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▼  Dept - (CA) Film/Television



**For 2017-18 Submitted by::** Susan Tavernetti, Film/TV Department Chair

**APRU Complete for:** 2017-18

**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:**

**I.B.4 # AA and/or AS Degrees Awarded: 23**

**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. Screenwriting positions are not listed. Rather than basing our CTE program solely 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.

Employment statistics demonstrate demand for training in our discipline, according to EMSI Program Market Demand – Film/TV: Production and Screenwriting for March 2018 (see in "Documents"). Projected growth (2018-2023) follows for: Producers and Directors (+15.52%); Film and Video Editors (+13.45%); and Camera Operators, Television, Video and Motion Picture (+12.50%). The percentage of change in target occupations is +14.2%. Moreover, De Anza College captured 25.0% of the regional market share in 2016, second only to San Jose State's 4-year program.

Referencing O\*NET OnLine as listed on De Anza's Workforce Education website, Producers are having a "Bright Outlook" with "Faster than average (10% to 14%)" projected growth (2016-2026) and a median wage of \$34.11 hourly and \$70,950 annual in 2016. There are 14,100 projected job openings.

The projected growth and "Bright Outlook" of film and video editors is "Much faster than average (15% or higher) for 2016-2026 and with a median wage of \$62,760 in 2016. 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, F/TV instead trains students on Adobe Premiere Pro, Avid Media Composer and DaVinci Resolve.

Directors (Stage, Motion Pictures, Television, and Radio) have "Faster than average (10% to 14%) projected growth from 2016-2026 and a median wage of \$70,950 per year. Camera Operators, Television, Video, and Motion Picture have an "Average" (5% to 9%) projected growth and \$55,080 annual salary.

Our Film/TV: Production Certificate of Achievement, Certificate of Achievement-Advanced and A.A. degree—as well as the Film/TV: Screenwriting A.A. degree—provide a solid foundation for students interested in pursuing these careers.

EMSI Program Market Demand – Film/TV: Animation for March 2018 (see in "Documents") indicates +9.31% growth projected for Multimedia Artists and Animators for 2018-2023. For these target occupations, the 655 jobs (2018) in San Jose-Sunnyvale-Santa Clara offer employment opportunities 173% above the national workforce average.





Our Film/TV: Animation A.A. degree prepares students for a career in this area.

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.

Effective Fall 2017, the important new CTE course F/TV 56A Introduction to Visual Effects and Color Grading addresses 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. This class is rarely offered outside of industry centers such as New York City and Los Angeles and could be promoted as supplemental training for those already involved in Bay Area media production.

The newly offered F/TV 72G/H/J, an advanced animated film production sequence, enables students to incorporate the skills from foundation courses into personal projects and demo reels to enhance their employability.

Future plans include exploring the Avid Learning (ALP) Program to incorporate Avid's authorized content and Video/Media Composer Certification into our F/TV curricula. Employers are assured that potential hires have the in-house skills and competencies of this industry standard, if editors have Avid Certification.

F/TV enrollment may increase, if Avid Certification is an option.

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

- Stay current with trends and technology, including the Virtual Reality (VR) realm
- Provide a strong foundation in critical thinking and problem solving/project management
- Emphasize the importance of storytelling
- Provide instruction in Premiere Pro and/or Final Cut for editing, Adobe After Effects for motion graphics and visual effects, DaVinci Resolve for color correction and Autodesk Maya for interactive 3D applications
- Foster positive attitudes, collaboration and community; avoid tension on set
- Continue to encourage students to enter their films in festivals
- Integrate self-promotion and budgeting for marketing and distribution into coursework

The Saratoga High School Advisory Board for the Media Arts Program (MAP) added:

- High demand in the San Francisco Bay Area for expertise in DaVinci Resolve and color correction

Although our department has made progress in implementing Advisory Board recommendations, a major challenge involves software compatibility between our classroom computers and those used at home by our students. Students constantly install updates, whereas ETS does not push incremental updates to the computers in our labs, causing incompatibility issues. F/TV would prefer incremental updates.

Our Media Studies and Screenwriting courses emphasize critical thinking and storytelling,



as well as production classes. Production courses also address having a positive attitude, set etiquette, collaboration and project workflow. With the exception of Final Cut, all recommended software is being taught and used. F/TV 59: Role of the Producer deals with budgeting for marketing/distribution. In addition, F/TV 56A: Introduction to Visual Effects and Color Grading addresses technological advances in creative grading tools to help tell a story through light and color manipulation.

Further development of the F/TV Department's technical resources, including the introduction of Virtual (VR) and Augmented Reality (AR) into the program, depends upon ongoing and sufficient budgetary support.

Potential reductions in course offerings and faculty/staff due to FHDA budget problems are a major concern to the viability of the program.

**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):** 7.5

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

**I.E.3 % Full-time :** -18.4% for FT faculty; 27% for PT faculty

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

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

**II.A Enrollment Trends:** In the last three years, F/TV enrollment only decreased by 246 students—a relatively low number given the reduction of 20 course sections. The course reductions were due in part to the paid administrative leave of our full-time Screenwriting instructor and the unexpected retirement of our full-time Animation instructor. To the detriment of the F/TV Department, FTEF was not restored for course cancellations due to unstaffed assignments.

Our census enrollment decreased from 2,642 in 2014-2015 to 2,574 in 2015-2016 to 2,396 in 2016-2017. Despite the decline, WSCH of 10,554 in 2016-17 is higher than the WSCH of 10,544 in 2013-14 when six more sections were offered. Productivity declined 1.9%.

Although De Anza enrollment trends indicate a -11.2% in census enrollment over the past five years and -14.9% in unduplicated headcount, F/TV fared better: -5.8% and -5.2%, respectively, during the same period.

**II.B.1 Overall Success Rate:** In the last three years, student success rates in the Film/TV Department have remained relatively steady, declining 1% from 76% to 75% in 2016-2017.

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

**II.C Changes Imposed by Internal/External Regulations:** 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 remains in progress. Only one course, F/TV 22, has been approved. The delay is frustrating, as many

community colleges on the semester system have already been granted the AS-T degree in FTVE. Students and parents have asked why ours is not in place, perhaps negatively affecting enrollment.

**III.A Growth and Decline of Targeted Student Populations:** Film/TV enrollment increased in two targeted populations: Asian (up 1% to 35%) and Latino/a (up 1% to 25%). The declines were in African American (down 1% to 3%) and Native American (down 1% to 0%). Enrollment of all other targeted populations remained the same from 2015-16.

Our enrollment percentages exceed campus-wide enrollment figures of these targeted populations: Filipino 8% (7% De Anza) and 25% White (17% De Anza). F/TV enrollment data matches De Anza's Program Review Data in the following Distribution by Ethnicity: Latino/a 25%; Native American 0%; Pacific Islander 1%; and Decline to State 2%.

**III.B Closing the Student Equity Gap:** Being disallowed from having volunteers in the classroom has negatively impacted one-on-one tutoring in select courses and labs, thereby offering less support for targeted groups.

The F/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 for individual 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.

Every year we purchase more equipment to assure equitable access for all students.

Despite all of the above, the equity gap remains >5%.

**III.C Plan if Success Rate of Targeted Group(s) is Below 60%:** Above 60%: The F/TV success rate of targeted groups is 67%.

**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
- 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 alumnae Erika Svensson and Emmy Award-winner Dayna Goldfine, 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 Vincent Blackhawk Aamodt of Roku and Robert Strong of Apple as guest speakers 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 two festival awards in 2016-2017, one \$3,000 scholarship and nine transfers to highly competitive university film programs,

including two admissions to USC's School of Cinematic Arts

- Increased enrollment of female students from 860 or 34% in 2012-13 to 903 or 38% in 2016-17
- Sustained the 78% success rate of female students in 2014-15 and 2016-17—and with only 9% instead of 11% withdrawals

**IV.A Cycle 2 PLOAC Summary (since June 30, 2014):** Cycle 2 PLOAC Summary (since June 30, 2014; 5/2 times 100) = 250%

**IV.B Cycle 2 SLOAC Summary (since June 30, 2014):** Cycle 2 SLOAC Summary (since June 30, 2014): 88 Reflections & Analysis/87 SLO statements times 100 = 101.15%

**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 both technical and broad, the budgetary needs are consistently high if we are to stay on the cutting edge of industry technology. Our classes are wide-ranging—animation, camerawork, editing, lighting, sound, special effects and color grading—all of which require their own specialized equipment and facilities. As a result, these varied funding sources have allowed F/TV to update inventory in a forward-looking manner. Since technology is always changing with new cameras and concepts like VR, we must take advantage of every funding opportunity to keep current in the way that a CTE program must.

**V.B Funding Impact on Enrollment Trends:** Continuing and supplemental budget support are essential for our offerings to conform with the reality of the industry. Our students must be well prepared for the job market and for transfer to the most competitive university programs.

Students will not enroll in our program, unless we show that we have the professional means of production. When speaking with students about schools they are researching for transfer, they often cite the quality of equipment and facilities. In short, unless a program demonstrates the availability and accessibility of current technology, students may immediately lose interest.

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

**V.C.2 Justification for Faculty Position(s):** The paid administrative leave in Winter 2017 and subsequent resignation of our full-time Film/TV instructor in Summer 2017 has left the Screenwriting program without leadership. This area provides the foundation for all production courses: film, television and animation. To be leaders in content development, our students need the skills to formulate and put their ideas into words. Everything begins with a screenplay.

A replacement position would contribute to the Screenwriting program's enrollment growth. When the full-time Screenwriting instructor was hired in 2007, he significantly



developed the program's course offerings; established the Film/TV: Screenwriting A.A. degree; enrollment in introductory, intermediate and advanced screenwriting classes quadrupled; and students began winning screenplay competitions as early as 2008-2009.

In addition, the Screenwriting Lab, Script Library and annual Film/TV Department Screenwriting Competition must be maintained and supervised. To best serve our students and enhance their transfer and employment opportunities, screenwriting courses must be developed in the emerging markets of television writing, web series, games and immersive media such as Virtual Reality. We need to provide students with practical fiction and nonfiction screenwriting skills and the experience to assume careers in the entertainment industry, corporate environments and/or independent work. These responsibilities fall under the purview of a full-time Screenwriting instructor, not part-time faculty. Without a dedicated full-time instructor, the Screenwriting program in particular and the Film/TV production courses in general will suffer.

Although no specific category exists for Screenwriters, the projected job growth for Producers and Directors is +15.52% (see March 2018 EMSI Program Market Demand – Film/TV: Production and Screenwriting in “Documents”). By extension, Producers and Directors require screenwriters for their projects.

A full-time Screenwriting hire is essential to continue to attract students, oversee the Screenwriting program and maintain our reputation for excellence.

**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:**

Film/TV Department

- 1) AT102/102a/104 Computer Refresh (Replace), 37
- 2) AT111 Computer Refresh (Replace), 8
- 3) AT114 Computer Refresh (Replace), 7; AT112 Computer Refresh (Replace), 2; AT108x Computer Refresh (Replace), 1; AT121z Computer Refresh (Replace), 2
- 4) FileMaker Pro Annual License (New), 5
- 5) Blu-rays/DVDs (New), Assorted

Film/TV: Production

- 1) Sony HXR-NX100 Full HD NXCAM Camcorder or similar model (New), 6
- 2) Magnus VT-4000 Tripod System with Fluid Head or similarly priced tripod (New), 10
- 3) Sennheiser Ultimate Shotgun Kit (New), 6
- 4) Dracast LED Fresnel Lights (New), 3
- 5) Dracast BoltRay LED 600 Plus Bi-Color LED Light (New), 3
- 6) HMI Joker Bug 400 Lighting Fixtures (New), 2
- 7) Lens for Sony PXW-FS7 Mark II (New)
- 8) Chimera Video Pro Softbox and Speed Ring for ARRI 650W Fresnel Lights (New), 7
- 9) ARRI Tungsten Fresnel Light Kit (New), 3
- 10) Cavision VFRW-11X Next-Gen 11X Large Rotating Director's Viewfinder (New), 3



- 11) Light Dimmers (New), 10
- 12) Sandbags, 20x15 lbs. each (New), 20
- 13) Expendables: Color correction gels, diffusion material, cookie sheets, C-47s, light bulbs, printing paper, toner/ink cartridges, brads, among others (Replace), Assorted
- 14) External DVD Drives (New), 8
- 15) XQD card reader (New), 5

#### Film/TV: Animation

- 1) Toon Boom Harmony 15 Advanced Software Perpetual License (New), 35 seats
- 2) Toon Boom Harmony 15 Advanced 12-month Support and Updates (New), 35 seats
- 3) WD 8TB My Book Desktop USB 3.1 Gen 1 External Hard Drive (New), 3
- 4) SyncSketch Software 10-month Educational License (New)
- 5) Epson Perfection V600 Photo Scanner (New)
- 6) "Animator's Survival Kit - Animated" 16 DVD Set (New), 2
- 7) Logitech C920 HD Pro Webcams (Replace), 2
- 8) Wacom Cintiq Pro 22" Pen Display (New), 2
- 9) Canon EOS Rebel T5i DSLR Camera (Body) with Live View Correction Cap (New)
- 10) Nikon Micro-NIKKOR 55mm f/2.8 Lens and Vello Nikon F lens to Canon EF-EF-S Mount Camera Lens Adapter (New)
- 11) Bescor BEGRIP 181 Grip - 181 Gripper Gooseneck Bi-Color 1-Light Kit (New), 2
- 12) Rokoko Motion-Capture Smartsuit Pro 3-Suit Academic Bundle (New)
- 13) CyberPowerPC Gamer Ultra VR Desktop (New)
- 14) Oculus Rift + Touch Virtual Reality System (New)
- 15) Oculus Rift + Touch Virtual Reality System 4-Year Headset Protection Plan (New)
- 16) Smith-Victor LED Copy Light Set with Adjustable Arms (New)
- 17) Acme Peg Bars (New), 2
- 18) X-ACTO SchoolPro Classroom Electric Pencil Sharpener, Heavy Duty (New)
- 19) 12F LED PORT-A-TRACE Animation Lightbox (New), 3
- 20) ModiBot Mo Action Figure Kits with Accessories (New), 3
- 21) Stop-Motion Tools and Equipment (New)
- 22) Stop-Motion Supplies (Replace), Assorted
- 23) Cork Wall Board (New)
- 24) Smartphone Mounts (New), 2

All requests with the exception of Film/TV Department #4 Blu-rays/DVDs emanate from 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.

Blu-ray/DVD acquisitions are for instructional classroom use, supporting all courses and 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.

#### **V.E.3 Equipment Justification:** Film/TV Department

As a CTE program, the F/TV Department's ability to offer professional-grade equipment has enhanced the quality of our students' projects in recent years, as evidenced in our annual De Anza Student Film & Video Show. The presence of such equipment and our hands-on



training of students on it has also greatly contributed to the improvement of their technical proficiency and enabled them to demonstrate their skill set when creating demo reels for job applications or for the transfer process, thus enabling student career and educational success.

To continue our goal of striving for high quality hands-on training and keeping current with the quickly evolving technology in the fields of animation and digital video production, there are continuous needs for enhancing our equipment and software offerings and for ensuring greater access to high-end equipment and equity for all student populations served by our department.

Depending on use and handling, the life expectancy of the equipment below will vary. An equipment refresh may be warranted every 2-3 years due to heavy use, wear and tear, and the fast-changing technology of digital cameras, lighting and software.

1) The 5-year refresh of the computers in the F/TV Computer Lab (AT102) and the F/TV Animation Lab (AT104) are critical to our program's well-being. For 3D Modeling and 3D Animation, we teach high-end software packages, which require extremely powerful computers and graphics cards. Every year, the latest version of our software is released, programmed for that year's top hardware. Our current machines are showing their age: During the last two quarters of 3D Modeling, we are experiencing an increasing number of computer slow-downs and crashes, which is really frustrating to the students. Many of them do not have the kinds of computers at home that can run this software, so they rely on what De Anza can provide. Every type of animation we teach—not just computer animation—makes use of these computers at some point in the process. Affects all animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ.

The needs of today's digital video nonlinear editing, sound design and color grading require hardware-processing and graphics-card speed that 5-year-old computers cannot handle. Some of our courses, such as F/TV 39 and F/TV 56A, teach digital cinema camera operation, which in turn requires certain post-production computer abilities in handling more sophisticated uncompressed codecs, visual effects and compression techniques. Given those hardware demands that new software requires, we need to offer our students a robust post-production environment which can sustain the demands of high-end 4K uncompressed video signal and high dynamic range color gamut processing. Affects almost all live-action production classes: F/TV 20, 22, 26, 27, 31, 39, 44AB, 56A, 57AB, 58 Series, 98J.

2) The 5-year refresh of the computers in AT111 will ensure that F/TV students continue to have access to a computer lab to work on their projects and collaborate with peers. The lab and its printer are heavily used for Screenwriting courses F/TV 6A, 60BC and 64ABC—for in-class assignments and collaborative group work.

3) Needing refresh are the 7 computers in the AT114 editing bays that are 10-12 years old, 3 computers in the AT108x/AT112 Television Studio Control Room and 2 computers in the AT121z Audio Recording Studio for the same reasons as #1.



4) FileMaker Pro houses the fully searchable database of the F/TV Department's collection of DVDs/Blu-rays, 16mm prints, laserdiscs and VHS tapes available for classroom instruction. "Form View" lists titles in compilations, bonus features and other important data that would be lost during conversion to other databases, such as Excel. The five licenses are for the four full-time faculty and instructional associate's computers.

5) Blu-ray/DVD acquisitions of recently released animation, live-action shorts and features are needed for use in all media studies, screenwriting, production and animation classes.

#### Film/TV: Production

1) This Sony camera will be used in all sections of our entry-level production course, F/TV 20, which consists of more than 90 students/quarter. Currently F/TV only has entry-level mirrorless cameras available for in-class use. These cameras lack several of the most important professional digital video features, such as the ND filter, XLR inputs and phantom power for professional quality sound and gamma settings. Since we teach these concepts in the classroom, being able to demonstrate them in-camera and have the students apply them in their work would greatly enhance the educational experience and reduce the intimidation caused by the highly technical aspect of filmmaking. The camera will also introduce students to professional workflows, thereby making them more successful in our more advanced production courses.

2) In our equipment supply, the most commonly damaged and checked-out items are tripods. Unless one works with an incredibly pricey professional rig, even with careful use, the plastic arms and knobs on tripods are prone to failing, leaving an unusable set of legs. The listed tripods are sturdy enough for the cameras that our basic students use but not so expensive or bulky that their inevitable demise will be cost prohibitive.

3) Traditionally F/TV 20 Beginning Video Production students did not record sound for their projects and were not allowed to check out microphones. But our students are going to record sound anyway—and if we do not give them the proper tools and instruction, the results will greatly reduce the quality of their overall project. Five more shotgun microphone kits will allow further access for our beginning students to learn the art of sound and begin to apply it to their own craft.

4) Currently F/TV only has one LED light with adjustable color temperature. The requested Fresnel lights are controllable but emit much less heat than their tungsten Fresnel counterparts. Acquiring modern-technology LED fixtures would speed up lighting set-ups in student productions, as well as continue to bring students up to speed on the latest lighting equipment advances and professional uses in the film and digital video industry, which is an essential goal of our CTE program.

5) Same justification as above.

6) F/TV has only one HMI to serve our entire student population. Acquiring at least two more fixtures would ensure that each lab group can work with the light during class time and three concurrent productions can use it in the field. The availability of two additional



HMI ensures that rigorous hands-on training can take place on a weekly basis with this equipment in a more equitable fashion, and that students can walk out of their production classes confident that they can operate and use such equipment in proper storytelling techniques. Most 4-year and graduate film school programs use HMIs as part of their basic electric equipment; having two more lighting fixtures would prepare our students for the kind of gear with which they will work after transferring or when handling equipment at a professional production house.

7) One of our Sony PXW-FS7 cameras came with a low-light prime lens. Acquiring the kit lens will complete that package, allowing students the flexibility to reframe their shots by using the zoom characteristics of the lens.

8) F/TV only has three Chimera and Speed Ring sets for our entire entourage of ARRI light kits, so not all students have access to them for modifying the quality of light in their productions. The Chimera Softbox diffuses and softens the light, creating a more pleasing and professional look when lighting people's faces. This equipment will be widely used by all our production courses beyond the introductory F/TV 20: Beginning Video Production.

9) F/TV has 8 ARRI Tungsten Fresnel light kits, which have been used for a number of years by our entire student population in film/video production. Due to normal wear-and-tear, 12 lights need to be repaired, while our student population struggles with the reduced number of light kits at hand. ARRI light kits are particularly useful for properly lighting a person or exercising different lighting schemes. This type of tungsten Fresnel light also renders skin tones particularly well on camera because of its spectrum. An adequate number of light kits enables higher quality in student film and video projects, while providing greater access to this high-in-demand piece of equipment.

10) Professional directors use viewfinders to visualize different shots and achieve proper framing and composition as befitting the story being told. Such accessories will enable our students in their cinematic expression of ideas and will stimulate and inspire them to use cinematic language in innovative ways. Also the Director's Viewfinders will illustrate complex technical concepts, such as sensor crop factor and focal length, in simple visual ways—thus lessening the intimidation stemming from students' understandable confusion over complex technical terminology and its application in practical projects.

11) Our inventory of three dimmers is insufficient for all of our ARRI Fresnel lights. Quite versatile yet inexpensive, dimmers control the intensity of light and create certain light effects, such as flicker. Increasing the quantity of dimmers will ensure more equitable access to them.

12) The lack of sandbags for student productions is a safety issue: If sandbags are not placed on a light stand or C-stand leg, the equipment is not secure and can easily fall and severely injure students or their talent. F/TV has an insufficient number and growing demand for sandbags to meet the needs of the student film and video productions taking place each quarter.



13) Various expendables are needed to meet demand. Color correction gels, diffusion material and cookie sheets give filmmakers flexibility in creating powerful visuals, controlling and shaping the light, and modifying the color of light. Lighting a project without them would look extremely unprofessional. While inexpensive, the lack of expendables can cause a significant drop in production quality and adversely affect our students' ability to showcase their skills when transferring to universities or securing employment in the field. In particular, Screenwriting instructors and students depend on paper and toner/ink cartridges for the AT111 printer, which is heavily used by all Screenwriting in-class assignments and workshops (F/TV 6A, 60BC, 64ABC). These expendables contribute to the college's mission of promoting equity.

14) Having external DVD drives available for checkout will ensure equitable access to the F/TV sound library, provide added flexibility for students to transfer files and allow them to watch DVDs on the AT111 computers, which no longer include internal DVD drives as a standard feature.

15) Without a reader, the footage shot on the XQD card cannot be transferred to the computer except in an awkward, roundabout way. XQD card readers are essential to the professional on-set workflow.

#### Film/TV: Animation

1) Students want to learn how to do digital 2D animation in keeping with industry trends. The Toon Boom Harmony software is the industry standard for digital 2D hand-drawn animation. Students do not use our current software, TV Paint, for two major reasons: There's scarce documentation and support for it, and the software is too expensive for students to purchase for their home computers. Unfortunately, students are opting to use whatever free software they can get online instead. Toon Boom Harmony has an inexpensive \$9/month-subscription option for students, which makes it feasible for them to use at home. We need a solution that students will actually use in order to standardize the instruction. Hopefully Toon Boon Harmony will be used by all animation students for class assignments and personal films. Affects animation production classes: F/TV 68A, 69A, 72GHJ.

2) Same as #1

3) Three high-capacity external hard drives are needed for archiving student work and backing-up/archiving digital video used in lectures. Keeping and displaying student work is important: It's our program's greatest marketing tool, and one of the best ways students learn and get inspired. Equally important is backing-up the digital video clips used in classes. Affects all animation classes.

4) SyncSketch is a subscription-based online service that lets instructors draw directly, frame-by-frame, over video during class critiques. Students can upload their animations directly to De Anza's SyncSketch account through any web browser, which makes it highly accessible. It also has a screencast mode where students are able to see what the instructor is playing and doing on their own screens, not just on the overhead projector.

Students show greater improvement when given detailed and precise feedback. Affects animation production classes: F/TV 66A, 68A, 69A 71H, 72GHJ.

5) The high-resolution flatbed scanner is required to capture delicate artwork for class assignments and student portfolios. Many students have been digitizing their artwork by photographing it with their phones, which looks unprofessional. All animation students will have access to this scanner in the AT104 Animation Lab. Affects animation production classes: F/TV 66A, 68A, 69A, 70A, 72GHJ.

6) The 16-DVD set, "Animator's Survival Kit – Animated," expands the content of the seminal animation book by Richard Williams with video instruction, animated versions of book examples and additional examples not in his book. Research shows that our student population, predominantly in their 20's, prefers digital content and has an attention span of less than 8 seconds. Clearly there's a need to look beyond paper books when providing reference material for them. Animation instructors would be able to use the lessons and videos on the DVDs to augment their lectures. Affects animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ.

7) Teaching 2D hand-drawn animation will always begin on paper, since this technique is one of the most intuitive methods to get students animating quickly. The Smith-Victor LED Copy Light Set will provide even lighting for the copy stand we now use for testing paper animation. The high-definition webcams will replace the old camcorders at these testing stations, increasing the quality and resolution of the animation tests. The Acme peg bars will be permanently attached to the copy stand and scanner, for registering animation drawings. The X-ACTO pencil sharpener is essential equipment for any artist or animator. Affects animation production classes: F/TV 66A, 68A, 69A, 72GHJ.

8) Wacom Cintiqs are the industry standard for creating any kind of production art, whether drawn animation, storyboards, painting concept art or 3D sculpting. Creative professionals have been using them for years now. Affects all animation production classes.

9) A Canon DSLR camera mounted with a Nikon NIKKOR lens is standard equipment used by stop-motion professionals around the world. This camera and lens, when combined with our existing Dragonframe software, will give students experience with a professional set-up, not to mention improve the quality of their work. The Bescor lights will provide low-energy, cool-to-the-touch, flexible lighting options for many different types of stop-motion set. Affects animation production classes: F/TV 66A, 68A, 72GHJ.

10) Same as #9

11) Same as #9

12) Currently our program does not have a motion-capture component, even though it is the leading method of acquiring animation for special effects and games. The Rokoko Motion-Capture Smartsuit provides an entire motion capture studio in one markerless suit—and is dramatically less expensive than traditional multi-camera, marker-based





setups. Since the only equipment is the suit, motion can be captured almost anywhere, rather than in a dedicated space. Adding motion-capture technology to the Animation Program would keep us current with industry trends and open up new opportunities for the students, such as collaborating on projects with Film Production, Theater, Computer Science, Medical, and Kinesiology students.

13) Members of our Program Advisory Board advised us to “stay current with trends and technology, including the Virtual Reality (VR) realm.” VR offers new opportunities for 3D animators, especially those interested in game animation and special effects. The Oculus Rift + Touch Virtual Reality System is one of the best VR systems available and prices are dropping. The system, running on the CyberPowerPC Gamer Ultra VR Desktop Computer, will allow all F/TV students to get experience in this new and rapidly expanding field.

14) Same as #13

15) Same as #13

16) Same as #7

17) Same as #7

18) Same as #7

19) The Animation Lightbox is for bottom-lit, under-the-camera animation techniques like sand and paint-on-glass animation. Affects animation production classes: F/TV 66A, 68A, 72GHJ.

20) The ModiBot Mo action figure kits will provide stop-motion puppets which can be posed easily, rather than forcing the students to create wire-only armatures which are flimsy and subject to breaking. Affects animation production classes: F/TV 66A, 68A, 72GHJ.

21) The stop-motion room is bad shape. Most of the tools and supplies are either damaged, missing or non-existent. We need to purchase equipment, tools and supplies in the areas of stop-motion animation, which is taught in our program’s foundation class F/TV 66A and used in more advanced classes like F/TV 68A and the 72GHJ series. Various tools like wirecutters, screwdrivers and drills, as well as foam backdrops, are needed for the students to construct their stop-motion sets. Affects animation production classes: F/TV 66A, 68A, 72GHJ.

22) See #20: Students need supplies like armature wire, Plasticine clay, model paints, glue, fabric, molding compound, paintable latex, and Sculpey polymer clay to create armatures and puppets. Affects animation production classes: F/TV 66A, 68A, 72GHJ.

23) The cork board is for the AT104 Animation Lab and will be multifunctional: for pinning up notices and student artwork and for presenting storyboard panels. Affects all animation classes.



24) The Smartphone Mounts are inexpensive holders for smartphones. They will be used on the animation test copy stands. If students insist on using their cameras to capture their artwork, at least we can provide even lighting and a stable grip for their devices. Affects animation production classes: F/TV 66A, 68A, 69A, 70A, 72GHJ.

**V.F.1 Facility Request:** Reconfigure/Renovate AT102 to be a more teaching-friendly classroom where students can easily follow the instructor's lectures and demonstrations, and the instructor can easily see and hear the students.

#### Supporting Structures

Electrical outlets for the workstations; projector mount; screen mount

#### Description

Currently AT102 is not properly configured for the F/TV courses taught in this room, which require demonstrations in animation and editing software. Never designed as a F/TV classroom/lab, AT102 is long and narrow with terrible acoustics. A projector and screen are located at one of the short ends with 30 workstations jammed into many rows receding from the screen. Students sitting in the back rows have difficulty seeing and hearing the instructor and cannot follow the lectures and demonstrations. Moreover, because of the height of the computer monitors, none of the students can see the lower half of the projector screen, except for the five students sitting in the front row. Also the instructor's computer station and room controls are positioned directly under an overactive cooling vent.

#### **V.F.2 Facility Justification:** AT102

##### Data

F\_TV71G\_SLO-1 (Reflection & Enhancement)

Feedback from instructors and students: This request is motivated by multiple, continuous complaints from students who struggle to keep up with the new material, because they cannot follow instruction due to the set-up of the classroom.

##### Usage

Used daily by multiple classes in the F/TV Animation and Production programs, as well as students working on assignments outside of class.

##### Impact

Immediate and far-reaching impact: Software instruction/demonstrations are key to the F/TV Department goal of staying current with the technological advances in our disciplines. Faculty provide this instruction in the AT102 computer classroom/lab, which is inappropriate to the task and actually hinders instruction.

##### Life Expectancy

Decades

##### Promote College Mission or Strategic Goals

Reconfiguring AT102 would address De Anza College's "Values" and commitment to having



physical spaces “conducive to learning.” The renovation would promote the “Mission Statement” to develop the abilities of our students, particularly in the Core Competency of communication and expression.

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

**V.H.1 Other Needed Resources:** Support for the Kanopy Streaming Subscription of the De Anza College Library.

**V.H.2 Other Needed Resources Justification:** With a catalogue of more than 20,000 classic, documentary, animated and independent films, the De Anza College Library’s Kanopy streaming subscription augments in-class screenings and course assignments. Many of the titles are hard-to-find, exorbitantly expensive to purchase and/or only have closed captions on this streaming platform. A discipline-related resource, Kanopy supports student equity and 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.

#### **V.J. "B" Budget Augmentation:**

**V.K.1 Staff Development Needs:** Workshops, festivals and conferences are essential to keep our faculty on top of industry developments and remain competitive with other transfer and CTE programs. Additionally, large scale industry events—such as the American Film Market (AFM), National Association of Broadcasters (NAB), Game Developers Conference (GDC) and SIGGRAPH—provide our faculty the opportunity to learn about equipment, workflows, industry trends and opportunities, as well as to network and directly interact with professionals.

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

**V.K.2 Staff Development Needs Justification:** Keeping abreast of the latest technology is essential in the Film/TV field and continuing, active professional development is the only way to keep our faculty and staff’s knowledge current and relevant as a CTE program. Our Advisory Board input strongly encourages this continual advancement, since we are in a field that is always changing. Whether understanding the newest camera technology or exploring the possibilities of VR, the department needs to be on the cutting edge in order to best serve its graduates.

The reason for such significant, ongoing spending in this area is that most of these training opportunities are outside of the area—typically in Los Angeles or other major film markets. The travel itself greatly increases the expense as does the fact that our faculty are attending top-level, Hollywood professional training that comes with a cost. Last year, our production faculty attended workshops in Los Angeles for in-depth training on the new Sony FS7 cameras the department has acquired as well as the industry-standard color grading program, DaVinci Resolve. These cameras and workflows are what our graduates are encountering here in their work in the Bay Area at companies like Cisco and Silicon Valley Bank, and these workshops have allowed us to better integrate those skills into our curriculum.





On a similar front, attendance at industry events like AFM (American Film Market) and NAB (National Association of Broadcasters) help us understand the larger trends and currents in the field. Likewise, going to SIGGRAPH, an annual conference on computer graphics (CG) attended by tens of thousands of computer professionals, exposes faculty to the most recent developments in 3D modeling, animation and special effects, the technologies that drive them, and the hiring trends that feed them. Much like the professional workshops, most of these events are outside of the area and require more significant funding. The value provided by attending is immense and not only aids instruction, but also helps our faculty make informed, long-term decisions about the direction of the department with relation to where the industry is headed.

**V.I Closing the Loop:** Our primary method of assessing these results will come from looking at PLO\_1. Faculty view and evaluate a large collection of completed student projects that have been submitted to our annual Student Film & Video Show. The quality and professionalism of these finished films directly reflect Program Learning Outcomes. For example, we can ask: How many of the short films demonstrate expertise in storytelling? How many of these films display mastery of animation principles and techniques, and creativity in their application? How many of the projects use proper lighting techniques, advanced cameras, and properly licensed music and sound effects? The assessment reveals how much the newly purchased equipment and software, and the music and sound effects library, are being utilized in a way that aligns with industry practice. We can also compare the visual and audio quality of the films with those of previous years. With increased equipment/software availability and quality in the last four years, strong improvement has already been noted.

Also F/TV can reassess the outcomes by noting:

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

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