

2019/2020 Annual Program Review

Program Name: Communication & Media Studies Department

Program Review Authors: Sara Brewer (organizer/editor); Saul Rubin, Ashanti Blaize, & Sharyn Obsatz (Journalism); Salvador Carrasco & Simone Bartesaghi (Film); Nate Brown (Communication Studies); and Redelia Shaw & Lauren Movius (Media)

I. PROGRAM DESCRIPTION: In one or two paragraphs, provide a description of the primary goals of your program or service area. Attach an appendix to describe your program or service area in more detail, if needed.

The **Communication and Media Studies Department** covers a wide range of media and communication related disciplines and programs that range 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, and film. Our department currently offers 11 certificates and AA/AS degrees that serve the college's transfer, CE (career education), and lifelong learning goals.

The department is arranged into four program areas that are further subdivided: (see **Appendix A** for more information on each program)

1. **Communication Studies** ("People & Society" Area of Interest)
2. **Film** ("Arts, Media, & Entertainment" Area of Interest)
3. **Journalism** ("Arts, Media, & Entertainment" Area of Interest)
4. **Media** ("Arts, Media, & Entertainment" Area of Interest)

VISION AND MISSION

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.

Vision: The Communication and Media Studies department supports the Santa Monica College vision by providing instruction in and opportunities for open dialogue and the free exchange of ideas through our courses, extracurricular activities and department produced and/or supported College forums (e.g. The Corsair Newspaper, Short Films, Documentaries, Communication & Media Speaker Series, Green Screen Series, Web Content, Music Videos, Commercials, Interdisciplinary Filming Support, Global Citizenship Research Symposium, Corsair Radio, Intramural Debates, etc.). The very content of many of our classes (e.g. Public Speaking, Research Methods, Journalism, Media Literacy, Intercultural Communication, Global Media, etc.) focuses on the College's core values of knowledge, intellectual inquiry, research-based planning and evaluation, academic integrity, ethical behavior, democratic processes, communication, and global awareness.

Mission: 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.). Our department is committed to fulfilling the college's mission of closing equity gaps and racial equity.

Additionally, our classes include specific connections to the larger global context and the students' roles in it. Students learn to contribute to the global community as they develop understanding. One of the goals of all of our Career Education (CE) programs, including journalism, film and media production programs, is to provide world-class instruction and experience in programs traditionally offered only in the most exclusive institutions. This goal has led to the development of an award-winning film program and the Promo Pathway degree program that has been placing many graduates directly into the lucrative media production field. Similarly, our Communication Studies program has developed a strong transfer curriculum that readies students for transfer into some of the most prestigious communication studies programs in the state (i.e. CSUN, UCSB, and USC) leading to long term academic success.

II. PROGRESS SINCE LAST REVIEW (LAST YEAR'S OBJECTIVES)

Identify the original objectives from your last review, as well as any objectives that emerged during the year (if applicable). For each objective, determine status and explanation for status.

COMMUNICATION STUDIES

Objective	Status	Status Explanation
Debate Team Space	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	<p>With the demolition of the LS building, the Debate Team lost the space that it heavily used in LS 172 for the last two years. We are talking with Erica LeBlanc to find some new space that might continue to meet our needs. Some spaces have been proposed by Erica, but none have yet been secured for Debate Team use. When SMC opens back up, we expect that a suitable location will have been secured so to avoid risking further disruption for the team.</p>
Debate Team Funding	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	<p>The endowment created at the SMC Foundation reached over \$20,000 by the beginning of 2019-2020, which produced interest that could be spent by the Debate Team in excess of \$1000. This fund lost about \$3000 in the COVID market crash, but hopefully will regain that principle as the market returns and is stabilized. The Associated Students doubled their financial support for the Debate Team from about \$2400 in 2018-2019, to \$4000 in 2019-2020, to \$9227 for 2020-2021. But the 2020-2021 funding from the Associated Students was understood to be contingent that SMC will continue to support the debate team budget as well. If the SMC budget is cut, then the Associated Students might significantly cut their budget support as well. The Chair of Excellence and Margin of Excellence grants expired at the end of 2018-2019. In 2018-2019, the Debate Team had a budget of \$16,645 (\$4155 from SMC, \$2490 from AS, \$5000 from Chair of Excellence grant, \$5000 from Margin of Excellence grant). In 2019-2020, the Debate Team had a budget of \$9185 (\$4155 from SMC, \$4000 from AS, \$1035 from endowment interest). In 2020-2021, assuming no COVID restrictions on</p>

		<p>in-person tournaments, we would need a budget of \$24472.</p> <p>With COVID restrictions on in-person tournaments in Fall 2020, we would need a 2020-2021 budget of \$17779</p> <p>Our current anticipated budget for 2020-2021 (assuming Fall 2020 online tournaments only) is \$15,382 (\$4155 from SMC, \$9227 from AS, \$2000 interest from endowment).</p>
Grow the Speech Lab	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress (with new vision) <input type="checkbox"/> Completed	<p>For several years, the full- and part-time faculty in Communication Studies have tried to establish a Speech Lab, where students could get one-to-one help on their oral communication assignments. This was staffed by volunteer faculty, earning flex time credit. For 2020-2021, under the leadership of Julie Chekroun and Nick Fox, the Speech Lab will transition from a physical space into a collaborative, virtual Canvas shell designed to house equity-minded pedagogy and teaching strategies.</p>
Assess and update SLO's	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	<p>Com St 21: Argumentation and Com ST 12: Persuasion were specifically named in the last PR objective for SLO update. Com ST 21 was updated in July 2019. Com St 12 has not yet been updated recently. That course is being considered for a substantial revision, not just an SLO update.</p>
Develop more OER	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	<p>Our objective to have more OER options for in-demand classes has been met, and is continuing to be improved. More sections of Com St 11 were offered with OER or ZTC in 2019-2020 than in previous years, with most OER faculty choosing to adopt the Public Speaking Project textbook for OER. We also now have sections of Com St 9, Com St 16, Com St 21, Com St 22, Com St 35, and Com St 37 which are OER or ZTC options. More faculty report planning to offer OER sections of Com St 11 in 2020-2021.</p>
Racial equity	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	<p>Program faculty will analyze equity gap statistics at the end of each year, and strategize how to achieve racial equity in our classes as measured by enrollment and success.</p>
New: Settle into new offices and classrooms after LS is demolished and mandatory remote learning ends.	<input checked="" type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	<p>When we are able to return to campus, we will be able to move into our new offices and classrooms Drescher Hall, Pico Village and Pico Classroom Complex. An objective is to make these spaces functional, and also welcoming.</p>

FILM

Objective	Status (Check one)	Status Explanation
Film Production: Continue to work on racial equity in the classroom	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Although we have actively been doing this in Film Production since day one, 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 people both in front and behind the camera.
Film Production: Implementation of a new class: "Film 34/34L: Advanced Digital Filmmaking"	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	Film 34/34L started being taught in Spring 2020.
Film Production: Class integration of new equipment donated by Keslow Camera to SMC Film Production program	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	The new equipment donated by Keslow Camera started being used in Spring 2020 in the following classes: Film 31, 32/32L, 33/33L, and 34/34L.
Film Production: Create a screenwriting lab and library at CMD	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	Implemented in Spring 2020 and being used by both Film Production and SMC Film Club students.
Film Production: Create a new class, "Film 70: Creative Producing"	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	We are currently developing this class in close collaboration with Advisory Board members.
Film Production: Implement sound mixes in-house (CMD) for film projects.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	COVID-19 got in the way of this, so we're still having to outsource audio post-production to our industry partner, Enhanced Media.
Critical Film Studies: Create program outcomes for the film criticism program.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	The PLOs and SLOs are being discussed, but have not yet been finalized; and discussion is still taking place as to which courses are to be assessed, and how this is to be done.

JOURNALISM

Objective	Status (Check one)	Status Explanation
We are piloting new curriculum in solutions journalism and investigative journalism in our Journalism 2 class.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Curriculum posted and used on Canvas. The COVID-19 pandemic made it impossible to execute the investigative journalism stories near the end of the Spring 2020 semester. Also piloted a free Poynter Beat Reporting Basics class.
We are looking at development of certificate programs.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Certificate programs for emerging jobs such as audience engagement, sports journalism, public relations and entrepreneurial journalism that would provide needed training for young and mid-career journalism students interested in specific job skills.
A new Spanish-language journalism course was developed in collaboration with the Modern Languages department. It will be part of a 3-course certificate that also includes intermediate Spanish and Spanish for the Professions classes. This equity-minded certificate also allows Latinx	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	The certificate is pending regional Career Education approval. It was been modified to be an online-only certificate.

students to capitalize on their heritage language to improve their career prospects.		
Decolonizing the journalism curriculum	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Discipline faculty are revising course content to ensure that we emphasize the vital work of journalists of color, both historically and today, plus the challenges faced by Black and Latinx journalists in newsrooms.
Closing equity gaps for our students	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Discipline faculty are participating in trainings and discussions about how to achieve racial equity in our classes.

MEDIA STUDIES

Objective	Status (Check one)	Status Explanation
Increase enrollment in Media Studies courses.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	We offered more 8-week sessions, we encouraged students that are trying to add to use the Class Request feature on Corsair Connect, and we offered more sections of the MEDIA 3 "Global Media" course. Enrollment in all Media Studies courses declined from 1801 in 2018 to 1551 in 2019. However, there is not a distinction between critical media studies and media production courses. Fewer classes were offered in 2019/2020.
Racial Equity in our Courses.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Update courses to ensure that students are engaging with a range of material (articles, films, texts) that included contributions from people of color and other minoritized groups to achieve racial equity in all of our classes.
Equitize our Syllabi	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Working to make our syllabi more accessible and equitable to create an approachable class environments.
Offer more sections of Media 4 (Introduction to Game Studies)	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	In order to help increase enrollment and support students completing courses in a timely manner, we offered more sections of Media 4, including an online section in Summer 2020.
Create a Certificate of Achievement in Media Literacy	<input checked="" type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	Media Studies faculty focused on updating other Media Studies courses before beginning work on a certificate.
Create online course shell for Media 3 (Global Media)	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	Media 3 online will be offered in Fall 2020. The online course shell has been created and completed by Lauren Movius

MEDIA

Objective	Status (Check one)	Status Explanation
Develop a broadcast media editing class	<input checked="" type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	This is proving to be a challenging undertaking as it incorporates a collaboration with ET Dept.
Make media production students practice a "digital first" mentality.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	This is an ongoing task and goal in the Media Production program.
Decolonizing the media	<input type="checkbox"/> Not Completed	Discipline faculty are revising course content to

production curriculum	<input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	ensure that we emphasize the vital work of content creators of color, both historically and today, plus the challenges faced by Black and Latinx producers and crews in broadcast newsrooms, reality and unscripted television to achieve racial equity in all of our classes.
Make media production students learn and practice remote storytelling	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Due to Covid-19, many programs are being produced remotely, students need to train in this area of production.
Update all Media Production programs for distance learning and/or hybrid instruction.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	We are unsure how long the remote learning environment will be in affect due to the novel Coronavirus (Covid-19). Students still need to complete their degrees and since the entertainment industry is also working remotely, we will work in tandem to make sure our students graduate ready to work in any environment. Covid-19 protocols are being still being developed by the industry and students need to be aware of these updates and in safe practice.

III. ACHIEVEMENTS

COMMUNICATION STUDIES

Heather Smith: Completed all required courses for a PhD in health communication at a leading R-1 research institution, with honors grades. Completed research in cancer communication, disparities in cancer communication and women/minorities. Completed research in women choosing to 'go flat' after mastectomy. Successfully completed and passed the writing portion of comprehensive exams in the PhD in cancer communication and women's health specialties. Currently working on sabbatical outcomes for spring 2020.

Delphine Broccard: Completed PhD coursework.

Luis Andrade: 2019 - Equity Champion Award – SMC. 2019 - 2 Top Papers in the LGBTQ Caucus Division – NCA. 2019-2020 - 10 Journal Publications in highly-ranked Communication Studies and Education Journals.

Nate Brown: Coached Debate Team to 1st place awards in all 6 tournaments of 2019-2020 (12 first place awards total, 10 second place awards, 14 third place awards, and 6 finalist awards).

FILM STUDIES

In the 2018-2019 Program Review, Film Production listed achievements garnered until April 2019. Here is the updated list since then:

2020

Official Selection – Cannes Film Festival, Emerging Filmmaker Showcase (The Attempt)

Semi-Finalist - Louisiana LGBT+ Film Festival (Ritornare)

Official Selection - 33rd All Genders, Lifestyles, and Identities Film Festival (aGLIFF); Austin, Tx (Ritornare)

Award - "Next Generation Indie Film Awards Foundation" (Leaving the Factory)

Official Selection - Barcelona Fiction Film Festival (Once Upon A Woman)

Official Selection – Vienna Independent Film Festival (The Attempt)

Official Selection - 14th Vox Feminae Film Festival; Zagreb, Croatia (Ritornare)

Winner Best Student Short Film - Sunny Side Up Film Festival; Oklahoma (Once Upon A Woman)

Winner Best Cinematography - Sunny Side Up Film Festival; Oklahoma (Once Upon A Woman)

Official Selection - Sunny Side Up Film Festival (SSUFF); Miami, OK (Once Upon A Woman)

Official Selection - Cinema At the Edge (CATE) Film Festival; Santa Monica, California (Out of Touch)

Official Selection - California Women's Film Festival (Shape Shifter)

Official Selection - Roma Cinema DOC Film Festival; Rome, Italy (Ritornare)

Semifinalist - CineFest Los Angeles (Taste)

Official Selection - DAM Film Festival (Taste)

2019

Official Selection - LesFlicks Queer Cinema; London, United Kingdom (Ritornare)

Finalist - Blow-Up International Arthouse Filmfest in Chicago (Hinge)

Official Selection - Blow-Up International Arthouse Filmfest in Chicago (Shape Shifter)

Winner Best Short - "The Wild Bunch Film Festival" in Arizona (Once Upon a Woman)

Semifinalist - Dumbo Film Festival in New York (Hinge)

Honorable Mention - Highland Park Independent Film Festival; Los Angeles, CA (Muñecas)

Official Selection: 6 Award Nominations - "The Wild Bunch Film Festival" in Arizona (Once Upon a Woman)

Winner: Best Short Film, Prague Independent Film Festival; Czech Republic (Hinge)

Official Selection: Highland Park International Film Festival (Muñecas)

Winner: Best Film Score, Vienna Independent Film Festival; Vienna, Austria (Hinge)

Winner Best Western: Silver State Film Festival; Las Vegas, Nevada (Once Upon A Woman)

Official Selection: Silver State Film Festival; Las Vegas, Nevada (Hinge)

Official Selection: Silver State Film Festival; Las Vegas, Nevada (Ritornare)

Official Selection: Silver State Film Festival; Las Vegas, Nevada (Shape Shifter)

Winner: Best Film at the Terza Weekly Competition CinemadaMare 2019 in Cerveteri, Italy (Tongue Tied)

Winner: Best Cinematography at the Terza Weekly Competition CinemadaMare 2019 in Cerveteri, Italy (Tongue Tied)

Winner: Best Sound at the Terza Weekly Competition CinemadaMare 2019 in Cerveteri, Italy (Tongue Tied)

Winner: Best Production Design at the Terza Weekly Competition CinemadaMare 2019 in Cerveteri, Italy (Tongue Tied)

Winner: Best Student Short - Silicon Beach Film Festival (Ritornare)

Winner: Best Western - Silicon Beach Film Festival (Once Upon A Woman)

Official Selection - REEL Recovery Film Festival & Symposium - Los Angeles (Valerie)

Official Selection - REEL Recovery Film Festival & Symposium - Los Angeles (Hurt)

Official Selection - REEL Recovery Film Festival & Symposium - Los Angeles (Hinge)

Winner Best International Short Film - IV Festival Internacional de Cine sin Cines; Michoacán, Mexico (Once Upon A Woman)

Official Selection - Queerbee LGBT Film Festival; United Kingdom (Hinge)

Finalist - Women Deliver Film Festival (Hinge)

Winner Gold Remi Award - 52nd Annual WorldFest-Houston (Once Upon A Woman)

Winner Best Student Short - Golden State Film Festival (Shape Shifter)

Official Selections - Golden State Film Festival (Shape Shifter, Hinge, Once Upon A Woman)

Official Selection - Feedback International Short Film Festival (Undocumented)

Official Selection - California Women's Film Festival (Hinge)

Official Selection - QueerBee Film Festival in London and 9 other cities in the UK (Spaghetti Romance)

JOURNALISM

The journalism discipline took the lead with Communication and Media speaker series, which we expanded to include our CMD colleagues in the Design Technology Department. The new Communication, Media and Design series hosted multiple events for students and the community in the fall and the beginning of Spring semester before the campus went remote.

The journalism discipline also collaborated with PEN America and the Committee to Protect Journalists to host a panel on U.S./Mexico border coverage during fall semester.

Fall Semester: The Corsair, Santa Monica College's student-run news outlet won an Associated Collegiate Press Online Pacemaker Award (known as the Pulitzer of college student media) for general excellence and outstanding achievement by a collegiate-media website. The Corsair staff also won 2nd place for the Associated Collegiate Press 2019 Multimedia Story of the Year award. Corsair student photojournalist, Nicole Haun won Honorable Mention for the Associated

Collegiate Press 2019 Photo of the Year award.

Spring semester: The Corsair, Santa Monica College's student-run news outlet, won an award for "online general excellence" from the Journalism Association of Community Colleges (JACC) and four student photojournalists won individual awards. Two student photojournalists also won awards from the California Newspaper Publishers Association's California Journalism Awards.

Santa Monica College (SMC) student photojournalist Yasamin Jafari Tehrani—who is on the staff of SMC's student-run news outlet The Corsair -- won the 2019 Richard Turner Student Photojournalist of the Year from the Press Photographers' Association of Greater Los Angeles (PPAGLA).

Journalism professor Sharyn Obsatz is also the faculty lead for the Faculty-Industry Ambassador Program, launched in Summer 2020.

Journalism professor Ashanti Blaize-Hopkins is the lead for the Career Education marketing sub-committee and has been working with an external marketing firm to kick off SMC's first digital marketing campaign in Fall 2019 ending in Spring 2020 with very promising results. The marketing firm will continue to work with Professor Blaize-Hopkins in Fall 2020 to launch additional digital marketing campaigns to help increase enrollment in CE programs in addition to the institution at-large. Professor Blaize-Hopkins is also currently serving as board Vice President for the Society for Professional Journalists Los Angeles Chapter.

MEDIA STUDIES

Maria Muñoz is on her second term as Department Chair of the Communication & Media Studies Department.

Lauren Movius was awarded a sabbatical for Spring 2021. During the sabbatical, she will engage in professional development by improving online teaching skills and distance education knowledge. Over the semester, she will take a series of online courses and then apply this knowledge to her SMC online classes by revising courses to improve student learning.

Sara Brewer was awarded a sabbatical for Fall 2020 (postponed until Fall 2021 because of Covid-19). Her creative project will focus on Media and Climate Change and include time in the Pacific Northwest to see, photograph, and develop an understanding of climate change effects in the region.

MEDIA

1. During the 2019 Fall semester the Media Production Program successfully shot and live-streamed an eSports tournament on Twitch for Indiecade (an international and independent gaming conference for developers).
2. During this semester they also shot five volley games. When we produce our games we also utilize the talents of students from our sportscasting classes for play-by-play and color commentary during the games.
3. We had three successful ~~podcast~~ podcast shows produced that aired on SMC Radio Online, which include: The No Name Radio Show, Foster Me Different (about the foster care industry), and the Health, Education, Media and Public Policy Podcast (HEMPP).
4. During the Winter 2020 semester the Media Production Program successfully shot and live-streamed five home basketball games.

IV. CURRENT PLANNING AND RESOURCE NEEDS

Part 1: Narrative

Broadly discuss issues or needs impacting program effectiveness for which institutional support or resources will be needed for the next academic/fiscal year.

COMMUNICATION STUDIES

There are four areas where needs impact program effectiveness.

Speech Lab: For years, we have worked on developing a speech lab, like the writing lab, that could have enough staff and open hours to support our many students who need help working on oral communication assignments. We have learned that it is very difficult to offer that program without institutional support in the form of paid student workers and appropriate compensation for volunteer faculty to work the lab. An institutional speech lab would benefit students working on oral communication assignments across many SMC programs, and help all SMC students reach ILO #2 regarding communication skills.

Debate Team: The effectiveness of the debate team is highly dependent on institutional support in the form of a financial budget and coaching support. The budget from SMC is significantly less than our minimum necessary budget to offer a desirable program. As budgets from SMC, from the Foundation, and from the Associated Students fluctuate, the program effectiveness is impacted. The debate team program is also more effective with more than one coach, each compensated with their own stipend.

Adjunct Resources: We have many adjunct faculty in our program who have shared office space and who did not have functioning computers and printers on campus. The effectiveness of our program is impacted with 70% of our faculty are not given the resources they need on campus. There may be sufficient cubicle space for adjuncts in our new Drescher hall department location, but more computer stations are needed for those adjuncts.

Administrative Assistant: The Communication Studies program has only a part-time administrative assistant. This lack of support can impact the long-term program effectiveness as faculty struggle to do more of that work on their own.

FILM

SHORT TERM

An experienced and committed faculty with a strong teaching philosophy that integrates the theoretical with the practical in conjunction with seasoned industry partners have yielded a program that has garnered numerous successes in its first few years. However, our program has grown considerably and we are at the point where we would like to respectfully ask for an operational budget of \$5,000 per semester to be used as discretionary funds to help fund the following filmmaking classes:

Film 31, Film 32/32L, Film 34/34L (NEW CLASS), Film 40, and Film 50.

Impromptu expenses arise in relation to these classes, and faculty often have to absorb these costs. To name but a few examples:

- Yearly service of the RED camera: cleaning, sensor calibration (pixels), software update, lubrication, thread repair;
- C-stand lubrication;
- Light repairs;
- Professional lens cleaning, maintenance (focus and iris mechanisms) and occasional repair;
- Boom pole repair: internal cables need to be replaced.

These \$5,000 would be in addition to the budget we currently receive from outside sources and SMC itself for the making of our Film 33/33L semester project.

MID-AND-LONG TERM

In order for the Film Production Program to be sustainable, let alone grow and prosper, we are going to need an allocated soundstage that is available at least 6 days a week for our hands-on filmmaking classes and shoots. We realize CMD 182 cannot be that because we share it with Media Production, so we would like to propose a soundstage within a reasonable distance from CMD.

JOURNALISM

We could use institutional support with facilitating connections with media-related companies in the area around the CMD and really all of Los Angeles with the goal of providing internship opportunities for our journalism students as well as site visits for our students and guest speakers coming to our classes. The plan was always to have this support located at the CMD but so far that has not happened.

We hope to have an online themed Counseling 15 class developed in collaboration with career services counselors that could provide targeted career preparation support for journalism and media production students.

We would love support from the SMC alumni office through PeopleGrove to track SMC journalism alumni and coordinate mentoring opportunities.

MEDIA

Discipline faculty believe more professional development for the changing environment is needed for instructional faculty. There will be new certifications to achieve due to the Covid-19 protocols and faculty will need that training to teach to their students. There is also new software and cloud platforms to learn on how to facilitate remote productions. This is still a new space for the entertainment industry on a whole. Discipline faculty will be in a position of having to train as they learn due to the disruption this virus has caused the world.

The best way the institution can support the Media Production faculty is to enable participation in learning these new skill sets. Discipline faculty will also need additional professional development on online instruction to better support the needs of their students in this online environment.

Part 2: List of Resources Needed

Itemize the specific resources you will need to improve the effectiveness of your program, including resources and support you will need to accomplish your objectives for next year.

While this information will be reviewed and considered in institutional planning, the information does not supplant the need to request support or resources through established channels and processes.

COMMUNICATION STUDIES

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
Human Resources	<p>Our department received approval for a FULL-TIME administrative assistant position in Fall 2019 and we would like this position to no longer be delayed and have our FULL-TIME assistant start FALL 2020.</p> <p>We would like faculty volunteers to the speech lab to be compensated at their hourly rate.</p> <p>We would like a second and even third debate team coach to earn a stipend or hourly compensation. Step 1 Debate Coach stipends would be \$900 each per semester. Weekend volunteer compensation would be in the amount of \$150 per day for helping to judge a debate tournament.</p> <p>We would like one of the full-time faculty to be a faculty Leader/Coordinator for the program.</p>	<p>Faculty are spending too much time doing administrative work when the AA is absent, including stocking the supplies, interacting with people who wander in to ask questions about the department in general, processing paperwork for budget reimbursements, etc.</p> <p>Faculty who volunteer to work extra hours to help students in need should receive fair compensation.</p> <p>Two or more debate team coaches are needed for all the administrative work, the coaching, and the weekend travel. One stipend should not be shared. Growth of the team is much more likely with two or more coaches.</p> <p>Communication Studies is such a large program, that relying on the Dept. Chair, who also leads several other large programs, might not be as effective as a dedicated program leader, compensated with stipend.</p>

<p>Facilities (<i>info inputted here will be given to DPAC Facilitates Comm.</i>)</p>	<p>Debate Team squad room space. A regular room with substantial hours for debate team students to practice outside of class time, as well as for displaying awards, pictures, calendars, and training materials.</p> <p>Desks, printers and computers needed for the many adjunct faculty in the program</p> <p>We need Canvas Studio to be offered as part of our Canvas subscription.</p>	<p>Meeting only during class time is not enough for a successful debate team. Many more hours per week are needed for practice. The most successful years of the debate team have been when we had the LS172 room for our squad room to use anytime enough students gathered to practice.</p> <p>Our adjunct faculty have shared a tiny office and poor computer and printer facilities for many years. In the new Drescher Hall location, we would like there to be many more adjunct desks, with computers linked to the office printer for their use.</p> <p>Canvas Studio could significantly improve our creation of online content.</p>
<p>Equipment, Technology, Supplies (<i>tech inputted here will be given to Technology Planning Committee</i>)</p>		
<p>Professional Development</p>	<p>Given the total shift to online teaching, more training in Canvas and best practices for Zoom teaching is needed and would be welcomed.</p> <p>Professional development on ways in which other Communication Studies programs have achieved some appropriate forms of consistency between sections.</p> <p>Faculty need more equity trainings and facilitated discussions including decolonizing our curriculum.</p>	<p>Faculty are working an excessive amount of additional hours to make classes distance ready. Much of the time taken for this is learning how and when to use the various technologies. On demand training would relieve some of the time and effort to self-teach.</p> <p>Achieving some consistency can be desirable, but it comes at the risk of sacrificing academic freedom and individuality. Some professional development regarding how other college programs have been successful in this way could help guide our own efforts.</p> <p>These trainings will greatly improve our ability to achieve racial equity in our classes.</p>

FILM

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
<p>Human Resources</p>	<p>The hiring of another staff member to help support the various and growing needs of Film Production.</p>	<p>The fact of the matter is that Film Production has grown enormously and the demand for our classes is constantly on the rise. Far from suffering from low enrollment, we constantly have to turn students away. We have created new classes and new sections, but all of the above are served by only one staff member,</p>

		Drew Davis, who is overworked and overextended, despite his full commitment to our program.
Facilities (<i>info inputted here will be given to DPAC Facilitates Comm.</i>)	Allocated soundstage for our hands-on filmmaking classes and shoots. All the different sections of the following classes would be taught in there: Film 31, 32/32L, 34/34L, and 40, as well as 33/33L, including the thesis film that we produce at the end of each semester, which requires long-standing sets –something that is impossible to pull off at the moment.	CMD 182 is maxed out in terms of availability because it is shared by the Film Production and Media Production.
Equipment, Technology, Supplies (<i>tech inputted here will be given to Technology Planning Committee</i>)	N/A since we apply for Perkins grants.	Click or tap here to enter text.
Professional Development	Faculty need more equity trainings and facilitated discussions including decolonizing our curriculum.	These trainings will greatly improve our ability to achieve racial equity in our classes.

JOURNALISM

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
Human Resources	Click or tap here to enter text.	Click or tap here to enter text.
Facilities (<i>info inputted here will be given to DPAC Facilitates Comm.</i>)	Click or tap here to enter text.	Click or tap here to enter text.
Equipment, Technology, Supplies (<i>tech inputted here will be given to Technology Planning Committee</i>)	Click or tap here to enter text.	Click or tap here to enter text.
Professional Development	Continued institutional support for faculty and Corsair students to attend important journalism conferences that provide opportunities for learning and networking. Faculty need more equity trainings and facilitated discussions including decolonizing our curriculum.	To stay current with trends in the journalism field. To network with key people in the industry. These trainings will greatly improve our ability to achieve racial equity in our classes.

MEDIA

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
Human Resources	Media Production Senior tech is retiring this Fall 2020 semester.	Media Production will need to hire a new and inspiring classified employee to replace the loss of this key figure in our discipline.
Facilities (<i>info inputted here will be given to DPAC Facilitates Comm.</i>)	Click or tap here to enter text.	Click or tap here to enter text.

Equipment, Technology, Supplies <i>(tech inputted here will be given to Technology Planning Committee)</i>	Access to IT support for software and cloud servers to support media production archival footage and meta-tagging.	Due to Covid-19, many programs are being produced remotely, students need to train in this area of production.
Professional Development	Additional training for developing online courses. Faculty need more equity trainings and facilitated discussions including decolonizing our curriculum.	We are unsure how long the remote learning environment will be in affect due to the novel Coronavirus (Covid-19). Students still need to complete their degrees and since the entertainment industry is also working remotely, we will work in tandem to make sure our students graduate ready to work in any environment. Covid-19 protocols are being still being developed by the industry and students need to be aware of these updates and in safe practice. These trainings will greatly improve our ability to achieve racial equity in our classes.

V. CHALLENGES RELATED TO SPRING 2020 COVID-19 CRISIS AND RESPONSE:

List significant challenges your program faced in Spring 2020 due to COVID-19. Please also Include your responses and solutions to this crisis.

<p>COMMUNICATION STUDIES</p> <p>A significant challenge involved the many faculty who were forced into DE learning without any prior experience or training. We did our best to support and train each other both in large groups like department meetings, and in one-to-one meetings between faculty. All of this amounted to a significant amount of time and stress. Many faculty are also very concerned about how intellectual property is protected in zoom and recorded lectures and all original online content.</p> <p>FILM</p> <p>The overwhelming challenge was that our Film Production classes are for the most part hands-on. Students interact with one another as crew members and shoot exercises or make films in a soundstage (or on location, as in the case of Film 33/33L) using state-of-the-art film equipment. COVID-19 forced us to concentrate on the theoretical rather than on the practical aspect of filmmaking; hence, we were able to teach remotely Film 30 (budgeting and scheduling), 31 (beginning), 32 (intermediate), 33 (thesis film), and 34 (advanced), but were forced to cancel their co-requisite hands-on sections: 32L, 33L, and 34L.</p> <p>The way we adapted to remote learning was by focusing on the pre-production of our scenes (Film 32), short film (33), and spec projects (34). We either outright canceled (32 and 34) or indefinitely deferred (33, partly due to pressing commitments with our industry partners) the actual production or shooting until we are allowed to do so when SMC filming resumes with new safety guidelines.</p> <p>Even though this meant canceling the lab component of our classes, in which we do the actual physical shooting on-ground using film equipment, we had incredibly positive and successful outcomes re. the pre-production of our projects.</p> <p>Achieved outcomes:</p> <ol style="list-style-type: none"> 1. Development of screenplays, including table reads with actors via Zoom 2. Preparation of budgets
--

3. Preparation of shooting schedules
4. Preparation of shot lists
5. Filmed scene rehearsals with actors via Zoom
6. Fundraising campaign on Indiegogo platform (Film 33)

Case in point, we would like to call your attention to two extraordinary developments re. 5. and 6.:

5. Despite the self-evident challenges of quarantine, the students managed to film remotely via Zoom a couple of scene rehearsals with professional actors (including Anne Bedian, who starred in “Curb Your Enthusiasm”). I submitted one of the scenes they did to the “Next Generation Indie Film Awards Foundation,” and the Foundation awarded “Leaving the Factory” a \$1,000 co-production grant (included in the \$8,250 total) due to the creativity and originality shown by the students in their approach to remote learning.

The award-winning Zoom rehearsal can be seen here:

https://www.youtube.com/watch?v=Pwq54rITW6I&feature=youtu.be&fbclid=IwAR3QnutjHKXX-amM_h6isYRNeAtjznkI722AjNhGsPbdbLONsJAZeVB2IAc

6. “Leaving the Factory” is the SMC short film to date that has raised most money through a fundraising campaign: \$8,250 USD by 89 backers. You can see the students’ fundraising video here:

<https://www.indiegogo.com/projects/leaving-the-factory-an-smc-short-film?fbclid=IwAR1oRlxfhGns3xtyK0SOsEbg5FZV3cpZJeSKoWZ60Hg8czS83oGZvmwJkg8#/>

Last but not least, the “Leaving the Factory” Film 33 class was also awarded a free 10-hour online masterclass on the topic of “Directing Commercials” offered by DGA director Jordan Brady, who also did a live 3-hour Q&A with us. Mr. Brady offered this to our students because of the work that the SMC Film Production Program has done “towards fostering diversity in filmmaking.”

We intend to continue enacting the above model until on-ground classes resume. To reiterate, the idea is to engage students in the thorough pre-production of projects that they will hopefully pursue outside of class, and a short film that will be produced/shot as soon as filming resumes at SMC, in the case of Film 33.

We should also add that as part of our non-teaching activities to make up for our canceled Film 32L and Film 33L lab sections, during Spring 2020 we worked with a number of SMC alumni, current students, and SMC Advisory Board Members and industry sponsors on the post-production of the Hollywood Foreign Press Association/HFPA-supported Film 33 short films OLD CLIFF RISING and BROKEN LAYERS, both of which are nearing completion.

Furthermore, another HFPA-supported short film, OUT OF TOUCH, which received its premiere at the CMD campus on February 1st, 2020, is currently being submitted to film festivals domestically and abroad. We also decided to release OUT OF TOUCH on our YouTube channel, given the uncanny parallelisms between that film and the recent riots derived from George Floyd tragically losing his life to police brutality. When we filmed OUT OF TOUCH it was supposed to be a dystopian fiction, and by now many events depicted in that short film can only be called realism.

OUT OF TOUCH can be seen here:

https://www.youtube.com/watch?v=u-pD2XPTtc&list=PL5LtcenLviimL5mjzx8BSAIH4mMtzzx_&index=18&t=122s

JOURNALISM

Curriculum: Many assignments in journalism classes require students to go out into the field to report stories. In Intro to Multimedia Storytelling, students are required to produce four projects including blog, audio story, audio-slideshow, and a video. Because of the lockdown, this could no longer be a requirement and all project assignments had to be altered to reflect this new reality.

In Journalism 1 and 2 classes, students were allowed to do Zoom, phone, email and text interviews, which usually are not as good as in-person interviews. In Journalism 2, instead of covering a meeting in person, they covered government

meeting live-streams or recordings.

The Journalism 16, 17 and 22 classes, forming the staff of the Corsair, hold regular class meetings that are in reality staff production meetings, and these had to move online so the staff could no longer meet in the same physical space. The print version of the paper was no longer produced, only a pdf version that was posted online. It will be a challenge in the fall as classes remain online to reproduce the same staff environment in a distanced online space as opposed to the Corsair newsroom at the CMD.

MEDIA STUDIES

Faculty faced significant challenges in Spring 2020 due to COVID-19. There was a short amount of time in which faculty had to move their on-ground classes to online platforms. Faculty spent many extra hours adapting courses, participating in professional development workshops, mentoring other faculty adapt their courses to a distance learning environment, creating and updating Canvas shells, editing lecture transcripts, and other related tasks.

MEDIA

The Media Production program was unable to provide hands-on instruction and to produce the following:

1. Men's volleyball home games
2. Women's volleyball home games
3. The Associated Students Government Election Debates
4. Theater Spring full dress rehearsal archive productions
5. Communication and Media Studies speaker series video documentation projects
6. No Name Radio Show podcast was discontinued
7. Foster Me Different podcast was discontinued
8. HEMPP podcast was discontinued

Unfortunately, due to the quick shut down and inconsistent information from state and federal leadership, we were unable to support these additional activities because all of the faculty time and energy was spent on focusing on their classes. Going forward we are working on a way for the students to at least continue working on their podcast remotely, however, the sporting and theatrical events are tied to being on campus.

VI. THE NEXT SECTION IS FOR CTE PROGRAMS ONLY

PARTNERSHIPS:

Part 1: Industry advisory meeting dates and attendance for 2019-2020.

FILM STUDIES

Date of Meeting	# of SMC Attendees	# of Non-SMC Attendees
9/20/2019	5	12
3/26/2020	4 (via Zoom)	8 (via Zoom)

JOURNALISM

Date of Meeting	# of SMC Attendees	# of Non-SMC Attendees
5/4/2020	12	11

MEDIA

Date of Meeting	# of SMC Attendees	# of Non-SMC Attendees
12/17/2019	12	12

Part 2: Employer partnerships/collaborations for 2019-2020. Identify the most salient partnerships or collaborations.

FILM

Employer Name	Type of partnership or Collaboration <ul style="list-style-type: none"> • Advisory attendance • Internship site • Donations • Job placement • Other 	Optional: Additional information about partnership or collaboration
Hollywood Foreign Press Association	Co-production	HFPA gives our students a renewable grant of 15K per semester, for the making of the thesis film in our advanced class, Film 33/33L.
Keslow Camera	Co-production and Donation	Keslow Camera loans our students a pro-bono camera/lens package (worth c.500K) each semester, for the making of the thesis film in our advanced class, Film 33/33L. In addition, they have donated perfectly functional, refurbished equipment to SMC Film Program.
Enhanced Media	Collaboration in student projects	This is the industry partner to which we have been outsourcing audio work; they give us great discounts and technical support for our students' projects.
Roundabout West	Advisory attendance	This is the industry partner to which we have been outsourcing color-grading work; they give us great discounts and technical support for our students' projects. In addition, the head of color correction, David Bernstein, has been mentoring some of our students at their facilities in Santa Monica.
Resonate Entertainment	Internship site	This active and successful Hollywood production company is offering internships to SMC alumni and students.

JOURNALISM

Employer Name	Type of partnership or Collaboration <ul style="list-style-type: none"> • Advisory attendance • Internship site • Donations • Job placement • Other 	Optional: Additional information about partnership or collaboration
University of Southern California	Advisory attendance	Click or tap here to enter text.
Cal State Northridge	Advisory attendance	Click or tap here to enter text.
National Association of Black Journalists	Advisory attendance	Click or tap here to enter text.
PEN America	Event collaboration	Click or tap here to enter text.
Santa Monica Daily Press	Other – mentoring and publication of journalism student work	Click or tap here to enter text.

MEDIA

Employer Name	Type of partnership or Collaboration <ul style="list-style-type: none"> • Advisory attendance • Internship site • Donations • Job placement • Other 	Optional: Additional information about partnership or collaboration
Entercom Radio	Advisory Attendance	Radio/Podcasting curriculum development
KCRW	Advisory Attendance	Click or tap here to enter text.
Script2Screens	Career Development	Pitching and Look Book Creation Workshop
BixelExchange	Career Development	Internship/Job placement partnership
Brooklyn Nine-Nine	Advisory attendance	Multi-cam program development
Indiecade	Work-based-Learning	Students participated in capturing video footage of this 4-day event
KJLH Radio	Advisory Attendance	
7 Sisters Productions	Advisory attendance	Developing multi-cam game show content
ASU Film Spark	Career Development	Weekly industry guest speakers
Arabian Prince Ventures	Advisory attendance	Developing eSports curriculum

Appendix A

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

Communication Studies 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. In addition, our discipline provides a wide range of course offerings in the Communication Studies major.

Oral Communication focuses on the skills and knowledge needed for creating effective and appropriate public communication skills. Courses include public speaking, oral interpretation of literature, persuasion, group communication, argumentation, and competitive speech and debate. Students completing courses in oral communication gain practical skills in researching, developing and presenting ideas and arguments in a variety of contexts preparing them for upper division, workplace, and personal presentations.

Communication Theory focuses on human communication theory, especially as it relates to the interpersonal and/or group levels of communication. Courses in this area include interpersonal, group communication, intercultural communication, gender and communication, communication theory and research methodologies. Students completing courses in the communication theory area learn theoretical knowledge to prepare them for transfer into communication studies programs at the university and practical communication skills to improve their own interpersonal effectiveness.

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

Critical 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.

Film Production provides practical as well as theoretical training in screenwriting, directing, creative producing, cinematography, sound recording, production design, and below-the-line crafts (gaffers, grips, operators, assistants). Students learn all aspects of film production from an academic discipline to hands-on experience that prepares them to earn an Associate degree and/or certificate of achievement in film production; for upper division study at a four-year college or advanced film school; and/or to apply for jobs and internships in the motion picture and television industries.

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

The Journalism Program works toward fostering successful preparation for student transfer to four-year colleges, and successful preparation for future careers in the Journalism industry by providing a complete education in theoretical and practical journalism training.

As a CE program, Journalism works to keep pace with changing landscape in journalism career training and also upper division programs in journalism. To this end, Journalism maintains an advisory committee made up of industry professionals and leaders who provide guidance, provide advice and opportunities to the Journalism program.

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

Media Studies: The Media Studies program at Santa Monica College focuses on the analysis of the mass media. Media Studies courses use an analytical and historical approach, and students develop skills to assess the role and impact of mass media on society. For example, courses analyze the historical changes in the media's representation of social class, gender, and race. Students examine the history, values, and structure of media in the US and internationally. Key theories in the communications and media studies field are studied. Media literacy skills are another fundamental component of Media Studies Courses. Upon successful completion of our Media Studies courses, each student should leave as a media literate individual – a more aware, critical audience member with a well-developed sense of mass media's role in society.

Media Production: The Media Production Program offers two Associate level degrees, one in Programming and Production and the other is in Sales and Management. Each track works toward fostering successful preparation for student transfer to four-year colleges, and successful preparation for future careers in the Media industry by providing a complete education in theoretical and practical media production training. As a Career Education (CE) program, Media Production works to keep pace with changing landscape in media career training and also upper division programs in media. To this end, this program maintains an advisory committee made up of industry professionals and leaders who provide guidance, advice and opportunities to the Media Production program.

CONGRATULATIONS – that’s it! Please save your document with your program’s name and forward it to your area Vice President for review.

The following section will be completed by your program’s area VP

Vice Presidents:

First, please let us know who you are by checking your name:

- Christopher Bonvenuto, Vice President, Business and Administration
- Don Girard, Senior Director, Government Relations & Institutional Communications
- Sherri Lee-Lewis, Vice President, Human Resources
- Jennifer Merlic, Vice President, Academic Affairs
- Teresita Rodriguez, Vice President, Enrollment Development
- Michael Tuitasi, Vice President, Student Affairs

Next, please check this box to indicate that you have reviewed the program’s annual report Provide any feedback and comments for the program here:

Click or tap here to enter text; the box will expand when you enter text.

Finally, please **save the document** and email it to both Stephanie Amerian (amerian_stephanie@smc.edu) and Erica LeBlanc (leblanc_eric@smc.edu). If you have any questions, please contact us!

Thank you for your input!