

Program Overview	
Program:	Communication
Does this program have a CTE component?	Yes
Academic Year:	2020/2021
Review Period:	6 Year

A. Description and Goals

1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.

PROGRAM DESCRIPTION

The Communication & Media Studies Department covers 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. Our department currently offers 4 certificates and 8 AA/AA-T/AS degrees that serve the college's transfer, CE (career education), and lifelong learning goals:

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

The department is arranged into four program areas that are further subdivided:

- **Communication Studies** ("People & Society" Area of Interest)
- **Film** ("Arts, Media, & Entertainment" Area of Interest)
- **Journalism** ("Arts, Media, & Entertainment" Area of Interest)
- **Media** ("Arts, Media, & Entertainment" Area of Interest)

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, and students may earn an AA-T degree in Communication Studies.

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 course work, the 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.

Communication Studies strives to equip our diverse student population with the ability to critically assess, listen to, and strategically communicate messages. Importantly, our program 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.

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.

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. In order to achieve this, the program formed an advisory board consisting of industry professionals and leaders with whom we interact closely for guidance, advice, and opportunities in the motion picture, television, and video industries. Advisory board feedback has resulted in ongoing quality improvements, mentoring, internships, and significant in-kind donations from which all the students in the Film Production program benefit, thus fulfilling the college's mission of racial equity and closing equity gaps.

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

The Journalism Program prepares students to transfer successfully 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 Arts Degree - Journalism - Multimedia Storytelling.

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

In alignment with college's equity mission, the Journalism Program also serves as a pipeline for diverse talent badly needed by the journalism industry to better represent and report on all communities in the United States. The program also informs non-journalism majors who take Journalism classes about the crucial watchdog role the free press plays in a democracy.

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

Media Studies: Media Studies benefits majors and non-majors, improving all students' ability to navigate truth in news and media content in our post-truth world. This improves media literacy for everyone.

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 mass communication and media studies (ex. Agenda Setting, Uses & Gratifications, Cultivation, Symbolic Annihilation, and Third-Person) 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.

In alignment with the college's equity mission, the Media Studies Program introduces a diverse student body to the many transfer institutions with Media Studies, Communication Studies, Advertising, and Public Relations programs and stresses the importance of diversity in the media. The Media Studies Program also informs non-media majors who take our classes how to become more intelligent users/consumers of media and the importance of understanding the history, organization, and ownership of the media in the United States.

Media (Media Production): The Media Production Program offers two Associate level degrees, one in Programming and Production and the other is in Sales and Management. The Programming and Production degree focuses on short form nonfiction narrative storytelling, which includes broadcast journalism, sports, eSports, podcasting, documentary, 360/VR immersive and promotional videos. The Sales and Management degree focuses on media buying, selling, management, programming, and marketing fundamentals for the entertainment industry. The Media Production program is also an integral, interdisciplinary part of Promo Pathways. The Promo Pathways program offers an Associate level degree and provides accelerated, intensive training for students to

obtain high-paying entry-level jobs in entertainment promotional marketing production and provides opportunities for transfer into four-year degree programs.

As a Career Education (CE) program, Media Production works to keep pace with changing landscape in media career training and 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.

The Media Program provides community and leadership opportunities to Black, Indigenous Native, Latinx, and other students that have historically been under-represented in the media and entertainment industry. An example of this would be the leadership of students guiding the SMC Mediamakers which is our discipline's club who were very active on campus prior to the pandemic. The creator of the club is a Latinx filmmaker who was able to get a television writer from a network show as a guest speaker for our first event.

In our courses, we work to recognize and amplify the contributions of practitioners and content creators of color whose accomplishments might have been overlooked previously. Our goal is to empower students, and some come from our most marginalized communities, to tell stories that matter to ensure their voices and perspectives are given agency and representation in the media landscape.

Additionally, the Communication & Media Studies Department is responsible for the campus newspaper, The Corsair (both online and print editions), the campus radio station, SMC Radio Online, and the taping of various student events on campus, such as sporting events and theater arts presentations.

RELATIONSHIP TO THE INSTITUTIONAL MISSION, VISION, & GOALS

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, Podcasts, Communication, Media and Design Speaker Series, Green Screen Series, 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 racial equity gaps. Eight of our full-time faculty have participated the Faculty Summer Institutes (a few have attended multiple FSIs), six have completed the Teaching Men of Color (CORA) course and training, and many serve on equity-related committees, attended various equity-related college activities and conferences, as well as completed equity trainings with Dr. Veronica Neal, undocumented student ally trainings, etc. Our adjunct faculty are very involved in equity initiatives and have participated in the above activities, and have conducted equity trainings/workshops and Chair equity committees. At our department flex day meetings, the Institutional Research department has provided introductory equity trainings to help our faculty learn how to access, understand, and analyze their own equity data. These trainings led to some important discussions around pedagogy and high impact practices, exploration of no-cost/low-cost textbooks, successful communication and media speaker series, and developing a semester long pilot of a high impact practice for our MEDIA 1 and JOURN 1 courses to determine its effectiveness in increasing persistence, retention, and success. Most recently, our department has been engaging in courageous conversations re: 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.

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 the 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 award-winning film and journalism programs and the Promo Pathway degree program that has been placing many graduates directly into the lucrative media production field. Similarly, our Communication Studies, Film Studies, and Media Studies programs have developed strong transfer curriculums that ready students for transfer into some of the most prestigious communication studies, film studies, and media studies programs in the state (i.e., UCLA, CSUN, UCSB, and USC) leading to long term academic success.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.

COMMUNICATION STUDIES: Communication Studies has two primary goals: 1) to improve students' individual oral and interpersonal communication skills; and 2) to successfully prepare students for transfer. To that end, Communication Studies offers courses that satisfy IGETC and CSU transferability requirements while also providing training in oral and interpersonal communication skills, such as public speaking, argumentation and debate, interpersonal communication, group communication, persuasion, intercultural communication, research methods, gender and communication, and communication theory.

FILM: The Film Program works toward fostering successful preparation for student transfer to four-year colleges, advanced film schools, and successful preparation for careers in the motion picture industry by providing a complete education in critical film studies and digital film production. Through

the Film Studies program, students acquire the necessary skills to establish careers in the motion picture industry. As a CTE program, film production maintains an advisory committee made up of industry professionals and leaders who provide guidance, seasoned advice, and opportunities to the film production program. We have been fortunate that this has allowed film industry professionals to interact with our students in special seminar programs, workshops, and film shoots. We have had guest speakers visit our classes to offer advice and discuss the inner workings of the motion picture business. These have included agents, screenwriters, producers, directors, actors, cinematographers, film editors and film critics. We have also brought in high profile filmmakers for screenings and talks that are open to the college at large.

JOURNALISM: The Journalism program teaches students the methods and techniques for gathering, processing and delivering news, and prepares students to be professional print and multimedia journalists. Included is instruction in news writing and editing, reporting and multimedia story production, professional standards and ethics, and journalism history and research. The two main goals include preparing students for transfer to four-year journalism programs and providing career training/skill building. The interviewing, writing and critical thinking skills learned in Journalism are useful to students with other majors and career goals.

MEDIA PRODUCTION: The Media Production Program 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. The overarching goals are to provide students with hands-on training and experience with broadcast industry standard equipment in the radio, television, new media, and postproduction studios. This program also seeks to close equity gaps through training and giving access to all students to professional studios. Through practice and collaborative project engagement, students develop soft skills and character traits that will support their success in the entertainment industry. Through the collaborative process of the sports and entertainment industry, the Media program models the experiences our students will need to face in the real world. In all of our classes students have to write scripts or papers for grading and this necessitates them to use analysis, critical thinking and invoke creativity in service to their individual and group projects. In our discussion for the online classes, students have to give and receive critique on their projects as well as express their thoughts on a variety of subjects which demonstrates their engagement with the course material. In most of our classes students have to work in partners or groups to create media projects which fosters communication, being a team-player, and compromising skills that is important to their professional development. Additionally, the Media Production program is working on updating our SLOs and SLO assessments for each course in the discipline to better align with transfer and workforce requirements.

MEDIA STUDIES: The Media Studies program introduces students to a range of media theories and practices. The Media Studies program has strong transfer curriculums that ready students for transfer into some of the most prestigious communication studies and media studies programs in the State (ex. UC Berkley, UCLA, USC, UC Santa Barbara, Cal State Northridge, Long Beach State, and San Francisco State), leading to long term academic success. The overarching goals are to train students in the areas of media literacy, provide tools for critical analysis, develop research skills and close equity gaps. Additionally, the Media Studies program is working to find Open Education Resources (OER)

textbooks for MEDIA 1 and is working on SLO assessments for courses to better align with transfer and/or workforce requirements.

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

The SMC ILOs and Equity initiatives are integral to the core objectives and goals of all of our programs.

Institutional Learning Outcomes

Santa Monica College students will:

1. Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives.

As communication is central to all of life's endeavors, all of our courses aim to build self-confidence and self-discipline to foster curiosity and integrity, for example:

- Courses in Communication Studies, such as Interpersonal Communication, Intercultural Communication, Group Communication, and Argumentation, provide students with specific insights and skills in developing self-awareness, confidence, and efficacy. These courses encourage students to recognize the effect of and take responsibility and accountability for their communication behaviors in creating relationships both personal and professional.
- Foundational Communication Studies courses like Public Speaking, Interpersonal Communication, and Argumentation uniquely lead students to develop analytical and evaluative skills while building self-confidence. Further, courses like Agitational and Protest communication and Gender communication motivate students to see the important connection between communication and community engagement.
- Media Studies courses instill self-confidence and discipline in students as they learn to recognize the impact of mass media on their lives and on society. These courses also help develop and strengthen media literacy skills, which empower students to be more aware of and take control of their own media consumption.
- In Media Production courses, students must work in groups on their media projects, which support acquiring self-confidence.
- Film Studies courses encourage and guide the development of self-growth by meeting student's intellectual curiosities that foster self-confidence, self-discipline, and media literacy skills.
- Film, Media, and Journalism production courses instill self-confidence and discipline in students as they learn and use the skills to design, plan, and produce creative projects. These skills foster creativity and fuel curiosity to take on other challenging opportunities in these industries.

2. Obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems.

If there were one skill that all of the Communication & Media Studies classes aim to teach, it is information and media literacy. Each of our classes instructs students on how to find, interpret and

critically evaluate media messages. Whether it is how to understand a coded message from a loved one, how to read an argument found in the newspaper, or how to deconstruct the symbolism in a film, our students learn how to read and analyze communication from a variety of media and in myriad contexts. Similarly, each of our classes also requires students to use these same critical thinking and information literacy skills to create their own effective messages. For example:

- The very nature of the Communication Studies courses, especially Public Speaking, Argumentation, and Research Methods speak to the accessing, evaluating, interpreting and employing high quality information from a variety of credible sources and then applying that information to diverse communication contexts.
- Film Studies courses increase and expand student's knowledge and cognitive skills that lead to effective critical skills.
- In Journalism courses, through class discussions and applied learning, students strengthen their critical thinking skills while providing a valuable student-led news source for the entire campus.
- In Media Production courses, students gain communication and analytic skills through writing scripts, creating storyboards, and shooting content. Students must give and receive notes on their work which supports them gaining the skill of creative problem solving.
- All Media Studies courses help students obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems. Students compare the various forms of mass media as sources of ideas, images, and information. Students use mass communication theory and analysis to evaluate the effectiveness and target audiences of mass media.

3. Respect the inter-relatedness of the global human environment, engage with diverse peoples, acknowledge the significance of their daily actions relative to broader issues and events.

Classes such as Intercultural Communication, Global Media, Media, Gender & Race, Film & Society, Women in Film, and American Film: Crossing Cultures offer students insights into cultural and societal differences, issues of privilege and oppression, the role of media representations, the skills to bridge differences effectively and appropriately, and the value in a diverse society. These courses and topics challenge students to see beyond their own lives to understand the effect of personal choices on broader global issues and concerns. For example:

- Communication Studies is foundationally concerned with communication competence—being effective and appropriate in a given context. In that way, all communication studies courses aim to improve students' understanding and appreciation for the variety of human contexts—globally, culturally, ethnically, and beyond. Our courses in Gendered Communication, Intercultural Communication and the Agitational and Protest Rhetoric specifically take deep dives into the issues of diversity, social justice and our human responsibility toward each other.
- Film Studies course content embraces relevant global issues and individual/cultural diversity. Under-represented populations in the motion picture industry—ethnic minorities and women—are a core component of our program not only in terms of course content but also in above-the-line (directors, producers, cinematographers) and below-the-line (assistants, technicians, grip and electric) participation in all our filmmaking endeavors.
- The Journalism program trains students to be curious, engaged journalists with a deep responsibility to the diverse communities they cover. The Journalism program provides

community and leadership opportunities to Black, Latinx, Native American and other students that have historically been under-represented in journalism. In course content, the program works to recognize and amplify the contributions of journalists of color whose accomplishments might have been overlooked previously.

- The Media Studies program offers the course Global Media which satisfies the Global Citizenship requirement for students. The course Media, Gender, & Race looks at media representations and symbolic annihilation of groups of people by the media, intersectionality, and media stereotypes.
- In Media Production classes, students create hands-on media projects that put into action principles of communication that show how media have an impact on the global human environment.

4. Assume responsibility for their own impact on the earth by living a sustainable and ethical life style.

Many of our programs offer classes that highlight the environment, climate change, and sustainability. Some classes use environmental concerns as the unifying theme of the course (e.g. Public Speaking themes and Film class themes, such as Green Screens: Film and the Environment). For example:

- Film Studies courses emphasizes taking individual responsibility as a crucial step for developing effective communication and media literacy skills, which respects and values the world we live in through our ethical responsibility.
- In Media Production courses, students are encouraged to create content that fosters an awareness of social and environmental justice.
- Media Studies offers sections of MEDIA 1 with a “Media & Environment” theme because most people get their information about environmental issues from the media. In this course students also have an opportunity to participate in SMC’s Sustainable Works program and volunteer for local environmental organizations.

5. Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

In addition to the obvious career based, job placement skills students enjoy in our CE programs, such as film, media, and journalism, the knowledge students obtain through our classes is put immediately to work throughout their lives. Public speaking, relationship and conflict management, group interaction, script writing, media and film criticism, and research are skills learned in the classroom that students take home and into the workplace with them every day. Students frequently report that topics are put to use as soon as they leave the classroom. Whether in group projects in other classes, in their relationships with friends, family and co-workers, the interpersonal and group communication skills students learn foster more effective communication within students' interpersonal and group relationships. Giving speeches in classes, at weddings, or to accept an award, or conducting themselves confidently at a job interview, students learn how to construct clear and interesting messages in a variety of contexts. Faced with an onslaught of mediated messages today, students in our classes also become critical consumers of all kinds of media. Here are some examples:

- Communication Studies is all about praxis—getting the theoretical into the practical. All of our courses encourage students to apply what they are learning not only immediately in class (e.g. Group communication students work in groups to address the kinds of interpersonal challenges found in that context), but to take that learning home with them and apply it in their own lives (e.g. Interpersonal Communication teaches students how to behave more effectively and appropriately in their family, friend, work, and romantic relationships).
- A focus of Film Studies courses is our relationship with ourselves, others, and the world we inhabit. We offer courses that seek to develop awareness and understanding of these relationships, and how they how they impact society and our own lives, both inside and beyond the classroom.
- The Media Production program strives to motivate students to have authentic engagement with the curriculum, theory and practice so they can be prepared to work in the entertainment industry.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

FILM: Film Production is funded primarily through Perkins grants that we bid for each year, which is managed by SMC's Career Education Committee. Funds are made available at the beginning of the fiscal year for purchases of new equipment and quarterly reports are submitted to track the use of the funds. This covers a few major purchases of needed equipment to stay relevant and competitive. In addition, Film Production receives \$5K-\$10K of District funds per semester, which are used to partially finance the making of a film in the capstone class of the program: Film 33/33L. However, this funding is insufficient to run these programs effectively, so other external sources of funding have been sought out and obtained, including a \$15K grant per semester from the Hollywood Foreign Press Association (HFPA), which is also used to help finance the making of the above-mentioned film. This grant is administrated on a project-by-project basis by the Santa Monica College Foundation in close collaboration with SMC's Film Production Program.

It is important to emphasize that the HFPA grant is neither guaranteed nor is it enough to cover the cost of the capstone thesis project, which inevitably puts a significant amount of burden and insecurity on both faculty and students. Case in point, our students have to do a fundraising campaign every semester through Indiegogo or Kickstarter platforms to cover the cost of the post-production of their film. All things considered, the Film Production Program really needs \$20K per semester from the district to run the program.

JOURNALISM: As a career education program, the journalism program receives funding from Perkins and Strong Workforce grants managed by SMC's Career Education Committee. In non-pandemic years, when learning was not remote, the Corsair student newspaper also sold advertising in its print publication and on the sides of the campus newspaper kiosks.

MEDIA PRODUCTION: The Media Production Program receives non-District grant funding each year to support equipment purchases, maintenance, hardware and software required for training students

on industry-standard broadcasting technology. Approximately 90% of this funding comes from the Perkins grant, which is managed by the SMC Workforce and Economic Development Center and the Career Education Committee. This grant's fiscal calendar begins July 1 and ends June 30 of each year.

B. Populations Served

COM ST: COMMUNICATION STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Race/ethnicity: In COMM studies, Asian students make up 10.8% (fall 2019) compared to 15.6% (fall 2015) of our total students; Black students make up between 8.1% (fall 2019) compared to 9.0% (fall 2015) of our total students; Latinx students make up between 38.0% (fall 2019) compared to 36.4% (fall 2014); White students make up 29.8% (fall 2019) compared to 32.7% (fall 2015) of our total students. The number of students marking "unreported" has risen to 11.6% (fall 2019) from 5.1% (fall 2015), so this may explain the <6.5% differences across all racial and ethnic groups.

Gender: In COMM studies, female students make up 57.5% (fall 2019) compared to 56.4% (fall 2014) of our total students while male students make up 43.4 (fall 2019) compared to 46.3 (fall 2014).

Residency status: The number of students from California has slightly increased from about 83.3% in 2017 to about 84.4% in 2019. The number of foreign students has slightly decreased from about 10% in 2014 to 8.5% in 2019. The number of out-of-state students has slightly increased from 7.5% in 2014 to 8.3% in 2019.

Education goals: Most of our students' education goal is transfer (66.2% average over the 6-year period).

Enrollment status: The majority of our students are continuing students (between 57% – 61.1%).

Full/part-time status: The majority of our students are part-time (between 54.9% and 58.9%).

2. Compare your student population with the college demographic. Are your students different from the college population?

Our Asian student population is slightly lower than the college average (8.7% vs 10.1% in Fall 2019). Our Black student population is slightly higher than the college average (9.3% vs. 8.3% in Fall 2019). Our Latinx student population is higher than the college average (45.6% vs 40.9% Fall 2019). Our White student population is slightly lower than the college average (21% vs 23.9% in Fall 2019).

Communication Studies students have a similar residency status as compared to the college. Compared to the college population, most of our students are California residents (80.7% vs. 83% in 2019), we have more foreign students (11.8% vs. 9.8% in 2019), and a similar number of out-of-state students (7.5% vs. 7.2% in 2019).

Our students' education goals differ from the college population, (88% of Communication Studies students' goal is transfer vs. 72.2% of the college population in Fall 2019). Communication Studies is a transfer prep program, and all our classes are either UC or CSU transferable, so it is not surprising that we have a higher number of students with the education goal of transfer.

Our students' part-time/full-time status differs from the college population (61.7% full-time Communication Studies students vs. 39.8% full-time of the college population in Fall 2019). This is related to the high number of students whose goal is to transfer.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

21.8% (Fall 2018) to 24.6% (Fall 2013) of our students place in basic skills. The decrease in percentage of our students in basic skills does not impact our program goals or curriculum.

FILM: FILM STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Race/ethnicity: In FILM studies, Asian students make up 9.4% (fall 2019) compared to 11% (fall 2014) of our total students; Black students make up between 9.4% (fall 2019) compared to 7.5% (fall 2014) of our total students; Latinx students make up between 32.6% (fall 2019) compared to 28.7% (fall 2014); White students make up 27% (fall 2019) compared to 36.9% (fall 2015) of our total students. The number of students marking "unreported" has risen to 18.3% (fall 2019) from 10.1% (fall 2015).

Gender: In FILM studies, female students make up 41.3% (fall 2019) compared to 42.5% (fall 2014) of our total students while male students make up 56.9 (fall 2019) compared to 57.5 (fall 2014).

Residency status: The number of students from California has decreased from about 78.6% in 2014 to about 70.7% in 2019. The number of foreign students has increased from about 14.7% in 2014 to 18.9% in 2019. The number of out-of-state students has increased from 6.8% in 2014 to 10.5% in 2019.

Education goals: Most of our students' education goal is transfer, 82.1% in 2019 was 81.5% in 2014).

Enrollment status: The majority of our students are continuing students, 66.1% in 2014 and 58.3% in 2019. First time college rises from 16.6% in 2014 to 24.3% in 2019.

Full/part-time status: The majority of our students are full-time 64.2% in 2014 and 63.1% in 2019.

2. Compare your student population with the college demographic. Are your students different from the college population?

Our Asian student population is slightly lower than the college average (9.4% vs 10.4% in Fall 2019). Our Black student population is the same as the college average (7.7% vs. 7.7% in Fall

2019). Our Latinx student population is lower than the college average (32.6% vs 37% Fall 2019). Our White student population is slightly lower than the college average (27% vs 28.8% in Fall 2019).

Film Studies students have slightly different residency status as compared to the college. Compared to the college population, most of our students are California residents (70.7% vs. 83.3% in 2019), we have more foreign students (18.9% vs. 8.7% in 2019), and a similar number of out-of-state students (10.5% vs. 8% in 2019).

Our students' education goals differ from the college population, (82.1% of Film Studies students' goal is transfer vs. 64.3% of the college population in Fall 2019). Film Studies is a transfer prep program, and all our classes are either UC or CSU transferable, so it is not surprising that we have a higher number of students with the education goal of transfer.

Our students' part-time/full-time status differs from the college population (63.1% full-time Film Studies students vs. 35.3% full-time of the college population in Fall 2019). This is related to the high number of students whose goal is to transfer.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

The basic skills status for film students has fluctuated over the past six years, with a high of 15.1% in Fall 2017 and a low of 12% in Fall 2014. There is no consistent trend up or down, but the overall percentage change is quite small year to year and does not affect our goals or curriculum.

JOURN: JOURNALISM

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Race/ethnicity: Asian students made up 6.3% of our students in Fall 2019 and ranged between 6.3% (Fall 2019) to 9.2% (Fall 2014) of our total students in the 6-year review period; Black students made up 14.3% of our students in Fall 2019 and ranged between 8.6% (Fall 2017) to 16% (Fall 2015) of our total students in the 6-year review period; Latinx students made up 35.7% of our students in Fall 2019 and ranged between 26.4% (Fall 2018) to 30.7% (Fall 2016) of our total students in the 6-year review period; White students made up 24.9% of our students in Fall 2019 and ranged between 31.4% (Fall 2016) to 44.3% (Fall 2017).

Native American and Pacific Islander student numbers are below 1%, but we have several successful indigenous alumni who finished our program between 2014-2019. White students made up decreasing percentages of our students over the 6-year period, with a high of 35.9% in Fall 2014 down to 25.4% in Fall 2019. The number of students marked as race/ethnicity "unreported" has risen significantly from 2014 – 2019 (11.6% in Fall 2019), as has the number of multiracial students (5.8% in Fall 2019), so this may explain some of the declines in other populations. Overall, our program is recruiting and retaining more diverse students than in previous years. Faculty work to make the journalism program inclusive and equity-focused.

Gender: Female students have outnumbered male students from 2014 to 2019, but the percentages jump from year to year. The percentage of female students has ranged from 52.7% (Fall 2019) to 61.5% (Fall 2017). Male student percentages have ranged from 38.5% (Fall 2017) to 46.4% (Fall 2019).

Residency status: The number of students from California has fluctuated (risen and fallen) over the years, with about 82% in 2014 to about 84.4% in 2019. The number of foreign students has bounced around from year to year, from a low of 8% in Fall 2019 to a high of 15.2% in Fall 2018. Overall, the number has trended downward slightly. The number of out-of-state students has ranged from 5.2% in Fall 2015 to 9.6% in Fall 2018. It averages about 8 % over the period.

Education goals: Most of our students' education goal is transfer (80% average over the 6-year period).

Enrollment status: The majority of our students are continuing students (between 52.6 – 63.9%). Depending on the year, about 10 to 20 percent of students are first semester in college students. The number of returning students has grown over the 6 years, but fluctuates between years, from a low of 8.1% (Fall 2016) to a high of 14.6% (Fall 2018).

Full/part-time status: Our students are evenly split between full-time and part-time students, but the percentage of full-time students has been dropping from 49.5% in 2014 to 44.6% in 2019. The percentage of part-time students increased from 50.5% in 2014 to 55.4% in 2019.

2. Compare your student population with the college demographic. Are your students different from the college population?

Our Asian student population is lower than the college average (6.3% vs 10.4% in Fall 2019).

Our Black student population is nearly double the college average (14.3% vs. 7.7% in Fall 2019). We have a popular Black professor/advisor leading the college student newsroom. The journalism faculty work to diversify our discipline.

Our Latinx student population is slightly lower than the college average (35.7% vs 37% Fall 2019).

Our White student population is slightly lower than the college average (25.4% vs 28.8% in Fall 2019).

Journalism students mirror the college's residency status. Most of our students are California residents (84.4% for journalism vs. 83.3% for the college in 2019). Our Fall 2019 international student population was 8 percent, compared to 8.7% for the college in 2019. Similarly, our discipline averages about 8 percent out-of-state students, similar to the college.

Our students' education goals differ from the college population, (79.5% of Journalism students' goal is transfer vs. 64.3% of the college population in Fall 2019). Most journalism positions require a 4-year degree, plus we attract students from political science, sociology and other majors who also are transfer-focused.

Our students' part-time/full-time status differs from the college population (44.6% full-time journalism students vs. 35.3% full-time of the college population in Fall 2019). This is related to the high number of students whose goal is to transfer. However, the number of part-time journalism students is growing, which reflects both skill-builders and an increasing number of students from lower-income families who need to work while in school.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

7.1 percent (Fall 2018) compared to 16.5% (Fall 2013) have basic skills status. The decrease in percentage of our students in basic skills does not impact our program goals or curriculum.

MEDIA: MEDIA STUDIES

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Race/ethnicity: In terms of race/ethnicity, Asian students made up 8.6% of our students in Fall 2019 and ranged between 8.6% (Fall 2019) to 23% (Fall 2015) of our total students in the 6-year review period; Black students made up 7.9% of our students in Fall 2019 and ranged between 7.9% (Fall 2019) to 10% (Fall 2016) of our total students in the 6-year review period; Latinx students made up 27% of our students in Fall 2019 and ranged between 26.4% (Fall 2018) to 30.7% (Fall 2016) of our total students in the 6-year review period; White students made up 24.9% of our students in Fall 2019 and ranged between 24.4% (Fall 2016) to 27.5% (Fall 2017). The number of students marking "unreported" has risen significantly from 2014 – 2019 (from 12.3% to 26.8%), so this may explain some of the declines in certain populations.

Gender: The percentage of male students has slightly declined from 50.9% in 2014 to 48.9% in 2019. The percentage of female students was 49.1% in 2014 and 49.7% in 2019. The number of students who did not report their gender increased in 2018 and 2019.

Residency status: The number of students from California has slightly declined from about 70% in 2014 to about 68% in 2019. The number of foreign students has slightly increased from about 25% in 2014 to about 26% in 2019. The number of out-of-state students has slightly increased from 5% in 2014 to 6.3% in 2019.

Education goals: Most of our students' education goal is transfer (80% average over the 6-year period).

Enrollment status: The majority of our students are continuing students (between 51 – 62%).

Full/part-time status: The majority of our students are full-time (between 60 – 65%).

Since the last six-year program review, there has been a similar fluctuation in our Asian students (13.8% in 2009 to 28.5% in 2011). However, our Fall 2019 number (8.6%) is a bit lower than the lowest percentage from the last six-year review. International students complete a different college application

from resident students. The former Dean of International Education made efforts to help students navigate the race/ethnicity question on the app as some students do not know how to answer it. Without that guidance we now see an increase in "unknown" race/ethnicity and a decrease in Asian. Our Latinx population has increased from the last six-year review. Other demographic factors have not significantly changed.

2. Compare your student population with the college demographic. Are your students different from the college population?

Our students differ from the college population in terms of the percentage of Latinx students, residency status (our program has fewer students from California and a significantly higher percentage of foreign students), and full-time status.

Our Asian student population is a bit less than the college average (8.6% vs 10.1% in Fall 2019). Our Black student population is similar to college average (7.9% vs. 8.3% in Fall 2019). Our Latinx student population is significantly lower than the college average (27% vs 40.9% Fall 2019). Our White student population is pretty similar to the college average (24.9% vs 23.9% in Fall 2019).

Media Studies students differ in their residency status as compared to the college. We have fewer students from California as compared to the college (68% vs. 83% in 2019), more foreign students (26% vs. 9.8% in 2019), and a similar number of out-of-state students (6.3% vs. 7.2% in 2019).

Our students' education goals differ from the college population, (81% of Media Studies students' goal is transfer vs. 72.2% of the college population in Fall 2019). Media Studies is a transfer prep program and all of our classes are UC/CSU transferable, so it is not surprising that we have a higher number of students with the education goal of transfer.

Our students' part-time/full-time status differs from the college population (64.7% full-time Media Studies students vs. 39.8% full-time of the college population in Fall 2019). This is related to the high number of students whose goal is to transfer.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

13% (Fall 2018) to 24% (Fall 2013) of our students place in basic skills. The decrease in percentage of our students in basic skills does not impact our program goals or curriculum.

C. Program Evaluation

COM ST: COMMUNICATION STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of □ what a student should know, be able to do, or value

when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

Communication Studies will be working on SLOs for four classes.

For COMST 11, we will be focusing on SLO #2: Prepare and present an informative and persuasive speech (containing an organized outline, credible research, and a citation page) employing verbal and nonverbal delivery techniques. There is much room for improvement in teaching students how verbal and nonverbal delivery techniques translate from physical to computer-mediated speaking contexts. We will be incorporating activities designed specifically to teach computer-mediated delivery skills so that SLO #2 can be met meaningfully in the online teaching environment of the COVID-19 pandemic.

For COMST 16, we will be focusing on SLO #1: In a group, identify a problem, establish criteria for developing a solution, and design and implement the solution (which is also connected to the ILO#2). While the final group project directly requires students to engage in the three steps identified in this SLO, we will incorporate smaller in-class group activities throughout the semester to help students work on these steps. This will help students incorporate these steps more effectively as they work on their final project.

For COMST 22, we will be focusing on SLO #2: Analyze effective techniques of a debate case. There is room for improvement in how the beginning, intermediate and advanced techniques of debate are presented to students, and how they are assessed. We think there is a way to create an online assessment of various debate techniques so that students can regularly measure their own preparedness for tournaments.

For COMST 30, we will be focusing on SLO #2: Apply a selected communication theory to a specific context. Although theories can be understood hypothetically, it is important students understand their real-life applications. Focusing on this SLO will mean identifying low-risk assignments that give students the opportunity to practice applying theories in their day-to-day life before asking them to analyze an artifact of their choice using a theory learned in the course.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

Periodically our discipline comes together to discuss our SLOs. Each faculty picks which of their speech assignments to use for this assessment. A faculty member might assess an SLO once, or if the class offers more opportunities, might assess this SLO more than once. In program meetings, faculty assess the SLOs that they are pleased or concerned with and solicit advice from each other.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

The Communication Studies program offers an Associate in Arts in Communication Studies for transfer (AA-T). The Communication Studies program SLO's are as follows.

1. Analyze and demonstrate the relationship between speaker, audience, message and medium in a variety of communication contexts as measured by evaluation of content and/or delivery skills in written and oral examinations.

2. Identify, analyze and demonstrate appropriate conflict management styles in both interpersonal and intercultural forums.

These two program SLO's are achieved in the AA-T degree for Communication Studies. Students are required to take Com St 11: Elements of Public Speaking. Through oral communication assignments such as informative or persuasive speeches, students learn the relationship between speaker and audience, message and medium. Students also enjoy the option of taking Com St 21: Argumentation and Com St 12: Persuasion to further advance their skills related to SLO 1. Students are also required to take either Com St 16: Fundamentals of Small Group Communication, or Com St 35: Interpersonal Communication. Both classes satisfy our second program SLO, which is to identify, analyze, and demonstrate conflict management styles. Other classes that further support SLO 2 include: Com St 30: Introduction to Communication Theory; Com St 36: Gender and Communication; Com St: Intercultural Communication. It should be noted that Com St 9: Introduction to Communication Studies provides an overview of the skills outlined in both SLO 1 & 2.

The core competencies that a student will have acquired upon completion of the program include the following:

1. Oral communication competence: students should be competent in the skills of communicating in public, whether in small or large groups. That skill involves managing apprehension, analyzing the audience, preparing information in clear organizational patterns, and delivering in appropriate and appealing styles. This core competency is acquired in several of our oral communication classes, and students who earn the degree will have completed at least two courses which focus heavily on this core competency.

2. Interpersonal communication competence: students should be competent in the skills of communicating with friends, family members, work colleagues, and neighbors. These communication skills affect the quality of our relationships, which in turn affects our abilities to succeed and be happy. The skills of disclosing intimate information, receiving criticism non-defensively, giving criticism in ways that don't arouse defensiveness, and managing conflict in ways that resolve tensions and maintain relationships, are all taught in several of our courses, and students who earn the degree will have completed at least one of those courses.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded,

job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

Many of our previously on-ground only classes now include fully online and hybrid modalities. In response to enrollment trends and online course desirability continuing upward, the following courses have been made permanently available online:

COMST 9 – Intro to Communication Studies

COMST 12 – Persuasion

COMST 14 – Oral Interpretation: Performing Literature Across Cultures

COMST 16 – Fundamentals of Small Group Discussion

COMST 20 – Agitational and Protest Communication

COMST 30 – Introduction to Communication Theory

COMST 31 – Research Methods for Communication Studies

COMST 310 – Organizational and Small Group Communication

Data beyond enrollment trends is consistently considered in program planning, such as larger communication studies discipline trends, equity data, and articulation agreement concerns and opportunities.

5. If applicable, discuss achievement rates on state licensure exams.

N/A

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

N/A

7. Describe any program response to advisory board recommendations. Give specific examples.

N/A

FILM: FILM STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

During discipline-specific department meetings in 2020 held via Zoom, the faculty members who teach screenwriting within film production met to discuss SLOs in terms of program improvement. As a result of such meetings, we decided to update the SLOs of FILM STUDIES 20: BEGINNING SCREENWRITING and FILM STUDIES 21: ADVANCED SCREENWRITING, to be more consistent

with the latest industry trends and also to correlate better with the SLOs of our filmmaking track (Film 30, 31, 32/32L, 33/33L, and 34/34L). Hence, we want to focus this year on submitting these changes to Curriculum Committee, having them approved, and then of course implementing them in all the corresponding sections of these classes.

Film 20 (Old SLOs):

1. Discuss the role of the writer in a motion picture creation, and differentiate between writing for personal expression (the Auteur) and contractual screenwriting.
2. Discuss and analyze the role of all of the elements of a screenplay, including character, structure, tension, believable surprise, complexity, image, sound and dialogue.

Film 20 (New SLOs):

1. Identify and discuss the role of the writer and the other industry players in the film, television and new media industry.
2. Properly use the elements of writing in an industry standard formatted document for the creation of stories with empathetic characters, sound plot structure, and thematic values.
3. Write a treatment/synopsis and a ten-page script, using the international screenplay format and conforming to professional criteria for style and format.

Film 21 (Old SLOs):

1. Develop a short-feature screenplay to final draft, through “concept,” treatment, scene outline and first and final draft stages.
2. Self-appraisal of student work, including a discussion of creative choices made during the drafting and editing process of scriptwriting.

Film 21 (New SLOs):

1. Develop and create professional screenplays from concept to first draft.
2. Evaluate pros and cons of personal material and material written by others.
3. Create a professional Reader Coverage report on fellow students’ projects.
4. Prepare for a pitch meeting including the basic legal and business aspects of commercial screenwriting.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

In both the areas of critical film studies and film production, we review our SLOs every semester. Also, we take into consideration student evaluations as “reality checks,” and we make 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.

Specific Examples:

Film 34 and 34L (lab component) – To ensure that students break down the outlines, treatments, beats sheets, and scripts of all their original projects and generate fully functional prep materials, we instituted a “green lighting” process that essentially means that students must submit and get approval on all their prep materials before they can film a single foot of film. Consequently, the students' level of craft has improved enormously and the students' film projects themselves have a much higher level of quality.

We also have reassessed and finessed the SLOs for two classes, Film 40: Cinematography and Film 50: Production Sound, in such a way that there is more integration between those classes and the production work done in Film 31, 32, 33, and 34. Furthermore, this ensures that work generated by the students meets the workflow parameters of the post-production classes taught in the Design Technology Program, which is also housed at SMC's Center for Media and Design (CMD). The ultimate goal is that SMC students can produce content from inception to completion and beyond within the facilities of the college, without the need to outsource any aspect of the filmmaking process, much as if we were an independent production mini studio.

Finally, as a result of our SLO assessment discussions, we decide every year what the priorities are for our Perkins application. So far, we have bought equipment that directly correlates with demonstrating advanced skill levels in filmmaking techniques. This particular funding has allowed us to turn the film production offering from an abstraction into a tangible reality, for there can be no production without infrastructure.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

Degrees: AS degree/certificate in Film Production and AA degree in Film Studies

Core Competencies:

Students will graduate having acquired marketable skills that will allow them to:

1. Turn a story into a screenplay
2. Write effective coverage of a script
3. Deconstruct and analyze a film critically
4. Recognize different cinematic styles
5. Understand film grammar
6. Prepare a realistic budget and schedule for a film production
7. Do script supervising and prepare continuity reports

8. Pitch a project
9. Work with actors
10. Operate state-of-the-art film equipment
11. Use a Panther dolly and other G&E technology
12. Work on a professional soundstage
13. Light a scene (3-point lighting)
14. Capture images and create meaning through visual literacy
15. Create meaning and affect audiences emotionally through film editing
16. Capture production sound and do basic mixing
17. Turn a scene into a floor plan and shooting script
18. Produce a shot list that correlates with a lined script
19. Work on a professional film set
20. Function as professional, ethical beings in the film production process

Assessment of these various competencies is achieved through completion of specific courses designed to advance these competencies, culminating in the capstone courses Film 33/33L or Film 34/34L, in which these skills are put to the test.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

Many of the Communication Department meetings have focused on improving student equity, and we have used student success data and retention data to inform these discussions.

Film Studies faculty review equity data and discuss how faculty could work to lessen the achievement gap. The goal of these meetings was to learn how to implement strategies in the classroom to reduce the equity gap in Film Studies for Black/African American and Hispanic students. Data provided by Institutional Research showed that the student success rate in Fall 2014 was 79.1% in 2014, and it increased to 82.1% in 2019.

Black students had a success rate of 66.7% in 2014 (with a gap of 12.4% with respect to the average in Film Studies), and 72.1% in 2019 (the gap is reduced to 10%).

Hispanic students had a success rate of 73.8% in 2014 (with a gap of 5.3) and 80.5% in 2019 (with a gap reduced to 1.5%).

For both demographics the equity gap of the success rate has been reduced significantly.

For Program Mapping, faculty used transfer data to inform our program map. During the Program Mapping day in March 2019, a team of faculty and counselors reviewed this data together and created the Film Studies program map.

5. If applicable, discuss achievement rates on state licensure exams.

N/A

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

Our Film Production Advisory Board consists of prominent and active members of the Hollywood motion picture industry, all of whom have remarkable credits and extensive professional filmmaking experience.

The major issues and trends that our Film Production Advisory Board has raised since the last 6-year program review have to do with the fact that filmmaking has become a global enterprise that demands that our filmmaking students learn, practice, and hone their craft in a way that has worldwide relevance and meaning. Due to the ever-growing possibility of acquiring high-end equipment at affordable prices and the tremendous scope and exposure offered by the Internet and other platforms, more student films are now being produced than ever before, but by the same token, more "low-standard, easily forgettable and dismissible" product is also being generated. To be noticed, our students' films have to excel in terms of their content and technical proficiency.

Consequently, our advisory board has strongly urged us to "keep the bar high" in terms of the quality of the student films produced at SMC, consistent with the mission of the college and the diverse backgrounds of our students. Case in point, far from being derivative, our students' films reflect the social realities of our students, their concerns, and their original and informed viewpoints about the world we live in ³/₄ something that has received constant praise from our advisory board members.

Furthermore, the members have stressed how important it is for our students to learn the craft of filmmaking thoroughly and receive a well-rounded film education that combines the methodical acquisition of technical skills and artistic growth. Our advisory board strongly believes that by making professional-looking films that can actually be used as "calling cards," our students will increase their chances of achieving the following goals:

- a) **COMPLETION/TRANSFER-READY STATUS:** Transfer to prestigious academic institutions specializing in film production (NYU, USC, UCLA, AFI, etc.) after having earned an A.S. degree in Film Production or with transfer track coursework satisfaction;
- b) **EMPLOYMENT/JOB RETENTION:** Apply for entry-level jobs in the motion picture industry in a wide range of positions that will serve this rapidly growing job market at its two fundamental levels: above-the-line (directors, producers, screenwriters) and below-the-line (grips, gaffers, operators, assistants);
- c) **PROFESSIONAL SUCCESS:** Have their SMC-produced films be accepted into high-profile film festivals that will give our student filmmakers valuable exposure of their work to industry professionals. This, in turn, can lead to opportunities for a variety of jobs in the motion picture industry that can set our students on the path to having successful careers in the motion picture industry.

In August 2019 a significant development took place in the Film Production Program, and that was the hiring of a second full-time faculty member, Prof. Simone Bartesaghi. (Since August 2010 the Film Production Program had been led single-handedly by Prof. Salvador Carrasco.) As reported in the last program review, although we are in constant communication with several influential members of our advisory board, the previous year we had not been able to have a formal executive meeting "under one roof" due to logistical challenges that had to do with our relocation to the Center for Media Design (CMD) and the implementation of new partnerships with the following institutions and companies:

Hollywood Foreign Press Association (co-production grants)
 Keslow Camera (co-productions; camera/equipment pro-bono packages and donations)
 Enhanced Media (collaboration in student projects and advisory support)
 Roundabout Post-Production (post-production facilities and advisory support)
 Resonate Entertainment (internships)

In consideration of all of the above, Carrasco and Bartesaghi decided to jointly revamp the Film Production Advisory Board in the following months by recruiting new members and only keeping the ones from the past who have proven to be indispensable for the growth and development of the SMC Film Production Program.

The first on-ground meeting of the new SMC Film Production Advisory Board was scheduled for the end of the spring semester, June 2020, but it had to be canceled due to the pandemic. We have regularly held meetings with several members in small groups via Zoom, and we are very much hoping to be able to have our first official meeting in person in CMD #216 soon after SMC campus reopens, hopefully in the fall of 2021.

Meetings with advisory members	# of SMC Attendees	# of Non-SMC Attendees
9/20/2019*	3	8
3/26/2020**	4 (via Zoom)	8 (via Zoom)
9/25/2020**	4 (via Zoom)	5 (via Zoom)

*MINUTES ATTACHED

**Carrasco and Bartesaghi held the above meetings primarily to invite/recruit new members for the revamped Advisory Board, hence no minutes were kept.

New SMC Film Production Advisory Board for 2021:

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
 Carrie Finklea – producer; USC/SMC alumna and Student Academy Award winner
 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
 André Guimond – Hollywood Foreign Press Association

7. Describe any program response to advisory board recommendations. Give specific examples.

Example #1:

After the onset of the pandemic, we conferred with various members of our advisory board via Zoom as to how to go about our capstone class, Film 33, in which we make a fully-fledged independent film every semester, with financial support from the Hollywood Foreign Press Association and in-kind support from other co-producers. Our advisors’ recommendations unanimously pointed in the same direction; namely, to focus on pre-producing the film, and to postpone the lab component, Film 33L, until filming can resume safely in Los Angeles, hopefully in the summer of 2021.

Following such advice, our program response is that we applied a similar logic to the other lab components of our film production classes, 32L and 34L, though in those cases the classes were just canceled, not postponed. In order for students to receive the corresponding units for graduation purposes, we have worked with the Chair of the Department in finding appropriate course substitutions; e.g. a Media Production class in lieu of Film 32L.

Hence, the way we adapted Film 33 to remote learning was by focusing on the pre-production of the thesis film, and deferring the actual production (shooting) of it until we are allowed to do so when SMC filming resumes with new safety guidelines provided by the LA Film Commission.

Even though this meant postponing the lab component of the class, Film 33L, in which we do the actual physical shooting on-ground using hands-on state-of-the-art equipment, we had incredibly positive and successful outcomes re. the pre-production of the short film entitled “Leaving the Factory” in Spring 2020, and we are currently having similar results with the film entitled “Las 3 Chicas” in Fall 2020.

Film 33 achieved outcomes:

- a) Development of screenplay, including table reads with actors via Zoom
- b) Preparation of budget
- c) Preparation of shooting schedule
- d) Preparation of shot lists
- e) Fundraising campaign on Indiegogo platform
- f) Filmed scene rehearsals with actors via Zoom

Example #2:

For the 2019-2020 Perkins Grant, the film program applied and received a new, fully professional, 4k

resolution camera, the Sony Venice, along with an Oconnor HD aluminum Tripod. Given the expense of this state-of-the-art camera, and professional level tripod, these two assets made up the bulk of our request for 2019-2020. For this past Perkins Grant application (2020-2021), we sought to acquire key supporting accessories for the Sony Venice camera, namely cinema prime lenses, matt boxes, follow focus and external recorders. For the lenses, we asked for a set of seven Canon EF cinema primes. We also applied for two Zeiss primes, the 100mm and 135MM. Additionally, we requested an Oconnor Aluminum Baby Tripod, two Sachtler 10 carbon fiber tripods, and an Arri Skypanel light. As is often the case, the total request for Perkins funds by all programs exceeded the total funds available, so all programs were asked to cut requested funding.

In consultation with our Film Production Advisory Board and in support of this effort, we cut our request for the Canon primes, the O'Connor Baby tripod, the Sachler tripods and the Arri Skypanel lights, for a total reduction of \$42,152. Despite the radical cut, the program benefitted from the additional prime lenses and the supporting camera accessories, which are significant in-class teaching tools.

JOURN: JOURNALISM

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

For all our Journalism classes, we continue to focus on the following SLO:

1. Upon completion of the program, students will be able to produce essential nonfiction storytelling techniques in print and multimedia formats

For Journalism 16, 17 and 22, the Corsair student newsroom production classes, we are focused on the following SLO and how to achieve it effectively in a remote environment devoid of the in-person campus newsroom:

2. Demonstrate the ability to work as a team member to collaborate on media production across several formats

For all our gateway Journalism 1 classes, which attract many journalism majors and non-majors, we are focusing on this SLO:

3. Demonstrate an understanding of the ethical and legal issues affecting journalists. Journalism has been under attack from political leaders and fake-news purveyors alike, so we see this focus on ethics and legal issues, including the First Amendment freedom of the Press, as a paramount concern for our society.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

The journalism faculty meet periodically throughout the semester to assess how the program is serving students. Each professor assesses SLOS in their own classes based on their own criteria.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

JOURNALISM, ASSOCIATE DEGREE FOR TRANSFER

The Associate in Arts in Journalism for Transfer (AA-T) involves the methods and techniques for gathering, processing, and delivering news, and prepares students to be professional print and multimedia journalists. Included is instruction in news writing and editing, reporting and multimedia story production, professional standards and ethics, and journalism history and research. Careers in this field include book editor, copywriter, film critic, foreign correspondent, freelance writer, online editor, multimedia story producer, journalist, magazine editor, news anchor, newspaper editor, publicist, sportswriter, and technical writer. Students will have a strong academic foundation in the field and be prepared for upper-division baccalaureate study. Completion of the degree indicates that the student will have satisfied the lower division requirements for transfer into journalism or similar majors for many campuses in the California State University system.

Program Learning Outcomes: Upon completion of the program, students will be able to produce essential nonfiction storytelling techniques in print and multimedia formats, demonstrate the ability to work as a team member to collaborate on media production across several formats, and demonstrate an understanding of the ethical and legal issues affecting journalists.

JOURNALISM – MULTIMEDIA STORYTELLING

Associates of Arts Degree. This program teaches students the methods and techniques for gathering, processing and delivering news, and prepares students to be professional print and multimedia journalists. Included is instruction in news writing and editing, reporting and multimedia story production, professional standards and ethics, and journalism history and research. Careers in this field include book editor, copywriter, film critic, foreign correspondent, freelance writing, online editor, multimedia story producer, journalist, magazine editor, news anchor, newspaper editor, publicist, sportswriter, and technical writer.

Program Learning Outcomes: Upon completion of the program, students will be able to produce essential nonfiction storytelling techniques in print and multimedia formats, demonstrate the ability to

work as a team member to collaborate on media production across several formats, and demonstrate an understanding of the ethical and legal issues affecting journalists.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

We also consider career and transfer success in evaluation of our program. Are our students getting the career boosts they wanted or being able to switch careers into journalism or a related field? Have they been accepted to quality transfer institutions?

We've had numerous alumni transfer to Columbia, UC Berkeley, USC, University of Miami, Cal State Northridge, Cal State Long Beach and Pepperdine. We also have two recent alumni working as photojournalists for the Associated Press and the New York Times.

Another measure of program quality is the awards the student Corsair newsroom wins from state and national college media organizations. The Corsair consistently wins pinnacle awards as a top college media outlet and website in the country.

We measure success by keeping up with alumni and the jobs they get. Faculty track students through LinkedIn and have created a Facebook networking group for Corsair student newsroom alumni.

SMC's journalism program earned a strong workforce bronze star for a 78% increase in earnings. <https://www.smc.edu/administration/governance/academic-senate/committees/documents/CTE/CTE-2017-2018/Misc-Docs-2017-18/2018-0403-Meeting/Santa-Monica-College-Bronze-Silver-Stars-Program-Notification-Letter.pdf>

The journalism program has an unacceptable, persistent equity gap of -19% for Black students and -3% for Latinx students in Fall semester. The gap is -7% for Black students and -3.4% for Latinx students in Spring semester. However, over the last 5 years we have made some improvements.

Our program has a higher course success rate than the college overall, with 70.5% of students succeeding compared to 67.4% for the college as a whole. Our classes also have a higher success rate than the English department (63.7%), which similarly require a lot of writing and language skills. But our success rate is lower than some of the other disciplines in our department. We have discussed ways to be more proactive in reaching out to students who are struggling to see if we can help them persist and succeed.

We believe continued staff development equity training in proactive, affirming interventions with students could be beneficial for our discipline faculty -- and thus ultimately beneficial for our students.

5. If applicable, discuss achievement rates on state licensure exams.

N/A

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

The journalism advisory board meets yearly, with many members serving for several years in a row but the student newsroom editors and alumni invited may shift from year to year.

Journalism professors and students also have periodic interaction with board members outside of the yearly meeting.

Spring 2020 Journalism Discipline Advisory Board

Meeting via zoom on Monday, May 4, 2020 from 7 p.m. to 8:34 p.m.

Members for 2020:

Corsair Editor-in-Chief Jackie Sedley

Corsair Managing Editor Jack Hughes

Corsair editors Aleah Antonio, Marco Pallotti, Tatiana Louder

SMC Journalism Professors Sharyn Obsatz, Ashanti Blaize-Hopkins, Saul Rubin, Gerard Burkhart, Lyndon Stambler and A.J. Adelman

SMC Communication and Media Studies Chair Dr. Maria Muñoz

SMC Career Services Specialists Anne Marie Leahy and Lisa Moss

Santa Monica Daily Press editor Matthew Hall

Dr. Stephanie Bluestein, professor at Cal State Northridge and president of the Society of Professional Journalists LA Chapter

Dr. Ben Davis, professor at Cal State Northridge and formerly NPR Washington editor

Diya Chaco, Audience Engagement Editor at the Los Angeles Times

KCRW director of digital content Drew Tewksbury

Joseph Fenity, freelance journalist and president of the LGBTQ+ Journalists LA Chapter

Justin Ching, USC lecturer and visual journalist

Stacy Scholder, USC journalism professor

SMC alum and multimedia journalist Nicole Edenedo

Nonny de la Peña, virtual reality journalism trailblazer

Tre'vell Anderson, entertainment journalist and president of the National Association of Black Journalists LA chapter

7. Describe any program response to advisory board recommendations. Give specific examples.

Example #1: We plan to write the audience engagement for journalism class this year and begin the curriculum approval process so that we might be able to offer a fully-online Associates Degree for Transfer to Cal State Universities in future years.

Example #2: We have increased the number of career-focused guest speakers to prepare our students for a challenging job market over the next few years.

MEDIA: MEDIA STUDIES

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of "what a student should know, be able to do, or value when they complete a course". An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

MEDIA PRODUCTION: For MEDIA 13, we will be focusing on SLO #2: Demonstrate an understanding of basic oral and written communication tools needed to function professionally in a radio and television production environment writing dramatic and non-dramatic scripts for use in live radio and television announcing. This class normally has students read facilitator prepared copy and they do not create their own copy. Focusing on this part of the SLO will benefit students by providing them with more writing practice formatting and structuring basic TV scripts.

For MEDIA 14, we will be focusing on SLO #2: Student will be able to create broadcast news copy for television and radio. Students will be able to build upon the foundation established in Journalism 2 and Media 13 to consistently create news show scripts that will be produced by television and radio student media for online broadcast.

For MEDIA 48, we will be focusing on SLO #2: Work effectively as a member of a team to create television projects for broadcast. Although we are currently in a pandemic, we will work on creating more virtual collaborative project opportunities for students to work together. Focusing on this skill is critically important because this is how our industry is currently operating and even after this current world crisis, some of these techniques will remain as a part of the normal flow of production. Ensuring our students have this knowledge will keep them abreast of changes and trends in the industry.

MEDIA STUDIES: Media Studies will focus on revising all SLOs for MEDIA 1 and MEDIA 10.

MEDIA 1 SLOs: 1. Review and discuss the historical development and impact of mass media industries. 2. Identify and analyze theories of mass communication.

MEDIA 10 SLOs: 1. Critically analyze representations in media with focus on race, gender and other related issues. 2. Recognize and apply key concepts/theories that inform media analysis of above issues.

We will revise SLOs to be more streamlined and more student-centered. In Fall 2020 we formed a small committee of Media Studies faculty to discuss and revise all SLOs for these 2 courses. MEDIA 1 and MEDIA 10 have the most sections in our Media Studies program, so we wanted to start with these courses.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often

- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

MEDIA PRODUCTION: Currently the Media Production Faculty individually assess SLOs within their courses. Assessments include rubrics on writing assignments and projects and examinations. SLOs are further assessed each semester when the faculty submit their final grades. Syllabi often describe to students when faculty use assessments to ensure that their course SLOs are achieved.

With recent Redesign discussions, full-time faculty collaborated with counselors and faculty of other disciplines to assess SLOs for program improvement. In short, we considered the SLOs of all our current course offerings to create tangible program maps (course sequences) that students could realistically follow for retention and success.

The Media Production Faculty meet at least once a semester to discuss program updates, we review faculty SLOs, assessment strategies and how to incorporate industry trends into our classes as a discipline. We also discuss the new technology that our students need to be proficient on and how faculty can further facilitate their training through projects and class assignments.

MEDIA STUDIES: Every year during our Annual Program Review we review and look at the results for our SLOs. This year we hope to apply what we have learned. In Fall 2020, we formed a small committee of Media Studies faculty (full-time and adjunct) to discuss and revise MEDIA 1 and MEDIA 10 SLOs. In 2016, we formed the Media Studies committee to revise Student Learning Outcomes for Media Studies courses, create assessment tools, analyze SLO outcomes, and discuss how SLOs would inform program planning and improvement. This committee met regularly. SLOs for all Media Studies courses were revised to be more streamlined and written in a more student-centered way. Faculty created an assessment tool for MEDIA 1 SLO #2, which was circulated to all faculty to be administered to all MEDIA 1 sections. MEDIA 1 faculty submitted these results to the committee and the results were analyzed by committee members.

Since 2016, Media Studies discusses SLOs at various meetings, but the program would benefit from more regular discussions during Department meetings in order to better include more faculty members.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

MEDIA PRODUCTION: We currently offer the following two certificates and degrees for Media students:

Broadcast Programming and Production – Certificate and AS Degree

Our courses prepare students for careers in media sales and management, brand integration and interactive media for television, radio, internet and emerging technology (360/virtual and augmented reality). Students completing the Broadcasting degrees and/or certificates are prepared for both

employment opportunities in the digital media industry and transfer into four-year degree programs. There is a wide range of employment possibilities for students trained in Media Sales and Management, including positions in public relations, business, sales, public and personnel relations, and advertising.

Core Competencies and/or Program Learning Outcomes: Upon completion of the program, students will be able to analyze and articulate the theories and critical models of the broadcasting industry, demonstrating an understanding of the principles of radio and television production and announcing, including professional terminology and procedures. Students will also be able to demonstrate the basic oral and written communication tools needed to function professionally in a radio and television production environment, including the ability to research, structure, and write dramatic and non-dramatic scripts for radio and television.

Broadcast Sales and Management – Certificate and AS Degree

Our courses prepare students for careers in media sales and management, brand integration and interactive media for television, radio, internet and emerging technology (360/virtual and augmented reality). Students completing the Broadcasting degrees and/or certificates are prepared for both employment opportunities in the digital media industry and transfer into four-year degree programs. There is a wide range of employment possibilities for students trained in Media Sales and Management, including positions in public relations, business, sales, public and personnel relations, and advertising.

Core Competencies and/or Program Learning Outcomes: Upon completion of the program, students will be able to analyze and articulate the theories and critical models of the broadcasting industry, demonstrating an understanding of the principles of radio and television production and announcing, including professional terminology and procedures. Students will also be able to demonstrate the basic oral and written communication tools needed to function professionally in a radio and television production environment, including the ability to research, structure, and write dramatic and non-dramatic scripts for radio and television.

The EPMP Certificate and AS Degree is cross disciplinary:

Media – Entertainment Production Marketing and Promotions – Certificate and AS Degree

The Entertainment Promotion and Marketing Production program provides students with the skills, knowledge, training and relationships necessary for entry level employment in the Entertainment Promotion and Marketing Production area of the Advertising and Promotion Media industry. This industry sector includes the writing/producing/editing and design of on-air and off-air promotions, commercial advertisements and public service announcements, and ancillary mass media areas such as media strategy and planning, public relations, publicity, and broadcast/internet/interactive media marketing production.

Core Competencies and/or Program Learning Outcomes: Upon completion of the program, students will demonstrate the ability to use digital video and audio workstations to produce promotional spots, commercials, and various other electronic media projects; they will have gained basic training and practical experience in writing, producing, music selection, and directing voice-over talent for marketing and alternative media branding campaigns; and they will understand modern business marketing concepts and strategies and become familiar with standards, procedures, and techniques used

in marketing, including marketing research; target marketing; promotion; and digital media distribution strategies.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

MEDIA PRODUCTION: We think this is an area where we need further development, and we will be looking into other places to help curate this information for Media. Currently, we use the data provided by the SMC Institutional Research and the information gathered from their data platforms to assess trends in our specific discipline. The Workforce and Career Education Department also gives us Labor Market Research which is used to develop, maintain and update curriculum, the Bureau of Labor Statistics Jobs Outlook website to see where specific job growth is headed in our industry.

MEDIA STUDIES: Media Studies uses a number of other evaluation measures to inform planning. Job placement and career data were used in creating and expanding our MEDIA 4 (Introduction to Game Studies) class, so that students can be better prepared for careers in the gaming industry.

Many department meetings have focused on improving student equity, and we have used student success data and retention data to inform these discussions.

Media and Journalism faculty met with Hannah Lawler in 2018 to review equity data and discuss how faculty could work to lessen the achievement gap. In 2021, we are revisiting our last 5 years of equity data with our Chair to celebrate positive trends and address any concerns. The goal of these meetings is to learn how to implement strategies in the classroom to reduce the equity gap in Journalism & Media classes for Black/African American and Hispanic students. Data provided by Institutional Research showed success rates in Fall 2017 for Journalism and Media classes. The total student success rate was 69%. Black students had a success rate of 55%, and Hispanic students had a success rate of 62%, creating an equity gap of 23% for Black students and a 16% equity gap for Hispanic students. This data looked at all Journalism and Media classes. Looking at just Media classes (which includes Media Production and Media Studies), the success rate was higher and the equity gap was lower.

In consultation with the Department Chair, Media Studies faculty used enrollment data to inform planning. Our program has offered more online sections and 8-week sections in recent years.

For Program Mapping, faculty used transfer data to inform our program map. During the Program Mapping Day in March 2019, a team of Media Studies faculty and counselors reviewed this data together and created the Media Studies program map. In January 2021, full-time Media Studies faculty met with Estela Narrie (Articulation Officer) and Audra Wells (Counselor-Scholars Program & Counseling Faculty Lead-Noncredit Initiatives) to further discuss our program map for Media Studies transfer. A straight forward program map for Media Studies transfer is difficult to create, so we all decided it would benefit our students more to focus on creating an AS-T in Film/TV/Electronic Media (FTVE). This is a goal for the next couple years and we will need to collaborate with Film and Media

Production faculty.

5. If applicable, discuss achievement rates on state licensure exams.

N/A

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

MEDIA PRODUCTION: The annual Media Production Program Advisory Board Meeting of Faculty and Industry was held on the 17th of December 2019, starting at 3:00 p.m. and ending at 5:00 p.m. Pacific Standard Time at the Center for Media Design (CMD), Building D, Conference Room 216, on the campus of Santa Monica College (SMC). Advisory Board members are class guest speakers, conduct workshops on industry-standard equipment and software, attend annual meeting, advise on curriculum development, and mentor as needed in the Media Program. Minutes attached.

2019 Industry Advisory Board Members Present:

Frank Dawson, Documentary Filmmaker

Eric Elder, Producer and Educator, LMU, Game Designer

Jeff Federman, General Manager – Los Angeles, Entecom/Radio.com

Megha Kadakia, Producer, Creative Visions

Marcus King, King Entertainment

Michelle LeTarte, Executive in charge of Production

Larry Morgan, Producer and Program Director, Entercom/Radio.com

Arabian Prince, Producer in eSports

Richard Prince, Producer, Brooklyn 99, DGA UPM

Aundrae Russell, KJLH, Programming Director

Gary Scott, Podcasting Producer

Jill Smayo, KCRW, COO

SMC Faculty Members Present:

AJ Adelman, Media, Adjunct Faculty and Public Relations Executive

Ron Brewington, Media, Adjunct Faculty and Professional Announcer

Tim Conley, Film and Media Adjunct Faculty and Filmmaker

Gail Fetzer, Media, Adjunct Faculty and Broadcast Producer

David Javelosa, Full-Time Faculty, Game Studies

Brad Lemonds, Senior Media Technical Manager

Maja Manojilovic, Ph.D., Adjunct Faculty, Expert in 360/VR Criticism

Maria Munoz, Ph.D., Interim Dean of Diversity, Inclusion and Pathways

Robert Petrella, Reality Show Producer, Adjunct Faculty

Pat Prescott, Media Adjunct Faculty and 94.7 The Wave, On-Air Personality

Redelia Shaw, Discipline Lead and Content Creator
Bobby Simmons, Adjunct Faculty

The annual Media Production Program Advisory Board Meeting of Faculty and Industry was held on the 16th of December 2020, starting at 2:00 p.m. and ending at 4:00 p.m. Pacific Standard Time on Zoom Video Conference due to the Covid-19 pandemic. Also, this 2020 Advisory Board meeting was specifically just for Media Production Faculty to discuss how our program was impacted by the pandemic, discuss updating our program SLO's, PLO's and assessment. Minutes attached.

2020 Advisory Board Members Present:

AJ Adelman, Media, Adjunct Faculty and Public Relations Executive

Ron Brewington, Media, Adjunct Faculty and Professional Announcer

Roxanne Captor, Media, Adjunct Faculty and Award-Winning Filmmaker

Michael Carlucci, Media, Adjunct Faculty and Professional Olympics Sportscaster

Gail Fetzer, Media, Adjunct Faculty and Broadcast Producer

Pat Prescott, Media Adjunct Faculty and 94.7 The Wave, On-Air Personality

Redelia Shaw, Discipline Lead and Content Creator

7. Describe any program response to advisory board recommendations. Give specific examples.

MEDIA PRODUCTION: The following are examples of how Media Production is executing on the advice of our board:

In 2019 our advisory board has asked us to consider adding a podcasting class since this industry is expecting an increase in market size over the next few years. As of now, it has a projected growth of 27.5% from 2020 to 2027, according to the Grand View Research Market Analysis Report published August 2020. We have created curriculum for classes Media 19A and Media 19B in partnership with our Entercom Advisory Board Members. KCRW also gave input on the course outlines of record during our 2019 advisory board meeting. We intend to get these courses pushed through curriculum in Spring semester of 2021.

We also had an eSports group at the 2019 meeting and the attending industry experts advised us to continue efforts towards building a pathway in this field that is seeing exponential growth in the upcoming decade. As of now it has a projected growth of 24.4% from 2020 to 2027, according to the Grand View Research Market Analysis Report published June 2020. Media Production Faculty have been in communication with our TV studio vendor Ross, on creating an Xpressions class and possible certifications course that would benefit a direct pathway for our students in this industry due to the high demand of that skill set. Ross is also the vendor for the Luxor eSports Arena in Las Vegas. We have also begun conversations on campus to build a cross-disciplinary pathway that could be also be a degree for transfer to a 4-year institution with an established curriculum or job placement at the numerous companies that are competing in this growing market.

Advisory Board members also suggested that we investigate trends as it relates to media buying and selling. With increased traffic in the Advertising Video on Demand (AVOD) space and advertising on social media apps, this industry is expanding. According to the Bureau of Labor Statistics (BLS) jobs outlook, Advertising, Promotions and Marketing Managers is a field to have 6% projected job growth

through 2029, which is higher than the national average. We should critically assess and update our curriculum for the AS Degree in Sales and Management to prepare students for high paying jobs in this field. Media Production Faculty is in the process of refreshing that curriculum, strategizing with the Business Department on courses that are cross listed and submitted a request in 2020 for full-time faculty in Media to be someone with experience in this trending field.

D1. Objectives

COMMUNICATION STUDIES #1: Change debate team class from 2-unit to 3-unit course.

We would like the Debate Team class (currently Com St 22) to be a 3-unit class rather than a 2-unit class. There would still be lab and arranged hour components, which would make it different than a more typical 3-unit class.

Status: In Progress

Comments:

none

COMMUNICATION STUDIES #2: Expand debate team competency beyond traditional debate events.

We would like to develop student competitive competency in more events besides just debate. Students who compete for SMC on the Debate Team should be more likely to also compete in limited preparation speech events (like impromptu and extemporaneous), platform speech events (like informative and persuasive), and oral interpretation events (like poetry and prose).

Status: In Progress

Comments:

For many years, Nate Brown has asked the Faculty Association bargaining committee to request more Coach stipends in the Step 1 or Step 2 levels. For the past three bargaining cycles, the Faculty Association has been unsuccessful as expanding the coaching stipend resources. Without those resources, the SMC Debate Team may be limited to one coach and fewer competitive events.

COMMUNICATION STUDIES #3: Debate coach stipends.

More Debate Coach stipends are needed to grow and stabilize the SMC Debate Team. With only one stipend and one coach, the Debate Team is always limited in the number of events we can compete in. And, without assistant coaches, the transition process when Nate Brown retires may not be smooth or successful.

Status: In Progress

Comments:

none

FILM #1: Identify a location for and establish an allocated Film Production soundstage.

Due to high demand and to allow for the 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. Many of these shoots would also benefit from us being able to have stand-in production design sets that don't have to be dissembled 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).

Status: In Progress

Comments:

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 in close proximity to CMD because we still want to be based at CMD in terms of our non-hands-on classrooms, offices, movie theater, editing bays, and more importantly, the possibility of collaborating with other disciplines at CMD (which has always been the main reason for the existence of this complex).

JOURNALISM #1: Shepherd JOURN 7: Audience Engagement for Journalism class through the curriculum process and distance education approval process to be offered in Fall 2021 or Spring 2022.

Status: In Progress

Comments:

This area of journalism is growing, with lots of opportunities in Southern California for diverse young recent journalism graduates.

Future success will be measured in the career trajectories of the students who take the class and whether they are able to obtain jobs.

DEPARTMENT OBJECTIVE: Close equity gaps for students in our classes, where the largest gaps are for Black and Latinx students.

Status: In Progress

Comments:

Journalism faculty have long been concerned about equity and concerned about persistent gaps. We have tried various strategies with incremental success, but this will be our first more complex and detailed inquiry specifically focused on journalism students.

MEDIA PRODUCTION #1: Drive three Media Production classes through curriculum that will engage more students to participate in our student-run broadcast media offerings. On Location Multi-camera TV Production (Media 47), Intermediate Radio/Podcasting Production (Media 19A) and College Radio/Podcasting Production (Media 19B).

Status: In Progress

Comments:

Many students that have taken Media 46 and Media 19 want to take it over and continue creating projects but do not have the opportunity. Now that the program is at the Center for Media and Design (CMD) with its studio, students have the opportunity to create and distribute their work through our online television and radio channels. These intermediate classes will also give them additional practice with industry-standard equipment and content creation.

MEDIA PRODUCTION #2: Research and Development of an eSports Pathway, and add any additional classes necessary to the success of this cross-discipline program. eSports has been trending rapidly over the past three years and we want to be a part of its growth and make sure we are teaching best practices in this competitive industry. This is being introduced in high schools and as a community college we are positioned to be the next step in career exploration before transfer to a 4-year or finding entry-level positions.

Status: In Progress

Comments:

We have been discussing this with the Design Technology program since we did the Indiecade (Game Developers Conference) event in the Fall of 2019. In Fall of 2020, we have engaged with the Business and Athletic departments as a part of the conversation to see how we can all work together to build this cross-discipline pathway.

MEDIA STUDIES #1: Revise SLOs for MEDIA 1 & MEDIA 10.

Status: In Progress

Comments:

none

FILM #2: Hire another staff member for the Film Production Program

We have reached a point in our growth, development, and expansion where it's just not feasible anymore for one individual to support the challenging logistics of the Film Program. We currently have a full-time staff member, Drew Davis, who is overworked and simply cannot keep up with what the program requires in 5 basic areas:

- a) equipment maintenance
- b) enforcing safety protocols during shoots
- c) interdisciplinary support for other SMC departments or programs that require film shoots
- d) serve as a liaison for insurance and permits
- e) film festivals

Status: In Progress

Comments:

The need for this is IMPERATIVE for when we resume our on-ground classes and film shoots, since we're planning on having Drew Davis function as a fully trained and certified Covid-compliance officer, which is a full-time occupation in itself.

D1. Looking Back

1. Describe any accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

COMMUNICATION STUDIES:

- Hired 4 new Full-Time Faculty to enhance course offerings, curriculum, and student support.
- Created a program map in consultation with counselors, administrators, and other faculty to fulfill the requirements of the new Guided Pathways Redesign.
- Created Communication Studies 20 (Agitational and Protest Communication) to offer to Communication Studies and other students.
- Created Communication Studies 310 (Small Group and Organizational Communication) to be taught in the Interaction Design Bachelor's program.
- A department member is currently serving as the Chair of the Global Citizenship Committee. Fall 2020, the committee sponsored its very first Teach-In, which focused on issues of human rights in the midst of the pandemic.
- Proposed and taught online and hybrid versions of most courses offered by the discipline. This initiative was principally motivated by the shift to remote teaching after the campus closures due to the COVID-19 pandemic.
- Fostered involvement by faculty in countless committees on campus, including, but not limited to Academic Senate, Faculty Association, Equity Steering Committee, Global Citizenship, etc.
- Fostered involvement and research publication in national organizations, including, but not limited to, the National Communication Association.
- Offered campus-wide services to students via the Speech Lab. In the last 2 years, faculty have started the process to revise the functions and structure of the Speech Lab to adapt to current student needs.
- The Debate Team continues to win local, state, and national awards annually--bringing home the Gold, Silver, and Bronze!

FILM:

Here is a list of 2019-2020 accomplishments of our Film Production students' SMC short films produced in the capstone class, Film 33/33L (Many of these film festivals were held online, due to the pandemic):

2020

- **Winner Best Sports Drama short film** – Best Shorts International Competition (With A Single Leg)
- **Winner Best Disability Issues short film** – Best Shorts International Competition (Old Cliff Rising)
- **Winner - "Next Generation Indie Film Awards Foundation" Grant** (Las Tres Chicas)
- Official Selection – Culver City Film Festival (Old Cliff Rising)
- Official Selection – Culver City Film Festival (With A Single Leg)
- Official Selection – Culver City Film Festival (One of These Days)
- Official Selection - Beyond Earth Film Festival; West Bengal, India (Out of Touch)
- Official Selection - London Lift-Off Film Festival; United Kingdom (One of These Days)
- Finalist – Peachtree Village International Film Festival; Atlanta, Georgia (One of These Days)
- **Winner – Best Short Film**, Prague Independent Film Festival; Czech Republic (Out of Touch)

- **Winner - Vienna Independent Film Festival;** Austria (The Attempt)
- Official Selection – Prague Independent Film Festival (The Attempt)
- Official Selection – Prague Independent Film Festival (Out of Touch)
- Official Selection – Marina del Rey Film Festival (Out of Touch)
- **Winner – Honorable Mention Award: Best Debut Filmmaker of International Short Film;** Port Blair International Film Festival, India (One of These Days)
- Official Selection – Peachtree Village International Film Festival; Atlanta, Georgia (One of These Days)
- Official Selection – Cannes Film Festival, Emerging Filmmaker Showcase (The Attempt)
- **Winner - Best Drama Script,** Hollywood Just4Shorts Competition (The Unseen Enemy)
- Semi-Finalist - Rhode Island International Film Festival (Ritornare)
- Semi-Finalist - Louisiana LGBT+ Film Festival (Ritornare)
- Official Selection - 33rd All Genders, Lifestyles, and Identities Film Festival (aGLIFF); Austin, Tx (Ritornare)
- **Winner - "Next Generation Indie Film Awards Foundation"** Award (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

- Finalist - Blow-Up International Arthouse Filmfest in Chicago (Hinge)
- Official Selection - LesFlicks Queer Cinema; London, United Kingdom (Ritornare)
- 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 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 (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:

- Based on industry need and our career advisory board recommendations, journalism faculty have written a new class, JOUR 7: Audience Engagement for Journalism, that would be tied into the Corsair student newsroom.
- Faculty have gotten all journalism classes approved for distance education, allowing the department to offer a Journalism Associates Degree for Transfer and a Multimedia Storytelling Associates Degree that could be fully online.
- We also have completed program mapping as part of SMC's redesign.
- We've had numerous alumni transfer to Columbia, UC Berkeley, USC, University of Miami, Cal State Northridge, Cal State Long Beach and Pepperdine. We also have two recent alumni working as photojournalists for the Associated Press and the New York Times.
- Another measure of program quality is the awards the student Corsair newsroom wins from state and national college media organizations. The Corsair consistently wins pinnacle awards as a top college media outlet and website in the country. SMC has highlighted these awards in several news releases over the past year.
- We also measure success by keeping up with alumni and the jobs they get. Faculty track students through LinkedIn and have created a Facebook networking group for Corsair student newsroom alumni.
- SMC's journalism program earned a Strong Workforce bronze star for a 78% increase in former students' earnings. <https://www.smc.edu/administration/governance/academic-senate/committees/documents/CTE/CTE-2017-2018/Misc-Docs-2017-18/2018-0403-Meeting/Santa-Monica-College-Bronze-Silver-Stars-Program-Notification-Letter.pdf>

MEDIA PRODUCTION:

- Media Production has completed program mapping as part of SMC's redesign.
- 2020 Media Production initiated work on additional student media online channels smcradioonline.com and smctvonline.com which we were in the beginning process of a full launch prior to the Covid-19 shutdown.
- **SMC Radio Online**
- The 2019/2020 academic year welcomed a soft launch of this SMC student-run radio station with three podcasts:
- **Foster Me Different**, hosted by SMC Student Trustee, Josh Elizondo. This show is packed with good information about navigating the foster care system and how students that have aged out can avail themselves of resources.
- **Health, Education, Media & Public Policy (HEMPP)** is a collaboration between students in Health Sciences and Media Production students and is a series of vignettes of interviews with students and professionals on topics relating health and public policy.
- **No Name Radio Show** is a fun comedic news and information show hosted by Dave here students talked about current events, sports and news topics.
- **MoretoSay**, created by about LGBTQ+ and gender related issues. We also had a podcast for fun by students called, the No Name Radio Show.
- Santa Monica Campus and Community Organizations 2019-2020
- Students from the Media 19 class produce promo spots (drops) for the campus marketing department to promote our campus on all the various media outlets where they are doing buys.
- SMC TV Online
- IndieCade Fall 2019
- The Media Production Program and the opportunity to livestream an eSports tournament on the Twitch platform for this annual game developer's convention hosted at the Center for Media and Design (CMD). During this collaboration, Media Production students recorded their Keynote speakers and additional b-roll footage of the daily events during the conference.
- Athletic Department Fall 2019
- 5 home Volleyball Games were recorded by the Media 46 class and broadcast on the SMC YouTube Channel
- Santa Monica Campus and Community Organizations Fall 2020
- Students also worked on a project with the Santa Monica community organization, MLK Westside Coalition on preparing the video presentation for their annual MLK Celebration, which was broadcast on their website for MLK Day.
- Fall 2019
- Students produced Becoming, the video showed to all incoming students and their families on Opening Day at Santa Monica College.

MEDIA STUDIES:

- Media Studies has created two new classes: MEDIA 3 (Global Media) and MEDIA 4 (Intro to Games), both of which are UC transferrable.
- Media Studies faculty worked on Program Mapping as part of SMC's redesign.
- Media Studies faculty has worked on making our classes, assessments, and syllabi more equitable, as part of SMC's equity initiative.

- Media Studies has received approval for all media studies classes for distance education.

2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

Recommendations from previous six-year program review in italics.

1. Continue efforts to address the blurring of distinctions between media programs such as broadcast and journalism and look for ways to address this both in curriculum changes and future resource allocations.

We do have a few classes cross-listed between Media and Journalism. Corsair student journalists produced newscasts and podcasts in collaboration with the Media Production program's equipment. Plans were in place to promote a TV News Broadcasting class that would be a collaboration between Journalism and Media Production and held in the production studio, but then Covid-19 forced all instruction to move to remote delivery. There is collaboration between the sports journalism and sports broadcasting classes. Students also take classes in both disciplines to cross-train.

Media Production and Journalism disciplines are developing a specific suite of courses for a Broadcast Journalism pathway. These courses will be clearly defined and distinct from the current course curriculum strategy. This pathway will be promoted through our programs to buttress enrollment and will help counselors explain the distinctions between the programs.

2. Assess the sustainability and functionality of the current department structure after some programs are relocated to the Center for Media & Design.

Around the time of the last 6-Year Program Review, the Film, Journalism, and Media Production disciplines moved to the Center for Media and Design (CMD) campus. At that time there was some discussion about separating the department, but the after a vote the department stayed united. The Chair has offices at both the Main campus and CMD campus and rotates between the two campuses. Department meetings are held at both campuses. Besides the strain on the Chair and classified staff, this two campus department structure has worked out ok.

3. Fully develop a new media production/broadcasting focused advisory committee.

This goal has been fully achieved by the Media Production faculty.

4. Prior to taking on initiatives, consider departmental capacity and the impact on faculty and programs.

This recommendation came was addressing the fact that our faculty were taking on too many campus projects with few faculty and were getting overextended. For the size and complexity of this department (maybe one of the most complex in the entire college), six-years ago we suffered from far too few full-timers. Since that time we have hired 4 new full-time faculty in Comm Studies, 1 new full-time faculty in Media Production, 1 new full-time faculty in Film, and 2 new full-time faculty in Journalism. That has helped and has allowed us to continue to do the work on a campus wide level as SMC turns to our

Department for events, e.g. sports games, the Global Symposium, and promo and informational videos and films. We do support the hiring of an full-time Media Production hire to support our sole full-time Media Production professor.

5. Update department web page and ensure links to any separate program pages are clear and easy to follow.

The department website was updated recently due to the Redesign and we are continuously updating and adding. Our Admin 1 is also the webmaster for the department. Because we do not have a full-time admin (she is divided between two appointments) this work has been slow. We added a Live Chat feature on the front page of our department homepage that is staffed by student workers so when someone lands on our page there is a live person to help them navigate the website, answer questions, and refer appropriately. The Journalism discipline's pages were recently updated as part of a Career Education Committee initiative. Film Production also has a Facebook page that is its hub for networking with students, alumni, faculty, and industry advisors: <https://www.facebook.com/SMCFilm>

6. Develop a reasonable equipment and technology life-cycle plan that is attainable and sustainable, taking into account the finite nature of institutional resources to support all programs.

We are doing better at needing less and have been cascading our technology resources. For example, Film Production' staff member Drew Davis is using the pandemic time to develop a life-cycle plan that takes into consideration Perkins grants, donations (especially from Keslow Camera), and equipment that almost inevitably becomes obsolete after c. 4 years, due both to wear-and-tear, technological advances, and/or cultural changes in the film industry; e.g., the way Final Cut has been phased out while Adobe Premiere and Avid have taken over editing software.

For Journalism the new equipment at the CMD has worked great. During this remote year, Journalism has a process in place for students to check out photojournalism cameras and other equipment for the *Corsair* student newsroom.

Our CE disciplines are fortunate to have the opportunity to access funding through Perkins and Strong Workforce equipment grants.

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

COMMUNICATION STUDIES:

Articulated the program to the new Guided Pathways initiative.

FILM:

SMC is proud to have a self-sufficient film production degree program that rivals any of the major film school programs in Southern California. It currently offers budding filmmakers a low-cost alternative to the more costly programs offered by colleges such as USC, UCLA, NYU, and AFI.

We continue to bring in more film industry professionals to interact with our students in special seminar programs. We have had guest speakers visit our classes to offer advice and discuss the inner workings of the motion picture business. These have included directors, producers, agents, screenwriters, actors, cinematographers, film editors and film critics. We have also brought in high profile filmmakers for screenings and talks that are open to the college at large.

Added new, very accomplished adjunct faculty in Film Studies:

1. Vishal Solanki, Accomplished Cinematographer and co-supervisor of Film 33 thesis projects
2. Leonidas Jaramillo, Cinematography
3. Michael Bolus, Film Aesthetics and Criticism
4. Huch Platt, Production Sound and Audio Post-Production
5. Mickey Birnbaum, Film History
6. Maja Manojlovic, Film Theory & Criticism, Film Aesthetics and Digital Cinema, and Film Genres

JOURNALISM:

Articulated the program to the new Guided Pathways initiative.

MEDIA PRODUCTION: Media articulated the program to the new Guided Pathways initiative. Media is also working on articulating an AS Degree for transfer to CSU campuses in Film, Television and Electronic Media (FTVE) by aligning our program offerings with the state's identification number system (C-ID).

MEDIA STUDIES:

Articulated the program to the new Guided Pathways initiative.

4. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

FILM:

In 2020 the Film Production Program received a one-time grant of \$2,000 from the Canadian "Next Generation Indie Film Awards" Foundation, earmarked for the production of the short film "Las Tres Chicas," which we hope to be able to shoot in the summer of 2021, if the pandemic has subsided by then. Until then, the money has been deposited in the "Las Tres Chicas" Indiegogo fundraising account.

JOURNALISM:

The journalism program received an Excellence grant from the SMC Foundation to hold annual First Amendment Month events in May. The money so far has been spent on speaker fees and food for receptions with speakers. Covid-19 led to a hiatus for May 2020, but we intend to continue the program post-pandemic, once it is safe again for large public events.

MEDIA PRODUCTION:

The Media Program received an Excellence grant from the SMC Foundation to in collaboration with Allied Health and Public Policy departments to produce the Health Education Media and Public Policy (HEMPP) podcasts. We successfully worked with students from all three disciplines over the course of four semesters on producing these short podcasts that live on the SMC Radio Online station website.

The only challenges we faced was scheduling with the three department's students, but we found a way to work everything out and the students learned many things from the experiences. Soft skills, such as, collaboration, critical thinking, scheduling interviews, researching stories and the hard skill of learning how to operate equipment. The benefits from the experience far outweigh any challenges. We also have the added benefit of the beginnings of a podcast series that we hope to continue with more engaged students in the future.

5. Describe departmental efforts to improve the teaching and learning environment.

Departmental efforts to improve the teaching and learning environment include the following trainings:

- Faculty Summer Institute (FSI)
- Teaching Men of Color in the Community College (CORA)
- 10-10-10 online communication training
- align online and hybrid classes with the recommended CVC-OEI Course Design Rubric
- attending and presenting at conferences
- Undocumented Student Ally
- Black Minds Matter
- SMC Equity trainings
- Safe Zone
- VetNet
- regularly meetings to discuss teaching strategies

FILM specific:

- online communication training and online course development for both film production and critical studies classes
- ongoing training on Filmskills and ShotDesigner software integrating videos, exercises, and quizzes
- professional development in Post-Production skills to be able to conduct remote sessions both with SMC industry advisors and students for the editing, sound desing, audio mixing, and color correction of our thesis films (software covered: Adobe Premiere, Pro-Tools, Vimeo Review Tools, and Da Vinci)
- professional development and exploration resulted in an article reflecting on how to teach hands-on filmmaking during Covid-induced quarantine; Prof. Carrasco's article got published in the prestigious film magazine, "Senses of Cinema," and it is entitled "Being There Without Being There in the Era of Covid-19"

JOURNALISM specific:

- our Journalism students miss their home base, the student newsroom at the CMD, but we have done our best to create community virtually

MEDIA PRODUCTION specific:

- media production faculty all continue to work professionally in the industry, which is one of the best ways to keep abreast of current practice and ensure we will be able to guide students on the changes happening in the field

6. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

There is no tutoring component or learning support service associated with any of our programs.

The Speech Center is in the process of redesign and development. The previous model was not sustainable as it relied on the volunteerism of adjuncts (who kept the Speech Lab alive and thriving for years). What started as a traditional tutoring space where a speech instructor would be available to work with students is changing into an online resource center. The previous model put the burden on students to carve time out of their own schedule to attend the speech lab. The new model will function more as a resource center for public speaking instructors to share resources with each other to more equitably provide assistance to all speech students.

Film Production has a policy that faculty and staff always supervise student shoots, even on location, so a lot of extracurricular tutoring/learning support takes place under those circumstances.

Journalism and Media Production have worked closely with the Career Services staff and the CMD writing lab to help prepare our students for job opportunities and writing for our courses. Media Production has arranged hours with advanced production classes and students are supervised on their production shoots for campus sporting, theatre, and community events. Faculty are always available for advisement and mentoring.

7. Describe any grants, VTEA, or other funding received since the last review [in the past year] and how it was used to improve the program.

FILM:

With past Perkins funding (prior to the 2019-2020 grant), we procured a number of excellent prosumer cameras, most recently, 4K capable Canon models, whose price point allowed us to buy six, making them our primary teaching camera for the beginning and intermediary classes in film production. Starting off with sophisticated tools has motivated students to excel from the very beginning of their studies but also necessitated the purchase of a fully professional level camera for the advanced classes. The Perkins grant of 2019-2020 (\$87,263.93), made it possible to buy a Sony Venice, the newest professional level camera from that visual technology stalwart.

The Santa Monica College Film Production Program has used prime lenses for instruction from its beginning. Our Zeiss primes were nearly eight years old in 2019 and were not made exclusively for cinema, so not compatible with the new Venice. The sophistication of the Venice and our advanced classes in production, called for the purchase of a set of professional level cinema primes. Fortunately, in addition to our Perkins grant, we received a grant of \$20,000 from the Hollywood Foreign Press Association (HFPA) to buy essential film production equipment. Through the HFPA support, we purchased a set of Zeiss Cinema Primes to complement the new Sony Venice camera.

The purchase of the Sony Venice through Perkins funding and the Zeiss primes through the HFPA grant, has improved the program markedly, by making the student's experience one of constant skill and technology advancement, with each step of their training progressively more directly relevant to industry standards. Students begin in small learning groups of five to six with the Canon, learning the exact functions and interfaces they will find on the Sony Venice when they graduate to the advanced courses. Along with the camera, they work with the kinds of lenses they will find when they begin their careers in the professional film industry. The new camera and lenses allow the SMC film program to train students to be camera operators and ACs on the very equipment they find on sets and locations. Regardless of each student's personal career goals, the presence of fully professional equipment in the classroom makes every student's course of study directly related to finding employment in the filmmaking industry.

JOURNALISM:

Perkins funding was used to purchase ink/toner for the newsroom printer/copier, which will be in use once we return to the CMD post Covid.

MEDIA PRODUCTION:

Perkins funding was used to pay for a server and 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.

We also purchase six camera kits for students in the most need to borrow over the course of the semester for remote productions.

8. Describe faculty engagement in activities, training, or professional development to remain current with industry trends.

Simone Bartesaghi

- book *The Director's Six Senses* published by MWP has been translated in Chinese, French, and Italian; in 2018 was amongst the 10 bestselling book on directing in USA
- 2018 selected to direct the Feature Film "Grace & Vengeance"
- 2019 selected to direct the Feature Film "Life Worth Living"
- 2019 wrote the treatment and co-wrote the script of the psychological thriller *Death Wish Daisy* that has received several recommendations from professional readers and is now in development for a SIBA MEDIA and SAMACO FILM co-production
- 2020 was selected to direct the Feature Film "Confessions"
- 2020 Prof. Bartesaghi and his co-creator Daniele Favilli completed the pitch material of the Epic TV series *Omega World* (bible, presentation and Pilot Episode) that is now in consideration at major production companies in United States
- 2021 currently writing a new book for MWP about screenwriting

Ashanti Blaize-Hopkins

- advisor for the Corsair student newspaper and partnered newspaper with KCRW and the Santa Monica Daily Press
- member of the SMC Career Education committee
- co-lead of the Career Education marketing subcommittee
- Vice President for the Society of Professional Journalists Los Angeles Chapter
- participated in Design Thinking workshops at the CMD
- member of the Journalism Association of Community Colleges (JACC)
- attended their Winter Faculty Training Institute

Sara Brewer

- awarded a sabbatical to continue her research in “Media & Environment” for the Fall 2021 semester
- served as interim Department Chair for the Fall 2020 semester and has served as assistant Chair since 2018
- department lead for 2020/2021 6-Year Program Review and 2017/2018, 2018/2019, & 2019/2020 Annual Program Reviews
- member of the Senate’s Equity & Diversity Committee (2015-present) and was an author of *Toward Equity: An Interactive Guide for Santa Monica College Faculty*
- former member of the Program Review Committee for seven years (2009-2015)
- 2019 recipient of the SMC’s Equity Champion Award
- advisor for two student clubs: Homeboys & Homegirls Scholars Club (2018) and the Vegan Club (2016-2017)
- in the past six years, served on hiring committees (for adjunct and full-time) and has been a member of five tenure-track review committees (for media, journalism, film, and comm studies)

Delphine Broccard

- has completed Phd coursework and recently passed her qualifying exams
- pre-Covid, Delphine was set to speak on a panel at the Rhetoric Society of America (RSA) conference Spring 2020

Salvador Carrasco

- contributing member for Senses of Cinema (SOC), a quarterly film magazine considered one of the world’s leading film publications; based in Australia, SOC publishes work by film critics from all over the world, including critical essays, career overviews of the works of key directors, and coverage of many international festivals
- taught a film directing workshop in summer 2019 as part of CinemadaMare in Italy
- taught a film directing seminar (remotely) at Arizona State University on April 3-5, 2020
- lectured at UC Berkeley (remotely) on Latin American cinema on Nov. 23, 2020
- has served on several hiring committees (for adjunct and full-time faculty, as well as an administrative/Dean position) and has been a member of tenure-track review committees (for film and design technology)

- active member of the Directors Guild of America (DGA), where he often attends events, workshops, screenings, and conferences to keep on the forefront of the latest industry trends and technologies –all of which have continued online during the pandemic
- invited to the 2019 Munich SchoolFest, an international film festival in which the top film schools in the world converge; this year only 3 schools were invited to represent the United States: USC, Chapman, and SMC Film Production Program; Prof. Carrasco was a presenter in a symposium designed to share best practices and enhance the collaboration between the top film schools from around the world; the SMC short film “Undocumented” was screened in competition

Nancy Grass

- Faculty/Classified Summer Institute
- Multiple trainings for distance education and Canvas
- 10-10-10 Communication Training on Canvas
- CORA course on working with male students of color
- ACCCA Mentor Program
- ACCCA 101 Program

Lauren Movius

- awarded a sabbatical for professional development in Spring 2021
- SMC’s Winter Online Teaching Institute
- @One 10-10-10: Communication That Matters
- Teaching Men of Color in the Community College course
- @One “Introduction to Teaching with Canvas”
- SMC’s CVC-OEI Distance Education peer review

Sharyn Obsatz

- co-coordinator for the Online News Association Los Angeles group
- faculty lead for the Faculty-Industry Ambassador Program at SMC
- member of the SMC Career Education committee
- participated in Design Thinking workshops at the CMD
- member of the Journalism Association of Community Colleges (JACC)
- attended their Winter Faculty Training Institute
- attended the Online News Association annual conferences and attended Poynter’s Teachapalooza event for journalism professors nationwide

Saul Rubin

- member of the SMC Career Education committee
- participated in Design Thinking workshops at the CMD
- member of the Journalism Association of Community Colleges (JACC)

Redelia Shaw

- active and engaged content creator and producer that maintains industry currency
- vice-Chair of the Directors Guild of America (DGA) Education Committee
- co-Chair of the DGA Big Picture Online Subcommittee
- artist-in-Residence at Wexner Center on the campus of The Ohio State University
- member of the Diversity and Inclusion Committee for Greenlight Women
- documentary Fellow of Film Independent
- Project Involve Fellow of Film Independent
- Producer, Cocaine Prison, which is currently streaming on Amazon Prime
- Producer, La Lucha, which has a co-production deal with ITVS
- Associate Producer, The Bolivian Case, currently streaming on Netflix Latin America
- Producer, Lemonade Mafia, Award-winning short film, streaming online
- Producer, In the Gray, short film currently in post-production
- guest Speaker for various groups including United Nations Los Angeles, Greenlight Women and ASU Film Spark
- member, Black Association of Documentary Filmmakers –West
- member, National Association of Black Females in Marketing and Entertainment
- member, Women in Cable and Telecommunications Southern California
- member, Broadcast Educators Association
- Student Affairs Committee, currently serving
- Career Education Committee, member of
- Pan-African Faculty and Staff Alliance
- Faculty Advisor for SMC Mediamakers
- Faculty Advisor for SMC Radio Online
- Faculty Advisor for SMC TV Online
- Design Thinking Workshops

- Fall Online Teaching Institute
- Teaching Men of Color in Community College (CORA)
- Faculty Summer Institute (FSI)
- various hiring committees
- IndieCade
- MLK Westside Coalition

D2: Moving Forward

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- how the assessment results are informing program goals and objectives, program planning, and decision-making
- specific changes planned or made to the program based on the assessment results

COMMUNICATION STUDIES:

After evaluating the data from 2014-2015 and 2019-2020 (see chart below) pertaining to the students' mastery of SLOs in COMM courses, we have concluded that student performance is satisfactorily fulfilling the target goals. While no specific changes are planned based on current assessment results, this is expected to change once data includes the SLO success rates of courses offered during the COVID-19 pandemic. Considering the performative nature of most communication studies courses, it is imperative that our discipline continues to incorporate equity-minded best practices for online course offerings.

Future SLO success rates will be used to assess effectiveness of proposed best practices plans identified in section C.

*see D2. Moving Forward attached doc for SLO compariston chart of 2014/2015 to 2019/2020

FILM:

We have carefully evaluated the data from 2014-2015 and 2019-2020 (see chart below) pertaining to the students' mastery of SLOs in the film classes and have concluded that student performance is satisfactorily fulfilling the target goals; therefore, no changes are planned based on the assessment results, but rather implementing creative strategies to make sure that we continue keeping the bar high during the pandemic, since our classes have been forced to convert to Distance Education. This is particularly challenging for the filmmaking classes, which are more hands-on and less theoretical than the critical studies classes.

*see D2. Moving Forward attached doc for SLO comparison chart of 2014/2015 to 2019/2020

JOURNALISM:

For journalism 1, our most popular gateway course, the number of students enrolled and assessed in the class has grown, from about 200 in 2014-2015 to 250 in 2019-2020.

The SLO mastery rates have also improved slightly:

For SLO 1: "Students will demonstrate an understanding of essential nonfiction storytelling techniques in print and multimedia formats by conceiving story ideas, conducting research, interviews and on-scene reporting, and producing a completed story for either print."

The mastery rate in 2014-2015 was 95.1%, compared to the 2019-2020 rate of 98%

For SLO 2: "Prepare for and conduct an interview with a source and then select and utilize quotes from this interview in an appropriate context in a feature story to demonstrate an understanding of rules for attribution and quote style."

The mastery rate in 2014-2015 was 95%, compared to the 2019-2020 rate of 97.1%

Black, Latinx and White students in some semesters had a mastery rate slightly lower than the overall average for Journalism 1. Asian students usually had mastery numbers above the average for Journalism 1.

Our discipline faculty plan to research the equity gaps in our classes thoroughly over the next couple years, including focus groups with students, to develop strategies to ensure the success of all students.

A few journalism classes had mastery rates lower than other classes in our discipline. The Journalism 4A class, which is newscasting and broadcast news writing, showed SLO mastery between 75% to 100%, depending on semester. The class is not offered every semester and is cross listed as Media Production 14. We will look at how the class is being taught to increase student success. The class is not offered every semester, and the number of students enrolled has ranged from 18 in 2014-2015 down to 5 in 2019-2020.

Once it is safe to return to the Center for Media and Design, post-Covid, we hope to revitalize this class and focus closely on student recruitment, retention and success, including mastery of the course SLOs.

Similarly, Journalism 21, the photojournalism class cross-listed with the Photo Department, showed mastery levels between 71% and 100%, depending on the year. For the most recent two years, however, in 2018-2019, and 2019-2020, the mastery level for that class was 100%. The adjunct faculty member teaching the class has participated in numerous training opportunities and should be applauded for improvements in students mastering the material.

MEDIA PRODUCTION:

After examining the data from 2014-2015 and 2019-2020 (see chart below) pertaining to the

students' mastery of SLOs in Media Production courses, we have concluded that overall, student performance is satisfactorily fulfilling the target goals with the exception of Media 16, 20, and 48 courses. In those classes we noticed a significant variance in student mastery of those specific SLOs. We plan to evaluate and assess these classes specifically this academic year to gain an understanding as to the drop of mastering in these courses. We have discussed as a discipline to make some substantive updates to these courses SLO's to support student success.

We will also need to see how the COVID-19 pandemic impacted our courses this year, which we will see when we get the SLO success rates back next summer. Considering the hands-on nature of most Media Production courses, it is essential that our discipline continues to incorporate equity-minded best practices for online course offerings and encourage students to use the tools immediately at their disposal to create their content.

We have noticed that we need to close the gap with our Black students Media 11 (-60%) for both SLO's 1 and 2, Media 16 (-50%) for SLO 2 and Media 46 (-48%) for SLO 2, which showed an average negative variance of -55% between all three of these classes from 2014-2015 and 2019-2020. The same can be said for our LatinX students in Media 16 (-19%) SLO's 1 and 2, Media 20 (-14%) for SLO's 1 and 2, and Media 48's (-25%) SLO 2. Our plan is to re-evaluate our SLO's for these classes and consider new strategies on meeting the needs of these students.

*see D2. Moving Forward attached doc for SLO comparison chart of 2014/2015 to 2019/2020

MEDIA STUDIES:

For MEDIA 1, the SLOs are:

1. Review and discuss the historical development and impact of mass media industries.
2. Identify and analyze theories of mass communication.

The success rate has risen for both SLOs in the last six-years: SLO #1 from 88.7% (2014-2015) to 93.2% (2019-2020); and SLO #2 from 84.1% (2014-2015) to 92.7% (2019-2020). We started using a standardized assessment tool for SLO #2 in all of our MEDIA 1 sections in 2015-2016. For both SLOs, a reason for the success rate increase could be that fewer professors are recording their SLO assessment results at the end of the semester. For example, in 2015-2016 when we first created the standardized assessment tool for SLO#2, 1625 results were entered. In 2019-2020, only 865 were entered. This is something we can improve upon at the end of each semester to make the data more reliable.

For MEDIA 10, the SLOs are:

1. Critically analyze representations in media with particular focus on social class, gender, and race.
2. Understand and apply key concepts that inform media analysis.

The success rate has risen for both SLOs in the last six-years: SLO #1 from 88.7% (2014-2015) to 98.7% (2019-2020); and SLO #2 from 88.5% (2014-2015) to 98.3% (2019-2020). The increase could be for the same reason stated above. For example, in 2014-2015 for SLO#2 878 results were entered and in 2019-2020 only 471 were entered. In MEDIA 10 we do not have a standardized SLO assessment tool

for either SLO. This also may account for the variance in the success rate from year to year. Moving forward we will work on developing a standardized assessment tool.

The SLO data will be more meaningful if SLOs are more measurable and clearly defined. Therefore, Media Studies faculty will revise MEDIA 1 and MEDIA 10's SLOs so that we can better measure and assess SLOs. We are focusing on the SLOs from these two classes because Media Studies offers many sections of MEDIA 1 & MEDIA 10 and they have not been updated as recently as MEDIA 3 & MEDIA 4. As a discipline we will discuss the pros and cons of our standardized SLO assessment for MEDIA 1 and consider creating other standardized assessments.

As with all of our Media Studies assessments moving forward, we will strive to create equity-minded SLO assessments for MEDIA 1 and MEDIA 10. In looking at the SLO data from the last two years, there are equity gaps. For example, here is the data for MEDIA 1 (average of both SLOs) based on ethnicity: Asian students 87.7% (2014-2015) and 87.4% (2019-2020); Black students 80.2% (2014-2015) and 83.7% (2019-2020); Latinx students 83.5% (2014-2015) and 92.1% (2019-2020); and White students 91% (2014-2015) and 96.0% (2019-2020). Are these gaps created from the SLO assessments themselves? We will try to answer this question as part of our objective for this year, and we will have equity in mind as we create future measures.

D2: Objectives

Objective #1.

Objective:

COMMUNICATION STUDIES #1: Change debate team class from 2-unit to 3-unit course.

We would like the Debate Team class (currently Com St 22) to be a 3-unit class rather than a 2-unit class. There would still be lab and arranged hour components, which would make it different than a more typical 3-unit class.

Area/ Discipline/ Function Responsible: COM ST

Assessment Data and Other Observations:

External Factors:

Other Factors

Students expressed dissatisfaction with how the 2-unit class fit into their full course load. And coaches expressed dissatisfaction with how the 2-unit class failed to fit into their 5-class semester teaching requirement.

Timeline and activities to accomplish the objective: This new 3-unit class should be proposed in Spring 2021 for department vote and submitted to the curriculum committee by the end of Spring 2021.

Describe how objective will be assessed/measured: Describe how the objective will be assessed/measured: If this objective receives department and curriculum approval, it will be measured as successful.
Comments: none
Objective #2.
Objective: COMMUNICATION STUDIES #2: Expand debate team competency beyond traditional debate events. We would like to develop student competitive competency in more events besides just debate. Students who compete for SMC on the Debate Team should be more likely to also compete in limited preparation speech events (like impromptu and extemporaneous), platform speech events (like informative and persuasive), and oral interpretation events (like poetry and prose).
Area/ Discipline/ Function Responsible: COM ST
Assessment Data and Other Observations:
External Factors: Other Factors Some students may choose not to join the SMC Debate Team because we only compete in Debate. However, competing in more events requires coaching resources and budgetary resources. This objective may only be possible when more coaches (or assistant coaches) are supported with extra responsibility stipends.
Timeline and activities to accomplish the objective: Starting in Spring 2021, student interest in non-debate competitive events can be surveyed. If coaching and budgetary resources are available, this objective can start to be met starting in April 2021.
Describe how objective will be assessed/measured: If additional coaching and budgetary resources become available, we will know this objective is successful when students start competing in other events at our tournaments.
Comments: For many years, Nate Brown has asked the Faculty Association bargaining committee to request more Coach stipends in the Step 1 or Step 2 levels. For the past three bargaining cycles, the Faculty Association has been unsuccessful as expanding the coaching stipend resources. Without those resources, the SMC Debate Team may be limited to one coach and fewer competitive events.
Objective #3.
Objective: COMMUNICATION STUDIES #3: Debate coach stipends. More Debate Coach stipends are needed to grow and stabilize the SMC Debate Team. With only one stipend and one coach, the Debate Team is always limited in the number of events we can compete

in. And, without assistant coaches, the transition process when Nate Brown retires may not be smooth or successful.

Area/ Discipline/ Function Responsible: COM ST

Assessment Data and Other Observations:

External Factors:

Other Factors

This objective can only be successful if the Faculty Association and the SMC administration agree to approve additional stipends for more assistant debate coaches.

Timeline and activities to accomplish the objective: In Spring 2021, Nate Brown will ask the Faculty Association to again put "additional Debate Coach stipends" on their list of things to bargain for in the next bargaining cycle. Prof. Brown will also ask the VP of Academic Affairs if a Step 1 Assistant Coach stipend can be approved without (or before) contract negotiations.

Describe how objective will be assessed/measured: If additional coaching stipends are approved by either Academic Affairs, or by the bargaining committees, then this will be successful. If no additional coaching stipends are made available, then this objective will be unsuccessful.

Comments: none

Objective #4.

Objective:

FILM #1: Identify a location for and establish an allocated Film Production soundstage.

Due to high demand and to allow for the 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. Many of these shoots would also benefit from us being able to have stand-in production design sets that don't have to be dissembled 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).

Area/ Discipline/ Function Responsible: FILM

Assessment Data and Other Observations:

External Factors:

Advisory Board Recommendation (for CTE only)

Other Factors

This situation has come up at every single meeting with the Film Production Advisory Board members, all of whom agree that this is the only viable solution if the college is invested in supporting the Film

Production Program's continued growth and expansion, which could also generate more revenue for the college.

Timeline and activities to accomplish the objective: We would like to have the college on board to start exploring this option in Spring 2021. We would also like to involve the SMC Foundation in terms of finding a potential grant or donor to help cover the cost of an allocated soundstage for the Film Production Program.

Describe how objective will be assessed/measured: We need to do location scouting and come up with proposals and budgets depending on whether the college wants to purchase or lease a soundstage.

Comments: 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 in close proximity to CMD because we still want to be based at CMD in terms of our non-hands-on classrooms, offices, movie theater, editing bays, and more importantly, the possibility of collaborating with other disciplines at CMD (which has always been the main reason for the existence of this complex).

Objective #5.

Objective:

JOURNALISM #1: Shepherd JOURN 7: Audience Engagement for Journalism class through the curriculum process and distance education approval process to be offered in Fall 2021 or Spring 2022.

Area/ Discipline/ Function Responsible: JOURN

Assessment Data and Other Observations:

External Factors:

Advisory Board Recommendation (for CTE only)

Timeline and activities to accomplish the objective: Class written during Winter 2021, voted on with the department and sent through the curriculum process in Spring 2021, first offered in Fall 2021 or Spring 2022.

Describe how objective will be assessed/measured: Success or failure of class approval.
Class fills when first offered.
Class retention and success rates over 80 percent, above the journalism average.

Comments: This area of journalism is growing, with lots of opportunities in Southern California for diverse young recent journalism graduates.
Future success will be measured in the career trajectories of the students who take the class and whether they are able to obtain jobs.

Objective #6.

Objective:

DEPARTMENT OBJECTIVE: Close equity gaps for students in our classes, where the largest gaps are for Black and Latinx students.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

Institutional Research Data

External Factors:

SMC Strategic Initiative
To close equity gaps.

Timeline and activities to accomplish the objective: In fall 2021, faculty will undergo training to research the causes of these equity gaps. Specifically, Journalism is taking the lead to develop tools to conduct qualitative focus groups in Spring 2022 with Black and Latinx journalism students. Based on the research, we will develop strategies to employ in 2022 and beyond.

Describe how objective will be assessed/measured: We will rely on equity gap statistics from institutional research, plus qualitative feedback from the focus groups.

Our current baseline: Each of our programs still carry unacceptable equity gaps (see Student data in earlier Section B).

Comments: Faculty have long been concerned about equity and concerned about persistent gaps. We would like to thank our Journalism faculty for this Objective which inspired a Department wide commitment. Additionally it should be noted that the Journalism faculty have already tried various strategies with incremental success, but this will be our first more complex and detailed inquiry specifically focused on journalism students.

Objective #7.

Objective:

MEDIA PRODUCTION #1: Drive three Media Production classes through curriculum that will engage more students to participate in our student-run broadcast media offerings. On Location Multi-camera TV Production (Media 47), Intermediate Radio/Podcasting Production (Media 19A) and College Radio/Podcasting Production (Media 19B).

Area/ Discipline/ Function Responsible: MEDIA

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Other Factors Eventually, this pandemic will end, and we will need to get back into studio production. Even throughout this health crisis, people in the entertainment industry were made essential employees and still had to broadcast news, sports and entertainment programs. We will always need skilled people to work in this industry.
Timeline and activities to accomplish the objective: Written classes revised during Winter and Spring 2021 semesters, voted on with the department and sent through the curriculum process by Fall 2021. Offer classes Fall 2022 semester.
Describe how objective will be assessed/measured: Success or failure of pathway and additional classes approved and added to the curriculum. Classes fill when they are offered. Class retention and success rates over 80 percent, which is above the Media Production average.
Comments: Many students that have taken Media 46 and Media 19 want to take it over and continue creating projects but do not have the opportunity. Now that the program is at the Center for Media and Design (CMD) with its studio, students have the opportunity to create and distribute their work through our online television and radio channels. These intermediate classes will also give them additional practice with industry-standard equipment and content creation.
Objective #8.
Objective: MEDIA PRODUCTION #2: Research and Development of an eSports Pathway, and add any additional classes necessary to the success of this cross-discipline program. eSports has been trending rapidly over the past three years and we want to be a part of its growth and make sure we are teaching best practices in this competitive industry. This is being introduced in high schools and as a community college we are positioned to be the next step in career exploration before transfer to a 4-year or finding entry-level positions.
Area/ Discipline/ Function Responsible: MEDIA
Assessment Data and Other Observations: Other data or observed trends
External Factors: Advisory Board Recommendation (for CTE only)
Timeline and activities to accomplish the objective: Pathway and any additional classes written during Winter and Spring 2021 semesters, voted on with the department and sent through the curriculum process in Fall 2021. Launch eSports Pathway in Fall 2022.
Describe how objective will be assessed/measured: Success or failure of pathway and additional classes approved and added to the curriculum.

Classes in the eSports pathway fill when the program is announced. Class retention and success rates over 80 percent, which is above the Media Production average.
Comments: We have been discussing this with the Design Technology program since we did the Indiecade (Game Developers Conference) event in the Fall of 2019. In Fall of 2020, we have engaged with the Business and Athletic departments as a part of the conversation to see how we can all work together to build this cross-discipline pathway.
Objective #9.
Objective: MEDIA STUDIES #1: Revise SLOs for MEDIA 1 & MEDIA 10.
Area/ Discipline/ Function Responsible: MEDIA
Assessment Data and Other Observations: SLO Assessment Data
External Factors:
Timeline and activities to accomplish the objective: Full-time Media Studies faculty are on sabbatical Spring 2021 and Fall 2021. We will form a small committee with adjunct faculty to complete this objective by December 2021.
Describe how objective will be assessed/measured: The committee will review and approve changes to MEDIA 1 & MEDIA 10 SLOs.
Comments: none
Objective #10.
Objective: FILM #2: Hire another staff member for the Film Production Program We have reached a point in our growth, development, and expansion where it's just not feasible anymore for one individual to support the challenging logistics of the Film Program. We currently have a full-time staff member, Drew Davis, who is overworked and simply cannot keep up with what the program requires in 5 basic areas: a) equipment maintenance b) enforcing safety protocols during shoots c) interdisciplinary support for other SMC departments or programs that require film shoots d) serve as a liaison for insurance and permits e) film festivals
Area/ Discipline/ Function Responsible: FILM

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Advisory Board Recommendation (for CTE only)

Other Factors

This situation, too, has come up at every single meeting with the Film Production Advisory Board members, all of whom agree that this is the only viable solution if the college is invested in supporting the Film Production Program's continued growth and expansion, which could also generate more revenue for the college.

Timeline and activities to accomplish the objective: We would like to start the process of hiring another staff member in Spring 2021.

Describe how objective will be assessed/measured: Ideally, we would hire a full-time staff member, but if that proves undoable for whatever reason, a part-time staff member would help enormously as well.

Drew Davis would be in charge of the following:

- a) equipment maintenance
- b) enforcing safety protocols during shoots
- c) interdisciplinary support for other SMC departments or programs that require film shoots

New staff member would be in charge of the more administrative-driven areas:

- d) serve as a liaison for insurance and permits
- e) film festivals

Comments: The need for this is IMPERATIVE for when we resume our on-ground classes and film shoots, since we're planning on having Drew Davis function as a fully trained and certified Covid-compliance officer, which is a full-time occupation in itself.

E. Curriculum Review

1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:

- The process by which department members participate in the review and revision of curriculum.
- How program goals and SLOS are integrated into course design and curriculum planning.
- The relationship of program courses to other college programs (cross-listing, overlapping content)
- The rationale for any changes to pre-requisites, co-requisites and advisories.
- How the department ensures course syllabi are aligned with the course outline of record.

The process by which department members participate in the review and revision of curriculum.

Faculty meet both in their respective discipline groups and as a department at large multiple times over the year to discuss curriculum development, review, and revision. Additionally, as new courses are

developed and presented by specific disciplines, they are shared among all full-time faculty for input and review before voting on and forwarding to the Curriculum Committee.

How program goals and SLOS are integrated into course design and curriculum planning.

For all of our programs/disciplines, program goals and SLOs are the backbone of course design and curriculum planning. In recent years, one goal was to construct and offer realistic program maps for students; consequently, this may influence course design and curriculum planning in the future. A program goal for each of our disciplines is to have an equity approach to curriculum design – to build equity in the classroom, decolonize the curriculum, and have equity-centered assessments. Aside from the CORs, each faculty member integrates the SLOs into their own course designs. For our Career Education disciplines it is embedded in the program SLOs for students to leave our courses with specific technical and soft skill.

The relationship of program courses to other college programs (cross-listing, overlapping content). / The rationale for any changes to pre-requisites, co-requisites and advisories.

Communication Studies courses are included in multiple and diverse degree and certificate programs all across the college. From the Administration of Justice to Social Justice, courses such as Com St 11: Public Speaking, Com St 35: Interpersonal Communication, Com St 36: Gendered Communication, and Com St 37 are either required, an option for a requirement, or a restrictive elective in no fewer than 18 degree and certificate programs at SMC in addition to our own AA-T in Communication Studies!

Details:

- Administration of Justice AA-T—List B (included in selection of “Pick Two” required courses) Com St 11, 12, 16, 21
- Anthropology AA-T—List C (included in selection of “Pick One” required courses) Com St 14, 37
- International Business Certificate of Achievement—Select 3 List Com St 37 as alternative to Bus 51
- Management/Leadership, AA & Certificate of Achievement—Select 4 List Com St 37 as alternative to Bus 51
- Ethnic Studies, AA & Certificate of Achievement—Select 1 List Com St 14, 37 (in development)
- Global Studies AA & Certificate of Achievement—Culture and Society Com St 37
- History AA—Area 1 Com St 14, 37
- Interaction Design BA—Lower Division requirements Com St 16; Upper division Com St 310
- Journalism AA—Group 2 Com St 11, 12, 16, 21
- Liberal Arts Arts and Humanities—Area B 2: Com St 12, 14
- Liberal Arts Behavioral Science—Area A, 3: Com St 30; B, 3: Com St 31, 35, 36
- Broadcast Sales and Management AA or Certificate—Restricted Elective: Com St 12
- Nursing RN—Graduation Major Requirements; Com St 11 or 35;
- Nutrition and Dietetics AAT—List B Com St 11, 21
- Public Policy AA or Certificate of Achievement—Area B; Com St 11, 27
- Respiratory Therapy AA—Required Courses; Com St 11, 35 or 37

- Spanish AA-T—Com St 35, 37 and as a restricted elective
- Social Justice Studies & Gender studies AAT—Area 3; Com St 36, 37

Additionally, several courses within Communication Studies are high demand courses for the general education requirements for both IGETC and CSU transfer requirements:

IGETC

Area 1--Group 1C: Oral Communication:

- Com St 11
- Com St 12
- Com St 16
- Com St 21

Area 3—Group B

- Com St 12

Area 4—Group 4

- Com St 9
- Com St 20
- Com St 30
- Com St 31
- Com St 35
- Com St 36
- Com St 37

CSU GE Requirements

Area A1:

- Com St 11
- Com St 12
- Com St 16
- Com St 21

Area A3:

- Com St 21

Area C2:

- Com St 12

- Com St 14

Area D4:

- Com St 9
- Com St 20
- Com St 30
- Com St 31
- Com St 36
- Com St 37

In Film, after careful consideration, we made a petition (which was approved) for the college to strictly enforce both the pre-requisites and co-requisites for the Film Production classes, particularly re. the sequence of the filmmaking classes. Hence, Film 31 is a pre-requisite for Film 32, which in turn is a pre-requisite for either Film 33 or Film 34. Likewise, Film 32, 33, and 34 have mandatory lab sections that are enforced as co-requisites for those classes as Film 32L, 33L, and 34L. During the 2020 pandemic, we've been forced to cancel Film 32L and 34L, and we have postponed Film 33L until on-ground filming can be safely resumed. Film critical studies doesn't have co-requisites; it does have suggested pre-requisites, such as FILM 1 leading into FILM 2, but there is no real need to strictly enforce them.

Journalism has several cross-listed classes, including JOURN 4A (cross-listed with the Media Production discipline) Journalism 21 and 22 (which are cross-listed with the SMC Photo and Fashion Department), Journalism 43 (which is cross-listed with the SMC Business Department).

In Media Production, currently our Broadcast Advertising class, MEDIA 18, is cross listed with BUS 33. MEDIA 14 and 15, Introduction and Advanced Newscasting and Newswriting respectively, are cross listed with JOURN 4 and 5. The Media Production Adjunct Faculty teaching these courses retired this year, but we do hope to resume teaching these classes in Fall 2021, to further develop our broadcast journalism program, especially now that we have relocated to the CMD (Center for Media Design), which has at TV Studio and a proper news desk. The Media Production Program has a close relationship with many courses offered within SMC's Design Technology Program, which is also housed at the CMD. The Promo Pathways program is a mix of Media, Business and Design Technology courses. Similarly, to film, our high-end media productions require, a post-production process that often starts in the editing, and depending on the project, VFX, color correction, sound design, and final audio mix classes offered in Design Technology. This allows our students to enroll in those classes and/or collaborate with other SMC students from other disciplines towards the completion of their projects.

Currently none of our 13 Media Production courses have pre- or co-requisites. There is an advisory for students to take MEDIA 13 prior to enrolling in MEDIA 19 because Adobe Audition is introduced in this class and MEDIA 19 students edit their projects with this software. However, there is other audio editing software available for students to use to produce their projects for this course. There is an advisory for students to take MEDIA 20 before enrolling in MEDIA 21, 46 or 48 because it is an introduction class that better prepares them for the producing the projects for these classes. Although it is not required, it is helpful for students who do not have any prior production experience.

In Media Studies, MEDIA 3 is cross-listed with GLOBAL 3. MEDIA 3 and MEDIA 10 satisfy SMC's Global Citizenship requirement.

How the department ensures course syllabi are aligned with the course outline of record.

Our Process is: the Chair reviews all syllabi as they get turned in to mProfessor and the Chair reviews them to ensure they are in line with the CORs and include course SLOs. Additionally, when a faculty member is evaluated, the Evaluator reviews the Evaluatee's syllabi and ensures that they are in line with the COR.

2. Discuss the role of the advisory board and other industry bodies or input in updating curriculum to meet industry standards and the needs of students.

FILM:

The Film Production Program advisory board plays a major role in the decisions we make to update curriculum and adopt new equipment and technologies to meet industry standards, since filmmaking is a fast-changing discipline. The board's advice and recommendations inform everything from what we teach in the classroom to the content of our annual Perkins applications as a CE program.

In addition, our full-time faculty meets at least once per semester with the liaison from the Hollywood Foreign Press Association (HFPA) --André Guimond, in recent years—for similar input, always focused on student needs. (As a reminder, the HFPA gives the Film Program an annual cash grant to assist in the making of our Film 33 thesis projects.)

As one of our main industry partners and co-producer of our short films, Keslow Camera not only gives us advice in terms of the latest equipment and technologies, but they also let us use their equipment pro bono in the making of such films. The camera/lens packages they let our students use are typically worth \$500,000 dollars. In 2019, with the hiring of Prof. Vishal Solanki to teach our cinematography classes, Keslow also started loaning us equipment that is used in the production studio to teach those classes. As we often remind our students, some of the lenses Keslow loans us are worth more than houses!

Lastly, we also attend all kinds of events at the Directors Guild of America (DGA), of which Prof. Carrasco is an active Director member, to keep up to date with industry standards, equity initiatives, and safety protocols during the pandemic.

JOURNALISM:

We deliberately select a diverse group of industry professionals, alumni and professors for our advisory board because we want their first-hand experience to guide our program. Based on their feedback and recommendations, we have written a new class (audience engagement for journalism) and adjusted our course assignments to cross-train students in multiple forms of media. Overall, the advisory board has emphasized how writing and storytelling remains the foundation for all multimedia journalism, so we continue to focus closely on that in our classes.

SMC journalism professors also participate in industry networking groups and attend conferences to stay up to date. Our adjunct professors continue working in the industries they teach.

MEDIA PRODUCTION:

The Media Production Program Advisory Board educates our discipline on current industry-standard equipment, hardware and software, make recommendations for curriculum adjustments as technology changes, and provide us the most relevant and up-to-date information on operations, policies and procedures for working in sports and entertainment. The board's advice and recommendations inform everything from what we teach in the classroom to the content of our annual Perkins applications as a CE program.

In addition, some of our Advisory Board members avail themselves to our classes as guest speakers and workshop facilitators to ensure that the students understand how they use specific equipment, hardware and software in their day-to-day work environment. One of our Advisory Board Members, GenXYZ donates a year of free hosting of our students' websites so they can begin their production portfolios in our program.

Our students also attend various events when open to the public at the Directors Guild of America (DGA), of which Prof. Shaw is an active AD/UPM member, to keep up to date with industry standards, equity initiatives, and safety protocols during the pandemic. She also serves as Vice Chair of the Education Committee of the Western AD/UPM Council.

F. Community Engagement

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

COMMUNICATION STUDIES:

Luis M. Andrade

- Institutional Review Board (IRB) Co-Chair
- Ethnic Studies Program Work Group
- Equity Steering Committee
- Senate Faculty Hiring and Ranking Committee
- Academic Senate
- Student Judicial Affairs Committee
- Interaction Design Faculty group
- National Communication Association (researcher and journal reviewer/editor)
- VIP/Welcome day workshops
- Institutional Flex Day workshops
- Probationary faculty/Tenure-track Committees (currently 2)
- Dissertation committees

Delphine Broccard

- Academic Senate
- Executive Senate
- Global Citizenship Committee
- Study Abroad Faculty Lead to South Africa (2x)
- Global Citizenship Symposium (6x)
- Faculty Hiring committee
- Tenure Committees (2x)
- Speech Lab (5 years)
- Communication Lecture Series (Denice Frohman 2x)
- VIP/Welcome day workshops
- Institutional Flex Day workshops

Nancy Grass

- Global Council/Global Citizenship Committee
- Served as Associate Dean of Student Life for 4 years
- Student Conduct Hearing Officer
- Title IX Deputy
- Served on multiple pathway committees and work groups
- Multiple Faculty Hiring Committees
- Multiple Tenure Committees
- Student Services Committee
- VIP Welcome Day
- Graduation Student Speaker Selection Committee and Speaker Coach
- SMC Associates Kickoff Event, 2018
Panelist: A Response to Homelessness: Creating Community and Campus Support
- California State Legislature Assembly Campus Climate Select Committee, 2018
Panelist: Update from the California Community Colleges
- California Community College Chancellor's Office Basic Needs Conference, 2018
Panelist: Practitioners Roundtable

FILM STUDIES:

Here are some examples of how Film Production Faculty have served on campus:

- Presenters at the VIP Welcome Day
- Presenters at Professional Development Day
- Student Filmmakers Association Advisors
- Distance Education mentoring by helping other faculty develop DE classes
- Probationary faculty/Tenure-track Committees
- Faculty Hiring committees
- CE/Perkins committee
- FACCC Board Member

Film Production has engaged into mentorship programs:

- non-profit organizations (e.g., Operation Street Kids)
- public schools (e.g., Montebello Unified and Bell Gardens middle and high schools)

In addition, Film Production--spearheaded by staff member Drew Davis--has recruited crew, facilitated filming, and supervised post-production on the following SMC initiatives:

- Two films made at the onset of the pandemic featuring Dr. Jefferey, a trustee, and some health staff to inform the students about the transition to remote and emphasis that the school remains here to support them.
- A film of the virtual graduation of 2020. We ran three cameras, and produced a film of keynote speakers, including Dr. Jefferey, who addressed the camera, so students at home would have some experience of a graduation.
- A film written and directed by a faculty member, based on a Commodores song, filmed on the main campus, to boost the morale of the students stuck at home. Side note: this turned out to be a hit. The faculty's idea really worked, and it moved several people to tears. Moral boost films are tricky but this one seemed to work, and it was a satisfying project.
- We filmed the drive thru pantry activity at the beginning of the pandemic and the footage was made into a film promoting that. The film included a short interview clip of student Alessia Crucitelli and time lapse footage we got from GoPro cameras, in addition to the Canon C-200.

All the films above were made after the start of the pandemic. Before that, we have recruited crew, facilitated filming and supervised postproduction on...

- A video honoring community "hero" (police, firefighter, educator, young person) for the Santa Monica Chamber of Commerce, which is shown every October during a celebration of the nominees and recognition of those services. We have done at least four of these in the past few years.
- A film of the yearly Martin Luther King Jr. celebration at the SGI_USA World Peace Ikeda Auditorium in Santa Monica. We've done three of these.
- A film honoring the college trustees that is on the YouTube channel and is played at the "Heroes" event described above.

JOURNALISM:

- The Journalism Program has organized an annual First Amendment month every May. The event featured several programs offered during the month including workshops and film screenings. Although the event has been on hiatus since Covid, it is on schedule to resume in May, 2022.
- Professors Sharyn Obsatz and Ashanti Blaize-Hopkins serve as non-voting members of the Career Education Committee. Additionally, Blaize-Hopkins has led a subcommittee focused on

improving and managing marketing of Career Ed. Professor Blaize-Hopkins is also part of a campus-wide Marketing & Outreach Initiatives team of key stakeholders across the institution.

- Professor Obsatz also serves as Faculty Lead for the SMC Faculty-Industry Ambassador Program and represents faculty in the SMC Business Engagement Working Group.
- Professor Obsatz is the membership education chair for the SMC Faculty Association, serving on the executive board.
- Journalism faculty have also served on hiring committees and probationary faculty advisory committees, including as EEOC reps.
- For many years, our department has also coordinated the Communication and Media speaker series through the SMC Associates. When the Center for Media & Design expanded, we added the Design Technology department to our series and made it Communication, Media & Design. The series paused when the campus went remote but resumed Spring 2021.

MEDIA PRODUCTION:

Media Production Faculty have served on the Curriculum Committee, Student Affairs Committee and support department faculty evaluations. The Media Production discipline also engages the following campus departments:

- Community and Academic Relations through producing various videos for this group which includes projects including opening day, general campus promotions and retirement events.
- Marketing Department through producing radio promotional spots for SMC, as well as facilitate the campus 360-degree walk-throughs that are posted on the SMC website. Athletic Department through producing multicamera coverage of basketball, volleyball and our homecoming football games, complete with color commentary and sideline half-time interviews and this is posted on the SMC Campus YouTube channel.
- Earth Science Department through producing a video for Professor Ciarán Brewster to be used for instructional training within the department.
- Fashion and Merchandising through producing a 2019 video of their annual student produced fashion show, titled LA Mode. Also, media production faculty helped facilitate a donation of dress forms and sewing machines to the department valued at \$49,800 through their industry relationships with LA produced fashion reality-shows.
- Athletic Department by covering volleyball and basketball home games complete with play-by-play and color commentary, and sideline interviews at the half. These games are posted on the SMC YouTube channel. When able, we also recorded the Homecoming Football game, which is always a big event for multiple classes to participate.
- Theatre Department through producing the multicamera video of their technical dress rehearsals so the students can view them as reference before opening night.
- Allied Health and Public Policy Departments collaborated with Media for Health Education Media and Public Policy (HEMPP) and produced a series of podcasts that engaged students from all three disciplines and posted them on our student-run radio station website.
- Student Government through producing and streaming their annual spring debates so that students on and off campus can meet the candidates and hear their platforms.
- The Corsair Online through supporting the multimedia section of Corsair Online with submitted videos from the Media 48 class.

MEDIA STUDIES:

Media Studies faculty actively engaged in the following institutional efforts:

- SMC Academic Senate
- SMC Faculty Association
- Equity & Diversity Committee
- Sabbaticals, Fellowships, & Awards Committee
- Campus POCR (Peer Online Course Review) team
- DE Mentors for our department, and the Theater Arts and Modern Languages departments
- write reports and invite speakers for SMC's Faculty-Industry Ambassador Career Education Program and for SMC & Santa Monica Chamber of Commerce mentorship program

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)

COMMUNICATION STUDIES:

- Association of California Community College Administrators
- California Community College Student Affairs Association
- American Association of University Women
- American Association of University Professors
- National Communication Association
- Western States Communication Association
- National Association of Broadcasters
- International Communication Association
- American Civil Liberties Union
- Cornerstone OnDemand, 2017
- Give Them What They Want and Get What You Need: Communicating Effectively at Work
- California State University, Northridge, 2016
- Three Generations of Alumni: A Panel Discussion of Grandmother, Mother, & Daughter
- National Communication Association, 2016
- Panelist: Crisis Communication in Action and Evolution

FILM STUDIES:

SMC's Film Production Program has solid industry partnerships with:

- the Hollywood Foreign Press Association
- Keslow Camera
- Roundabout West
- Enhanced Media
- Sony
- Panasonic
- Canon
- EVS

- Mole Richardson
- Panther
- Panavision
- SPARK Mentors
- Directors Guild of America
- Screen Actors Guild
- WGA
- Motion Picture Academy of Arts and Sciences
- National Association of Latino Independent Producers
- Society for Cinema and Media Studies
- Film Independent
- National Association of Broadcasters
- New Filmmakers Los Angeles
- Women in Film
- Ghetto Film School
- Netflix
- Amazon Entertainment
- Resonate Entertainment
- Elizabeth Films
- Village Roadshow Pictures

Here's a chart of our most salient partnerships:

- 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:

- Prof. Blaize-Hopkins is vice president of the Society of Professional Journalists' Los Angeles chapter. She has also built a partnership with the Santa Monica Daily Press and KCRW to help journalism students get professionally published and secure industry internships and entry level jobs.

- Prof. Rubin is an active member of the Berkeley Journalism School's alumni network and receives regular updates on alumni projects and related resources that are of interest to journalism students at SMC. I often use these projects as examples to illustrate class lessons. The network also is useful to reach out to those in the network for possible guest speakers as well as possible internship opportunities for our students.
- Prof. Obsatz has been a co-organizer on the Los Angeles group for the Online News Association. She also is a member of and attends trainings by the National Association of Black Journalists LA chapter, the Asian American Journalists Association and CCNMA: Latino Journalists of California.
- All journalism faculty are active members of key Facebook groups related to journalism and journalism education, including JACC Faculty, So Cal Journalism Education Association, Poynter Institute and the ONA Educators.
- Our journalism discipline advisory board has more than 20 members across the region, including industry professionals, alumni, professors at our transfer institutions and leaders of local journalism groups.

MEDIA PRODUCTION:

Media Production faculty are engaged in the following local and industry organizations in groups:

- The Academy of Motion Pictures (Oscars)
- The Academy of Television (Emmys)
- American Advertising Federation (ADF)
- American Marketing Association (AMA)
- Directors Guild of America (DGA)
- Screen Actors Guild (SAG-AFTRA)
- National Association of Broadcasters (NAB)
- National Association of Television Programming Executives (NATPE) International
- Documentary Association (IDA)
- Public Relations Society of America (PRSA)
- College Broadcasters (CBI)
- Film Independent (FIND)
- Community Colleges of Los Angeles (CCLA) Black Association of Documentary Filmmakers-West (BAD-West)
- National Association for the Advancement of People of Color (NAACP)
- Adcraft Club of Detroit
- Martin Luther King, Jr. Westside Coalition
- GreenLight Women
- Women in Media
- Women in Film
- National Association of Black Females in Music and Entertainment (NABFEME)
- ThinkLA
- Tuskegee Airmen, Inc.
- Motown Alumni Association
- Women in Cable and Telecommunications (WICT)

At these various guilds, unions and community organizations, Media Production faculty serve and chair committees, speak on industry panel discussions, lead faculty projects, participate as judges for awards shows and student competitions, and facilitate student engagement when there are workshops designed for them.

We also have faculty that have worked with:

- Olympics
- The Dodgers, Ducks, Kings, Yankees and Fox Sports
- KFWB Radio
- Call of Duty 3
- Sony PlayStation's "MLB The Show" Baseball game
- The Bottomline YouTube Show
- numerous voiceover spots for commercials and video games

MEDIA STUDIES:

Media Studies faculty participate in professional, industry, and community groups, including:

- National Communication Association (NCA)
- National Association of Broadcasters (NAB)
- International Communication Association
- GreenLight Women
- National Association of Television Program Executives (NAPTE)
- Women In Film
- Peer Group Committee for the Television Academy

Media Studies faculty also hold the following positions:

- Board Member and volunteer for Action for Media Education--writing legislation mandating media literacy as a part of the core curriculum in K-12 in Washington State
- Board member of the National Telemedia Council--a media education non-profit in Wisconsin
- members of the Authors Guild
- Board of Directors of the Co-opportunity (the local food co-op in Santa Monica & Culver City)
- Media Studies faculty are authors and freelance writers
- one faculty member was a chaperone for the Culver City Sister City Committee and took a group of middle school students to Kaizuka, Japan

3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

The Communication & Media Studies Department has a long history of engaging our part-time faculty and including them as full members of our team. Our adjunct faculty are invaluable, bringing years of teaching experience and industry knowledge to our programs. Part-time faculty are actively engaged in

departmental activities, including departmental meetings and committees. Part-time faculty have contributed to revising SLOs, creating new curriculum, hosting opportunities with industry guest speakers and experts, transitioning courses to distance education, and developing equity approaches to our classes. In the scheduling of classes, the Chair seeks and tries to honor class preferences to the extent possible.

Many of our part-time faculty have been involved in presenting at F.S.I. and creating workshops for the Center for Teaching Excellence. Some of our adjunct faculty chair important departmental and campus activities and committees and are co-advisors for student clubs.

The Film Production faculty work on all production classes collaboratively to train students towards the eventual production in the capstone class of two short student films each year. Case in point, the cinematography, production sound, and editing part-time instructors provide cinematography, sound, and post-production mentoring and support for the Film 33 shoots each semester. In addition, part-time film instructors have been encouraged to and have brought industry professionals for on-campus screenings, lectures, and events that are attended by students from throughout the program.

The part-time Journalism instructors have access to the same support and resources as full-time instructors. For example, the instructor of the two photojournalism classes is regularly made aware of opportunities such as Perkins funding to apply for any new equipment needs for students. These part-time instructors have been vital to the redesign of the classes they teach for remote delivery and assisted their passage for distance ed approval through the SMC curriculum committee. One goal of the Journalism program is to find ways to further involve the program's part-time instructors with program events and planning.

G1: Current Planning and Recommendations

1. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

COMMUNICATION STUDIES:

With the loss of the LS building which not only housed our faculty offices, we lost our Debate Prep room and space for faculty to work with students on their speeches. In our move to Drescher we not only moved several full-time faculty to cubicles, we lost much needed room to support our students directly. In our new workspace, important phone calls and personal conversations with students and fellow faculty will no longer be possible. The complicated lives of our students require private space that faculty members will no longer have. This is a huge issue that faculty members feel very strongly about advocating for. Also, students that enter the Communication Studies department offices should be able to interact with a staff member every day during business hours. We have our concerns and need to have a larger discussion with the department as we will be moving into our new spaces after we return to campus.

FILM STUDIES:

Aside from Film 33/33L (capstone class), operational budget of \$5,000 to support the needs of all the other Film Production classes -

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 Film Production 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.

N.B. Once again, we would like to reiterate that 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, which is instrumental in terms of students launching their professional careers in filmmaking.

JOURNALISM:

It would be useful to have institutional support with reaching out to media companies in the vicinity of the CMD to foster a closer working relationship that might lead to internship possibilities for students, guest speakers, office tours, and any other other collaborative efforts. This was one of the primary goals for programs at the CMD, but so far, little has happened in this area.

We have begun to reach out to SMC's Math Department to offer a journalism-themed statistics course that would focus on math common in journalism, from calculating averages, means and percent increases to understanding social media usage data to understanding political polls' margins of error. Having these skills would provide students with a career advantage.

We have also talked with the Career Services Center about offering a media-careers- themed Counseling 15 career preparation class, which is 1 unit and offered online, to help students better compete for internships and career opportunities.

Prof. Obsatz was part of SMC's multi-year planning process involving the Modern Languages Department and our Communication and Media Studies Department for a Spanish-language media production certificate, which was put on hold due to Covid and key faculty retirements (Dr. Toni Trives) and promotions (Dr. Maria Muñoz). The classes for the certificate have already been

created and approved by the curriculum committee, but when the timing is right, we should follow up to make the certificate official and then offer and promote the classes.

MEDIA PRODUCTION:

The most important need we have is hiring a dedicated Media Production Technical Coordinator to support our discipline.

MEDIA STUDIES:

A full-time, dedicated department administrator would support the program and department. Ideally we should hire another full-time faculty member in Media Studies since Dr. Maria Muñoz, who was in the Media Studies discipline, recently moved to a Dean position.

2. If applicable, list additional capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Our department has some space and equipment needs:

- a space for our award-winning Debate team to prep and practice for competitions, and space to help students taking speech classes or who have speeches and presentations in classes across the campus
- an allocated soundstage for Film Production--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 (CMD 182 is maxed out in terms of availability)
- upgrades in the TV Studio and the screening theatre
- the TV Studio specifically needs shiny-floor television shows, an updated lighting grid, and virtual background screens compatible with the Ross Xpressions system
- interactive classrooms with smartboards, room darkening shades, room soundproofing, and fast streaming computers
- video game consoles
- subscriptions to streaming media services (e.g. access to Media Education Foundation videos)

3. If applicable, list additional human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Our department has some human resource needs:

- a dedicated full-time Administrative Assistant
- a second Debate Coach stipend
- a student services specialist to assist in a campus-wide student presentation support program
- a 2nd Film Production Staff Member*
- training for a staff member to become a certified Covid-compliance supervisor for Film productions

- a full-time faculty member in Media Production with a focus on Media Buying and Selling with a background in social media
- technical manager to support the Media Production full-time faculty when they are shooting on locations with students, to oversee and troubleshoot any student challenges in the labs, and to give recommendations to faculty regarding equipment, hardware, and software

*More information on how the main functions of both Film staff members would be divided:

Drew Davis

- Certified Covid-compliance supervisor for all production classes and film shoots, both at CMD and on location
- In charge of equipment room
- In charge of production studio (soundstage) re. Film Production
- In charge of Perkins grants for new equipment
- Tech support for students

2nd Film Production Staff Member

- Administrative/logistical support, including but not limited to film permits, insurance, dealing with location managers, liaison with union representatives (e.g., SAG)
- Administrate annual Hollywood Foreign Press Association grant and liaison with SMC's Foundation
- In charge of film-festival submissions and follow-ups, including the creation and upkeep of "landing pages" and electronic press-kits of films, in close collaboration with students
- In charge of SMC inter-departmental collaborations, including all kinds of film shoots on and off-campus
- Liaison with vendors and suppliers

These functions exceed what one full-time person can do. Drew Davis cannot work beyond his 40-hour weekly limit.

G2: Future Planning and Recommendations

1. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

Higher education is changing in multiple ways--focus, delivery styles, pedagogies, technologies and so much more. The Communication and Media Studies Department is among the most proactive set of disciplines in higher education as the very content of our various programs is forward looking. As they say, we have our finger on the pulse of innovation and change. As such, we have identified specific near and more distant future trends in industry and higher education that are likely to affect our programs.

Closest to home are the changes within higher education in general and community colleges specifically. Here are just a few of the issues we have discussed on campus, within our various disciplines and department-wide over the past couple of years.

- The focus and commitment on finally achieving equity among all our students.

The manifestation of the new-found focus on equity is most evident in the new funding formula for California Community Colleges that shifts away from a purely "butts in seats for pay" model to a model that encourages and rewards colleges for reaching equity goals, for helping students attain their stated educational goals in a more timely manner, and for providing certificated career skills that directly lead to employment success. (www.cccco.edu/About-Us/Chancellors-Office/Divisions/College-Finance-and-Facilities-Planning/Student-Centered-Funding-Formula). This Student Centered funding formula is both reactive and proactive, driving our decision making and planning regarding equity, pathways, and career focused opportunities. To that end, our department has developed program maps and pathways to our 12 degree and certificate programs and are actively pursuing additional career and transfer opportunities for our students.

- The financial strains for students is only increasing

As recently as 2013, first year students were reporting in the Annual Freshman Survey in record breaking numbers that their number one reason for attending college was to make a higher income and to get better jobs (<https://newsroom.ucla.edu/releases/heri-freshman-survey-242619>). Since that time, although income and job placement are still of concern, increasing numbers of students since that time report that the costs of higher education itself might prevent their successful completion. Simultaneously, reported family incomes on the survey indicated that a larger proportion of students lived in homes earning <\$30,000/yr. Additionally, more and more students report the need to get a job while in college just to get by.

- The reasons students give for going to college is changing as well as the skills they judge as critically important to gain while in college.

Since 2013 the percentage of students who list making more money or getting a better job decreased over 4%. While the proportion of students who said "To gain a general education and appreciation of ideas" increased. In other words, for the first time in decades students' are turning toward the goal of education for education sake and not just for higher pay outcomes. If this trend continues, we can expect that our students may exhibit more interest and commitment to their education process than we might have seen in the past (<https://www.heri.ucla.edu/monographs/TheAmericanFreshman2019.pdf>).

- Move to high technology modes of teaching and learning and increased demand for alternative, at-my-own-pace learning modalities.

Although the trend toward increasing demand for distance and asynchronous learning options did not begin with the pandemic, it certainly accelerated it! Thankfully, SMC and our department were ready to pivot to the online only environment in all but a few of our very hands on courses. We have now discovered that there are more than two models that work for students. To date there are at least four: Online only; online with optional live lectures; scheduled on ground and scheduled online. When we

consider research pointing towards instructors proactively meeting students where they are, coupled with students' increasingly complicated lives, we would have to shift away from the strictly on ground, school-day attendance driven model of higher education to one that is flexible and content rich.

So what does that mean? Well, we envision continued and increased professional development in cutting edge pedagogies and creative development of teaching/learning modalities to better meet the changing needs of our students. Additionally, our department wants to be data-driven in our approach to equity with a goal to reduce our equity gap within five years and eliminate it completely within 10.

Below you will find some more discipline specific trends that are informing our future planning:

COMMUNICATION STUDIES:

Communication Studies has historically been heavily focused on transfer. However, with the shift toward more practical, short term career education, advancement and job placement goals, we want to develop Communication certificates. A communication certificate program would lend itself both to individuals seeking communication training for their own learning or career advancement, but one that could also be part of contract education wherein local employers could contract to have certificate courses for their staff and managers. A Communication leadership certificate is also something we want to develop that would not only be good for those seeking these skills in the community, but this could be valuable to develop our more traditional students' leadership skills. We see this as a potential collaboration with the various student leadership programs across campus (A.S., Adelante, ICC, Black Collegians, Ambassadors, Navigators, etc.).

Given the new funding formula, the discipline also intends to reduce the faculty-student ratio (from 34 to 24) in our Public Speaking and Research Methodologies courses to be in line with National Communication Association standards to improve retention and success rates, as well as reducing equity gaps.

FILM STUDIES:

A. Given the radical way in which the 2020 Covid-19 pandemic has impacted all our programs, we need to have infrastructure in place to be able to resume our filmmaking classes and shoots, both within campus and on location. We are currently developing and setting up training for our faculty and staff on Covid Safe filming protocols. Among other considerations for common-sense Covid compliance, we foresee needing:

- A supply of Personal Protective Equipment such as KN95 masks, rubber gloves, face shields, and hand sanitizer;
- Red tape for demarking boundaries;
- Develop a protocol for and log of equipment cleaning and sanitizing;
- Alternatives to carpooling for students;
- A Covid Coordinator as per L.A. County Health Department guidelines.

B. When we are granted an endowment, we would love to offer two sections of Film 33 per semester, which would increase the number of thesis films from 2 to 4 projects per year. Each one has an approximate cost of \$30,000, which is currently financed thus:

- \$15,000 from the Hollywood Foreign Press Association grant
- \$10,000 from the District
- \$5,000 raised by the students themselves in a platform like Indiegogo or Kickstarter

C. 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 class specifically for that purpose.

D. 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.

E. The following is something we articulated in the last 6-year program review, and are still pursuing. SMC Film Production has been approached by David Katz, an SMC alum who is the Head of the Santa Monica International Film Festival (SMFF), for SMFF and SMC to partner in making the Santa Monica Film Festival into one of the leading film festivals in the nation.

SMFF would be a community service of SMC --wherein students would have genuine access and would be the heart and soul of the festival. SMFF would be effectively run by SMC students, supervised by David Katz and SMC faculty.

These are some of the festival positions that would actually be filled by SMC students:

- executive director • artistic director • director of development • programming director • director of operations • senior programmer • operations and event manager • development coordinator • operations coordinator • production manager • hospitality liaison • volunteer coordinator • programmer / acquisitions coordinator • print traffic coordinator • vip liaison • ticketing coordinator • director of publicity • publicity consultant • tribute director / technical director • technical coordinator • programmer

SMFF would transfer its well-established infrastructure to SMC, so that we could continue and expand on what they have been doing since 1997. For its day-to-day operations, SMFF would be housed at SMC (in terms of offices, access to facilities, including conference room and a screening room in which to evaluate film submissions). There, SMFF would continue to seek sponsorships for its operating costs, and we would work in tandem with SMC Foundation, SMC Workforce Development, etc. to further our community outreach.

SMC would offer a new CE class that would teach our students the business of film production, marketing, and distribution, and the class would be linked with the actual practice of running our own

film festival! Additionally, SMFF would have a permanent section devoted to our high-quality SMC Film 33 projects, which ensures that SMC films would always get premiered at a major film festival.

We could go on, but suffice it to say, we have a very detailed and well thought out plan on how to bring this exciting opportunity to SMC and more importantly to our students.

Obviously, all of the above would happen gradually, but our short-term proposal would be that we achieve three objectives within the next two years (end of 2022):

- 1) Making SMFF a joint venture with SMC
- 2) Housing SMFF operations at SMC
- 3) Actively involving SMC students

JOURNALISM:

There is a continual healthy demand for journalism classes. We would like to add a few more classes in order to provide more advanced and career-minded courses for students to help prepare them for the changing job market. We have begun to examine our old course offerings and are looking at ways to either update these courses to reflect more current needs in the job market and curriculum, or to create new classes entirely.

We also hope to do a more thorough job of tracking our alumni, staying in touch with them and connecting current students to our alumni. We have a Facebook group dedicated to this purpose for Corsair student newsroom alumni. We also have a LinkedIn group used by Professor Obsatz's Journalism 1 and Journalism 2 alumni.

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 of 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, 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 of 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.

MEDIA STUDIES:

Media Studies would like to add more curriculum in general over the next 5-year period, responding to changes and trends in the field as media and digital media continue to evolve. The Covid-19 pandemic has impacted our enrollment numbers, but we hope to increase enrollment in our discipline over the next five years. Hopefully if the Biden Administration makes community college free, we will see an increase in overall enrollment at community colleges. We will also continue to work with our Chair to offer sections that work with our students' schedules (6-week/8-week/12-week/16-week courses, online and hybrid, intersession, Scholars, Young Collegians, etc.). Additionally, we would like to offer new courses as universities offer more undergraduate classes and programs that our students can transfer to. Many SMC students take Media Studies classes that transfer to UCs, so we hope UC universities will offer more undergraduate curriculum in these fields. In thinking of our CSU transfer students, we would like to work with Film and Media Production faculty to create an AS-T in Film, Television, and Electronic Media (FTVE). Media Studies would also like to revise SLOs for Media Studies classes to make these more meaningful for students and the data more helpful to faculty.

We should hire another full-time faculty member in Media Studies since Dr. Maria Muñoz, who was in the Media Studies discipline, recently moved to a Dean position.

In the next 10-year period we will see how enrollment impacts our planning. We will work closely with Film, Journalism, and Media Production to create curriculum that will benefit our students.

2. If applicable, list additional capital resources (facilities, technology, equipment) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

COMMUNICATION STUDIES:

For the next few years, the focus of the Communication Studies program in terms of resources will be on finally supporting our award-winning Debate team appropriately. With the loss of the LS building, the Debate team lost its squad room. This is of critical importance to allow the debate team a place to practice, research, rehearse, and strategize. They are also in need of basic equipment such as laptops and recording devices for the various teammates to practice and research together.

Additionally, we are in need of up-to-date classrooms, lecterns, and equipment. However, with the opening of the new temporary classrooms, we are concerned that they will not be properly outfitted for our many performance based classes.

Finally, the loss of LS also meant the loss of office space leaving more than half of our full-time faculty not only without a private office (we know that many faculty share office space), but without an office at all, relegated to cubicles. Our faculty engage in many FERPA protected conversations with students (we are Communication faculty after all) and cubicles lead to walking FERPA violations as no conversation can ever be private. Plus, the "bull pen" style of the cubicles in our new space is likely to lead to a lot of noise and distraction as our 8 full-time faculty and 30+ part time faculty have lots of timing cross over.

FILM STUDIES:

These are the priorities that will allow the SMC Film Program to continue growing and become wholly sustainable in the coming years:

Allocated Soundstage - As stated all throughout this program review, the Film Production Program requires the use of a soundstage exclusively allocated for the SMC Film Program. In short, we understand that it cannot be the one we currently share with other programs at CMD, so we believe the college needs to seriously consider the option of building, buying, or leasing a soundstage at a location near CMD.

Endowment for the Film Program - Film technology changes constantly, so the need for state-of-the-art equipment is ceaseless. We currently acquire new equipment through Perkins grants, but for a number of reasons, it's challenging to rely only on that. What we would very much like is for the Santa Monica College Foundation to help us find an endowment for the film program --something many other film programs have that we believe could be of interest for potential donors and/or institutions, given the certifiable achievements of the SMC Film Program in the first 10 years of its existence.

JOURNALISM:

The program is in the process of identifying a web-based audience engagement and analytics

application (Parse.ly, Google Analytics) that could help support the curriculum of the Audience Engagement course Professor Obsatz and Professor Blaize-Hopkins created. The course is currently going through the curriculum committee process and the hope is to offer the course beginning in Fall 2021.

MEDIA PRODUCTION:

TV Studio Upgrades - When the Media Production program moved into the Center for Media and Design the equipment installed was already two years old. There are some technology updates required to keep our program competitive with other community colleges with similar programs as well as keep abreast of industry trends in virtual and remote production technology and techniques. requires the use of a soundstage exclusively allocated for the SMC Film Program.

Endowment for Media Production - Broadcasting technology changes constantly, so the need for industry-standard equipment is constant. We currently acquire new equipment through Perkins grants, but know we cannot rely only on that. What we would very much like is for the Santa Monica College Foundation to help us find an endowment for the media program. We believe this will help support the development of an apprenticeship through content produced within our program and streamed on the SMC student-run television online channel.

MEDIA STUDIES: In all of classrooms we need intergrated computer technologies and projectors, room darkening shades, smartboards, high-speed Internet, desks that can move, presentation clickers, and support staff for these technolgies.

3. If applicable, list additional human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Additional human resources that will be needed to support proposed changes:

- a full-time administrative assistant
- another full-time staff member exclusively for Film Production
- another full-time instructor for Film Critical Studies

- experienced technicians in the field of remote and virtual production

- a full-time media technical manager that has some broadcast engineering experience
- a full-time Media Studies faculty to replace Dr. Maria Muñoz
- a full-time faculty member with a focus on Media Buying and Selling with a background in social media would be most helpful in rounding out the program
- a technical manager to support the full-time faculty when they are multicamera shooting on location with students, to oversee and troubleshoot any student challenges in the labs, and give recommendations to faculty regarding equipment, hardware and software that can better support our classes

4. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

FILM STUDIES:

Our main challenge is that we do not have an operational budget. Our own experience is that the Communication and Media Studies discretionary budget is barely enough to buy office supplies.

If the college supports the Film Production Program (e.g., allocated soundstage that will allow us to expand, new staff member to keep up with present growth), we are confident that we could contribute significantly to generate revenue for the college, since we have the potential of becoming a full-fledged film school that would be an incredibly affordable, highly welcome proposition at the heart of the entertainment industry.

MEDIA PRODUCTION:

All the challenges we face in the Media Production program are in the lack of funding. The Media Production industry is a fast-paced, continuously evolving industry and we are going to constantly be challenged with having the proper budget and staffing. Our discipline is currently working on an operating budget specific to our program, now that we have started both online radio and television platforms. Also, until we are able to hire additional full-time staff, we will need to hire consultants to support the program for very specific things, such as adobe audition workshops with students, broadcast engineering recommendations, and faculty training.

The Communication and Media Studies Department discretionary funds do not cover the needs of our discipline so some ideas to raise money for operations are through an endowment with the SMC Foundation, donations, and fundraising. We know that once we have the right capital to operate our program at the level that we envision, it will create content that will allow it to pay for itself and establish SMC as one of the best institutions for media and entertainment in Los Angeles.

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

After completing this self-evaluation process and looking at the big picture for our department and programs, we do have some needs. We need more classified staff, more space for some of our programs like Film, and more general funds. Many of our programs would like to expand curriculum and the number of certificates and degrees offered. Our programs would like to revise some SLOs and develop more meaningful SLO assessments. We need to more closely examine our equity gaps and have deeper discussions on how to close them. We would like to build a solid and reliable partnership with a 4-year university Film program. We would also like to establish “Applied Learning Programs”* that allows faculty to work on SMC-sanctioned professional projects while mentoring SMC students throughout the process.

*Example of an “Applied Learning Program” in Film:

Three clear objectives that would be achieved through this “Applied Learning Program” model are the following:

1. Our students would have a unique learning experience from being mentored by and directly interacting with professionals in the film industry.
2. The resulting films would help enhance the profile of the SMC Film Program and the college at large,

aside from contributing to debunk existing biases towards the quality of film work produced at community colleges.

3. Possible revenue through the commercialization of these films.

6. Please use this field to share any information the program feels is not covered under any other questions.

N/A

H. Evaluation of Process

Please comment on the effectiveness of the Program Review process in focusing program planning.

Program Review helps our department reflect on and review program planning in a systematic manner. This process has helped bring our disciplines together for meaningful conversations about the future of our department and how we can best serve our students. We appreciate the opportunity to look at the “big picture” as we work day-by-day to serve our students. We meet regularly to discuss current and future plans, so program review is a way to document our progress. The Program Review process emphasizes the importance of SLOs and creating meaningful assessments. The Program Review process also helps each discipline see what best practices we need to focus on for future curriculum development. It also allows us to examine our programs and put forth a strategy to better engage with current and future students by making specific enhancements that will grant them opportunities for transfer and for jobs. We like to think of this process as a creative endeavor full of possibilities for growth and bilateral communication, rather than a bureaucratic process.

I. Executive Summary

Narrative

Program Evaluation

Commendations

Recommendations for Program Strengthening

Recommendations for Institutional Support