

CPR - Instructional

A. Program Description

1. Describe your program's purpose and identity/focus, noting any changes since the last review.

The Communication & Media Studies Department's purpose is to provide a wide range of media and communication related disciplines and programs that span from the theoretical to the practical and from interpersonal to mass communication. The department offers degrees, certificates, and training in interpersonal, group, intercultural, and mass media education that includes print, radio, television, film, and social media. Since our last review, our department has expanded to include additional certificates and degrees. Our department currently offers the following certificates and AA/AA-T/AS degrees that serve the college's transfer, CE (career education), and lifelong learning goals:

- Certificate of Achievement - Communication Studies
- Certificate of Achievement - Broadcast Programming & Production
- Certificate of Achievement - Broadcast Sales & Management
- Certificate of Achievement - Entertainment Promotion and Marketing Production
- Certificate of Achievement - Esports Management, Production, and Performance
- Certificate of Achievement - Film Production
- Associate in Arts for Transfer - Communication Studies
- Associate in Arts Degree - Broadcast Programming & Production
- Associate in Arts Degree - Broadcast Sales & Management
- Associate in Arts Degree - Entertainment Promotion and Marketing Production
- Associate in Arts Degree - Esports Management, Production, and Performance
- Associate in Arts Degree - Film Studies
- Associate in Arts for Transfer - Journalism
- Associate in Science Degree - Film Production
- Associate in Science Degree - Journalism - Multimedia Storytelling

The department is arranged into four discipline areas. Some disciplines include subdisciplines, such as the Film discipline that is divided into Film Production and Film Studies and the Media Studies discipline that is divided into Media Studies and Media Production. The discipline areas are:

- Communication Studies ("People & Society" Area of Interest)
- Film ("Arts, Media, & Entertainment" Area of Interest; CE Program; Film Production and Film Studies are different areas of study within the Film discipline)
- Journalism ("Arts, Media, & Entertainment" Area of Interest; CE Program)
- Media ("Arts, Media, & Entertainment" Area of Interest; CE Program in Media Production; Media Studies and Media Production are different areas of study within the Media discipline)

2. What are the critical ways your program advances the college's mission, vision, and goals?

DEPARTMENTAL OVERVIEW

The Communication and Media Studies Department is a major contributor to the College's larger mission, vision, and goals and provides major support to the Institutional Learning Outcomes outlined by the district. Our distinct disciplines uphold the mission to "assist students in the development of skills needed to succeed in college, prepare for careers and transfer, and nurture a lifetime commitment to learning," while upholding "inclusive and dynamic learning" environments where our students feel a sense of belonging and validation. Most importantly, the department is committed to fulfilling the college's mission of closing racial equity gaps. Our full-time faculty serve on equity-related committees, attend various equity-related college activities and conferences, as well as complete equity training through the EGC or Professional Development opportunities

on campus. Our adjunct faculty are very involved in equity initiatives and have participated in the above activities and have conducted equity training/workshops. At our department flex day meetings, the Institutional Research, Center for Wellness and Wellbeing, or other groups have provided introductory equity training to help our faculty learn how to access, understand, and analyze their own equity data. These training led to some important discussions around climate, emergency preparedness, pedagogy and high impact practices, exploration of no-cost/low-cost textbooks, successful communication and media speaker series, and developing curriculum to determine its effectiveness in increasing persistence, retention, and success. Most recently, our department has been engaging in courageous conversations, including discussions on how to improve our overall climate, creating a sense of belonging in our classrooms, including inclusive images and representations in our curriculum, and centering non-dominant and racially minoritized scholars to support our college's mission to close racial equity gaps.

COMMUNICATION STUDIES ("PEOPLE & SOCIETY" AREA OF INTEREST)

Communication Studies works to uphold the college's equity statement by highlighting the imperative to the democratic process of developing one's voice and the confidence to use that voice to bring about meaningful social change. Whether choosing a topic for a persuasive speech, developing a story line for a script, writing a news story, or producing a radio spot, Communication and Media Studies provides a safe and inclusive learning environment that encourages personal and intellectual exploration. Most of our classes offer students free exploration of topics in which to practice whichever communication related skills they are learning (e.g., speech students choose their own speech topics, journalism students choose what stories they will cover, film students develop their own scripts and scenes, etc.). In all, the program offers students courses that combine theory and application in many areas of the discipline. These courses encourage our students to apply conceptual material to daily interactions in a variety of communication contexts.

FILM PRODUCTION/FILM STUDIES ("ARTS, MEDIA, & ENTERTAINMENT" AREA OF INTEREST)

Film Production and Film Studies uphold the college's mission, vision, and goals by providing practical, as well as theoretical training in film history, critical analysis, screenwriting, directing, creative producing, cinematography, editing, sound recording, production design, and below-the-line crew positions (gaffers, grips, operators, assistants). In Film Production specifically, students learn all aspects of production from an academic discipline to hands-on experience that prepares them: A) to earn an associate degree and/or certificate of achievement in film production; B) for upper division study at a four-year college or specialized film school; and/or C) to apply for entry-level jobs and internships in the motion picture and television industries. Moreover, as a Career Education (CE) program, Film Production keeps up to date with state-of-the-art industry standards and upper division programs in filmmaking, as well as receiving feedback from an advisory board of industry professionals and leaders with whom we interact closely for guidance, advice, and opportunities in the motion picture, television, and video industries. All of this results in ongoing quality improvements, mentoring, internships, and significant in-kind donations from which all the students in the Film Production program benefit, thus also fulfilling the college's mission of racial equity and closing equity gaps. Film Studies introduces students to the history and development of cinema/film as an art, an object of philosophical study, and a cultural and social phenomenon. Students examine the theoretical approaches and trends in filmmaking including the contemporary evolution from film to digital media.

JOURNALISM ("ARTS, MEDIA, & ENTERTAINMENT" AREA OF INTEREST)

The Journalism Program upholds the college's mission, vision, and goals by preparing students to transfer to four-year colleges and to launch careers in the journalism industry by providing a complete education in theoretical and practical journalism training. As a career-education discipline, it also serves skill-builders looking to transition to journalism careers and/or increase their earnings. Students can earn an Associate in Arts for Transfer (AA-T) in Journalism and/or an Associate in Sciences Degree - Journalism - Multimedia Storytelling. As a CE program, Journalism keeps pace with the changing media landscape and upper division journalism programs in journalism. The program's advisory committee of industry professionals, alumni and transfer school professors provide guidance, advice and opportunities. Aligned with SMC's equity mission, the Journalism Program also serves as a pipeline for diverse talent needed to better represent and report on all communities. The program also equips non-journalism majors with critical thinking, writing, research and

interview skills useful in any career while educating about the crucial watchdog role the free press plays in a democracy.

MEDIA STUDIES/PRODUCTION

Media Studies and Media Production are programs in which equity and representation are central to their curriculum and student-centeredness. Courses and projects highlight diverse creators, and student initiatives like the Latine/x-founded SMC Mediamakers club connect underrepresented students with industry professionals. The department amplifies marginalized voices and fosters pathways for Black, Indigenous, Latine/x, and other historically underrepresented students in media and entertainment. The department also oversees The Corsair student newspaper, SMC Radio Online, and campus event recordings, providing additional applied opportunities. In alignment with SMC's equity mission, the program empowers students to critically analyze, create, and lead in the media landscape. Together, they serve majors and non-majors, preparing students for transfer and direct entry into media industries while equipping all students to be critical, informed consumers of media. In all, the Media Studies and Media Production programs advance Santa Monica College's mission by preparing students for transfer and career pathways while strengthening critical media literacy and equity-minded practices. Media Studies equips all students to critically engage with media content, helping them navigate misinformation, bias, and the complex role of media in society. Courses emphasize historical and analytical perspectives, examining how media has represented social class, gender, and race, while introducing foundational mass communication theories. These courses benefit both majors and non-majors, ensuring students leave with the tools to be informed, critical participants in today's media environment.

In the sections that follow, we provide a departmental overview and discipline-specific responses to the different sections' questions. Some questions are not relevant or applicable to some of the disciplines in our department.

B. People Involved – Your Students

Population and Demographics:

3. What are the key characteristics that define your program's student population? Compare your program's population to the overall college population, and discuss the extent to which your program's student makeup (including subgroups who are over or under-represented) currently aligns with your program's intended target populations.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department is committed to follow changing demographic and population trends to address the needs of our students, particularly underrepresented students. Communication Studies has seen a moderate enrollment decline but remains demographically diverse and closely mirrors the overall college population, with strong appeal to younger and female students. Film Production attracts passionate, hands-on learners with near gender parity, while Film Studies shows increasing enrollment, particularly among Latine/x students. Journalism enrollment declined then slightly rebounded in 2024, with Latine/x and white students most represented and more women enrolled overall. Media Studies experienced a sharper enrollment drop than the college overall, with stable gender and residency patterns but lower Latine/x and Asian representation, more White and Black students, and a younger, more male-leaning population with more special admit students.

COMMUNICATION STUDIES

Our program averages 2,225 enrollments per semester. Enrollment declined from 2,541 in 2020 to 2,213 in 2024, while the age profile remained consistent: 43% of students are 19 or younger. The program consistently enrolls 3–4% DSPS students. Gender distribution averages 58.8% female and 39.2% male, with a slight downward trend in female participation and steady male enrollment. Racial demographics reflect a diverse body: Latinx students comprise 45%, White 25%, Black 10%, and Asian 7%. Patterns show a small

increase in Black student enrollment, a slight decline among Asian students, and steady Latinx and White representation. Veterans account for approximately 2% of enrollments.

Compared with the overall SMC population, the program's profile is similar with a few notable differences. It enrolls a higher proportion of students 19 and younger (43% vs. 33% campus-wide), reflecting its strong appeal among traditional college-age students. DSPS representation (3–4%) aligns with the college average of 3%. Gender distribution differs somewhat: 59% of COMST students identify as female compared to 53% college-wide, though this female majority has shown a slight decline; male enrollment is slightly lower than the college average (39% vs. 43%). Racially, the program has marginally fewer Asian students (7% vs. 8.5%), slightly more Black students (10% vs. 9%), more Latinx students (45% vs. 41%), and nearly the same percentage of White students (25% vs. 26%). Overall, Communication Studies closely mirrors the college population, suggesting successful recruitment and representation of target student populations.

FILM PRODUCTION

What defines the students in the Film Production program is their passion for cinema and their strong desire to experience on-set filmmaking as close as possible to what it's like in the real world; hence, our program emulates that experience in every possible way, emphasizing two aspects: A) learning the craft of filmmaking thoroughly and B) the acquisition and consistent practice of soft skills. We target students who are willing to work hard, to acquire knowledge through curiosity and open-mindedness, and to learn from closely supervised instruction. In our fifteen years of experience since the SMC Film Production program was created, we have not noticed a correlation between the above and racial identity. That said, we are proud that about half of our student filmmakers are women (in fall 2024, 44.3%, to be precise, as compared to 41% in fall 2017).

FILM STUDIES

The following data captures our student headcount in Film, which may include Film Production and Film Studies courses: 988 students in Fall 2020, 968 in Fall 2021, 997 in Fall 2022, 1,087 in Fall 2023, and 1,047 in Fall 2024. The numbers show upward enrollment from 2020 to 2023 with a minor decrease in Fall 2024. Disaggregated data shows that Latine/x students enroll in Film courses more than other groups: 340 in Fall 2020, 317 in Fall 2021, 326 in Fall 2022, 377 in Fall 2023, and 383 in Fall 2024. In each semester, white students are the next most-enrolled students. Native American and Pacific Islander students are the least enrolled in Film courses. Like the Film Production section suggests, there are no substantial gaps in enrollment between male and female students.

JOURNALISM

The following data captures our student headcount in Journalism: 214 students in Fall 2020, 159 in Fall 2021, 141 in Fall 2022, 142 in Fall 2023, and 162 in Fall 2024. The numbers show downward enrollment from 2020 to 2022-2023 with an increase in Fall 2024. Disaggregated data shows that Latine/x students enroll in Journalism courses more than other groups: 77 in Fall 2020, 23 in Fall 2021, 23 in Fall 2022, 18 in Fall 2023, and 21 in Fall 2024. In each semester, white students are the next most-enrolled students, followed by Black students. Asian and Native American students (almost nonexistent) are the least enrolled in Journalism courses. From Fall 2020 to Fall 2024, females enrolled at higher rates than males. Importantly, the Corsair student newsroom is majority students of color, including the student editors.

MEDIA STUDIES/PRODUCTION

Overall enrollment in the Media discipline declined from 3,762 students in 2020–2021 to 2,820 in 2024–2025, a 25% drop. Demographic patterns across gender, race/ethnicity, age, enrollment status, and residency show stability with some notable shifts. In terms of Gender, female students remained steady (51% to 50%) and male students held at 48% to 47%. Unreported gender rose slightly (2% to 3%), likely including transgender and nonbinary students. In terms of Race/Ethnicity, Asian students decreased (8% to 6%), Black students increased (9% to 10%), and Latine/x students declined (31% to 28%). White students rose slightly (30% to 32%). Students reporting two or more races dropped (5% to 4%), while “unreported race” remained high (17% to 18%). In terms of Age: Students 19 or younger stayed consistent at 42%. Ages 20–24 declined (40% to 34%), while ages 25–40 increased (15% to 19%) and those over 40 grew (3% to 5%). In terms of Enrollment Status: Continuing students decreased (65% to 55%). First-time college students rose (14% to 15%), first-time

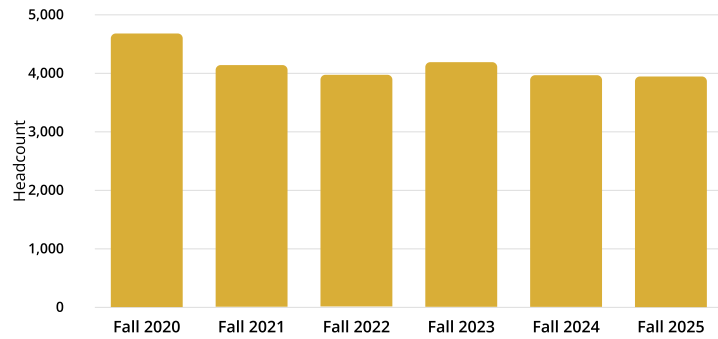
transfers grew (9% to 11%), and returning students increased slightly (7% to 8%). The largest growth was in special admit students (6% to 10%). In terms of Residency: Residency patterns were stable. California students stayed at 77%, out-of-state students at 7%, and international students at 16%. In sum, while enrollment has declined, gender and residency distributions remain steady. The most notable shifts include growth among older students, an increase in special admit students, and slight changes in racial/ethnic representation, with fewer Asian and Latine/x students and modest increases among White and Black students.

Overall enrollment in the Media discipline declined by about 25% between 2020–2021 and 2024–2025, while the college dropped by 5.2% (203,640 to 193,160 students). Despite the sharper decline, Media's demographic distribution reflects both similarities and differences compared to the college-wide student body. In terms of Gender, in 2024–2025, Media students were 50% female, 47% male, and 3% unreported, compared to 56% female, 41% male, and 3% unreported college-wide. Women make up a smaller share of Media, while men account for more. In terms of Race/Ethnicity, Latine/x students are a smaller share of Media (28%) compared to 35% college-wide, and Asian students make up 6% versus 9% overall. Black students are slightly more represented in Media (10% vs. 8%), as are White students (32% vs. 30%). Students reporting two or more races are slightly fewer (4% vs. 5%). Unreported rates remain high across both groups (18% in Media vs. 12% overall). In terms of Age, Media students skew younger. In 2024–2025, 42% are 19 or younger compared to 32% college-wide, and 34% are ages 20–24 versus 31% overall. Older students (25–40 and 40+) make up a smaller share of Media (24%) compared to 37% college-wide. In terms of Enrollment Status, Media has a larger share of special admit students (10% vs. 2%), reflecting strong early pipeline connections. Continuing students are fewer (55% vs. 66%). First-time college students are similar (15% vs. 14%), transfers are slightly higher (11% vs. 10%), and returning students are equal (8%). In terms of Residency, Media has fewer California residents (77% vs. 81%) and more international students (16% vs. 10%). Out-of-state enrollment is comparable (7% vs. 9%). Overall, Media serves a somewhat more male, more White, and more Black population, with fewer Latine/x and Asian students. Its students are younger and more likely to be dual enrollment/special admit, highlighting both alignment and gaps in representation relative to the College's mission.

When compared to the college overall, the Media discipline reflects similar trends but with some important distinctions. College-wide, Latine/x students remain the largest group (36% in Fall 2024), whereas in Media they make up a smaller share at 28%. Asian students are also less represented in Media (6% vs. 9% overall). In contrast, White students and Black students make up a larger proportion of Media (32% vs. 30% and 10% vs. 8%, respectively). The share of students reporting two or more races is slightly lower in Media (4% vs. 5%), while unreported race is higher (18% vs. 10%). These differences highlight both areas of alignment and notable gaps, particularly the lower representation of Latine/x and Asian students in Media compared to the college population.

Student Headcount | Communication

Number of unique students officially enrolled in courses during the selected term. Each student is counted once, even if they enrolled in multiple courses.



Measures: Headcount

Term	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024	Fall 2025
Headcount	4,681	4,141	3,975	4,191	3,968	3,946

Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 02-Mar-2026

Outreach and Planning:

4. What opportunities do your analyses reveal about your current and future student outreach and planning efforts?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department is focusing on targeted outreach to strengthen enrollment and improve equity, including, but not limited to, promoting underenrolled courses via different channels (faculty, counseling, etc.), expanding high school and international student connections, boosting representation of underrepresented racial groups, ensuring that students understand our class offerings, working more with counseling, increasing visibility through campus events and on-ground or digital resources, and launching platforms to increase student involvement on campus.

COMMUNICATION STUDIES

Our analysis highlights several outreach and planning opportunities. To start, the discipline works with our Chair to identify underenrolled courses at the start of each semester to promote them via other faculty or counseling to fill them. Moreover, with a higher proportion of students 19 and younger, expanding connections with local high schools and first-year programs can strengthen enrollment. The strong Latinx representation (45%) points to the importance of continuing culturally responsive outreach, while the slight decline in Asian enrollment suggests a need for targeted engagement. Gender trends show our program continues to attract more women (59%), though this share is decreasing, creating an opportunity to broaden outreach to both women and men. Overall, because our demographics closely mirror the college, efforts should focus on sustaining this alignment while ensuring courses and support remain accessible and equitable to all students.

FILM PRODUCTION

To start, the discipline works with our Chair to identify underenrolled courses at the start of each semester to promote them via other faculty or counseling to fill them. Based on the previous question, we intend to reach 50% of female filmmaking students by 2030, or sooner. SMC Film Production students tend to do very well whenever we recommend them for jobs and internships in the industry. Since we see ourselves as being in growth mode, what we would like is to have a more robust infrastructure that allows for more classes/sections and more instructors, so that more students can benefit from our program.

FILM STUDIES

Informal polling indicated that students often did not know that certain desired courses were offered in our area. As a result, courses 1 through 19 re-named to better indicate their subject matter, and extra effort is being made to clarify the themes of our courses each semester. We can improve our outreach with a more consistent focus on VIP Welcome Day, and visits to Adelante, Umoja, and other campus groups to encourage specific student populations to enroll. We are also considering outreach to disciplines like English, Photography, and Art History that overlap with ours in terms of their focus and development of critical skills. As with Film Production, District investment in advertising and outreach would benefit our subfield greatly.

JOURNALISM

Journalism works with our Chair to identify underenrolled courses at the start of each semester to promote them via other faculty or counseling to fill them. The Journalism program also recruits actively at campus events such as VIP Welcome Day, SMC Start-Up and the CMD showcase. The program also has produced flyers and bookmarks to recruit across SMC, while also reaching out to SMC counselors who may have students needing classes. The program's flagship Corsair student newsroom has also produced social media content to show students the people behind the news content. The Journalism Program plans to do more outreach to counselors and special programs at SMC.

MEDIA STUDIES/PRODUCTION

In our current outreach, Media works with our Chair to identify underenrolled courses at the start of each semester to promote them via other faculty or counseling to fill them. To reach students currently, we have SMC Instagram and Facebook channels that have been managed by our Administrative Assistant. Outreach flyers are also created to currently reach students. Our Administrative Assistant is instrumental in helping our programs with current and future outreach.

For future outreach, we will launch platforms for SMC TV and radio. This is student-facing and will be managed by students. Media 49 will be a class that operates like the Corsair, but is for TV and radio. Future outreach also includes targeted outreach to international students through collaboration with the International Education Center and by engaging directly with student clubs and organizations that support these students. Similarly, expanding partnerships with Adelante, Latine/x student organizations, and cultural clubs will help address underrepresentation in the Media discipline and connect students to clear academic and career pathways. To raise visibility among prospective students, we plan more intentional participation in campus-wide events such as VIP Day, where our programs can be represented with brochures, live debate demonstrations, student media coverage, and faculty presence. In addition, participation in initiatives such as SMC Start-Up and Midterm Motivation Madness will allow us to reach students in informal, high-energy settings with information about our programs. Finally, to provide consistent messaging and accessible pathways, the department will build a Communication & Media Studies Canvas shell or module featuring pages for each discipline, program maps, and resources. Faculty will be encouraged to link this resource across courses to ensure every student has direct access to program information. Together, these efforts will expand awareness, creating stronger connections with disproportionately impacted student populations, and ensure clearer pathways into and through our programs.

C. People Involved – Your Staff

Population and Demographics:

5a. Discuss your program's staff (PT/FT faculty, non-faculty, and classified).

DEPARTMENTAL OVERVIEW

Overall, our analyses reveal that the Communication & Media Studies department consists of more part-time faculty than full-time faculty. The department's various disciplines show varying levels of diversity in gender and race/ethnicity. Communication Studies has improved its racial diversity but remains male-dominated; Film Production and Film Studies rely heavily on part-time faculty and industry professionals; Journalism has

one full-time faculty supported by a diverse group of part-timers; and Media Studies has a predominantly White faculty, with stronger female representation among full-time instructors and a balanced gender mix among part-timers.

The entire department is supported by one Administrative Assistant that assists the disciplines at the main campus and at the CMD.

COMMUNICATION STUDIES

The Communication Studies program currently includes eight full-time faculty members, along with eleven associate faculty and twelve additional part-time faculty. Among the full-time faculty, three identify as women (37.5%) and five as men (62.5%). In terms of racial/ethnic diversity, five identify as White (62.5%), one as Black (12.5%), one as Asian (12.5%), and one as Latinx (12.5%). While the program's gender representation continues to lean more male, there has been a modest improvement in racial/ethnic diversity compared to six years ago. Specifically, the addition of a Black male faculty member and the retirement of a White female faculty member have contributed to a less balanced distribution (see chart below).

	2019	2025
White	75% (n=6)	62.5% (n=5)
Black	0	12.5% (n=1)
Latinx	12.5% (n=1)	12.5% (n=1)
Asian	12.5% (n=1)	12.5% (n=1)
Male	50% (n=4)	62.5% (n=5)
Female	50% (n=4)	37.5% (n=3)
Non-binary	0	0

FILM STUDIES and FILM PRODUCTION

Our combined staff currently consists of the following:

- Full-Time – 4
- Associate Faculty – 7
- Adjunct Faculty – 9
- Staff – 1

Our staff consists of working professionals in the film industry who are committed to a high level of education at the lowest possible cost.

FILM PRODUCTION (further disaggregated)

- Full-Time Faculty (2)
 - Race/Ethnicity: 1 White, 1 Latine
 - Gender: 2 males
- Part-Time Faculty (9)
 - Race/Ethnicity: 6 White, 1 Black, 2 Brown
 - Gender: 4 female, 5 male
- Classified Staff (1)
 - The program has one full-time classified staff member who provides essential support to faculty and students.
 - Race/Ethnicity: White

- Gender: Male

FILM STUDIES (further disaggregated)

- Full-Time Faculty (2)
 - Race/Ethnicity: 1 Multiracial, 1 White

Gender: 2 males

Part-Time Faculty (9)

- Race/Ethnicity: 3 Black, 6 White
 - Gender: 3 female, 6 male

JOURNALISM

The journalism program is supported by:

- Full-Time Faculty (1)
 - Race/Ethnicity: 1 member of Jewish ethnic/religious minority group that has a substantial student population at SMC
 - Gender: 1 female
- Part-Time Faculty (5)
 - Race/Ethnicity: 1 White, 2 Black, 1 Latina, 1 member of Jewish ethnic/religious minority group that has a substantial student population at SMC
 - Gender: 1 female, 4 male
- Classified Staff (0)

MEDIA STUDIES/PRODUCTION

The Media Studies program is supported by a dedicated team of full-time faculty, part-time faculty, and classified staff.

- Full-Time Faculty (6)
 - Race/Ethnicity: 4 White, 1 Black, 1 Latine
 - Gender: 5 female, 1 male
- Part-Time Faculty (8)
 - Race/Ethnicity: 6 White, 2 Black
 - Gender: 4 female, 4 male
- Classified Staff (1)
 - The program has one full-time classified staff member who provides essential support to faculty and students.
 - Race/Ethnicity: White
 - Gender: Male

5b. How reflective of your program's student population is your staff?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department is committed to diversity, though gaps remain between faculty and student demographics in some areas. Communication Studies and Journalism have diverse, but disproportionate faculty representation; Film Production/Studies highlights broad cultural diversity; Media

Studies shows gender balance but lacks sufficient Latine/x and Asian faculty representation relative to its student body, indicating areas for improvement in future hiring.

COMMUNICATION STUDIES

60% of students who enroll in communication studies courses are women. Latinx students make up 44% of students, followed by white students, who make up 25% and Black students at 11%. Asian students make up 6% of all communication studies students. Although disproportionate, all groups are represented in the full-time faculty members, though based on student demographic data, additional Latinx, Black, or other POC faculty are needed to adequately represent our student demographics.

FILM PRODUCTION

Our staff is reflective of our program's student population in that it's fully committed to the art and craft of filmmaking, and also in that it is culturally diverse: we have PT/FT faculty and staff from the USA, from abroad, and including but not limited to Latino, African-American, Asian, Pacific Islander, Middle-Eastern, Caucasian, Veteran, DSPS, and LGBTQ+ instructors, among others.

FILM STUDIES

Collectively, our staff reflects some of the groups in our student population. That said, only 4 of our 11 staffers are women and that does not reflect the general college population, and only one has a national origin outside of the U.S., which is also not reflective of the college population. With only 2 full-time professors (both male,) matching the diversity of our student population is impossible but serving it is a challenge we embrace.

JOURNALISM

Post-Covid, the Journalism program was reduced from 3 full time professors down to 1 full-time profession, due to 1 ethnic/religious minority professor retiring and 1 Black professor moving into an associate dean position. The remaining 1 full time professor is representative of a substantial minority ethnic/religious population at Santa Monica College in the journalism program, along with 4 other part-time professors who are Black, Latine or a member of an ethnic/religious minority group with a substantial population at SMC. We have 1 part-time professor who is white. The only group at SMC not represented racially/ethnically by the journalism program professors are Asian American students.

MEDIA STUDIES/PRODUCTION

The Media Studies program staff composition is somewhat reflective of the diversity of the student population, though there are areas where faculty representation does not align closely with student demographics.

- Gender Representation
 - The student population is nearly evenly divided, with 50% female and 47% male students. Among full-time faculty, women are overrepresented, but among part-time faculty, women and men are equally represented:
 - Full-time faculty: 5 female, 1 male
 - Part-time faculty: 4 female, 4 male
 - Taken together, women comprise 64% of faculty, while men comprise 36%, reflecting a higher proportion of female faculty compared to the student population and lower proportion of male faculty compared to the student population.
- Race/Ethnicity Representation
 - The largest student groups are White (32%) and Latine/x (28%), followed by Black (10%) and Asian (6%). The faculty composition is less reflective of this breakdown:
 - Full-time faculty: 4 White, 1 Black, 1 Latine/x
 - Part-time faculty: 6 White, 2 Black
- Classified staff: 1 White

- This results in a faculty/staff body that is predominantly White (73%), with Black representation (20%) higher than the student population, Latine/x representation (6%) significantly lower than the student population, and no Asian representation among faculty or staff, despite Asian students making up 6% of the program.

Overall, the Media Studies program faculty demonstrates gender balance and includes some racial/ethnic diversity. However, compared to the student population, there are notable gaps in Latine and Asian faculty representation, while White faculty are overrepresented. Addressing these disparities in future hiring processes would strengthen alignment with the program's student population and further advance the college's commitment to equity, inclusion, and representation.

Staffing Changes:

6. Discuss your program's staffing changes since the last review. How have these changes impacted your program's ability to achieve its desired student outcomes?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department's various disciplines have seen significant staffing changes since the last review. Staffing changes across Communication & Media Studies disciplines have significantly impacted course offerings, faculty workload, and student access. For example, while Communication Studies and Journalism face challenges due to retirements and reduced faculty, Film Production/Studies struggle with high demand and insufficient staffing to meet it, and Media Studies gained a key hire, who is working with the discipline to boost student engagement and content production. Film Studies has one full-time hire since the last review, which has helped with curricular updates, but enrollment demands may require additional full-timers in the future.

COMMUNICATION STUDIES

Our full-time faculty has experienced two significant changes during the review period: we added one new full-time faculty member and had one retirement, leaving the overall number unchanged. At the same time, our part-time faculty has reduced significantly due to college-wide enrollment declines and budget constraints. These reductions present real challenges for the program, as they limit our ability to offer the full complement of courses, particularly our more specialized and distinctive offerings such as Intercultural Communication, Agitational and Protest Communication, and Introduction to Latina/o/x Communication Studies. The loss of these courses not only impacts student choice and engagement but also diminishes opportunities for majors to explore areas of study that align with their interests and career goals.

FILM PRODUCTION

We haven't really had as many staffing changes as we'd like, due to the prevalent hiring freeze. We would like to point out that, even though the college suffers from low enrollment across the board, that is certainly not the case with the Film Production program. Our classes are always full (except for Film 34/34L, which needs more exposure and promotion), to the extent that we often must turn students away. In short, our problem is that our classes have more demand than supply.

Hiring the right new instructors invariably enhances the culture. Case in point: In fall 2023 Prof. Jason Tomaric joined our staff to teach our introductory class, Film 31, and he has brought along a wealth of resources, including Accuskills®, a web-based platform with film-oriented educational content that is generously offered to our students free of charge.

FILM STUDIES

We have had one full-time hire since the last review, which has helped ensure that the courses required for our degree are offered on a consistent basis. It also allowed us to press ahead with revising and updating our existing courses and add several new courses. That has helped keep us current with our field and better prepare students for both work and transfer opportunities. The reduction of courses in the department overall has made it difficult for us to offer some of these new courses, but we believe the demand is there given how steady our enrollment has been overall. While not directly in our field, the addition of dedicated

administrative and counseling staff has been a big support both in terms of running our on-ground courses and helping students identify and enroll in the right courses to achieve our degree.

JOURNALISM

The journalism program has been cut from 3 full-time faculty down to 1 full-time faculty member due to 1 retirement and 1 professor getting an administrative position. These full-time professor positions have not been replaced, although we were able to offer more sections to part-time faculty due to the change. The impact on student outcomes includes fewer office hours for students, fewer class sections offered overall and extra work for the 1 remaining full-time professor, taking focus away from time spent with students.

MEDIA STUDIES/PRODUCTION

Our former Broadcast Tech Manager retired, and we hired a new person to fill this role. Formerly, this lab tech position maintained equipment inventory, supported faculty and students on the equipment, and did minor troubleshooting when equipment failed. The duties of this position have greatly expanded over time, which means we can envision our discipline producing more media productions for the campus. Now, this person is also able to provide editorial support, organize postproduction workflows, and execute minor broadcast engineering projects. These skills help us produce more videos for the campus and student work. We aim to increase our enrollment and retention rates and believe that creating additional content to reach current and prospective students will enhance our chances of achieving these outcomes.

Staffing Challenges:

7a. Looking ahead to the next review period, discuss any staffing challenges you anticipate. How is your program planning to address these challenges?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department faces ongoing staffing challenges due to the District's reduced LHE, a reduction in part-time faculty and potential retirements, risking the ability to offer specialized courses essential for student recruitment and success. Thus, the department seeks collaborative institutional support to improve enrollment strategies and scheduling, as well as additional full-time hiring for several of our disciplines, such as Film Production and Journalism.

COMMUNICATION STUDIES

Looking ahead to the next review period, we anticipate ongoing staffing challenges that may further limit our ability to serve students effectively. Although our number of full-time faculty has remained stable, the significant reduction in part-time faculty—driven by enrollment and budgetary constraints—creates persistent pressure on the program. Without sufficient associate faculty, we face difficulties staffing the full range of courses required to meet student demand, particularly our specialized courses such as Intercultural Communication, Agitational and Protest Communication, and Introduction to Latina/o/x Communication Studies. These courses are integral to the strength of our program and to the academic and career preparation of our majors, yet they are most vulnerable when staffing is limited. Continued reductions in associate faculty availability, coupled with the potential for additional retirements among full-time faculty, represent a serious challenge that could compromise our ability to maintain both the breadth and depth of our curriculum.

FILM PRODUCTION

As soon as we're given the green light to do so, we'd love to hire new faculty and add more sections to our existing course offerings, in addition to creating brand new classes.

FILM STUDIES

The combination of demand and our revised line-up of courses have us poised for growth. That said, reductions in course offerings have stymied that opportunity and threaten our adjunct faculty who provide invaluable instructional and professional assets to our students. After several semesters of course reductions, we have 10 sections taught by two full-time faculty, and another 11 covered by 9 part-time

faculty. Given the goal of having 75% of courses taught by full-time faculty, even our reduced slate of courses seems to justify an additional full-time position to best serve our students and seek compliance with California law.

JOURNALISM

The Journalism program was reduced from 3 full-time faculty down to 1 full-time faculty member due to 1 retirement and 1 faculty member taking an Associate Dean position. The full-time faculty member carries all the burden of program review, updating classes, preparing news degrees/certificates, handling Career education grant requests, managing scholarship paperwork, writing news releases about awards students win, etc. The Journalism program at SMC, unlike most other community colleges, does not have any staff newsroom instructional assistants.

MEDIA STUDIES/PRODUCTION

Although we produce media productions across all our campuses, we have lower enrollment and less faculty support. Since the last program review period, we have also added an additional discipline, which requires media production attention. We have a greater need for a part-time broadcast tech manager to support the discipline. It has been challenging to balance the broadcast tech manager's hours between being production-driven and student-centered. When he is supporting a livestream of an event on the main campus, this means he is not at the TV studio or in the postproduction booths to provide support for students or faculty there completing their required arranged lab hours.

Currently, we have hired two student help workers who have completed several media production classes to support the broadcast tech manager and faculty. This provides some peer-to-peer support and mentorship to emerging students. We hope to hire a part-time broadcast lab tech to fill more student-driven hours and to ensure we are covered on all campuses when we are in production.

7b. What institutional support does your program need to address these challenges?

DEPARTMENTAL OVERVIEW

Due to ongoing staffing challenges, the Communication & Media Studies department will need ongoing support by District to hire new faculty or staff in respective disciplines and seek ways to expand LHE and course offerings. Thus, the department seeks collaborative institutional support to improve enrollment strategies.

COMMUNICATION STUDIES

To address our staffing and enrollment challenges, the program is planning to use innovative strategies to recruit and retain new majors, with an emphasis on highlighting the relevance of Communication Studies to a wide range of careers and transfer pathways. We are also exploring ways to better align our scheduling with student demand by offering courses in formats and sequences that increase access and completion. However, our efforts alone are not sufficient without broader institutional support.

We need the college to partner with us in developing strategic enrollment and scheduling practices that go beyond blanket, across-the-board decisions. Instead, scheduling decisions should consider program demand, course importance, and the role of specialized offerings in student recruitment and retention. Institutional support in these areas would allow us to continue offering distinctive courses such as Intercultural Communication and Agitational and Protest Communication, which are not only central to our program identity but also serve as key entry points for attracting new majors. Working collaboratively with the college to balance budgetary realities with program-specific needs will be essential to sustaining a robust curriculum and meeting student and community demand.

FILM STUDIES

We need a commitment from the college to hire at least one full-time professor in addition to Professors Kanin and Simmons to meet student needs on the ground and to come closer to the 75-25 requirement in California law.

JOURNALISM

The program has sought stipends for extra work done by the part-time faculty beyond their usual required flex hours. When the college's financial situation improves, we would like to hire at least 1 more full-time journalism professor. We would also like to build back to the number of class sections the program offered previously to budget cuts. The Journalism program at SMC, unlike other community colleges, does not have any staff newsroom instructional assistants. That would be a welcome addition, but we are unclear how to start that process.

MEDIA STUDIES/PRODUCTION

It would be great if we had district funding to support our discipline. This comes in the form of hiring a part-time lab tech to support our discipline. Additionally, if the district could provide some funding towards the productions we produce for the campus. Currently, the district provides \$10,000 to the film discipline each semester. We would advocate for at least \$5,000 each semester for Media Production to support radio/podcasting, esports, and TV/streaming productions. The Media Production discipline needs to foster a closer partnership with the campus marketing department to achieve mutual goals.

8. What key elements of your department culture facilitate and impede your program's ability to achieve its desired student outcomes?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department has fostered a collaborative culture, spurred greater faculty engagement and interdisciplinary cooperation, and despite challenges, such as limited administrative support, space constraints, and pandemic-related disruptions, is committed to building trust, open communication, and shared resources. In the last few years, the administration has provided Professional Development workshops to address internal workplace tensions, such as Racial Microaggressions, to improve the department's culture toward collaboration, respect, and professionalism. Film Studies highlighted a collaborative culture that allowed them to improve and update their courses, though they desired better departmental meeting scheduling.

COMMUNICATION STUDIES

In the last few years, Communication Studies moved from 1 building to another and has lacked a stable, central space for students to congregate, seek help, or meet. Thus, a lack of a central hub for Communication Studies made it difficult to achieve a desired student outcome of community and networking. Now that Communication Studies is mostly centralized in Drescher Hall, our faculty and students will be able to collaborate and build community.

Moreover, since the hire of a new FT faculty, our discipline culture has been more amenable. The increase in collaboration amongst colleagues can also be attributed to the leadership of the new department chair and interventions by Academic Affairs to address internal workplace tensions. Faculty have also participated in EGC training and created new courses (Com St 20, 38). They have also been working on making appropriate CCN updates for equity-centered teaching.

In the past, our department has lacked administrative support and the space and budget for the debate team. Since the last PR, the pandemic has influenced our department's culture—it has created limited opportunities for in-person collaboration, reduced the number of course modalities, etc.

FILM PRODUCTION

Trust, sensible professional deference, and allowing us to exert academic freedom in the way we teach our classes, all facilitate things enormously. We presently have a department chair who understands this, and therefore we're grateful for her trust, support, and willingness to engage in direct dialogue and healthy communication with us.

FILM STUDIES

The support we received in the effort to revise and update courses 1 through 19 is a sign of the healthy nature of our departmental culture. From the Chair, through the full-time faculty, to our most experienced adjunct faculty, the process was collaborative and productive, allowing us to follow through our targeted objectives and identify unexpected opportunities as well. An impediment that is not so easy to resolve is the scheduling of Department meetings which always conflict with our longer class times.

JOURNALISM

Our department culture is supportive in that we often share students in our classes and encourage them to cross train across disciplines. It allows us to get to know the students well and create a sense of community/belonging while amplifying their career-based skills. We also have collaborated with the film production discipline to bring in Golden Globe Foundation funding that includes scholarships to award our student newsroom editors who have financial need and are giving up hours of paid, outside work to lead the Corsair. With our department split across two campuses, sometimes it can feel like special events programming at the Center for Media Design does not get support from the other faculty in the department.

MEDIA STUDIES/PRODUCTION

A collaborative department culture facilitates our ability to achieve desired student outcomes. The interdisciplinary nature of the department further strengthens collaboration among faculty and programs. Some challenges include the shared studio space for the Film and Media program. Media has access to the studio space for 2 days, and Film has access to the space for 4 days. Both programs need access to the studio space. One workaround is that Film has access to a sound stage off campus for 10 days each semester, and a private funder has generously donated this time.

Staff Support and Professional Development:

9a. Discuss how your program involves and supports its staff (classified, non-faculty, and PT/FT faculty).

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department supports its faculty and staff in the various disciplines through professional development and engagement and opportunities in distinct industries. For example, Communication Studies encourages ongoing training and programmatic and curricular updates, Film Production provides hands-on faculty and student involvement in many projects, Film Studies encourages full-time and part-time faculty to assist in revising their courses, Journalism sends faculty to relevant conferences and networking events, and Media Studies/Production maintains industry currency through active faculty participation in workshops, conferences, and collaborations with industry professionals.

COMMUNICATION STUDIES

Our program involves and supports its staff by encouraging enrollment in EGC training, providing professional development opportunities for Cal-GETC changes and CCN, participating in monthly state and institutional meetings, sharing discipline specific updates, maintaining and updating a Canvas shell with announcements and modules with important information, etc. Further professional development occurs as faculty participate in conferences, such as the National Communication Association, Western States Communication Association, etc.

FILM PRODUCTION

Since we're a Film Production program, we make every effort to support our staff when an opportunity arises to film a project in which our students can be involved, using college equipment and facilities. For example, Prof. Bartesaghi recently directed a short film, "The Basement," at the CMD production studio, crewed by SMC students and alumni. Likewise, Prof. Tomaric filmed part of his popular Accuskills® series with SMC students at the Kids in the Spotlight (KITS) soundstage in Van Nuys, an organization with which the SMC Film Production program has entered a collaborative partnership. Also, Prof. Michael Bolus produced

and directed an independent feature film in which he was supported with G&E equipment operated by SMC students, who in addition to the great professional experience received in turn significant IMDB credits.

FILM STUDIES

Our main project over the last year was revising our courses, and consulting with both full and part time faculty was key to a productive experience. We are using that as a springboard to work together in consistent and mutually supportive ways. All faculty are being asked to consider which new courses they are interested in teaching or can theme differently because of our revised line-up. In addition, we are re-imagining how courses are assigned so that students are better served and we have a better understanding of what faculty could or want to teach over an academic year. We feel this process will better connect our group and challenge us to expand our repertoires in ways that help students advance their academic goals.

JOURNALISM

We send professors to the Journalism Association of Community College (JACC) conferences. Our full and part-time professors also regularly participate in networking events and journalism conferences held in Los Angeles. The full-time professor also attended the California Community College Career Education Leadership Conference and the Online teaching conference. We have no staff.

MEDIA STUDIES/PRODUCTION

The Broadcast Tech Manager assists our Media Production classes with lab workshops, purchases, and maintains equipment we use to shoot and livestream campus events and create content. Our part-time faculty in Media Production are industry professionals currently working in the industry. They teach our sportscasting, radio/podcasting, and news/documentary producing classes. They are integral to the program and ensure our students have the most up-to-date information and are in alignment with industry trends.

All faculty keep up with professional currency through attending industry conferences, workshops and events. This is essential to stay abreast with trends in emerging technology. These professional development opportunities are with the National Association of Broadcasters (NAB), Broadcast Educators Association (BEA), LA Game Con-EDU, California Community Colleges Association for Occupational Education (CCCAOE), Los Angeles Regional Consortium, Directors Guild of America (DGA), International Documentary Association, Greenlight Women, American Marketing Association, Public Relations Society of America, American Advertising Federation, ThinkLA, and the Television Academy (Emmys) Media Educators Conference.

9b. What roles do your program's staff play on campus and in the off-campus community?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department faculty across all disciplines actively engage in on- and off-campus activities, such as committee work, student advising, and community partnerships, contributing to campus events, equity initiatives, and professional development. They also participate in external activities such as film festivals, academic conferences, and industry events to promote their programs and stay connected with broader professional networks.

COMMUNICATION STUDIES

Outside the department, faculty actively contribute to the wider campus. This includes AOI (Areas of Interest), VIP Day, Faculty Senate, Faculty Association, Global Citizenship Committee, Curriculum Committee, Equity Steering Committee, Ethnic Studies Task Force, Senate's Equity and Diversity Committee, Professional Development Committee, Program Review Committee, Institutional Review Board, Western States Communication Association, National Communication Association, National Association of University Women, Chambers of Commerce, and other groups. Faculty have also partnered with the EpiCenter to present campus-wide workshops and serve in the College's Speaker's Bureau.

FILM PRODUCTION

Our staff endeavors to have a presence on campus through active collaborations with other SMC departments, and by sharing news and information about the Film Production program on social media. We also do public screenings/Q&As of our students' award-winning films and of commercial and independent films hosted by the filmmakers themselves (many of them DGA colleagues). Our staff is also engaged in advising multiple clubs on campus, such as the film, acting, CRC, and screenwriting clubs, among others. We have a presence off campus through our participation in film festivals, shared activities with industry partners and nonprofit organizations, and attending all kinds of events to promote and keep up to date the values, goals, and day-to-day practices of the SMC Film Production program.

FILM STUDIES

Prof. Bobby Simmons serves as the Curriculum Committee representative for the Communication and Media Studies Department, is a member of the SMC Pan-African Alliance, and in the past has served as advisor to the Film Club and the Advertising Club, as well as volunteering for the Drive-Up Pantry and Bodega. He has also participated in the Equitizing Gateway courses program and GRIT Student Success initiatives.

JOURNALISM

The sole full-time Journalism professor serves on the Academic Senate's Student Affairs Committee and participates in the Career Education Committee meetings. She also is the advisor for the Chinese Scholars Association student club and leads the Journalism Association of Community Colleges, representing 40 community colleges with journalism programs in California. She organizes campus speaker events funded by the SMC Associates. One part-time professor serves in national leadership role for the National Association of Black Journalists. The part-time photojournalism professor is active in judging photo contests and with the Press Photographers Association of Greater Los Angeles.

MEDIA STUDIES/PRODUCTION

Media Studies faculty participate in the following: Co-PI on SOAR (Strategies for Optimal AI Resilience) Grant from Learning Labs; Co-Teaching EDUC 50; Conferences and Public Speaking as representatives of the college; Professional Development sessions, such as training on AI for faculty, administrators and classified professionals; Faculty Association; Environmental Affairs Committee (EAC); Equity & Diversity Committee (EDC), SMC's Artificial Intelligence (AI) Ad Hoc Committee; EDUC: Teaching in the Age of AI, a course centered on understanding AI's impact on teaching and learning and on using it ethically and effectively; CE Committee; Senate; Sabbaticals and Fellowship Committee; Global Citizenship committee; OER/ZTC Stipends, Esports Club Advisor; Directors Guild of America (DGA) AD/UPM Council Education Subcommittee Vice Chair; and Chair of the campus Curriculum Committee.

9c. Discuss how your staff's professional activities since the last review period have positively impacted your program.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department's faculty has focused on making department meetings and course updates more equitable. Due to their respective needs, some disciplines have significantly improved their courses, curriculum, technology, and other professional development. For example, Communication Studies has focused on equitizing their courses and following state mandated curricular changes (e.g., Cal-GETC and CCN). Film Production integrates state-of-the-art equipment in their courses and faculty engage in scholarly publications. Film Studies faculty are involved in spectacular projects, including the creation of feature films, publications, and working with notable industry partners. Journalism faculty have engaged in training to foster supportive learning environments and Media Studies faculty bring their activism, research, and professional experiences into the classroom to create socially connected learning opportunities for students.

COMMUNICATION STUDIES

Since the last PR, our discipline has prioritized equitizing our department meetings and COR updates. Faculty

frequently integrate new research and studies into their courses to offer updated theories, concepts, and findings in the study of Communication. Most importantly, professional development has allowed our discipline to update our curriculum and courses to fulfill state-mandated requirements to align with Cal-GETC and CCN legislative changes to help students' transfer and course articulation.

FILM PRODUCTION

Our staff's professional activities facilitate the teaching of subject matter, skills, and techniques consistent with the industry's latest production trends, as well as orientation for the acquisition of state-of-the-art equipment that matches what is currently being used on professional film and TV sets. The goal is that our students experience a seamless transition between the classroom and the professional world. To this effect, we acquired the same Sony Venice camera that is used to film many Netflix shows.

Our staff is also active in terms of having a presence in the film-related publishing world. Our two fulltime instructors, Prof. Bartesaghi and Prof. Carrasco, are regular contributors to Michael Wiese Productions and Senses of Cinema, respectively. In addition, several of our PT faculty have published books and articles that are used in our classes, including Prof. Dickinson (educational uses of AI), Prof. Bolus (Film Aesthetics), and Prof. Tomaric (Cinematography).

FILM STUDIES

Prof. Michael Bolus recently directed a feature film, using several SMC students as crew. Prof. Tim Conley directed a documentary about the origins of West Coast Hip-Hop entitled Not Without Alonzo and we are hoping to have him teach our first section of Film 3 – History of Documentary as soon as possible. Prof. Steve Flood is working on a book about Joachin Murrieta, which informs our understanding of both California and Mexico. Prof. Jonathan Lemond has an original feature script at Mandalay, an adaptation at Netflix, and an original limited series with A24 & Amazon, all of which keep him up to date on industrial trends and changes that inform his teaching. Prof. Paris Poirier has transformed her crucial 1993 documentary Last Call at Maud's into an immersive exhibition experience, connecting a key text from the New Queer Cinema movement of the early '90s to contemporary times.

JOURNALISM

The professors have had substantial training in creating supportive learning environments on Canvas. A few of us have also participated in the Equitizing Gateway Courses training at SMC. These trainings improve the class experience, which the professors keep current in their industries through conferences and networking groups, allowing their classes updated and career ready.

MEDIA STUDIES/PRODUCTION

Media Studies faculty bring outside work and passions directly into their teaching and students benefit from it every semester. For example, service on the Equity and Diversity Committee, involvement in the Environmental Affairs Committee, and the AI Ad Hoc Committee has helped Media Studies faculty connect to institutional priorities and broader social issues that are translated into timely class discussions about media, ethics, equity, and climate change in Media

Studies courses. The research by at least one professor on "Vegan Stereotypes in the Media" has given students a concrete way to see how representation works in the media they consume daily. Additionally, volunteer work with animals and activism in the environmental movement also allow at least one faculty member to model what civic engagement can look like, which often inspires students to think about how media connects to their own values and communities.

Together, these experiences make the classroom more relevant, dynamic, and connected to the world students are preparing to shape. One professor's involvement in film festivals allowed them to know firsthand what judges are looking for in film submissions. Moreover, faculty frequently connect students to employment in industry related internships and jobs. One faculty member participated in a Stanford Fellowship, which contributed to their professional development and supported them in further internationalizing their curriculum.

9d. What additional areas of professional development and trainings are needed for your staff?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department in general needs substantial professional development and training to enhance our teaching and climate. For example, our department needs crisis training and greater support for attending external conferences, DEI training, grant writing, specific faculty training, such as in Film Production, training in specific equipment or software (e.g., tools like Unreal Engine), training on AI use in newsrooms, and other professional development opportunities.

COMMUNICATION STUDIES

After the unfortunate shooting at the CMD, our staff requires additional professional development and training for crisis events. Furthermore, our staff needs more support to participate and travel to external conferences, such as the National Communication Association.

FILM PRODUCTION

We would very much like a designated member of our staff (namely, Drew Davis) to be trained in how to run our equipment room in a professional way –the way it's done in well-established rental houses and film programs such as AFI, NYU, and USC. Between our acquisitions through Perkins grants and donations from industry partners, we now have close to \$1,000,000 worth of equipment that needs to be meticulously inventoried and digitally labeled so it can be tracked down. We cannot emphasize enough the urgency of this. We would also like for our staff to receive training in Virtual Film Production and the use of the Unreal Engine software.

FILM STUDIES

Our faculty—especially those who teach both Film Studies and Film Production—have mentioned the value of training in AI, in part to be conversant in the trends in the film industry and academia, but also to know how students use these tools and what to make of them in the context of our instruction.

JOURNALISM

We would like additional training in how professional newsrooms are utilizing artificial intelligence.

MEDIA STUDIES/PRODUCTION

Based on a qualitative, short survey, the following pie chart shows the types of professional development that Media Studies faculty would find helpful moving forward:

What types of professional development or training would be helpful for your role going forward?
7 responses



If applicable:

10a. In what professional organizations does your program's staff participate?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department faculty across all disciplines participate in numerous professional organizations relevant to their fields, ranging from discipline-specific organizations, associations, and industries.

COMMUNICATION STUDIES

Communication Studies faculty participate in wide-ranging professional organizations. The following is an inexhaustive list of the organizations we serve:

- Dr. Delphine Broccard serves as a board member of the Organization for the Study of Communication, Language, and Gender (OSCLG).
- Professor Luna Shaffer is an active member of National Communication Association (NCA), National End-of-Life Doula Alliance (NEDA), and Standing Up for Racial Justice (SURJ). Co-founder of (CIC) Chronically Iconic Club peer-led support group for individuals living with chronic illness and pain.
- Dr. Nancy Grass is a member of WSCA, NCA, AAUW, Chambers of Commerce, ASTRA, The Toy Association, NAMM and has served on the Boards for Meals on Wheels West, Our School, National LGBTQ+ Museum
- Professor Julie Chekroun is a member of WSCA and NCA and a reviewer for WSCA Community College division.
- Professor Nick Fox is a member of WSCA and NCA.
- Dr. Luis M. Andrade is an active member of the NCA, Jotería Associations, Ethnic Studies groups and a reviewer for the Text & Performance Quarterly, Journal of Hispanic Higher Education, Communication and Critical/Cultural Studies, Border-Lines Journal, etc.
- Professor Noel Bermudez is a member of WSCA and the Television Academy, Production Executive Committee. Former board member ARTree Community Arts Center.
- Dr. Jermaine Junius, Pan African Alliance
- Ben Martin – SAG/AFTRA, Actors Equity, SDC (Society of Stage and Choreographers)

FILM PRODUCTION

Faculty in Film participate in the following inexhaustive list of professional organizations: Directors Guild of America; Writers Guild of America; Operation Street Kids; Kids in the Spotlight; Senses of Cinema; Michael Wiese Productions; Sparta Productions; Salvastian Pictures & Music; SiBaMedia Productions; Self-Exiled Productions (for film podcasts).

FILM STUDIES

Prof. Michael Bolus - SAG-AFTRA.

Prof. Jonathan Lemond - WGA, DGA, IllumiNative, and Filmmaker's Collective.

Prof. Bobby Simmons - Society of Cinema and Media Studies, the International Association for the Study of Popular Music, and the African American Intellectual History Society.

JOURNALISM

Faculty in Journalism participate in the following inexhaustive list of professional organizations: Journalism Association of Community Colleges, College Media Association, Associated Collegiate Press, Press Photographers Association of Greater Los Angeles, National Association of Black Journalists, Society of Professional Journalists, Online News Association.

MEDIA STUDIES/PRODUCTION

Our discipline faculty participate in a wide range of multi-disciplinary professional organizations, including but not limited to: Directors Guild of America (DGA), Writers Guild of America (WGA), Screen Actors Guild – American Federation of Television and Radio Artists (SAG-AFTRA), SEA, AGMA, Film Independent (FIND), Greenlight Women, International Documentary Association (IDA), Women in Film, TV Academy (Emmys), CCA Delegation, American Marketing Association, Public Relations Student Society of America, ThinkLA!, Adcraft Club of Detroit.

10b. Discuss your staff's grant-funded research and projects.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department includes various grant-funded research and projects, though not all disciplines in our Department include continuous grant-funded labor. For example,

Communication Studies hosts grand-funded events only sometimes. Film Production received a \$43,000 Golden Globe Foundation fellowship to support hands-on student filmmaking and faculty-led documentary projects, Journalism received Perkins/Strong Workforce, and Media Studies/Production uses Perkins funds for equipment upgrades, is looking for a server to house Media content, and is working under a \$200,000 SOAR Academy grant to integrate AI into teaching and track student outcomes.

COMMUNICATION STUDIES

The Communication Studies faculty have received small grants for specific events, such as invited speakers (e.g., Denise Frohman and Sheila Laffey). Beyond grants for specific events, we do not typically work under grants.

FILM STUDIES and FILM PRODUCTION

The Golden Globe Foundation's \$43,000 fellowship grant to SMC's Film Production Program helps to fund the capstone class, Film 33 ("Making the Short Film"), a hands-on student learning experience in which students under the direct mentorship and guidance of faculty produce a professional-level short film, enabling them to gain ever greater exposure, access to cutting-edge technology, and entry into a career in applied filmmaking. Members of our staff (Prof. Solanki, Prof. Dada, and Prof. Bartesaghi) are currently involved in the making of "Liberated," a documentary about the use of breathing techniques in prisons around the world, which is partly being funded through grants and employing SMC Film Production students.

JOURNALISM

Professors apply for yearly Perkins/Strong Workforce funding to purchase items for student use and to send professors and students to conferences. We also receive Golden Globe Foundation funding for journalism scholarships for student newsroom leaders with financial need.

MEDIA STUDIES/PRODUCTION

Perkins funding is used to purchase most of the production equipment for the Media program updates in the Center for Media and Design (CMD) and our fly-pack on the main campus. This includes camera and gear kits for student field productions, software updates for our broadcast graphics, and hardware updates for our television and radio studios. For example, we also purchased six camera kits for students in the most need to borrow over the course of the semester for remote productions. When we make these purchases, any of our older equipment is donated to Media Services so they can use it for campus events.

We are researching to find a server that can house data asset software so that Media, Marketing and Design Technology could consolidate all of SMC Media in one platform space to service our campus community with needed stock images and video. This purchase will greatly create a level of efficiency when we are creating promo videos for the campus community.

Media Studies is also working with a \$200,000 grant to build and run the SOAR Academy (with sub-grantee GCC) to help faculty integrate AI into their classes and to launch a train-the-trainer AI Coaches program, while gathering data on resulting student outcomes over 18 months.

10c. Discuss your program's partnerships with regional educational institutions.

DEPARTMENTAL OVERVIEW

Some faculty in the Communication & Media Studies department engage in regional educational initiatives and statewide academic workshops to support student success and transfer pathways. For example, Communication Studies faculty work with organizations for extended education programs outside SMC or transfer pathways programs to schools, such as CSUN. Film Production actively builds partnerships with local high schools through tours and outreach to offer affordable filmmaking education, while Media Studies collaborates with Glendale College via the SOAR Grant and the LA Game Design and Esports Consortium to develop curriculum and collaborate with community organizations or other community colleges. Film Studies faculty work in different academic institutions that help their teaching at SMC. Journalism is also a leader in

associations, attends important regional/national conferences, and works closely with sister colleges and universities. Media is also involved in regional partnerships.

COMMUNICATION STUDIES

- Dr. Nancy Grass is a member of the Isabella Project Steering Committee for early childhood education excellence in Ventura County.
- Dr. Luis M. Andrade collaborates with CSUN's Community & Academic Pathways for Student Success (CAPSS) program to increase transfer rates between SMC and CSUN. Professor Andrade also participates in Statewide Academic Senate and Cal-GETC/CCN workshops that look at enrollment trends, discipline updates, and projections to increase students' success.

FILM PRODUCTION

Our staff constantly hosts tours of high-school students at CMD. We give young people an overall survey of the program and show them clips of our films in the theater. Then we take questions and visit a class so they can see our students in action. The idea is to form partnerships and pathways with local high schools so that students have the option of enrolling in our highly affordable program. This way they can find out if filmmaking is their calling in life, rather than enrolling in an institution where they could end up in debt for decades to come, without even being sure if film production is really what they want to pursue as a gainful means of employment or way of life.

FILM STUDIES

Several of our faculty teach at academic institutions in the region and leverage those experiences to inform their teaching and service at SMC.

Prof. Michael Bolus is the Program Director in Liberal Arts at the Los Angeles Film Academy.

Prof. Tim Conley serves as a faculty representative on the board of the Dubois Hamer Institute for Academic Achievement at California State University, Northridge.

Prof. Jonathan Lemond has served on admissions committees at AFI, and is in routine contact with colleagues at Chapman, UCLA, and USC.

Prof. Maja Manojlovic is a lecturer and faculty advisor for Writing II Pedagogy at UCLA.

Prof. Bobby Simmons is a lecturer at Loyola Marymount University and serves in its Honors Program as a faculty advisor.

JOURNALISM

The Journalism program is a leader in the Journalism Association of Community Colleges (JACC), which includes California community colleges with student newsrooms. Professor Sharyn Obsatz was the Southern California representative for two years, organizing the Southern California regional journalism conference for more than 250+ students. She is pending election as the JACC president. Photojournalism professor Gerard Burkhart judges the photo contests for all community college student photojournalists. Our journalism program career ed advisory board includes representatives from the 4-year schools that our students transfer to, such as Cal State LA, Cal State Northridge and USC. Professor Obsatz has also gotten more connected to the journalism teachers at several local high schools.

MEDIA STUDIES/PRODUCTION

Partnership with Glendale CC as a sub-grantee, on the SOAR Grant from Learning Labs. SMC is also partnered with the LA Game Design and Esports Consortium, and we meet every month to discuss curriculum development, plan the annual gaming conference, and exchange ideas between community colleges.

10d. Discuss your program's industry partnerships and relationships.

DEPARTMENTAL OVERVIEW

Communication & Media Studies disciplines collaborate with various industry partners, organizations, and

festivals, offering students access to grants or funding, equipment donations, internships, and programs to enhance their learning and career opportunities.

COMMUNICATION STUDIES

Communication Studies faculty do not currently directly work with industry partners. In the past, Professor Nate Brown partnered with LA Times Letters Editor as a regular guest speaker in Com St 21: Argumentation regarding the nature of public argumentation through newspaper letters to the editor. Professor Brown also created a brief partnership with the District Attorney's office in Nashville, TN, who spoke via zoom in Com St 21 regarding rules and strategies of legal argument in the court system.

FILM PRODUCTION

- Golden Globe Foundation (co-production grants)
- Keslow Camera (co-productions; camera/equipment pro-bono packages and donations)
- Enhanced Media (audio post-production collaboration in student projects and advisory support)
- Roundabout Post-Production (post-production facilities, color grading, and advisory support)
- Resonate Entertainment (internships)
- Elizabeth Films (internships)
- Stiefel/Dockweiler Productions (internships)
- American Pavilion at the Cannes Film Festival (festival internships)
- Cinemadamare in Italy (summer programs)
- University Luiss in Rome (academic exchange)
- ETHOS Film Festival (film festival partnership at CMD)

FILM STUDIES

Prof. Michael Bolus: West America Film Company, Free Lunch Productions, Melete Films, Catalina Film Festival, Beverly Hills Film Festival, Santa Barbara International Movie Awards, Hollywood International Indie Films and Screenplay Awards.

Prof. Tim Conley: Activision Gaming and the City of Santa Monica.

Prof. Jonathan Lemond: Warner Bros, Heyday Films, Imagine, A24, Bad Robot, Mandalay, Netflix, Lionsgate, Fox, Indian Paintbrush, LeGrisbi, 21 Laps, Gotham Group, Mosaic, UTA, CAA, Writ Large, Plan B, Goddard Textiles, Hunting Lane, Aggregate, Highland Film Group, Square Peg, Universal, Jadis Collective, Meathawk, Joint Effort, Black Label, and others.

JOURNALISM

Journalism has an industry partnership with the Golden Globe Foundation, which also provides programming and networking with other grantees from the entertainment and journalism industry. Other industry representatives sit on the journalism advisory board and attend the annual Center for Media and Design showcase. In classes, professors have brought in industry speakers from the Los Angeles Times, Entertainment Tonight, the LA Rams, Goldenvoice division of AEG, LA Taco, Meta, Southern California News Group, among others. SMC journalism students also interact with industry representatives at journalism conferences they attend with the newsroom. Part-time professors are also employed by media organizations, including Disney television, NPR and Fox 11 local news. Additionally, faculty are members and/or leaders of industry groups, including the National Association of Black Journalists (NABJ), the National Association of Hispanic Journalists (NAHJ), the Society of Professional Journalists and Press Photographers Association of Greater Los Angeles. The journalism program has also sent students to LA conferences held by NAHJ, NABJ, the Asian American Journalists Association and the Online News Association.

MEDIA STUDIES/PRODUCTION

Media Studies oversees the Promo Pathways program. Promo Pathways is partnered with the Global Entertainment Marketing Association (GEMA), Creative Coalition of Color, Spark, and Pipelines, which are organizations that help students start careers in the creative industry to produce film trailers and promo spots.

10e. Discuss how your faculty are upskilled to address industry and/or curricular changes.

DEPARTMENTAL OVERVIEW

Communication & Media Studies department faculty actively participate in the EGC, statewide academic committees or workshops, and professional activities to enhance curriculum. Communication Studies faculty are strongly represented in EGC work. Film Production/Film Studies and Media Studies faculty maintain strong ties to the professional industry, continuously updating curricula and engaging in professional development to keep teaching aligned with current industry practices. Film and Journalism faculty bring expertise from their involvement in professional development courses and conferences to improve their classes.

COMMUNICATION STUDIES

- Dr. Nancy Grass participated in the EGC for Chairs 2023-2024
- Professor Julie Chekroun participated in the EGC program in 2022-2023
- Professor Luna Shaffer participated in the EGC program in 2022-2023
- Professor Nick Fox participated in the EGC program in 2022-2023
- Professor Noel Bermudez is currently in the EGC program in 2025-2026
- Dr. Luis M. Andrade participates in Statewide Academic Senate and Cal-GETC/CCN workshops and served on the EGC board to review curriculum for its workshops.

FILM PRODUCTION

Most of the faculty in the SMC Film Production Program are active professionals who combine their teaching responsibilities with professional work. This enables us to intertwine what we do in the classroom with what we do in our extracurricular (non-college) working environment. The ethos of our program is that our classroom should always emulate a professional film set. Likewise, we make curricular changes to reflect the ever-changing nature of the film industry. Case in point: we are currently revising our Film 34/34L course so that we can incorporate virtual production into its course outline of record.

FILM STUDIES

Prof. Michael Bolus has taken ED112 'Influencing Student Motivation' and EL103R 'Teaching Online: A Student-Centered Approach' with MaxKnowledge, as well as 'Creating Video Lessons' and 'Creating a Course' with L.A. Film School. Prof. Bobby Simmons participated in the EGC program in 2022-2023, the Winter 2025 Online Teaching Institute at SMC, as well programs in assessing student participation and conflict intelligence at LMU.

JOURNALISM

Journalism faculty have participated in AI-related training, plus online teaching best practices training. The full-time faculty member also attended the California Community College Career Ed Leadership Conference. We participate in ongoing training from the College Media Association and the Journalism Association of Community Colleges, along with attending industry conferences in Los Angeles. Some faculty attend the NAB broadcast media show in Las Vegas. Faculty subscribe to newsletters and email groups tracking the journalism industry.

MEDIA STUDIES/PRODUCTION

All our media production faculty maintain memberships in industry organizations and annually engage in professional development. Many of our part-time faculty are also currently working in the industry in the jobs they are teaching.

10f. Provide your program's advisory board membership and meeting dates since the last review period.

DEPARTMENTAL OVERVIEW

Several disciplines in the Communication & Media Studies department include advisory boards and

membership. The specific boards, membership, and meeting dates are listed below. Some disciplines are not listed here because they do not directly work with an advisory board.

FILM PRODUCTION

- SMC Film Production Advisory Board co-hosted by full-time professors Salvador Carrasco and Simone Bartesaghi.
- Bonni Lee – executive; former Senior VP of Production at Village Roadshow Pictures
- Susan Cartsonis – producer; Head of Resonate Entertainment and former Senior VP of Production at 20th Century
- Kevin Maxwell – director; USC/SMC alum and Panavision Award winner
- Frank Stiefl – director; Academy Award winner
- Trevor Albert – producer; Chair of Harold Ramis Film Academy
- Conor Charles – producer; President of Eclectic Pictures
- Sergio Guerrero – director; IndieEye Productions
- Jordan Brady – director; Jordan Bray Commercial Directing Film School
- Daniele Bolelli – screenwriter; “History on Fire” podcast
- Quinn Cooper – sound designer; Enhanced Media
- David Bernstein – colorist; Roundabout West
- Dennis McDonald – executive; COO of Keslow Camera
- Mel Mathis – executive; Senior VP of Marketing of Keslow Camera
- Josof Sanchez – social activist; co-founder of Operation Street Kidz
- Julie Matsumoto – social activist; co-founder of Operation Street Kidz
- Vishal Solanki – cinematographer; SMC instructor
- Jon Phillion - cinematographer; Technocrane expert
- David Stellhorn - professional Steadicam operator
- Alci Rengifo - film critic; SMC alum
- Feriba Ayadi Karakoc - professional film editor; SMC alum

Our Advisory Board meets once a year, during the fall semester, in a hybrid session via zoom and in person at the CMD-216 conference room. In addition, we meet several times per year with selected members, depending on the issue at hand. The most recent Advisory Board meeting took place on 9/13/2025 with Jon Phillion, David Stellhorn, and Vishal Solanki to discuss what new cameras to acquire as part of our upcoming Perkins grant application. As a result of this meeting and to keep up with recent industry trends, we are looking into the possibility of acquiring the DJI Ronin 4D camera.

JOURNALISM

The Journalism advisory board meets annually, including its most recent meeting May 27, 2025. Attendees included TV journalist SMC alum Aja Marshall, Public Relations professor AJ Adelman, student newsroom EIC Adriana Brady, photojournalist and SMC alum Akemi Rico, student newsroom opinion editor Jeffrey Berrios, social media journalist Jared Blair, photojournalism professor Gerard Burkhart, social media editor and SMC alum Carolyn Burt, TV news producer and professor Aaron Day, UCLA Health editor Diya Chacko, Meta content curator Eder Diaz, USA Today sports reporter James H. Williams, Cal State LA professor Julie Patel-Liss, SMC alum and Civil Eats multimedia editor Marisa Vasquez Martinez, Cal State Northridge professor Stephanie Bluestein and SMC Strong Workforce director Ruth Casillas.

MEDIA STUDIES/PRODUCTION

Our Advisory Board, since our last review period, meets in December and our last dates are: 12/16/2024, 12/18/2023, 12//2022, 12/20/2021, 12/16/2020, 12/17/2019

Membership includes:

AJ Adelman, Media Production, Adjunct Faculty

Adam Collis, DGA Director and Arizona State University (ASU) Professor of Practice

Anthony McKinzy, Audacy Radio Imaging Producer, SMC Adjunct Professor

Ann Marie Leahy, SMC Career Services Advisor

Ron Brewington, Broadcaster

Tim Conley, Adjunct Professor, Film and Television Director

Don Rusnak, KCRW Broadcast Engineer Frank Dawson, Documentary Filmmaker
Eric Elder, Producer and Educator, LMU, Game Designer
Jeff Federman, General Manager – Los Angeles, Audacy Radio.com
Gail Fetzer, Adjunct Faculty, Broadcast Producer
David Javelosa, Game Studies and Indiecade Stephanie Barish, CEO/Founder of Indiecade
Denise Hamilton, Documentary Film Producer and NYFA Adjunct Professor
James Brooke, Reality TV Producer
Jill Smayo, KCRW, COO
Jillian Anderson, President, IATSE Local 695 Joe Ardas, Manager, IATSE Local 695
Leslie Fields-Cruz, Executive Director Black Public Media
Matt Peschau, Global Education Manager, Ross Video
Megha Kadakia, Producer, Creative Visions
Marcus King, King Entertainment
Michelle LeTarte, Executive in charge of Production
Maja Manojilovic, Ph.D., 360/VR Criticism Instructor
Mike Carlucci, Olympics and Sports Announcer, SMC Adjunct Professor
Larry Morgan, Producer and Program Director, Entercom/Radio.com Maria Munoz, Ph.D., Interim Dean of Diversity, Inclusion and Pathways Robert Petrella, Reality Show Producer, Adjunct Faculty
Pat Prescott, 94.7 TheWave, On-Air Personality and Adjunct Faculty
Arabian Prince, Producer in eSports
Richard Prince, Producer, Brooklyn 99, DGA UPM
Aundrae Russell, KJLH, Programming Director Gary Scott, Podcasting Producer
Redelia Shaw, Discipline Lead
Stacy Cortez, Executive Director GEMA
Tony Arratia, Keycode Media
Thoren Jorgensen, Broadcast Technical Manager

D. Curriculum, Courses, and Scheduling

11. Analyze your program's enrollment trends disaggregated by modality and other course attributes. Reflect on the extent to which your current course offerings and class scheduling practices maximize student success. Include any evidence to support your points. Discuss any changes your department plans to better respond to students' needs.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department faced significant enrollment changes influenced by the pandemic and reasons variables, including the District's budget cuts and reduced course offerings. Communication Studies saw a drop in classes but steady on-ground enrollment and increasing success rates despite fewer sections; Film Production generally experienced growth with a recent dip in 2024, limited by space, budget, and hiring constraints; Film Studies expanded online offerings which improved student success; Journalism maintained consistent section counts with hybrid courses introduced recently; and Media Studies faced significant reductions in course hours and sessions due to administrative cuts despite strong student demand, with a notable shift toward more arranged (online) hours.

COMMUNICATION STUDIES

The program modality enrollment trends have changed over time from the last program review to reflect emergency operation protocols of the college. During spring of 2020 through spring 2021, no on-ground classes were offered. Students began to enroll in on-ground classes beginning in fall 2021 (accounting for 141 enrolled students). From fall 2022 through fall 2024 the enrollment of on-ground has been steadily consistent (with enrollment hovering between 641 - 671 students). The nomenclature for flexible/asynchronous merged college wide, and has continued to account for the highest amount of student

enrollment for the discipline. The trend continues to support the necessity of flexible course offerings for students. There has been a downward trend in scheduled classes from fall 2020 (419 students) through fall 2021 (226 students), which has continued to decline in fall 2022, with numbers maintaining consistently stable from fall 2022 through fall 2024 (113 -119 students).

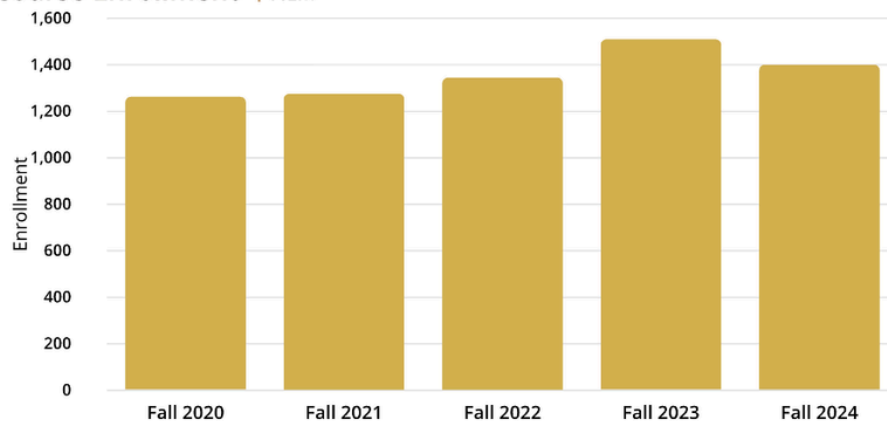
In Fall 2020, we offered 82 sections, 83 in Fall 2021, 80 in Fall 2022, and 73 in Fall 2023. This trend is consistent with enrollment trends that have decreased from 2020 to 2024. Success rates have differed in progression: We had a 71% success rate in Fall 2020, 81% in Fall 2021, 68% in Fall 2022, 74% in Fall 2023, and 78% in Fall 2024. In general, success rates are increasing, though sections are decreasing. Within our power, the discipline is trying to ensure that all existing courses fill.

FILM STUDIES and FILM PRODUCTION

Film as a combined discipline offered 41 sections (36 on ground and 5 online), 47 in Fall 2021 (39 on ground and 8 online), 42 in Fall 2022 (23 on ground, 1 hybrid, and 18 online), 48 in Fall 2023 (30 on ground and 18 online), and 47 in Fall 2024 (31 on ground and 16 online). Online offerings increased substantially beginning in the Fall 2022, which aligns with overall student success rates in Film courses.

The Program Enrollment records show a general upward trend that was interrupted only in 2024 when, with respect to the 2023 data, we registered a decrease of 109 enrolled students, though it's important to point out that it was still higher than the 2022 enrollment. We will need to wait for the 2025 fall enrollment data to establish if 2024 was an anomaly or a new trend. However, considering the history of the film program beyond the last 4 years, we can assume that the program is still in a positive trend. That said, in the very near future we might hit our ceiling due to the following factors: not enough class hours, classes cancelled because of budget policies, not enough space/time during the week to add more sections of the same classes, and the frozen hiring process, all of which have prevented the program from expanding in the last few years as much as we would have liked.

Course Enrollment | FILM



Measures: Enrollment

Term	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Enrollment	1,263	1,276	1,345	1,510	1,401

Data loaded 21-Mar-2025

JOURNALISM

In Fall 2020, Journalism offered 14 sections (9 on ground and 5 online), 13 in Fall 2021 (7 on ground and 6 online), 13 in Fall 2022 (3 on ground, 1 hybrid, and 9 online), 13 in Fall 2023 (4 on ground, 3 hybrid, and 6 online), and 13 in Fall 2024 (4 on ground, 2 hybrid, and 7 online). Online and on ground course modality offerings have remained consistent since Fall 2020; hybrid course modalities started in Fall 2022.

MEDIA STUDIES/PRODUCTION

Enrollment in Media Studies has been shaped in recent years more by reductions imposed by administration than by lack of student demand. Our courses, particularly transfer-level Media Studies offerings, continue to demonstrate strong fill rates across modalities, including face-to-face, hybrid, and fully online. Evidence from enrollment data and waitlists shows that we could serve more students if additional sections were scheduled, especially in high-demand transfer courses required for CSU GE and Cal-GETC. Current scheduling practices emphasize a balance of modalities to support student access—daytime, evening, online, and hybrid sections are offered—but the reduction in the overall number of sections has limited flexibility for students balancing work, family, and school. Moving forward, the department plans to advocate for restoring and strategically expanding sections in areas with persistent waitlists and strong retention, with particular attention to online and hybrid modalities that serve disproportionately impacted students, including working adults and international students. We also intend to review scheduling patterns to ensure alignment with institutional initiatives such as guided pathways and to strengthen connections to learning communities and support programs. These steps will better respond to student needs while maximizing access and completion.

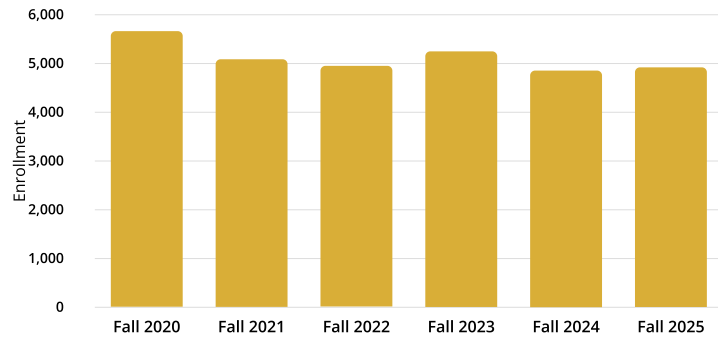
Modality: In our last Program Review (Fall 2020), total course hours in the Media discipline stood at 1,472, compared to 886 in Fall 2024, a 39.8% decrease. Flexible courses made up the vast majority in 2020 with 1,289 hours (87.6%) but dropped to 681 hours (76.9%) in 2024, a 47.2% decrease. On Ground courses, which were absent in Fall 2020 due to the pandemic, reemerged by Fall 2024 with 196 hours (22.1%). Scheduled courses declined sharply from 183 hours (12.4%) in 2020 to just 9 hours (1.0%) in 2024, a 95.1% decrease. Taken together, the data shows a significant contraction in total hours, a steep reduction in Flexible offerings, the return of On Ground instruction, and the near elimination of Scheduled courses by 2024.

Class Session Type: In Fall 2020, there were 50 total class sessions offered compared to just 34 in Fall 2024, a 32% decline. Most offerings in both years were full-term 17- or 18-week classes, which dropped from 38 sessions in 2020 (76% of all offerings) to 25 in 2024 (74%). While the share of full-term courses remained fairly stable, the absolute number decreased by one-third. The most significant structural shift is the rise of 6- or 7-week sessions, which did not exist in 2020 but accounted for 8 offerings in 2024 (24%). Meanwhile, shorter modular terms that were once common have largely disappeared: first 8- or 9-week sessions declined from 2 offerings in 2020 to just 1 in 2024; second 8- or 9-week sessions fell from 4 to 0; and late-start 12- or 13-week sessions dropped from 6 to 0. Overall, the data indicates a contraction in total course offerings, fewer modular mid-length options, and the introduction of accelerated 6- or 7-week formats, which now represent a quarter of all sessions. Moving forward, we are open to revisiting these varying-length offerings if student need and demand demonstrate their value, as our goal is always to adapt scheduling in ways that best support student success.

Day vs. Night vs. Arranged (online) Hours: In the last program review (Fall 2020), total hours were 1,553, compared to 971 in Fall 2024, a 37.5% decrease. Arranged Hours rose from 613 (39.5%) in 2020 to 682 (70.2%) in 2024, an 11.3% increase. Day Hours fell sharply from 840 (54.1%) to 250 (25.7%), a 70.2% decrease. Evening Hours also declined, dropping from 100 (6.4%) to 39 (4.0%), a 61% decrease. Overall, the data shows a significant reduction in total hours, with Day and Evening Hours shrinking substantially while Arranged Hours grew to become the dominant share by 2024.

Course Enrollment | Communication

Represents a student enrolled in a specific course section during the specified term. A student is considered enrolled if they remain enrolled past census. Each course enrollment reflects one student in one section. A single student may have multiple course enrollments within a term if they are registered in more than one course section.



Measures: Enrollment

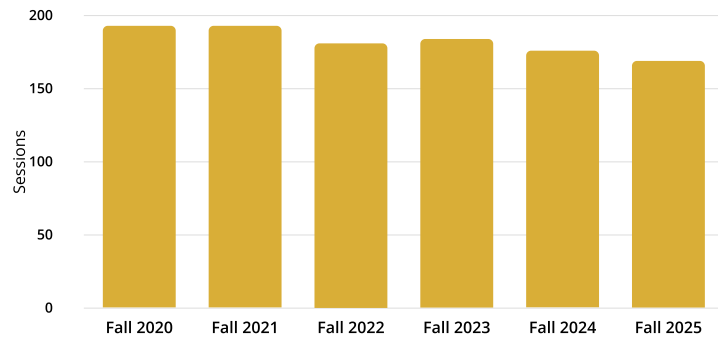
Term	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024	Fall 2025
Enrollment	5,664	5,087	4,952	5,249	4,855	4,921

Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 02-Mar-2026

Section Offerings | Communication

The total count of course sections offered during the specified term. Each section is counted once, regardless of the number of students enrolled.



Measures: Sessions

Term	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024	Fall 2025
Sessions	193	193	181	184	176	169

Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 02-Mar-2026

12. What institutional support do you need to create a more equity-minded and student-centered curriculum, course offerings, and class schedules?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines all need on-going institutional support to create more equity-minded and student-centered curriculum, course offerings, and class schedules, including, but not limited to: ongoing professional development; expanding facilities (like a soundstage for Film); hiring an alum to help archive past student films; expanding course offerings; and administrative collaboration on equitable scheduling and enrollment strategies to serve growing student demand. It is important to note that the Film Studies discipline identified the need for specific changes to the disciplines name "Film Studies"

COMMUNICATION STUDIES

Sections F and G detail the support we need from the College, including, but not limited to ongoing professional development, such as EGC on-going training and internal/external conference funding.

FILM PRODUCTION

*The best support we could get from the college in the Film Production program is to have our own allocated soundstage so we can expand the number of course offerings and class schedules. We can only teach Film Production classes for half of the week, since we share the soundstage with other disciplines. Given the quantifiable demand there is for our Film Production classes, if we had our own soundstage, we could be teaching many more classes and sections 6 days a week, which would obviously enhance at least twofold the student-centeredness of our program.

*We would like to hire an alum –specifically, Feriba Ayadi Karakoc, who is now a professional editor– to track down, organize, upgrade, and archive the masters, related deliverables, and original footage of the 30 award-winning SMC short films that we have produced up to date. Our student population would benefit enormously from this; for starters, since the college owns these films, the footage could be used as teaching materials in various classes (production, editing, screenwriting, visual effects, etc., not to mention all our critical studies classes).

For the above to happen, we are requesting the following:

- Access to CMD 291 in Feriba's capacity as our industry partner/advisory board member.
- Access to CMD's Nexis through a significant partition that Prof. Walt Louie would set up for her.
- Have all our post-production hard drives in a locked cabinet in CMD 291, rather than in the equipment room.

FILM STUDIES

Our recent efforts to revise, revamp, and update courses 1-19 in Film Studies were guided by the desire to make them student-friendly and equity-oriented. Courses were renamed so students could more easily identify the core subjects of the classes, and the CORs guide prospective faculty to teach the courses in ways that foreground the populations we serve at SMC. That said, the consistent reduction in sections has essentially negated this progress as we cannot offer many of the new courses we worked so hard to re-imagine.

Meanwhile, our current collective name, "Film Studies," should be changed to better reflect how sub-fields are organized at 4 year institutions. "Film Studies and Film Production" is a name that clarifies the choice students will face when applying elsewhere, and indicate that courses 1-19 are in one sub-field, while courses 20-50 are in the other. This would also reflect our AA degree in Film Studies, and AS degree in Film Production. Corresponding revisions to our department websites—of which there are several—would make things more student-centered.

JOURNALISM

Given the current state of enrollment and reductions in course offerings, Journalism needs support from the District to maximize enrollment, course offerings, and sustained or increased LHE for full-time and part-time faculty members.

MEDIA STUDIES/PRODUCTION

To build a more equity-minded and student-centered curriculum and schedule, the department needs clearer guidance and stronger support from administration. Current enrollment reductions mean we are turning away students despite high demand, particularly in transfer-required courses. We also seek collaboration on creative solutions—for example, if additional sections cannot be offered beyond those taught by full-time faculty, perhaps each section could accommodate a modest increase (e.g., 8 more students per class), with the added load across several courses counting toward a banked class or intersession compensation. With such supports, we can align course offerings more closely with student needs and ensure equitable access across diverse populations.

13. Document any substantial changes to your program curriculum since the last review and discuss what prompted these changes. Looking forward, what changes to the curriculum do you plan based on the emerging needs of your discipline, industry, student population, etc.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines have significantly changed their curriculum to align with online modality requirements, transfer requirements, industry trends, and evolving student needs. These include revisions due to CalGETC and CCN in Communication Studies, the creation of new and updated Film Production and Film Studies courses, the addition of Media 25/Journalism 7 in Journalism, the addition of Esports Management, Production and Performance AS/CoA to Media, a Film, Television, and Electronic Media (FTVE) associate degree for Transfer (ADT), a Public Relations certificate and degree, and additional, forthcoming changes in courses and degree offerings.

COMMUNICATION STUDIES

In the last 6 years, we created new courses, such as the Com St 20: Agitational and Protest Communication and Com St 28: Introduction to Latina/o/x Communication Studies. Moreover, additional substantial changes in curriculum have occurred due to CalGETC and CCN. We substantially changed the CORs for Public Speaking, Interpersonal Communication, and Argumentation. We anticipate further changes needed to update Small Group Communication to fit areas in the CalGETC for transfer and the Intercultural Communication course to fit the upcoming CCN changes mandated by the Chancellor's Office. Moreover, since the pandemic started, we have revised modalities in our CORs for all classes to ensure that online course modalities were approved by the Curriculum Committee.

FILM PRODUCTION

*A substantial change was the creation of a new class, Film 34/34L, in response to the Administration's request for a class that would be less demanding than our capstone class, Film 33/33L, and at the same time ensure that students can graduate from the program fulfilling their academic requirements to obtain an Associate Degree in Film Production. To clarify, what makes Film 33/33L more "demanding" is that the nature of that class is such that we shoot a full-fledged film on location, with 12-15 hour working days --in other words, emulating the professional world, which is the ethos of our program.

*We are in current discussions with our Industry Advisory Board to see how we can integrate artificial intelligence (AI) into our filmmaking classes in an ethically responsible way.

FILM STUDIES

Some courses were renamed for clarity and all course descriptions, methods of evaluation, student learning outcomes and related elements were revised to be student friendly, to align better with Program and Institutional outcomes, and to reflect current thinking about effective pedagogy. Five new courses were created, including Film 17 - Analysis of Short-Form Cinema. This course allows students to critically examine texts like student films, Oscar shorts, and the 'Micro-Drama' format that is on the rise in Asia and other emerging markets. SMC may be the only film program in the Americas with such a course, illustrating our commitment to preparing students not only for transfer but for the rapidly evolving film industry as well.

JOURNALISM

One of the most substantial changes is that we added Media 25: Engaging Audiences for Journalism and Social Media, which is a 4 unit class that transfers to the CSU. Media 25 is a practicum and lab where students produce engaging social media journalism content for the campus community, learn how to plan, pitch, innovate and execute news content pieces across the social and digital landscape, collaborate with student newsroom writers, photojournalists, designers and editors to develop audience engagement strategies following media industry best practices, and use analytics and metrics to analyze how audiences engage with created content. Moreover, Media 25 is cross listed as Journalism 7 and students may earn credit for 1, but not both courses.

MEDIA STUDIES/PRODUCTION

The most substantial change is we added the cross-disciplinary Esports Management, Production and Performance AS/CoA to our media discipline. We have been working with the campus on raising awareness

of the program now that we have our Esports space completed at the CMD as of the current Spring 2026 semester.

Looking forward, SMC will offer the Film, Television, and Electronic Media (FTVE) associate degree for Transfer (ADT), which will allow more students to complete the film and television disciplines faster who are on the transfer to CSU track. The Los Angeles Regional Consortium (LARC) has approved us to offer a Public Relations certificate and degree. We feel this will help us further rebrand our current AS in Broadcast Management and Sales, where we created courses Media 28 and 38 in copywriting and an advertising sales practicum. We will be including recent research in the impacts of AI, audience insights and engagement, and social media analytics. Revamping the Media Management and Sales Degree to align with current trends and to ensure students are provided with the skills for long-term success in the industry.

E. Evaluation, Effectiveness, and Equity:

Course Success and Retention: Indicate your program's chosen level of analyses for the review (choose one):

Discipline(s)

14a. Analyze your program's course success and retention against your program's institution-set standards (minimum threshold, as defined by program/department) and improvement goals. Discuss any significant changes/trends over time. Include your program's plans to improve course success and retention.

DEPARTMENTAL OVERVIEW

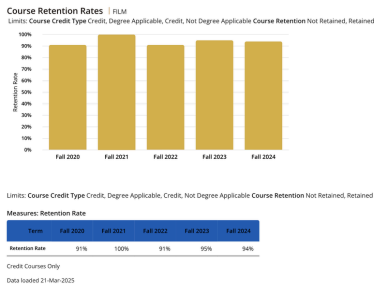
The Communication & Media Studies department happily reports that, across all disciplines, courses are showing strong student success and retention outcomes, but there is room for improvement. Communication Studies plans to set an 80% success rate goal based on recent data to improve success and retention rates annually; Film Production and Film Studies consistently exceed departmental averages in retention (reaching 94% in 2024) and maintain high success rates in the 80–90% range; and Media Studies outperforms the college average rates.

COMMUNICATION STUDIES

Our discipline has not set "institution-set standards" in previous PRs. Hence, based on preliminary feedback from Dr. Lawler, we intend to set a target success rate of at least 80% for all students based on the success rate of our current highest-achieving group (Asian students) as a floor baseline to work off. We plan to raise that success percentage rate for all students yearly. Our program's plans are further outlined in Sections F and G to improve course success and retention, including, but not limited to curriculum changes, professional development, etc.

FILM PRODUCTION

Our track record for retention rate is higher than the average in the Communication and Media department. In 2020, the Film program retention rate was 91%, (department average 87.4%) and in 2024, it was 94% (90.75% department). In 2021, we scored an extraordinary (on paper) 100% but we should remember that was the year when Covid forced us to adopt new policies (the average dept. rate skyrocketed to 99%). Still, the growth from 2022 (91%) and 2023 (95%) demonstrates the natural trend of our program.



FILM STUDIES

The data presented in the Film Production section speaks to the courses offered in the Film discipline overall, which includes Film Production and Film Studies courses. To add, the success rates were as follows: 84% in Fall 2020, 91% in Fall 2021, 83% in Fall 2022, 87% in Fall 2023, and 85% in Fall 2024. Percentiles in the 80s show continued overall success rates in our students across diverse demographic groups.

JOURNALISM

Our discipline has not set "institution-set standards" in previous PRs. See response to (d.) below for further analysis of success and retention.

MEDIA STUDIES/PRODUCTION

Here are the overall course success rates for the Media program:

Fall 2024 Success Rate = 80%

Fall 2023 Success Rate = 83%

Fall 2022 Success Rate = 79%

Fall 2021 Success Rate = 90%

Fall 2020 Success Rate = 82%

For SMC overall, the success rate in 2024 was 74%. The Media Program was 6% higher than the overall College with an 80% success rate.

Here are the overall course retention rates for the Media program: Fall 2024 Retention Rate = 92%

Fall 2023 Retention Rate = 93%

Fall 2022 Retention Rate = 89%

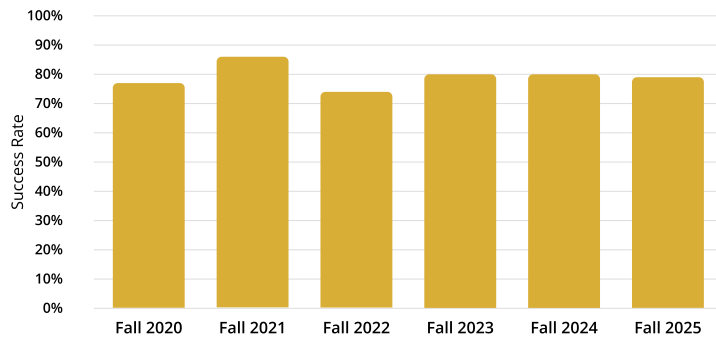
Fall 2021 Retention Rate = 100%

Fall 2020 Retention Rate = 92%

For SMC overall, the 2024 retention rate was 90%. The Media Program has a 2% higher retention rate with 92%.

Course Success Rates | Communication

The percentage of credit course enrollments in which students earned a successful grade (success rate) during the specified term. A successful grade includes A, B, C, or P. The denominator includes A, B, C, D, F, I, NP, P, W grades. RD (report delayed) and EW (excused withdrawal) grades are not included in the calculation.



Measures: Success Rate and Success Count and Attempts

Term	Fall 2020			Fall 2021			Fall 2022			Fall 2023		
	Success Rate	Success Count	Attempts	Success Rate	Success Count	Attempts	Success Rate	Success Count	Attempts	Success Rate	Success Count	Attempts
Measures	77%	4,365	5,661	86%	3,749	4,348	74%	3,677	4,945	80%	3,749	4,348

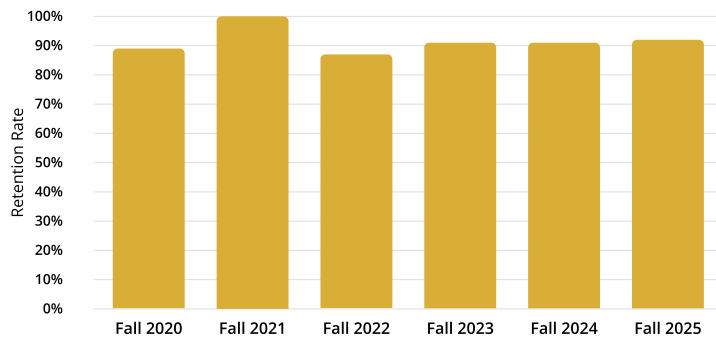
Credit Courses Only. Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 02-Mar-2026

Course Retention Rates | Communication

The percentage of credit course enrollments in which students remained enrolled in a course through the end of term. A "retained grade" includes A, B, C, D, F, I, NP, P. The denominator includes A, B, C, D, F, I, NP, P, W grades. RD (report delayed) and EW (excused withdrawal) grades are not included in the calculation.

Limits: Course Credit Type Credit, Degree Applicable , Credit, Not Degree Applicable Course Retention Not Retained , Retained



Limits: Course Credit Type Credit, Degree Applicable , Credit, Not Degree Applicable Course Retention Not Retained , Retained

Measures: Retention Rate

Term	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024	Fall 2025
Retention Rate	89%	100%	87%	91%	91%	92%

Credit Courses Only. Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 02-Mar-2026

14b. Disaggregated data: Which racial/ethnic student group completes their courses at the highest rates? Which racial ethnic groups experience the largest gaps when compared to the highest performing group? Analyze the trends across the last review period.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines report different data related to racial/ethnic student group completion rates. Communication Studies identified significant equity gaps with Pacific Islander, Foster Youth, Native American, Latinx, Black, and Veteran students performing below the highest-achieving group (Asian students), while DSPS students had a high success rate. Film Production reported similar success rates (87%) across all racial/ethnic groups and noted positive success rates disaggregated by gender, though targeted outreach could help address declines in Native American and Pacific Islander enrollment; Film Studies found that the “unreported” race/ethnicity group had the highest and lowest success rates, which warrants further institutional analysis; and Media Studies showed slight overall improvement, but persistent equity gaps, especially for Black students compared to Asian peers.

COMMUNICATION STUDIES

We reviewed 72 sections of a COM ST course with 2,085 students. Asian students were the comparison group because their overall success rate was 78%. Pacific Islander students had a success rate of 33%, a -48% gap compared to Asian students. Foster Youth and Native American students had rates 15% points below the comparison group. Latinx students were -12% lower than the Asian group. = Black students' rate was 12% points lower, and Veterans had a -13% gap compared to their non-veteran peers. Students registered with DSPS (Disability Support Programs and Services) had an 82% success rate, 4% higher than their non-DSPS peers.

FILM PRODUCTION

We do not believe that racial/ethnic elements play a relevant cause-and-effect factor specifically for the film program. Based on the table below, every minoritized group has shown an increase in the success rate, and when compared to the benchmark (white) the success gap is inexistent because all the groups' success rate is 87%. In terms of changes since the beginning of this term:

-

Gender

In this category the Female Population is up 3%.

-

Race/Ethnicity

Asian +7%

Black +7%

Latine/X +2%

The data seems to suggest that we have a decrease of Native American (-13%) and Pacific Islander (-13%) students; if so, this could probably be remedied if the marketing department helped us target specific geographical areas to attract those populations.

Disproportionate impact table

Group Name	Student group	Enrollment at census	Number of successes	Student group success rate	Comparison success rate	Percentage point gap
	All Students (FILM 47 sections)	1,333	1,139	85%	85%	0
Gender	FFemale	590	496	84%	87%	-3
	Male (comparison group)	689	599	87%	87%	0
	FUnreported	54	44	81%	87%	-5
Race/Ethnicity	FAsian	66	51	80%	87%	-7
	FBlack	110	88	80%	87%	-7
	FLatinx	479	406	85%	87%	-2
	FNative American	1	1	100%	87%	+13
	FPacific Is.	1	1	100%	87%	+13
	FTwo or More	74	58	78%	87%	-8
	FUnreported	121	102	84%	87%	-4
	White (comparison group)	423	366	87%	87%	0
Veteran	Not Veteran (comparison group)	1,280	1,090	85%	85%	0
	Veteran	53	49	92%	85%	+7
Foster Youth	Foster	6	2	33%	86%	-52
	Not Foster Youth (comparison group)	1,327	1,137	86%	86%	0
Disability	F DSPS	60	51	85%	85%	0
	Not DSPS (comparison group)	1,273	1,088	85%	85%	0

FILM STUDIES

Based on our reading of the data in the above table, 'unreported' had the highest success rate at 93% followed by White students at 87%, Latine students at 85%, Asian and Black students both at 80%, and two or more races at 78%. Ironically, both the groups with the highest and lowest success rates are in categories that do not specify a particular race/ethnicity, something to discuss with Institutional Research as we better understand our student, how they identify, and how we measure their progress.

JOURNALISM

See response to (d.) below for further analysis of success and retention.

MEDIA STUDIES/PRODUCTION

In the Fall 2024 session, Asian students completed their courses at the highest rates (90% student success rate) in the Media program. Black students had a 65% student success rate and experienced the largest gaps when compared to the highest performing group.

In Fall 2017, Asian students had an 86% student success rate, and Black students had a 64% success rate.

Compared to Fall 2017, the Fall 2024 overall student success rate had a minor increase from 79% to 80%. Asian students had a 6% increase, and Black students had a 1% increase in student success. The gap between the highest and lowest performing groups increased from 22% to 25%.

Overall, at SMC, Asian students had a 78% success rate, and Black students had a 64% success rate. Therefore, the Media Program had a slightly higher success rate for these racial and ethnic student groups.

14c. Equity Gaps: What factors might be contributing to the equity gaps? Consider factors that relate to people, programs, practices, and policies in the classroom, program, or college.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies faculty are engaging in on-going discussions about what may be contributing to the equity gaps in certain disciplines. Preliminarily, Communication Studies identified certain factors that may contribute to equity gaps, such as housing/food insecurity, first-generation status, course design, and access to support services, emphasizing the need for proactive interventions like early alert systems, such as GPS. Film reports a narrowing equity gap due to effective practices, which the other disciplines may learn from, although Film Studies hypothesizes that there are many variables, including economic, racial, or others that intersect to potentially cause gaps, while Media Studies notes that reduced course offerings and the pandemic may have exacerbated existing disparities.

COMMUNICATION STUDIES

Socioeconomic Status: Housing and food security, societal stability, environmental safety.

First-Generation Status: First-generation college students have lower success rates.

Specific Course Data: Success rates vary between different courses.

Course-Level Factors: Course-level factors such as pedagogical practices, curriculum content, and assessment methods, can significantly affect student outcomes.

Resource Access: Equitable access to academic support services.

Proactive Interventions: Early warning systems such as GPS can identify struggling students and offer support.

FILM PRODUCTION

Considering the trend that the equity gap has been constantly reducing in the classes of the Film program, we believe that our approach is producing real and positive changes.

FILM STUDIES

While there are some mysteries in our data around the terms 'unreported' and 'two or more' for race/ethnicity, just like other fields in our department, we know we serve students who are first-generation, who are under-resourced economically, socially, and academically. Those factors and their intersections are likely causal for some of the gaps we see among groups that declared specific racial and ethnic designations.

It is also worth it to disaggregate our data by sub-field to see if there are specific issues at that level, and at the course or pedagogic levels that might be contributing factors as well.

JOURNALISM

See response to (d.) below.

MEDIA STUDIES/PRODUCTION

The number of sections offered has significantly declined. In Fall 2017, there were 69 sections offered in the Media program. In Fall 2024, there were 38 sections offered. This decrease in course offerings may contribute to the equity gaps. The Covid pandemic may have contributed to the equity gaps.

14d. What else does your program need to know to better understand how to address equity gaps in your program's course success and retention rates?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies faculty are engaging in on-going discussions about what we need to know to better understand how to address equity gaps. Preliminarily, Communication Studies recommends analyzing deeper, intersecting factors like gender, race/ethnic affiliation, first-generation status, funding, enrollment status, and course-level data to better understand equity gaps, emphasizing the role of classroom climate, culturally relevant teaching, and faculty-student interaction. Film Production faculty report validation of diverse instructors' backgrounds (e.g., nationalities and sex/genders) to better connect with students, Film Studies seeks additional collaboration with IR to understand disaggregated data further, Journalism highlights challenges with AI misuse and fluctuating equity gaps in its key writing course, and Media Studies plans to survey students to identify factors that support their persistence.

COMMUNICATION STUDIES

To address equity gaps during success and retention, the program should examine additional layers of disaggregated data beyond race/ethnicity. Intersecting factors such as gender within racial/ethnic groups, first-generation status, Pell eligibility, and part-time vs. full-time enrollment may reveal hidden disparities. Course-level analysis is also critical: which COM ST courses show the widest gaps, and which pedagogical approaches are linked to higher or lower success rates? Qualitative data can illuminate how classroom climate, cultural relevance of curriculum, and instructor-student interactions influence persistence.

FILM PRODUCTION

Our track record in terms of equity gap demonstrates that our current approach is producing a successful trend. We believe that the equity gap cannot be solved by solely addressing issues based on approaches that compartmentalize students. Our approach is instead to be color-blind and assess the needs of the students as individuals, and not based on their belonging or not to certain categories. That said, we recognize the importance of having instructors in our program to whom students can relate and with whom they can identify. From direct experience, many Latino students appreciate the fact that Prof. Carrasco is Mexican, and hopefully he has helped dispel existing biases in the culture (particularly under the current government

administration) against Mexicans. The same goes for Prof. Dada being a female filmmaker; Prof. Bartesaghi being “from abroad” (Italian, in his case); Prof. Tomaric being gay; and so forth.

FILM STUDIES

Disaggregating the data by subfield would help us discover what if anything is there to learn about how we approach our classes, teaching, and students in the film program. More time with our friends at Institutional Research would also help us know what to make of the data we have and imagine what data need to be collected for us to get the clearest picture of what is working and what is not working as well as it needs to on the equity fronts.

JOURNALISM

Journalism 1, our discipline’s gateway course, with the highest enrollment each semester, requires substantial student writing and had success rates ranging from 71 to 81 percent over the past 5 years. It has matched or neared the college’s overall success rate, and is higher than the English department success rate, which also requires substantial student writing. One challenge we have faced is a few students’ overreliance on artificial intelligence tools to write for them and invent fake interviews, which is not permitted in Journalism 1. Students who cheat with AI will often choose to drop the class to avoid a failing grade. Our equity gaps vary from semester to semester, with some semesters Latine/x students achieving above the percentage and other semesters showing a gap. The same is true for Black students. Students who are veterans or connected to Disabled Student Services have the highest success rates in Journalism 1. Our course retention rate varies from a low of 80% to a high of 98% for fall 2021 during Covid.

MEDIA STUDIES/PRODUCTION

The discipline needs to survey our Media students to understand what kept them in the classes (a counselor, the course material, the professor, etc.).

SLO Mastery Rates:

15a. Description of process: Describe your program’s processes and practices for defining, assessing, and analyzing learning outcomes. Include a discussion of how your program uses the results of SLO data to inform course and program improvement efforts.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines regularly review and update their Student Learning Outcomes (SLOs) to align with industry standards, transfer requirements, and equity goals. Across these disciplines, students consistently demonstrate high mastery rates and faculty use SLO data to inform curriculum improvements, goals (e.g., transfer), instruction, and equitable teaching practices.

COMMUNICATION STUDIES

Our department follows a structured, faculty-driven process to define, assess, and analyze Student Learning Outcomes (SLOs), supporting continuous improvement and alignment with institutional, state, and transfer standards. Faculty collaboratively design measurable SLOs reflecting current academic and professional expectations, revising them during curriculum cycles and broader initiatives. Recently, we updated SLOs for Comm C100 to align with the California Community Colleges’ Common Course Numbering system and created new transferable courses—Com St 20 and Com St 38—with clear, outcomes-based objectives. Faculty discuss SLOs regularly, choosing assignments to assess each outcome. Assessment may occur once or multiple times per SLO, depending on course opportunities. In program meetings, faculty review SLO results, share concerns, and seek peer input. Annual department meetings analyze achievement trends, identify gaps, and adjust instruction and curriculum accordingly. Disaggregated data is used to support equitable teaching practices. SLO results inform curriculum updates, instructional strategies, and resource planning to ensure alignment with student success and transfer goals.

See the response to (b.) below for SLO percentages over the years.

FILM PRODUCTION

In film production, we review our SLOs every semester, taking into consideration student evaluations as “reality checks,” and making any necessary adjustments for the following semester. In our experience, the students’ actual film work (scripts, set etiquette, raw footage, and edits) provides the best measure in terms of SLO assessment. Regarding production courses, not a week goes by in which we do not make concrete decisions and adjustments to keep the SLOs up to date in terms of the film industry and relevant to our students’ educational experience.

Since the last program review, we have updated the SLOs of FILM STUDIES 20: BEGINNING SCREENWRITING and FILM STUDIES 21: ADVANCED SCREENWRITING, to be more consistent with the latest industry trends and to correlate better with the SLOs of our filmmaking track (Film 30, 31, 32/32L, 33/33L, and 34/34L).

FILM STUDIES

Film Studies revises and updates courses, including SLOs frequently, just as it occurs in Film Production courses. To add, Course SLO data in all Film courses showed 96% Mastery Rate in Fall 2020, 95% Mastery Rate in Fall 2021, 92% Mastery Rate in Fall 2022, 95% Mastery Rate in Fall 2023, and 95% Mastery Rate in Fall 2024. Like success rates, students demonstrate consistent above-90% mastery rates in Film courses’ SLOs.

JOURNALISM

Journalism revises SLOs routinely. Course SLO data in Journalism courses showed 96% Mastery Rate in Fall 2020, 96% Mastery Rate in Fall 2021, 100% Mastery Rate in Fall 2022, 94% Mastery Rate in Fall 2023, and 93% Mastery Rate in Fall 2024. Overall, students demonstrate consistent above-90% mastery rates in Journalism courses’ SLOs.

MEDIA STUDIES/PRODUCTION

Media Studies revises SLOs routinely. Professor Redelia Shaw, the Chair of the Department and Chair of the Curriculum Committee, has overseen SLOs in classes, such as Media 1, 2, and 4, to recommend equity-centered language in them.

15b. Most salient findings: Describe the most salient results of course or program SLO mastery rates data over the last review period, including results of disaggregated data. Include a discussion of how the results will be used to improve student learning.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines report high SLO mastery rates. Communication Studies experienced consistently high SLO mastery rates between 81% and 89% over recent terms, with a noted dip in 2022 likely due to post-pandemic challenges, prompting plans for deeper analysis and support expansion. Film Production excels in equity and enrollment within current resources. Film Studies and Journalism show stable and high mastery rates. Media Studies maintains strong overall mastery rates (92–95%), though some courses (MEDIA 11, 20, and 46) underperform. As such, Media Studies intends to improve SLO mastery rates to meet a 90% benchmark through enhanced support, identifying best-practices, and targeted interventions.

COMMUNICATION STUDIES

Over the past four fall terms, SLO mastery rates remained high, ranging from 81% to 89%. The highest rate was 89% in Fall 2020, dipping to 81% in Fall 2022 before rebounding to 87% in Fall 2023. Attempts increased from 1,422 to 2,186, reflecting enrollment growth. The 2022 dip may be linked to post-pandemic challenges and changes in assessment. Moving forward, the program plans to investigate this dip, expand academic support, analyze disaggregated data, share best practices, and continue refining assessments to maintain learning outcome alignment.

FILM PRODUCTION

The most salient result from these data analysis is that our program is doing an above-average job in dealing with the equity gap; that it excels in attracting a high level of enrollment; and that we are fulfilling our potential within the framework of our current level of resources.

FILM STUDIES

Please refer to the Mastery Rates data presented in the last section (a.) for Film Studies. To add, race/ethnicity is not disaggregated in the data and there are no significant gender gaps in SLO mastery rates to report.

JOURNALISM

Please refer to the Mastery Rates data presented in the last section (a.) for Journalism. To add, race/ethnicity is not disaggregated in the data and there are no significant gender gaps in SLO mastery rates to report.

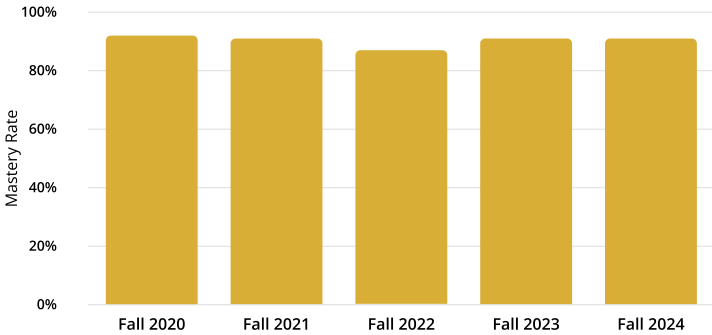
MEDIA STUDIES/PRODUCTION

Across all Media courses, SLO mastery rates remain consistently strong, averaging between 92–95% each term. MEDIA 1, one of the department’s largest and most representative courses, also demonstrates exceptionally high success, with mastery rates consistently above 90% and peaking at 100% in Fall 2022. These outcomes establish a clear benchmark and align with the Media discipline’s overall goal of maintaining mastery rates at or above 90%.

By comparison, mastery rates in MEDIA 11, 20, and 46 fall short of this benchmark. MEDIA 11 fluctuates between 67–78%, MEDIA 20 shows volatility ranging from 67–87%, and MEDIA 46 performs somewhat stronger, stabilizing near 85% in recent terms. While these courses enroll far fewer students—meaning each student outcome weighs more heavily on the overall rate—the smaller sample sizes do not diminish the importance of improving performance. Moving forward, the discipline’s goal is to raise mastery rates in MEDIA 11, 20, and 46 to be consistent with the 90% benchmark achieved in MEDIA 1 and across all Media courses. To reach this target, we will strengthen instructional support, share best practices from higher-performing courses, and incorporate targeted interventions designed to improve Student Learning Outcomes.

Course SLO | Communication

The percentage of course SLO assessment instances that were assessed as successfully “mastered” during the specified term. Because a course may assess multiple SLOs, each assessment instance or “attempts” may represent outcomes for more than one student within a section. To view the specific SLO statements associated with a course and its SLO order number, access the Course SLO Crosswalk using the “Additional Resources” button below the table or chart.



Measures: Mastery Rate and Successes and Attempts

Term	Fall 2020			Fall 2021			Fall 2022			
	Mastery Rate	Successes	Attempts	Mastery Rate	Successes	Attempts	Mastery Rate	Successes	Attempts	Mastery Rate
Measures	92%	3,509	3,804	91%	3,894	4,263	87%	4,228	4,843	91%

Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 23-Aug-1970

Degrees and Certificates:

16a. Analyze your program's degree and certificate award trends against your department's institution-set standards (minimum threshold) and improvement goals. Document any significant changes or trends over the last review period.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies department has not established institution-set standards in previous Program Reviews; we wish to do so in future, upcoming department meetings. That said, Communication Studies has expanded beyond transfer-focused education by launching a Communication Certificate and planning a Communication Leadership Certificate. Film Production, Film Studies, Journalism, and Media Studies have seen fluctuating degree and certificate awards over recent years, largely influenced perhaps by pandemic-related enrollment trends, but plan to monitor and increase awards and success rates moving forward. The department and respective disciplines are open to working with Academic Affairs or other campus departments to identify strategies to increase enrollment and, consequently, degree and certificate award rates.

COMMUNICATION STUDIES

Though Communication Studies has historically been heavily focused on transfer, we have evolved with the shift toward more practical, short-term career education, advancement, and job placement goals. To that end, we have developed and successfully launched a Communication Certificate. This program can now serve both our traditional students and individuals seeking to enhance their communication skills for learning or career advancement. It is now also open to local employers who may pursue contract education opportunities for their staff and managers.

In addition, we continue to work toward the development of a Communication Leadership Certificate. While this has not yet been completed, we view it as a valuable next step that would benefit community members seeking leadership skills and provide our traditional students with enhanced opportunities to grow as leaders. We see this as a potential collaboration with the various student leadership programs across campus (A.S., Adelante, ICC, Black Collegians, Ambassadors, Navigators, etc.).

Our department has not set department-specific standards in the past. We intend to do so over the next couple of years by monitoring current degree and certificate awards and identifying trends in areas for improvement, especially related to equity gaps.

FILM PRODUCTION

These are the degrees/certificates we offer: AS degree/certificate in Film Production and AA degree in Film Studies. We have not set departmental institution-set standards (minimum threshold) and improvement goals in past PRs. What we do know is that we awarded 26 AS degrees in 2019-2020, 24 in 2020-2021, 24 in 2021-2022, 36 in 2022-2023, and 57 in 2023-2024. We also awarded 33 certificates (30+ units) in 2019-2020, 17 in 2020-2021, 21 in 2021-2022, 19 in 2022-2023, and 63 in 2023-2024.

FILM STUDIES

In Film Studies (distinct from the Film Production data), we awarded 44 AA degrees in 2019-2020, 33 in 2020-2021, 34 in 2021-2022, 31 in 2022-2023, and 50 in 2023-2024. We have not set departmental institution-set standards (minimum threshold) and improvement goals in past PRs, though we, as a Film discipline, plan to continue our consistent, high enrollment and success rates.

JOURNALISM

In Journalism, particularly in the AS in Journalism - Multimedia Storytelling, we awarded 4 AS degrees in 2019-2020, 6 in 2020-2021, 3 in 2021-2022, 3 in 2022-2023, and 8 in 2023-2024. In the Journalism AAT, we awarded 22 AAT degrees in 2019-2020, 18 in 2020-2021, 8 in 2021-2022, 14 in 2022-2023, and 13 in 2023-2024. The data indicates that AAs decreased from 2019 to 2023 and slightly increased in the 2023-2024 academic year. The AAT degrees decreased from 2019 to 2022, but they increased during the 2022-2023 to 2023-2024 academic years. The decrease in degree awards is perhaps due to the pandemic and general downward enrollment trends. We have not set departmental institution-set standards (minimum threshold) and improvement goals in past PRs, though we, as a Journalism discipline, plan to collaborate with the department and Academic Affairs to increase our degree awards in the future.

It is important to acknowledge that current data does not account for the fact that students often plan to transfer for 4-year schools that may or may not have Journalism as their official major on record. For instance, those wanting to go to UCLA or another UC pick a different major that is offered at the school, even though their career goal might be Journalism. As an example, the current editor-in-chief and managing editor (academic year 2025-2026) are English majors and may or may not complete a Journalism degree because their main goal is to transfer. Last semester's news editor (academic year 2024-2025) was a Math major who transferred to UCLA. We also have Political Science and Public Policy majors on staff.

MEDIA STUDIES/PRODUCTION

As mentioned previously, our department has not set departmental institution-set standards (minimum threshold) and improvement goals in past PRs, though we, as a Media Studies discipline, plan to monitor our enrollment and success rates for future improvement. Please see the answer to (b.) below for data on award trends.

Degrees and Certificates | Communication

Number of degrees and certificates awarded in the academic year. Students are counted once for each award earned.

Measures: Degrees and Certificates

Award Type Detailed	Program Title	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025
A.A.	Esports Management, Production and Performance	0	0	0	0	0	1
	Film Studies	44	33	34	31	50	45
	Total	44	33	34	31	50	46
A.A.-T	Communication Studies	188	175	160	135	159	79
	Communication Studies 2.0	0	0	0	0	95	86
	Journalism	22	18	8	14	13	11
	Total	210	193	168	149	267	176
A.S.	Broadcast Programming & Production	11	8	1	2	7	3
	Broadcast Sales & Management	2	4	1	0	1	2
	Communication	0	0	0	0	0	1
	Entertainment Promotion and Marketing Production	11	8	5	12	15	19
	Film Production	26	24	24	36	57	37
	Journalism - Multimedia Storytelling	9	6	3	3	8	5
	Total	59	50	34	53	88	67
Cert 16 to 29 Units	Broadcast Programming & Production	15	4	5	3	7	5
	Broadcast Sales & Management	1	0	1	0	1	1
	Entertainment Promotion and Marketing Production	4	9	19	13	28	43
	Esports Management, Production and Performance	0	0	0	0	0	1
	Total	20	13	25	16	36	50
Cert 30+ Units	Film Production	33	17	21	19	63	45
	Total	33	17	21	19	63	45
Total		366	306	282	268	504	384

Detailed definitions of the report filters and data elements are available with [these additional resources](#).

Data loaded 23-Aug-1970

16b. Which student racial/ethnic groups disproportionately earn more awards in your program? Which racial/ethnic groups earn disproportionately fewer degrees and certificates?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines award different degrees and certificates respectively. Still, Latine/x students consistently earn the highest number of degrees and certificates in Communication Studies, Film Studies, Journalism, and Media Studies. Black, Pacific Islander, Native American, and Asian students are underrepresented in degree and certificate awards in the different disciplines, highlighting equity gaps that warrant further support and outreach. Journalism and Media disciplines highlight that they may have low certificate and degree awards because many of their students major in other disciplines or have differing transfer goals.

COMMUNICATION STUDIES

Communication Studies did not report any certificate degrees in our recent data. We only have AAT degrees data available. In 2019-2020, 188 students received an AAT in Communication Studies, 175 in 2020-2021, 160 in 2021-2022, 135 in 2022-2023, and 159 in 2023-2024. Disaggregated data showed that Latine/x students disproportionately earned more awards in our program (76 in 2019-2020; 65 in 2020-2021; 64 in 2021-2022; 59 in 2022-2023; and 66 in 2023-2024) followed by White students (52 in 2019-2020; 43 in 2020-2021; 45 in 2021-2022; 40 in 2022-2023; and 35 in 2023-2024). Pacific Islanders earned the fewest degrees (0 in 2019-2020; 1 in 2020-2021; 1 in 2021-2022; 0 in 2022-2023; and 0 in 2023-2024).

FILM STUDIES

Latine/x and white students disproportionately earn more AAs in Film Studies. Latine/x students earned 14 AAs in 2019-2020, 11 in 2020-2021, 12 in 2022-2023, 12 in 2022-2023, and 12 in 2023-2024. White students earned 12 AAs in 2019-2020, 11 in 2020-2021, 8 in 2022-2023, 7 in 2022-2023, and 17 in 2023-2024. Black and Native American students earn disproportionately fewer degrees.

JOURNALISM

Latine/x and white students disproportionately earn more AATs in Journalism and AS degrees in Journalism-Multimedia Storytelling. Latine/x students earned 12 AATs in 2019-2020, 3 in 2020-2021, 1 in 2022-2023, 9 in 2022-2023, and 2 in 2023-2024. White students earned 3 AATs in 2019-2020, 8 in 2020-2021, 3 in 2022-2023, 4 in 2022-2023, and 6 in 2023-2024. Asian and Native American students received almost no AATs or AS degrees. Black students earned less AATs than Latine/x and white students and almost no AS degrees.

One reason why Latine/x students earn more AATs or AS degrees is that they often are first-generation students intending to transfer to CSUs for financial reasons, so the Journalism Associate Degree for Transfer is appealing to them.

MEDIA STUDIES/PRODUCTION

- In 2023-2024, 1 Certificate of Achievement in Broadcast Sales & Management was awarded.
- In 2023-24, 1 A.S. Degree in Broadcast Sales & Management was awarded.
- In 2023-24, 15 A.S. Degrees in Entertainment Promotion and Marketing Production were awarded. Latine/x students earned the largest percentage of those degrees (33%), and Asian students earned the least (0%).
- In 2023-24, 28 Certificates of Achievement Entertainment Promotion and Marketing Production were awarded. Latine/x students earned the highest percentage (25%), and Asian students earned the lowest percentage (0%).
- In 2023-24, 7 Certificates of Achievement in Broadcast Programming & Production were awarded. Asian, Black, and Latine/x students earned the same amount (28%), and Pacific Islander students earned the least (0%).
- In 2023-24, 7 A.S. Degrees in Broadcast Programming & Production were awarded. Latine/x students earned the most (57% of those degrees), Black students earned 29%. Pacific Islander and White students earned the least (0%).

One reason why Media CE programs earn few certificates or degrees is that our students are skill builders and are majoring in other disciplines. Many of our students in Media are Communication Studies majors. We really need to figure out a better way to reach those students and let them know we have these CE classes available and that they should consider taking them while they are at SMC if they have time in their schedule.

16c. Based on your analyses, what changes is your program exploring, including addressing any equity gaps?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines are diligently working on identifying ways to address equity gaps, including changes in our respective areas, as discussed in question responses previously. Our Chair and faculty (full-time and part-time) are having ongoing discussions to explore how to address equity gaps in the disciplines that have the greatest gaps. These discussions are on-going, though we acknowledge the need to centralize and find specific strategies for the future. Some disciplines have identified specific areas of work or improvement and strategies to address equity gaps. For example, Communication Studies and Journalism have identified some of their discipline-specific approaches below.

COMMUNICATION STUDIES

Based on the data, we must explore changes in our program to confer certificates to not just focus solely on transfer. Luckily, as mentioned in the response to question 16, we will now offer a Certificate of Achievement in Communication Studies. In addition, we must increase recruitment of and efforts to assist Black, Pacific Islander, "unreported," and those that report two more or races/ethnicities to increase the number of conferred AAT degrees.

JOURNALISM

Journalism must explore changes in the program to confer more AATs and ASs to Black and Native American students. In addition, we must increase recruitment of and efforts to assist Black, Native American, "unreported," and those that report two more or races/ethnicities to increase the number of conferred AAT and AS degrees.

If applicable:

17a. Labor Market Data: Discuss the labor market demand for your program. What is the gap between demand and supply? How does labor market data inform your overall program planning?

DEPARTMENTAL OVERVIEW

Only a few of our Communication & Media Studies disciplines follow labor market data, such as Journalism and Media Production. Their market data analyses are specific and detailed below.

JOURNALISM

The LMI data shows an opportunity for the public relations certificate and Associates Degree, which is only offered at a few other colleges in the Southern California Region. Labor market data for journalism overall shows:

Of all journalism college/university completions, Santa Monica College leads other community colleges. SMC's journalism completions are growing, while several four-year colleges, including USC and CSUN, have shrinking completions. While market data shows continued demand for journalism skills, the industry's job postings are forecast to shrink by 2%.

MEDIA PRODUCTION

For Southern California, the strongest regional signal is in production and post-production roles. In the Los Angeles/Orange County region, middle-skill film production occupations are projected to grow from 30,972 jobs in 2022 to 34,014 in 2027, with 3,435 annual openings. In Los Angeles County alone, that report shows 3,235 annual openings, with entry-level wages above the self-sufficiency standard for all five target occupations it analyzed: audio and video technicians, sound engineering technicians, lighting technicians,

camera operators, and film and video editors. The same report also found 1,763 recent online job postings tied to these occupations, with strong demand for video editors, audiovisual technicians, videographers, and broadcast engineers.

A second regional report focused on media arts found 2,951 annual openings across Los Angeles and Orange counties through 2028, including Los Angeles County openings for film and video editors (917), audio and video technicians (517), sound engineering technicians (509), camera operators (494), and lighting technicians (237). Entry-level wages in Los Angeles County ranged from \$21.08 to \$26.86 per hour, again above the county's self-sufficiency benchmark. This supports continued relevance for studio technicians, videography, editing, and related production pathways.

For the marketing, promotion, audience, and communication side of the program, the Los Angeles/Orange County region also shows substantial demand. A COE report on social media / digital media content creation found 8,737 annual openings in LA/OC for public relations, market research, and marketing-related occupations, and another LA report found 4,972 annual openings for middle-skill digital media content creation occupations, with 14,512 recent online job postings using the keyword "content creator." The highest-volume job titles included social media managers, marketing coordinators, social media marketing specialists, and social media coordinators. That same report found that 63% of postings were for market research analysts and marketing specialists and 20% were for public relations specialists, which makes it a strong proxy for media buyers, media planners, publicists, audience insights, engagement assistants, and similar roles.

For Los Angeles County specifically, EDD projects 32,250 total openings for producers and directors, 8,330 for public relations specialists, and 13,810 for marketing managers over 2022–2032. That local concentration matters for SMC because the college sits inside one of the nation's densest production, entertainment, and brand-communications labor markets.

The gap between demand and supply is mixed by subfield, which is important for planning. In regional film production/media arts, the LA COE found that supply is roughly meeting demand or slightly exceeding it: for film production, the region shows about 3,435 annual openings versus approximately 1,102 community college awards plus 2,546 non-community-college awards annually; for media arts, the region shows 2,951 annual openings versus about 1,100 community college awards plus 2,414 other postsecondary awards. In other words, the issue is not simply "more graduates," but whether graduates are leaving with the specific technical, portfolio, and work-based skills employers want for entry-level hiring.

Overall, the labor market data supports continued investment in SMC's Media Program because Southern California and California continue to show strong demand in production, post-production, public relations, marketing analytics, social media, and audience-facing media roles. The data also suggests that program relevance will depend less on producing more graduates in general and more on preparing students for entry-level roles with current technical tools, analytics fluency, portfolio development, live production experience, and adaptable storytelling skills for an AI-influenced media environment.

17b. Additional Assessment: Describe the results of any additional assessment or evaluation your program conducts and how the findings inform program planning and improvement.

DEPARTMENTAL OVERVIEW

Media is the only discipline that assessed and evaluated the program based on the market data. Their market data analyses as they are related to program planning and improvement are specific and detailed below.

MEDIA

In addition to labor market data, the program uses multiple forms of assessment to evaluate relevance and improve planning. These include advisory board feedback, employer and internship partner input, review of online job postings and requested skills, enrollment and completion trends, and analysis of student outcomes across certificates and degrees. Regional COE reports are especially useful because they identify not only projected openings and wages, but also the specific job titles, software, and technical skills appearing in employer postings. Recent reports point to demand for skills such as Adobe Premiere Pro, Adobe After Effects, post-production, video production, Adobe Photoshop, content management, social media strategy, marketing coordination, and audience-focused digital communication. These findings support program planning that prioritizes current software, hands-on production, live and studio workflows, portfolio development, employer engagement, and work-based learning.

For program improvement, these findings suggest several priorities: keeping curriculum current in editing, production, and multiplatform storytelling; strengthening pathways into marketing, promotion, and audience analytics roles; embedding AI literacy as a support tool rather than a substitute for human judgment; and using advisory boards and employer feedback to refine equipment, software, and internship opportunities. Because several occupational groups show broad demand but also broad educational supply, the program's edge should come from distinctive preparation in entertainment, esports, sports media, and promotional content creation tied to real clients, real audiences, and professional workflows.

One important limitation is that emerging fields such as **esports** and some **sports media entertainment** roles do not map neatly onto a single SOC occupation code. The LA COE's esports assessment notes that the field is still emerging and relies heavily on real-time job-posting evidence rather than traditional projections alone. For that reason, the program should continue using both formal LMI and industry-facing assessment methods such as advisory input, partnership development, internship tracking, and employer feedback when evaluating these pathways.

F. Your Program's Past and Future

Past Action Plan:

18. Discuss the progress made on the action plan and objectives from your program's last review.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines each tracked their past action plans to assess their progress and to determine new goals. The responses for each discipline are listed below.

COMMUNICATION STUDIES

Most of the objectives from the last program review focused on expanding the debate team courses and securing stipends or a budget to support them. Since that review, the discipline ultimately decided not to pursue these goals further because of ongoing funding limitations and institutional constraints. We view a debate team as an important opportunity for student engagement, skill development, and an important tool for student recruitment, so we hope to revisit it when the necessary resources are available. Another key objective identified in the last review was to close equity gaps for students in our classes. This remains an ongoing priority, and while progress has been made, we recognize that the work is continuous and requires intentional strategies. Moving forward, we remain committed to addressing equity in meaningful ways and aligning this goal with broader institutional efforts.

FILM PRODUCTION / FILM STUDIES

**In the program's last review, Film Production stated the following: "Above all, our program wants to be a viable option for students to receive a high-quality filmmaking education without incurring debt for decades to come. We aspire to be one of the top film schools in the nation. Our students tend to have incredibly rich*

life experiences and diverse backgrounds. If one combines those assets with a high-level of craft, we've got a winning formula. This belief is where we've placed our bet since day one, and we believe we're still moving in the right direction."

We are proud to share that, what might have sounded like hyperbolic rhetoric back then has now become a tangible reality: In the last three years, the prestigious publication MovieMaker has ranked the SMC Film Production Program as one of the top film schools in North America, alongside AFI Conservatory, UCLA, Columbia University, NYU, and others. The recent 2025 inclusion was SMC's third appearance on the list; MovieMaker specifically praised our college as "one of the most affordable options for learning the ropes while studying near the epicenter of the entertainment industry." The publication noted that [faculty lead] Prof. Carrasco "extols the mantra that no student should be denied an opportunity because of socioeconomic background."

*Implementation of a new class: "Film 34/34L: Advanced Digital Filmmaking".

*Class integration of new equipment donated by Keslow Camera to the SMC Film Production program. The new equipment donated by Keslow Camera is now being used in the following classes: Film 31, 32/32L, 33/33L, and 34/34L.

*Continued to work on racial equity in the classroom. Although we have actively been doing this in Film Production since day one of our existence (fall of 2010), we can always do more and better, and of course consistently so, which is why this particular objective will always be "in progress" --from the films shown in class that promote sensitive and complex ethnic representation, to the subject matter of our films, and the direct involvement of people both in front and behind the camera.

JOURNALISM

Since the last program review, journalism faculty wrote and launched our Journalism 7/Media 25 class called "Audience Engagement for Journalism and Social Media." The class was approved for distance education and provides the social media team for the Corsair student newsroom. This class is offered every Fall and Spring semester, taught by adjunct professor Samantha Nuñez, who also works on the social media/communication team at Disney Television.

We had two other goals on our last program review, adding more classes and better engaging with alumni. Both these goals have faced challenges. As for adding the classes, the college budget crisis has led the program to only offer classes that reach required "efficiency rates" or are needed for the Corsair student newsroom to function. We have done so to protect our FTEs until the college emerges from the fiscal crisis. Similarly, as the program shrank from 3 full-time faculty down to 1, we have not had the time or bandwidth to engage alumni in a formal way. We plan to put that as a goal for the next few years.

MEDIA STUDIES

Over the next five years, Media Studies aims to expand curriculum in response to ongoing changes and trends in media and digital media. This includes revisiting the Media Literacy course and exploring the development of a new course on AI Literacy, as well as creating clearer program pathways and opportunities for certificates of completion. We are also examining lower-division offerings at four-year institutions to see if new media studies courses are being offered.

In addition, we seek to introduce new courses that reflect the growth of undergraduate programs in Media Studies across UC campuses. Since many SMC students already take Media Studies courses that transfer to UCs, we anticipate that expanding UC offerings will create stronger pathways for our students. The department will also continue working with the Chair to schedule courses that meet diverse student needs, including flexible formats such as 6-, 8-, 12-, and 16-week sessions, as well as online, hybrid, intersession, Scholars Program, and Young Collegians offerings. Finally, with CSU transfer students in mind, we will continue collaborating with Film and Media Production faculty to develop an Associate in Science for Transfer (AS-T) in Film, Television, and Electronic Media (FTVE), further expanding opportunities for seamless transfer and degree completion.

MEDIA PRODUCTION

The trends that constantly impact our program are trends in technology and diverse

audience engagement. Every 6-12 months there are new devices and equipment created to give the mass media audiences better quality auditory and visual experiences. The tastes of media consumers also vary greatly depending on societal, political and environmental changes. The make-up of audiences also varies as generations change, global content is made more accessible through the new streaming platforms, and immigration. All these elements may come with challenges for a community college to keep abreast, but we think it also offers our discipline an opportunity to embrace these changes. The new media landscape allows us to encourage and support our students to participate as content creators due to the democratization, growth, and expansion of the internet.

In the next five years the Media Production discipline wants to accomplish the following:

1. 100 Department Certificates graduates, 50 Certificates of Completion, 50 Associate of Science Degrees per year
2. Expand and double the number of students in the Promo Pathways Cohort each year
3. Establish an Associate Degree for Transfer under the CI-D Film, Video, Television and Electronic Media (FVTE)
4. Establish the eSports pathway to transfer and careers in this exponentially growing niche part of the industry
5. Launch the student-run radio and television online channels through the addition of their classes that will be passed through curriculum
6. Consistently help skill builders gain employment in the sports media and entertainment industry, and support smooth transfer pathways to the Cal State, Arizona State and

Georgia State Universities

7. Produce weekly eSports Tournaments, Sports TV/Podcast, News, Talk, and Game Shows
8. Continue our work with the SMC Campus community through our cross-disciplinary partnerships as well as engagement with the Santa Monica/Malibu school district and local community
9. Develop a relationship with IATSE to gain students careers in below-the-line crew work and get our campus productions to count towards their admittance into the union
10. Develop a relationship with our production equipment vendors so that SMC has a certification program on working on their gear, which are all industry standard

In the next ten years the Media Production discipline wants to double the certificates and degrees from the five-year plan and continue to nimbly adjust the program to the needs of the industry. We want to foster an in-house apprenticeship program that will further support our efforts in getting our students gainfully employed.

Our program is located at The Center for Media Design (CMD), which is a space that can not only be operational as an in-house production company for Santa Monica College, but also have engagement with the community and our regional partners. SMC Studios at the CMD could be a place where the advanced (after capstone projects) can apprentice and/or intern until they find employment.

A lot of details would need to be worked out if there is interest in moving forward, such as technology considerations, media storage, and workflow best practices for all our postproduction needs. We would also need to hire the support staff to oversee operations, administer and supervise the student teams at SMC Studios. This could possibly be several adjunct professors from Promo Pathways and Entertainment Technology could receive additional stipends for this work who would also have the required industry experience.

Future Action Plan:

19a. Considering your program's past plan and this review's findings, what challenges and concerns need to be addressed in the next review period?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines each identified challenges and concerns to be addressed in the next review period. As an example, looking ahead, Communication Studies will focus on integrating post-pandemic data, managing enrollment challenges, and strengthening interdisciplinary partnerships. Film Production faces critical college-level policy barriers and a lack of a soundstage allocated specifically for Film Production that limits program effectiveness. Film Studies will need more full-time faculty members and improvement of CMD spaces. Journalism will also need more full-time faculty and funding for a newsroom and other events. Media Studies/Production plans to expand hybrid course offerings and closely track equity data to enhance flexibility, close achievement gaps, and improve student access and success.

COMMUNICATION STUDIES

Looking ahead to the next review period, one challenge will be integrating institutional research data with the new data gathered since the pandemic to better inform planning and decision-making, especially around addressing equity gaps. Enrollment trends also present challenges. The program will need to remain creative in course design and scheduling while working within the limits of weekly teaching hours. Interdisciplinary collaboration will continue to be an important tool for strengthening enrollment, particularly through partnerships with Media, Film, and Journalism. Open communication across these disciplines and coordinated advertisement of available sections have already proven effective, and we'll sustain this approach moving forward.

FILM PRODUCTION

1) There are several internal policies at the college level (not at the department level) that not only severely impede the Film Production program's ability to achieve our desired student outcomes but also hinder our ability to expose our students to real filmmaking experiences. We would like to emphasize that these are standard practices in academic film programs nationwide, and that it is an anomaly for SMC not to have access to this kind of fundamental support.

These bans must be lifted soon so we can operate as a normal film program:

- A. Our students cannot work with SAG actors because the college has been reluctant to enter an agreement with SAG.
- B. A recent internal policy now prevents us from using the location permit system for Los Angeles, which precludes our students from filming pretty much anywhere except for within the college premises (which has its own set of challenges). This is incredibly limiting and reductive in every way.
- C. We are still waiting for an answer from the Administration as to who is allowed to sign a contract with Casting Services.
- D. The college doesn't want us to assign a co-producer credit to entities that greatly contribute pro bono to our projects; for instance, Keslow Camera lets us use free camera-and-lens packages worth hundreds of thousands of dollars. The proper way of thanking them for their generosity is to give them a co-producer credit –which we had done for 7 years– but now the college doesn't want us to do so. We would like to clarify and emphasize that the co-producer credit doesn't give away any rights over the films, as everyone knows and we put it in writing that these projects are 100% owned by the college.
- E. Likewise, we believe that the proper way of thanking the Golden Globe Foundation for their \$43,000 grant to the SMC Film Production program is to grant them a co-producer credit in our Film 33 projects. It should also be noted that, the way the film industry works, our students' resumes benefit considerably from having IMDB credits in projects co-produced by the Golden Globe Foundation and Keslow Camera.

2) Identify a location in Santa Monica for an allocated Film Production soundstage -

Due to high demand and to facilitate a much-needed program growth due to a lack of appropriate location space, Film Production needs its own soundstage for all the film production classes (including lab sections) and for all the film shoots that stem from those classes. Most of these shoots would also gain from us being able to have stand-in production design sets that don't have to be disassembled at the end of each shoot. This would also allow for better synergy between classes (e.g., Film 32: Intermediate Production and Film 40: Cinematography) and even for interdisciplinary collaborations (e.g., with Production Design, which is offered by Design Technology, and Hair and Makeup, which is offered by Cosmetology). Finally, the fact that we would be able to offer many more courses with their corresponding sections –all of which tend to fill to capacity– would also bring in more revenue to the college.

FILM STUDIES

While we value our team of part-time faculty and will continue to rely on them in the future, adding another full-time faculty member is likely the main thing to focus on going forward. Given the popularity of the program and our revised line-up of courses, having a 3rd full-time faculty member would help provide more scheduling options for students, more different kinds of courses offered, and more consistent presence on campus for things like counselling and transfer help, club advisement, and so on. This would also put us closer to the 75-25 ratio of full-time to part-time faculty outlined by California law.

There are some improvements that would make CMD 180 even more valuable to us. Currently, the media player in the front of the room connects to the projector in the rear of the room via streaming. This set up is very vulnerable to disruption; the screen goes blank, the sound cuts out, etc. As a result, routers and other intermediate devices to enable streaming on both ends are replaced at a fairly high rate, and do not always solve the problem. Hard wiring the media player in the lectern to the projector in the rear would mean a much smoother operation overall, fewer calls to IT in the middle of class, and a better experience for our students. A new screen for CMD 180 would also make a big difference for all the ways that space serves the college.

JOURNALISM

We would like the program to grow back to at least 2 fulltime professors, given the volume of work the program entails plus the potential to achieve even more alumni engagement and mentoring. For example, the task of writing this discipline's program review fell on the single journalism fulltime professor. Another goal is to stabilize the auxiliary fund used by the student newsroom for conferences, memberships, contest entries, software subscriptions and web hosting of the Corsair website. Over the last 2 decades, Corsair faculty advisors have been gradually spending down the fund, particularly as advertising income declines. Lastly, we will be collaborating with other leaders on campus to commemorate 100 years of SMC and 100 years of the Corsair newsroom. We hope to use this anniversary to connect with alumni, launch a Corsair "Hall of Fame" and open a new avenue of alumni/foundation funding for the newsroom.

Challenges to these plans include whether the college's budget situation will allow the hiring of an additional full-time professor, and, without that additional help, whether the current single full-time professor will have the bandwidth to make the most of these opportunities.

MEDIA STUDIES/PRODUCTION

Looking ahead, the discipline's action plan will focus on increasing student access and continuing to close equity gaps. One priority is expanding the number of hybrid sections to provide greater flexibility for students balancing academic, work, and personal responsibilities. Offering additional hybrid options will help address enrollment challenges while meeting the diverse scheduling needs of our student population. Another priority is to closely monitor equity data. Although disparities in Media Studies are not as wide as those observed at the College overall, we remain committed to identifying and addressing any gaps that emerge across race/ethnicity, gender, and modality. By combining thoughtful scheduling practices with an equity-minded approach to curriculum and outreach, the Media discipline will ensure that its programs continue to advance student success, retention, and transfer in the next review period.

Although we produce media productions across all our campuses, we have lower enrollment and less faculty support. Since the last program review period, we have also added an additional discipline, which requires

media production attention. We have a greater need for a part-time broadcast tech manager to support the discipline. It has been challenging to balance the broadcast tech manager's hours between being production-driven and student-centered. When he is supporting a livestream of an event on the main campus, this means he is not at the TV studio or in the postproduction booths to provide support for students or faculty there completing their required arranged lab hours.

Currently, we have hired two student help workers who have completed several media production classes to support the broadcast tech manager and faculty. This provides some peer-to-peer support and mentorship to emerging students. We hope to hire a part-time broadcast lab tech to fill more student-driven hours and to ensure we are covered on all campuses when we are in production.

19b. Identify 1 – 5 goals for your next review period's Action Plan to address your program's challenges and concerns. Label the goals Ongoing, Revised, or New.

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines each listed different ongoing, revised, or new goals for the next review period. The goals all attempt to address the concerns listed above. Communication Studies (re)introduces goals, such as setting up a speech lab and complying with CCN and Cal-GETC standards, which are unique to the discipline. Other disciplines, such as Journalism and Media Studies/Production include the creation of new certificates or degrees and classes. Journalism is in dire need of hiring new full-time faculty.

COMMUNICATION STUDIES

Ongoing: Addressing equity gaps. Specifically, we want to target a success rate of at least 80% for all students (based on the analyses provided in Sections D and E) as an initial tangible target and to improve this percentage year by year.

New: Develop strategies to raise success rates for our black and brown students. These may include curriculum changes, professional development opportunities, using senate diversity and equity committee's rubric for peer to peer observations

New: Speech lab set up, expansion, and space allocation for students to build community with other students and rehearse their speeches and to receive tutoring or additional resources to fulfill new CCN course template requirements (e.g., required audiences and faculty-supervised mandates).

New: Collaborate with Chair and Academic Affairs to fill our classes and to avoid losing classes due to enrollment changes.

New: Fully comply with CCN and Cal-GETC COR changes and updates.

FILM PRODUCTION

New - Implement sound mixes in-house for film projects. Aside from the inherent educational value, by doing so we wouldn't have to outsource audio post-production to our industry partner, Enhanced Media. This demands a remodeling of the main theater, CMD 180, so that the mixing console is situated in the middle of the room, and not all the way in the back, where it currently serves little to no purpose.

Revised - Within the next five years, we'd like to produce our first SMC feature film, with all that implies, including the creation of an annual (two-semester) class specifically for that purpose. One of our latest award-winning Film 33 projects, "Ends and Means," clocked in at 32 minutes, which is already one third of the length and duration of a feature film.

Ongoing - We are expanding the number of IMDB-qualified projects we make every year. In addition to the two current Film 33 projects, we are now also making two Film 32 "sample shoots," in which our students collaborate with professionals by fulfilling all crew positions (except for director and cinematographer, for which we have faculty and/or professional-filmmaker guests mentoring our students on set). One recent such project, "What Next," recently won an award at the 2025 Vienna Film Festival, which has great curricular value for our students.

Ongoing - Create two new classes, "Film 70: Creative Producing" and "Film 60: Directing Actors" (the latter in collaboration with SMC's Theatre Arts Department). We are currently developing both courses with members

of our Advisory Board.

Ongoing - Add a section of "Film 41: Advanced Cinematography" to meet the students' growing demand for this class. The instructor in charge would also be the cinematography supervisor for the two annual Film 33 projects partly financed by the Golden Globe Foundation.

FILM STUDIES

Ongoing – Pursuing another full-time hire in Film Studies

Ongoing—Renaming the program “Film Studies and Film Production” to clarify how our courses are ordered and what the disciplines are like at 4-year schools.

Ongoing – using data to identify equity gaps in our field, disaggregated by sub-field and teaching modality.

Ongoing – Investigating the role of AI in both everyday life and in instruction.

New –Rethinking the technological set up in CMD 180, hard-wiring the lectern equipment in the front of the class to the projectors in the rear; replacing the screen, etc.

JOURNALISM

Journalism New Goal 1: Create the Public Relations Certificate of Achievement and Associates Degree

Journalism New Goal 2: Program activities for the Corsair student newsroom’s 100th anniversary in 2029.

Journalism New Goal 3: Brainstorm and create additional certificates for the Journalism program beyond the two Associates it currently offers.

Journalism New Goal 4: Hire an additional full-time professor in the journalism program and increase the number of course sections, particularly for the classes that fill regularly – Journalism 1 and Journalism 15.

Journalism New Goal 5: Create a Certificate of Achievement or Completion for Journalism. Certificates can more accurately capture the segment of our students who intend to pursue Journalism or Journalism-adjacent careers, but don't complete the full 18+ units for the degrees.

MEDIA STUDIES/PRODUCTION

1. ONGOING – Create a Media Studies Certificate of Achievement that incorporates an internship or work-based learning component to strengthen career pathways.

2. REVISED – Complete the Film and Media Production AS-T in Film, Television, and Electronic Media (FTVE) to expand transfer opportunities for students.

3. NEW – Develop and launch a Public Relations Certificate of Achievement, with the potential to grow into an AS-T program.

4. ONGOING – Rebrand the Media Sales and Management Certificate of Achievement, with consideration of advancing it to an AS-T program.

5. NEW – Add MEDIA 49: Business Operations in Media, a course where students will manage the radio station, TV station, social media, and media sales, gaining hands-on experience in media operations. This class will offer numerous work- based learning opportunities for our students.

G. Resources and Budget

20. What are the most critical resources needed to implement your program’s Action Plan in the next review period?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines each identify different critical resources as to implement their goals and action plan. It is important to note that each discipline identified realistic and attainable resources and budget requests for concrete and achievable ends. For instance, Communication Studies seeks stronger enrollment strategies, ongoing support for equity-focused professional development, and future funding to build a competitive speech and debate team if the District wishes to institutionalize the extracurricular activity. Film Production emphasizes the urgent need for a dedicated soundstage to support hands-on classes and film shoots near the CMD. The sole full-time faculty member in Journalism plans to use banked teaching hours for curriculum updates and underscores the need for another full-time faculty hire.

Media Studies/Production requires funding to launch MEDIA 49 and aims to strengthen partnerships with the Career Center to expand internship and career opportunities.

COMMUNICATION STUDIES

First, we need strong enrollment strategies that help fill our classes and protect the different categories of part-time faculty (associate status and other).

Second, we need continued support for professional development beyond Flex Day and on-campus workshops, particularly for Equity-Minded and Race-Conscious programming. This includes continued access to external conferences, such as the National Communication Association and Western States Communication Association. Resources for conference attendance are essential for faculty growth and keeping the program connected to broader disciplinary conversations.

Looking further ahead, if financial resources become available, building a competitive speech and debate team would require hiring a full- or part-time professor with sufficient release or reassigned time to manage the travel demands of tournaments, as well as a built-in annual budget of at least \$20,000 to cover participation at the local, state, and national levels. These resources would not only strengthen the program but also expand opportunities for students and faculty alike.

FILM PRODUCTION/STUDIES

We understand that CMD's production studio was conceived prior to the existence of the Film Production program, and therefore it is more geared towards the needs of broadcasting and media production. The ideal solution would be for the college to purchase, build, or lease a soundstage nearby CMD so that the Film Production program could both hold all its hands-on classes and do its film shoots there. We would like to stress that it needs to be near CMD because we still want to be based at CMD in terms of our non-hands-on classrooms, offices, movie theater, editing bays, and the possibility of collaborating with other disciplines at CMD (which is the main raison d'etre of this complex).

JOURNALISM

The sole full-time Journalism professor hopes to use some previously banked teaching credit hours to devote to curriculum updates, auxiliary fund stabilization and planning for the 100th anniversary, along with the hiring of a second full-time journalism professor when the college budget improves.

MEDIA STUDIES/PRODUCTION

Funding is needed to support the launch of the MEDIA 49 class, including resources for equipment and gear as well as faculty compensation to teach the section. In addition, establishing a closer partnership with the Career Center will be essential to connect students with internships, work-based learning opportunities, and pathways to employment. Funding is also needed to support our Administrative Assistant, who is instrumental in helping our programs with current and future outreach.

21. If additional resources are needed to implement your Action Plan, what new funding sources and/or budget reallocations is your program exploring?

DEPARTMENTAL OVERVIEW

The Communication & Media Studies disciplines identified additional resources to implement their goals and Action Plan. Communication Studies seeks funding to reinstate its Competitive Speech and Debate Team and to enhance its Drescher space for student engagement. Film Production advocates for institutional support to secure private endowments and host fundraising events, leveraging recent national recognition. Journalism is planning outreach to alumni and applying for a Chair of Excellence grant for the 100th anniversary events/activities. Media Studies/Production is developing a fundraising campaign for different program initiatives and will rely on Career Education funding for curriculum, equipment, and student opportunities.

COMMUNICATION STUDIES

Our program has identified two potential areas where additional funding or budget reallocations could significantly advance our Action Plan. First, the Competitive Debate Speech Team is currently inactive due to insufficient resources to support a traveling faculty member. If the administration is interested in reinstating the team, the program is prepared to move forward with the understanding that this would require funding for a faculty hire with appropriate release time as well as a stable operating budget that does not rely on ongoing fundraising.

Second, funding would be used to enhance our department's new Drescher space to serve as a student-facing and welcoming environment for the department and/or a revitalized speech lab. Due to new CCN changes that encourage community-building within our discipline, particularly in Public Speaking and Oral Communication courses, a community space will significantly increase interpersonal communication, connection, and belonging. These spatial and financial investments would strengthen both student engagement and the visibility of the program on campus.

FILM PRODUCTION

We strongly believe that the Film Production Program could and should receive an endowment from a private donor or foundation, if we are able to count on institutional support to attract their attention; for instance, the SMC Foundation could support this effort. For years now we've put forth the idea of hosting a fundraiser event at The Broad Stage in which we would screen a selection of our award-winning SMC short films, but so far this proposal has encountered quite a bit of resistance, mainly in terms of financing the fundraiser. We should capitalize on the fact that this year the SMC Film Production Program was ranked by MovieMaker magazine as one of the top film schools in North America, and one of the few with a track record that proves that we offer a high and competitive level of film education at the lowest possible cost.

JOURNALISM

The journalism program is exploring reaching out to program alumni for financial support for the 100th anniversary events. We also will approach the reprographics department to see if we can create a booklet of Corsair coverage and photos over the past 100 years. We also plan to seek an SMC Chair of Excellence grant to help cover stipends for some of the 100th planning activities.

MEDIA STUDIES/PRODUCTION

The Communication and Media Studies Department is actively developing a fundraising campaign to support program initiatives. In addition, Career Education funding will provide an important source of ongoing support for curriculum development, equipment, and student opportunities.

This form is completed and ready for acceptance.