targeted groups is 72%, whereas the campus-wide success rate is lower at 70% for 2015-16.

**III.D Departmental Equity Planning and Progress:** F/TV has made the following progress relative to our departmental Equity Plan:

- Continued outreach efforts with local high schools and communities
- Gap of differential of success rates between targeted groups (72%) and not-target groups (79%) not yet <5%, but an improvement over the 10% gap in 2012-13
- Continued commitment to intentional practices guided by the principles of equity, social justice and multicultural education
- Invited women working in the film and television industry, such as screenwriter Susan Hurwitz Arneson (South Park) and Julie Rubio (East Side Sushi), as guest speakers to inspire our female students in the traditionally male-dominated discipline
- Promoted the participation of students in collaborating with Cannes and Sundance award-winning director Rob Nilsson
- Hosted writer-director Vincent Blackhawk Aamodt as guest speaker to inspire as a role model for our students of color
- Encouraged female students to submit their films to festivals and transfer to college/university film programs, which resulted in 3 festival awards in 2015-2016, a guest interview contribution to KQED's Film School Shorts Blog and 11 transfers to highly competitive university film programs, including USC, UCLA and Chapman
- Increased enrollment of female students from 860 or 34% in 2013-14 to 961 or 37% in 2015-16
- Increased success rate of female students from 78% in 2014-15 to 81% in 2015-16

**IV.A Cycle 2 PLOAC Summary (since June 30, 2014):** 100%

**IV.B Cycle 2 SLOAC Summary (since June 30, 2014):** 90.6%

**V.A Budget Trends:** B-budget funding has remained consistent over the last several years and represents a small portion of our department's overall operating budget. Perkins funding has steadily grown year-to-year, largely a function of our department's initiative in requesting this money for necessary program improvements. Additionally, the CTE mission of the department has opened the door to several recent, Perkins-based grants like the Strong Workforce Program and CTE Enhancement Funds.

Since our field is so technical and broad, the budgetary needs are consistently high if we are to stay on the cutting edge of industry technology. Our classes cover a wide range of disciplines-- camera, editing, lighting, sound--all of which require their own specialized equipment and facilities. As a result, with these recent batches of funding, we have been able to update much of our inventory in a forward-looking manner. Since technology is always changing with new cameras and concepts like VR (Virtual Reality) popping up, we must take advantage of every funding opportunity in order to keep ourselves current in the way that a CTE program must.

**V.B Funding Impact on Enrollment Trends:** If we do not get continuing and supplemental budget support, our offerings will not conform with the reality of the industry. Our students will not be as well prepared for the job market and will be unprepared to transfer to the best university programs.

A lack of current equipment and facilities also affects enrollment on a more basic level. If we do not show that we have the professional means of production, students will not choose to attend our program. When speaking with students about schools they are researching for transfer, they often cite the equipment and facility quality first. In short, if the school does not show that it has the current technology and makes it readily available to students, they will immediately lose interest

**V.C.1 Faculty Position(s) Needed:** None Needed Unless Vacancy

**V.C.2 Justification for Faculty Position(s):**

**V.D.1 Staff Position(s) Needed:** None needed unless vacancy

**V.D.2 Justification for Staff Position(s):**

**V.E.1 Equipment Requests:** Over \$1,000

**V.E.2 Equipment Title, Description, and Quantity:** In light of the fast technological changes in recent years, the Film/TV Department equipment needs have continued to grow. In an effort to close the gap between our current educational equipment availability and the fast-changing professional demands, we have compiled a list of equipment that must be purchased, if we want our students to remain competitive in the field and better prepared for skill-based jobs, as well as transfer to four-year educational institutions. This equipment will serve approximately 300 students/quarter enrolled in our production courses and will promote equity among those unable to purchase such high-cost items. In addition, our department urgently needs professional equipment checkout software to automate the numerous equipment reservation requests by students, as well as track all checked-out equipment, their repair status, missing items and aid in room reservations for the sound stage. Many universities and film schools around the nation use such equipment checkout software.

Here is the specific list of items which our program currently needs:

1. WebCheckout Equipment Management and Checkout software (New), \$22,500 for perpetual license and remote training
  1. WebCheckout Annual Remote Server Hosting (New), \$2,250
  2. Sony PXW-FS7 high-end professional camera package with zoom lens (New), \$13,000
  2. Chrosziel Baseplate Kit Sony FS7 with Matte Box and Follow Focus (New), \$3,230
  2. Chrosziel Multiformat Filter Holder (New), \$210
  2. 128GB Lexar XQD card w/reader for FS7 (New), 2@\$163.50: \$327 total
  2. Zeiss Loxia 50mm f/2 Lens for FS7 (New), \$949
  2. Batteries for FS7 (New), 2@\$265: \$530 total
  2. Odyssey monitor/external recorder for FS7 (New), \$1,795
  2. Case for Odyssey (New), \$160
  2. Drives for Odyssey (New), 2@\$449: \$898 total
  2. Video Devices PIX-E7 4K Recording Video Monitor (New), \$1,700
  2. External Atomos Ninja recorders for the Sony NEX-EA50 camera (New), 2@\$249: \$498 total
  2. Metabones T Speed Booster EF to E-Mount (New), 3@\$650: \$1,950 total
  3. ARRI Light Kits (1K, 650w, 300w) (New), 2@\$1,985: \$3,970.00 total
  3. HMI Joker Bug 200 (New), \$3,700
  3. Aladdin EYE-LITE Bi-Color Dimmable Mini Light Fixture (3000 to 6000K) (New), 5@\$161: \$805 total
  3. Boom mic kits (Sennheiser MKE 600 microphone, boom pole, pistol grip and softie, XLR cable) (New), 10@\$700: \$7,000 total
  3. DSC Labs ChromaDuMonde Color Chart (New), \$965
  4. Director's Viewfinders Cavision VFRW-11X (New), 3@\$400: \$1,200
  4. Dana Dolly Portable System with Universal Track Ends (New), \$1,300
  4. Freefly Movi M15 3-axis Gimbal Stabilizer (New), \$5,000
  4. Sliders (New), 3@\$105: \$315 total
  4. CAME-TV Optimus 3-Axis Camera Gimbals (New), 3@1,300: \$3,900 total

4. Jib (New), \$500

5. 16GB iPad Airs (30) with 3-year Applecare agreement, cases, and software (New), \$21,500

TOTAL: \$100,412.00

**V.E.3 Equipment Justification:** 1. Equipment Management and Checkout software

Based on student needs and input from the Film/TV Advisory Board (as documented in TracDat Documents: Advisory Board Meeting Minutes, April 13, 2016), we are requesting a software solution to manage our growing amount of equipment. Currently, we have no computerized system to handle our equipment inventory and monitor what is going out to students at any given time. We have been relying on an insecure, paper-based system that is sorely inadequate for an inventory of items that easily exceeds \$200,000.

Checkout software allows for multiple benefits: a digitized inventory system that can be accessed by all staff and faculty to see where equipment is and what is being used with most frequency; access for students to make equipment checkout reservations remotely; the ability to schedule and share room and stage openings among faculty; the security of having a universally accessible and verifiable record that can help protect the safety of our equipment.

All students, faculty, and staff would make use of this system on a regular basis. This is very strongly an issue of equity for our students. Without proper access to the camera, sound and lighting equipment that our department offers students for checkout, students have no way to approximate the professional filmmaking experience on the level needed for a CTE program. This equipment is extremely expensive and out of the price range for most of our students. As such, if we do not make equipment access as simple as possible, students will literally have no means of production with which to complete the necessary requirements of individual courses and the degree/certificate patterns. Offering checkout software means a student can see our entire inventory, schedule a time to pick it up, and enter into the process in a far more reliable, universal manner than currently offered.

This need addresses PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. Without the means of production readily accessible and known to all students, they simply cannot accomplish this outcome.

2. Sony PXW-FS7 high end professional camera package and accessories

Given the Film/TV Department's recent acquisition of one such high-end professional camera, the Sony PXW-FS7, our film production faculty is in full agreement that acquiring an additional camera package of the same model would greatly benefit our student population by allowing greater access to the camera and promoting higher usage, thus increasing equity and skill-based training for an even higher number of students. With two identical cameras, two different student crews could go out simultaneously to shoot material, as opposed to having to wait for the return of the current one and only FS7 camera available to students, thus stalling their projects.

This need also addresses PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. These high-end cameras are needed for the production process. Without them,



students will not receive the much needed skill-based technology training and will walk out poorly prepared for our industry's competitive and highly technical market. Technological advances abound, and we must keep abreast of the ever-changing technology for the sake of our students' education and competitive training to be able to successfully enter the film industry. Without such high-end cameras, this is simply not possible. Moreover, our students simply do not have the financial means of purchasing such high-end professional equipment on their own.

3. Light Kits (ARRI kit and HMI Joker Bug) and Boom Mic Kits (Sennheiser MKE 600 mic, boom pole, etc):

These items are highly sought after in many of our Film/TV Department production courses. In particular, F/TV 12: Lighting for Motion Picture and Television, as well as F/TV 63A: Location Recording and Sound Design have imminent need of the above outlined packages. Currently, F/TV 12 is severely struggling both in terms of classroom hands-on instruction on said equipment and in terms of ability for students to complete their outside-of-classroom assignments, due to lack of light kits. Procuring additional ARRI light kits, as well as an HMI Joker Bug 200, would not only enable proper instruction for this course but would also bring the production standard of our student work to a higher level, while enabling our students to compete with their peers beyond the classroom here at De Anza. Similarly, the sound packages will widen the access to audio equipment for our students, as well as continue to elevate the sound quality of their projects by allowing them to use professional grade microphones. Without the above two packages, one for lighting and one for audio, all student productions beyond the two aforementioned courses would suffer in their execution and quality, thus driving down the skill level of our students.

This need also addresses PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. Without more lighting kits and audio kits, student productions will be unable to achieve the above stated PLO. Lack of equipment would also affect equity issues around poor equipment access, especially when prohibitive costs of professional equipment are considered.

4. Director's Viewfinders, Dana Dolly, Freefly Movi, Gimbals, and Sliders:

These items will be widely utilized throughout our Film/TV Department's slate of production courses, from F/TV 50: Introduction to Film/Television Directing to F/TV 51A: Intermediate Digital Film and Video Production, F/TV 57A/B: Nonfiction Workshop I and II: The Documentary and F/TV 52A/B: 16mm/35mm Film Production I and II. These video stabilization and motion control devices will add cinematic value to our students' projects and will enhance their visual strength. The Director's Viewfinders are commonly used by professional directors in the industry to visualize different shots and achieve proper framing and composition fitting to the story being told. Such accessories would greatly enable our students in their cinematic expression of ideas and will stimulate and inspire them to use cinematic language in innovative ways.

This need also addresses PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. The Dana Dolly is much needed as a more compact alternative to the Doorway Dolly, thus enabling students to transport it in their cars and take it outside of school to achieve smooth dolly shots on location. The sliders are also a great alternative to the more laborious set-up of dolly tracks and do not require as much space for set-up, a very useful feature that our students enjoy when shooting on confined locations. The Director's Viewfinders will continue to educate our student population in the grammar of cinema as far as the types of shots needed for their story,



while inspiring their cinematic aesthetic, and the Freefly Movi and Gimbals will provide much needed stabilization to otherwise shaky and therefore unusable shots while freeing up students from having to set up dolly tracks on public streets and obstructing traffic. Without these pieces of equipment, our students will continue to struggle with visualizing their shots and might not want to use our older dolly set-up because of its bulkiness and space restrictions when transporting it and shooting in tight spaces. The availability of such technically up-to-date equipment, such as the gimbals, might promote enhanced enrollment in our courses and will undoubtedly better prepare students as far as their technical skill set is concerned.

#### 5. iPads

The iPads would be used in classes ranging from production to screenwriting. Currently F/TV instructors and students use a large amount of paper, particularly in the screenwriting area. Most weeks, students will have to bring 5-6 copies of their screenplays to class so that they can be easily read and critiqued in small group workshops. With iPads, we could eliminate the paper trail entirely by having all scripts accessible digitally.

On the production side as well, increasingly, digital tools are being used on set instead of the traditional paper-based production book. With iPad access in our production classes, we can offer new tools like storyboard and scheduling software that we do not currently have available. Also, because of the lower cost of iPad software, these programs are far less expensive than their computer-based counterparts.

Aside from equity, this request looks at innovation. Our Advisory Board offered support and encouragement, as we move towards the paperless future of film production.

This need also addresses PLO\_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation. Pre-production and production tasks could be efficiently accomplished with these tools in a way that F/TV does not currently offer.

#### **V.F.1 Facility Request:**

#### **V.F.2 Facility Justification:**

#### **V.G Equity Planning and Support:**

#### **V.H.1 Other Needed Resources:**

#### **V.H.2 Other Needed Resources Justification:**

**V.J. "B" Budget Augmentation:** Continued support is needed to maintain and provide the necessary upgrades to keep our film, video and computer equipment at the level that will best serve our students.

The more equipment and resources provided to assist our students in their productions, the more successful they will be. In addressing the equity gap, making sure that all students have equal access to resources is an essential goal for the department. Resources range from an adequate printing budget for screenwriting courses to enough equipment to serve all enrolled production students.

Moreover, the ability to offer Film/TV 65: Current Practices in the Film/Video Profession depends

upon the availability of funding to bring accomplished speakers to share their professional experience with the students. Past speakers have included East Bay Latina filmmaker Julie Rubio, producer of the acclaimed feature film "East Side Sushi"; Vincent Blackhawk Aamodt, commercial director with corporate, documentary, TV and feature film experience who was mentored by directors such as David Lynch, John Frankenheimer and the Coen Brothers; Gerald T. Olson, former Director of Production at HBO, producer of "Repo Man" and unit production manager of "Dumb & Dumber"; and Cannes and Sundance award-winning director Rob Nilsson ("Northern Lights," "Heat and Sunlight"); among others. Access and casual interaction with these industry leaders is undoubtedly beneficial to our students and constitutes a significant step forward in our collective attempt at closing the equity gap.

Continued additions to our screenplay library and DVD collection -- important pedagogical tools for classroom instruction -- rounds out the resources available to F/TV students. Such ongoing enhancement is crucial to the quality of our teaching and our ability to bring the latest award-winning films and screenplays for hands-on critical analysis in the classroom

**V.K.1 Staff Development Needs:** As we update our equipment and post-production facilities, retraining and staff development require consistent support. Training is currently needed for instructors using DaVinci Resolve software (to be taught in the upcoming F/TV 56A Intro to Visual Effects and Color Grading), as well as on the high-end, 4K-resolution Sony FS7 camera. Workshops, festivals and conferences are essential to keep our faculty on top of industry developments and remain competitive with what other transfer schools in the area are doing. Additionally, large scale industry events, like the American Film Market (AFM) and National Association of Broadcasters (NAB), provide our faculty the opportunity not only to learn about equipment and workflows but to network and directly interact with professionals at the top of their fields.

**V.K.2 Staff Development Needs Justification:** Our faculty regularly attend trade events to research new equipment and software offerings and assess what the industry is currently using. As such, attending these events becomes the justification in and of itself. Going to events like the previously funded Post Production World training week and attending the National Association of Broadcasters convention provides a way for faculty to keep their finger on the pulse of what is happening in film today and to interact with those using this technology on a daily basis. Industry data acquired from these events provides direct experience and evidence that supports our subsequent budget and curriculum decisions.

Many times the cost of these professional training events and the associated travel far exceeds the conference-funding limits for our individual faculty. The best, and many times only, offerings of these high-level, professional workshops are in New York or Los Angeles where the primary film and television industries are located. Additionally, since many involve professional certification, several days of training and/or individualized instruction, costs are far higher than a traditional conference. Without additional staff development funding allotted from our Perkins-based budgets, we would not be able to take advantage of these opportunities.

Since our department's primary aim is as a CTE program, staying on top of the newest developments in the industry is vital for our students' and program's success. We are a highly technology-based discipline at this point, and the Film/TV industry continues to evolve at an ever-increasing rate. Without faculty and staff training, we have little ability to keep up in a way that will create informed decisions on all fronts and lead to the best outcomes for our students.

**V.L Closing the Loop:** Our primary method of assessing these results will come from looking at PLO\_1. As faculty, we each view and evaluate a large collection of completed student projects that

have been submitted to our annual Student Film & Video Show. The accessibility of many of the items above will be directly reflected in the quality and professionalism of these finished films. For example, we can ask: How many of the projects used proper lighting techniques, advanced cameras, and properly licensed music and sound effects? That can tell us how much the newly purchased grip and electric equipment, high-end 4K cameras, and the music and sound effects library are being utilized in a way that aligns with industry practice. We can also look at the visual and audio quality of those films compared with that of previous years. With increased equipment availability and quality in the last three years, a strong improvement can already be noted because of similar recent efforts in this realm. For a category like the iPads, we can look directly at our printing, paper and ink budgets to see a direct monetary effect.

Also F/TV can reassess the outcomes by noting:

- 1) Increase in success rates among targeted and not-target groups
- 2) Increase in number of certificates and degrees awarded

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**APRU Complete for 2016-17:** Yes

**#SLO STATEMENTS Archived from ECMS:** 16