

 Dept - (CA) Film/Television > Department > Program Review



Department Chairs/Program Leads: Please press the edit symbol in the right-hand corner to update. Below, the text in bold corresponds both to the name of the box when editing this page and also to the first-column on the APRU worksheet. If you have questions, please contact: papemary@fhda.edu.



▼ Dept - (CA) Film/Television



2018-19 Annual Program Review Update Submitted By: Film/TV Department

APRU Complete for: 2018-19

Program Mission Statement: PLO_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.

PLO_2: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.

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

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

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

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

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

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

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

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

I.B.1 Number Certificates of Achievement Awarded: 5

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

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

I.B.4 # AA and/or AS Degrees Awarded: 27

I.B.5 Strategies to Increase Awards : 1) F/TV has been waiting for the approval of the AS-T in Film, TV, and Electronic Media (FTVE) since Spring 2015. Once approved, the ADT degree should increase the number of degrees awarded.

2) F/TV will consider developing CTE Model Curriculum fast-track (one year) certificates in Basic Animation, Digital Film/Video Production Basics and Digital Effects.

3) Faculty will make students aware of the degrees/certificates at the beginning of each quarter through class and Canvas announcements/emails and offering guidance with their Ed Plans course planning to complete the degrees/certificates within 2 years.

4) F/TV will create Pathways for the various career choices in filmed entertainment.

I.C.1. CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics: The Perkins Core Indicator Reports (2019-2020) for Film Production indicate 13 categories are above the District-negotiated levels, and for Television 18 categories are at or above District-negotiated levels. The indicators for Animation report percentages above the negotiated levels. (See "Documents" for these reports.)

One Film Production and three Television categories are below the negotiated levels in "Core Indicator 4 Employment," which indicates students showing up as employed according to a data match with the California EDD. However, California EDD LMI contains extremely limited data for our program. Depending upon the type of production, media-related jobs may not be listed but filled by referral, bid or recommendation only. Many of our graduates seek and obtain media work as freelancers or are self-employed—work that is not quantified by the full-time positions of this site. Important media positions, such as screenwriters and colorists, are not even listed by EDD LMI.

An accurate measure of Film Production and Television employment with EDD data is not possible. That said, "Core Indicator 4 Employment CTE Cohort" for Film Production lists -17.0. For Television, "CTE Cohort" is -6.6, "Non-Traditional" is -23.2 and "Economically Disadvantaged" is -8.5.

For Core Indicator 5b Nontraditional Completions in Film Production, -2.7 is reported for Economically Disadvantaged. Outcomes might be improved in the Nontraditional Completions area with an equity grant to fund economically disadvantaged students.

I.C.2 CTE Programs: Labor Market Demand and Industry Trends :: Employment statistics demonstrate increased demand for training in our discipline. As mentioned in I.C.1, California EDD LMI contains extremely limited data for our program. Rather than basing our CTE program solely on the generalist EDD “Labor Market Demand and Industry Trends,” we have enhanced our course offerings according to the input of our Advisory Board, faculty attendance at trade shows and conferences, and college/university degree patterns.

The EMSI Program Overviews and Otis Report on the Creative Economy provide better labor market data and information on industry trends than EDD LMI. According to EMSI Program Overview for March 2019 (see in “Documents”), projected growth (2019-2024) follows for: Producers and Directors (+18.15%); Film and Video Editors (+9.65%); and Camera Operators, Television, Video and Motion Picture (+3.14%). The percentage of change in target occupations is +11.9%. The growth percentage would be even higher if the 10.38% decline in Radio and Television Announcers had not been a factor. Moreover, De Anza College captured 27.7% of the regional market share in 2017, second only to San Jose State’s 4-year Radio-TV-Film program.

The Otis Report on the Creative Economy primarily examines the economic impact of creativity in Los Angeles and California but also covers regional statistics, such as for the San Francisco Bay Area. The 2019 report (see in “Documents”) states, “The region’s [San Francisco Bay Area] Creative Industry is dominated by the Entertainment and Digital Media sector, which in 2017 accounted for 85% of the region’s Creative Industry employment...Since 2010, the Entertainment and Digital Media sector has experienced remarkable growth in the region. Over this time, the Entertainment and Digital Media sector in the region has added around 134,000 jobs, which is equivalent to 91% of Creative Industry employment growth in the region over this period. This growth has been fueled by Silicon Valley, which is home to the nation’s largest concentration of Internet and Digital Media companies.”

The Otis Report indicates the number of Bay Area Entertainment and Digital Media jobs grew from 154,947 in 2010 to 288,387 in 2017, an increase of 133,690 jobs that comprise 71% of the share of Creative Industries employment in this area.

In Los Angeles County, the Entertainment and Digital Media sector accounted for nearly 2 of every 3 creative industry jobs in 2017: “...the Film sector by far contributes the largest number of jobs to the Entertainment and Digital Media industry, accounting for 56% of the industry’s employment in 2017. Over the period of 2010-2017, jobs increased by 27,000 in this subsector. Wage growth grew by nearly 25% in the same period, significantly above the rate of wage growth for the county’s entire economy.

Our Film/TV: Screenwriting A.A. degree, Film/TV: Production A.A. degree, Certificate of Achievement and Certificate of Achievement-Advanced provide a solid foundation for students interested in pursuing careers in this growth area.

EMSI Program Overview – Animation, Interactive Technology, Video Graphics and Special Effects for March 2019 (see in “Documents”) indicates +8.74% growth projected for Multimedia Artists and Animators for 2019-2024. For these target occupations, the 1,499 jobs (2019) in San Jose-Sunnyvale-Santa Clara offer employment opportunities 307% above the national workforce average. Moreover, De Anza

College shows 33.3% growth (2017).

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

At the Advisory Board Meeting held on May 23, 2018, the members discussed “the latest developments in the areas of Film/TV Production and Animation.” The Advisory Board focused on virtual and augmented reality, the use of drones, the latest developments in lighting, and software such as DaVinci Resolve (see Advisory_Board_Minutes_May_23_2018.pdf in “Documents”). F/TV 29 Lighting for Film and TV and F/TV 56A Introduction to Visual Effects and Color Grading deal with the most recent developments in lighting and use DaVinci Resolve, respectively. We look forward to implementing the Advisory Board’s other suggestions in the near future, although obtaining insurance for drones may be a stumbling block.

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

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

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

I.E.1 Full time faculty (FTEF): 6.9

I.E.2 #Student Employees: 0

I.E.3 Ratio % of Full -time Faculty Compared to % Part-time Faculty Teaching: 56.9% Full-time percentage with 10.3% overload to 32.8% Part-time percentage. Over a 5-year period, Full-time percentage increased to 5% with -13% overload percentage; Part-time percentage decreased -3%

I.E.4 # Staff Employees: 1

I.E.4 #Staff Employees: 1

I.E.5 Changes in Employees/Resources:

II.A Enrollment Trends: F/TV enrollment has decreased by 13.25% in the last 3 years, which is not surprising given that 23 fewer course sections were offered.

Our census enrollment decreased from 2,574 in 2015-2016 to 2,233 in 2017-2018; productivity increased from 480 to 487.

F/TV enrollment declines are less than the percentages of De Anza College and the Creative Arts Division. F/TV census enrollment decreased -9.0% over the past 5 years, whereas De Anza College -15.8% and Creative Arts -16.9%. In unduplicated head count during the same period, F/TV is again lower with -11.9% compared to De Anza College -13.4% and Creative Arts -18.5%.

II.B Overall Success Rate: F/TV success rates have increased over the last three years from 76% in 2015-16, then a dip to 75% in 2016-17 and up to 77% in 2017-18. Our success rate for targeted groups has also increased from 67% in 2016-17 to 71% in 2017-18.

II.C Changes Imposed by Internal/External Regulations: The AS-T in Film, Television and Electronic Media (FTVE) is in process. In 2018-2019, our AS-T was readied for Curriculum Committee and Board of Trustee approval and submission to the CCC Chancellor's Office. Students who complete the degree will benefit from admission preferences and guarantees, such as their courses will be accepted towards the major at the CSU upon transfer.

Despite submitting all required courses in Spring 2015 for the State of California's C-ID review, the delay in the course-approval process has been frustrating. According to the C-ID list of master approved courses, only F/TV 22 Beginning 16mm Motion Picture Production was approved on 2/24/2015.

Also the state-wide Entertainment Industry Enhanced Directory & Guide for Education (Entertainment-EDGE) is difficult to locate via Internet searches and the search categories do not work to bring up all the De Anza Film/TV courses.

Our program will greatly benefit from the approval of the AS-T in FTVE and an optimized Entertainment-EDGE presence on the Internet.

III.A.1 Growth and Decline of Targeted Student Populations: 2017-18 Enrollment: African American 5% exceeds the 4% campus-wide enrollment.

Filipinx 7% is the same as 7% campus wide.

Latinx 24%, whereas 25% campus wide.

Pacific Islander 0%, whereas 1% campus wide.

III.A.2 Targeted Student Populations: Growth and Decline: Enrollment for these targeted groups have remained steady in terms of ethnicity. Regarding gender, a slight uptick took place from 36% females enrolled in 2013-14 to 38% in 2017-18 with the corresponding -2% decline of male students. HS/Equivalent student enrollment has increased from 78% to 82%, and those with an Associate has increased from 2% to 3%; students 19 or less remaining the same at 21% and the biggest increase in 20-24 year olds from 47% to 51%.

Enrollment of those students holding a Bachelor or higher has declined from 12% to 10% over the last five years. In terms of age, 25-39 has remained the same at 23%, but those 40+ have declined from 9% to 5%.

III.B.1 Closing the Student Equity Gap: Success Rates: • African American: 70%

- Latinx: 69%
- Filipinx: 77%
- Pacific Islanders: 78%
- Asian: 79%
- White: 81%

III.B.2 Closing the Student Equity Gap: Withdrawal Rates: • African American: 14%

- Latinx: 14%
- Filipinx: 9%
- Pacific Islander: 11%

- Asian: 9%

- White: 8%

III.B.3 Closing the Student Equity Gap: 2017-18 Gap: 2013-14: 8%

2014-15: 5%

2015-16: 7%

2016-17: 12%

2017-18: 9%

III.C Action Plan for Targeted Group(s): 1. Reinstate student employees with Perkins funding and volunteers for tutoring in select courses and labs, thereby offering more support for targeted groups.

2. Survey targeted groups to assess why they withdraw and succeed less than other groups, including needs for tutoring, access to equipment and/or guidance for completion.

3. Continue to take an active role in outreach of targeted populations by visiting local high schools, participating in the De Anza College Open House for parents and students, and accommodating interested parties for individual or group tours of our facilities.

4. Continue to maintain/acquire equipment to assure equitable access for all students, so they will have the tools for creativity and production.

III.D Departmental Equity Planning and Progress: • Enhanced support for students:

Tutoring in select courses and labs would help to support targeted groups.

- Departmental Collaborations

Through class and Canvas announcements, encourage F/TV students with writing assignments to utilize The Writing & Reading Center. Refer targeted groups to campus-wide learning communities to foster support and esprit de corps.

- Best Practices

Sharing best practices might provide insight and inspiration for F/TV faculty in regards to equity planning and progress.

- Coaching/Consultation

Coaching/consultation might also help F/TV faculty in regards to equity planning and progress.

III.E Assistance Needed to close Equity Gap: Yes

III.F Integrated Plan goals: current student equity data and action plan:

IV.A Cycle 2 PLOAC Summary (since June 30, 2014): F/TV PLOAC Work – ACTIVE only $(8/2=4 \times 2 \text{ times } 100) = 800$

IV.B Cycle 2 SLOAC Summary (since June 30, 2014): F/TV SLOAC Work – ACTIVE only $(160+16=176 / 99 \times 100 = 178.79$

V.A Budget Trends: Consistent B-budget funding remains essential to our department's overall operating budget, covering equipment repairs and next year the annual remote hosting fees for the cloud-based WebCheckout, our soon-to-be-implemented equipment scheduling software that will manage our inventory, equipment checkout and room reservations. WebCheckout will allow students to reserve equipment online with just a few clicks, providing an equitable and efficient means to the access of our media equipment.

Perkins, Strong Workforce Program and CTE Enhancement funding has steadily grown each year, allowing us to update and expand inventory to meet new technology and equity needs. The varied funding sources have been used to acquire specialized equipment and software that serve our students well—now and in future years. Taking advantage of external funding opportunities has allowed us to stay on the cutting edge of industry technology and keep current as a CTE program.

V.B Funding Impact on Enrollment Trends: Students are attracted to Film/TV programs with the professional means of production: Equipment and facilities that prepare them to transfer to the most desirable 4-year and graduate film programs and/or to be competitive in the job market. External and internal funding allow faculty to acquire the tools that enable student creativity and professional skill sets, both of which have a positive impact on enrollment. Our 9% decline in enrollment is due to the reduction of course offerings—28 fewer sections in the last four years—rather than being tied to funding changes.

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

V.C.2 Justification for Faculty Position(s): The Screenwriting Program provides the foundation for all production courses in film, television and animation. Our students need to learn the craft and art of developing and expressing their ideas on the page. Everything begins with a screenplay.

A replacement position to fill the vacancy would anchor the program, contributing to enrollment growth and maintaining the Screenwriting Lab, Script Library and annual Film/TV Department Screenwriting Competition. To best serve our students and enhance their transfer and employment opportunities, new screenwriting courses must be developed in the areas of writing for television, web series and gaming. We need to provide students with practical fiction and nonfiction screenwriting skills and the experience to assume careers in the entertainment industry, corporate environments and/or independent work.

Although no specific category exists for Screenwriters, the projected job growth for Producers and Directors is up 18.15% (see “Target Occupations” in the March 2019 EMSI Program Overview in “Documents”). By extension, producers and directors require screenwriters for their projects.

Moreover, the June 29, 2018 Annual Report of the Writers Guild of America West (WGAW) reports employment in all work areas combined grew almost 2% in 2017, and total writer earnings reported to the WGAW rose almost 3% and topped \$1.4 billion (see “Documents”). The marketplace for writing continues to grow in television and digital platforms, theatrical projects, television and radio news and promotion, and informational and interactive programs.

A full-time Screenwriting hire is essential to attract and retain students, oversee the Screenwriting area and its certificate/degree patterns,

build the writing skill sets of our students to increase their transfer and/or employment opportunities, and maintain our reputation of offering a comprehensive, topnotch program.

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

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

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

V.E.2 Equipment Title, Description, and Quantity:

FILM/TV DEPARTMENT (IN GENERAL FOR ALL AREAS)

- 1) FileMaker Pro Annual License (Replace, 1-Year License), 5
- 2) Display Case for Film/TV Awards and Promotional Material (New; Furniture/Fixtures), 1
- 3) Blu-rays/DVDs (New; Instructional), Assorted

FILM/TV: PRODUCTION

- 1) SAN Disc Drives, SmallTree Communications (Replace; Life Expectancy 4 Years), 17
- 2) Bar code labels, MyAssetTag.com AlumiGuard, red, 0.75" x 2.0", 1,000 (New; Life Expectancy 10 Years), 1
- 3) Bar code reader, Zebra Technologies MT2070-ML4D62370WR Series MT2000 Handheld Mobile Terminal, Scanner (New; Life Expectancy 7 Years), 1
- 4) WebCheckout Annual Remote Hosting/Subscription Fees (New), 1
- 5) Video Switcher Spare Power supply, Ross Video Limited, 4800AR-024-1E, F A B A,700W (Replace; Life Expectancy 5 Years), 1
- 6) ARRI SkyPanel S30 LED Light (New; Life Expectancy 8+ Years), 2
- 7) ARRI Case for ARRI SkyPanel S30 Light (New; Life Expectancy 8+ Years), 2
- 8) Dracast LED5000 Daylight LED Fresnel with Wi-Fi (New; Life Expectancy 8+ Years), 1
- 9) Dracast LED3000 Bi-Color LED Fresnel with Wi-Fi (New; Life Expectancy 8+ Years), 1
- 10) Dracast LED1500 Bi-Color LED Fresnel with Wi-Fi (New; Life Expectancy 8+ Years), 1
- 11) Case for Dracast LED lights or similar (New; Life Expectancy 8+ Years), 1
- 12) Aputure Light Storm LS C120D II LED Light Kit (New; Life Expectancy 8+ Years), 3
- 13) Aputure Barndoors for LS 120 and LS 300 LED Lights (New; Life Expectancy 8+ Years), 3
- 14) Aputure Fresnel Lens Mount for Light Storm LS120 COB (New; Life Expectancy 8+ Years), 3
- 15) Aputure Light Dome Mini II (New; Life Expectancy 8+ Years), 3
- 16) Aputure Case for LS1200 II 2/3 Light Kit (New; Life Expectancy 8+ Years), 3
- 17) Avid Pro Tools Ultimate Software (Replace; Life Expectancy 5 Years), number of licenses TBD
- 18) Final Draft Software (New; Life Expectancy 4 Years), 9
- 19) Avid MTRX audio interface, 8 Mic/Line Pristine AD Card, 8 Pristine DA Card, SPQ Speaker Processing Card (Replace; Life Expectancy 10 Years), 1
- 20) DaVinci Resolve Studio software with USB dongle (New; Life Expectancy 5 Years), 1

- 21) 4K Hardware Encoder, Musson Theatrical, Blackmagic Design, UltraStudio 4K Thunderbolt 2, rackmount (Replace; Life Expectancy 7 Years), 4
- 22) Pantograph telescopic extensible pole, Musson Theatrical, DeSisti (New; Life Expectancy 20 Years), 1
- 23) AT112 iMac Computer (Replace; not on refresh schedule; Life Expectancy 5 Years), 2; AT108x iMac Computer (Replace; not on refresh schedule; Life Expectancy 5 Years), 1
- 24) Teleprompter Talent monitor (3) with Shuttle Express controller, Prompter People, (3)TM-Bracket-Kit/(1)REM-SHUTEX (New; Life Expectancy 8+ Years), 1
- 25) Pantograph, DeSisti, Spider Junior Pole Operated, Type 1/ 2 meter, Pipe Clamp & Receiver, Musson Theatrical (New; Life Expectancy 20 Years), 2
- 26) Uninterruptible Power Supply for SAN, B&H Photo, APC Smart-UPS Battery Backup & Surge protector, APS2200RM2UC (Replace; Life Expectancy 5 Years), 1
- 27) Expendables: Color correction gels, diffusion material, cookie sheets, C-47s, light bulbs, printing paper, toner/ink cartridges, brads, among others (Replace), Assorted

FILM/TV: ANIMATION

- 1) WD 8TB My Book Desktop USB 3.1 Gen 1 External Hard Drive (New; Life Expectancy 5 Years), 3
- 2) Epson Perfection V600 Photo Scanner (New; Life Expectancy 10 Years), 1
- 3) Smith-Victor LED Copy Light Set with Adjustable Arms (Replace; Life Expectancy 10 Years), 1
- 4) SyncSketch Software 10-month Educational License (Replace; Life Expectancy 1 Year), 1
- 5) Logitech C920 HD Pro Webcams (Replace; Life Expectancy 10 Years), 2
- 6) Wacom Cintiq Pro 16 Creative Pen & Touch Display (New; Life Expectancy 10 Years), 3
- 7) Inking Boards (New; Life Expectancy 20 Years), 5
- 8) Oculus Rift + Touch Virtual Reality System (New; Life Expectancy 10 Years), 1
- 9) Oculus Rift + Touch Virtual Reality System 4-Year Headset Protection Plan (New; Life Expectancy 4 Years), 1
- 10) CyberPowerPC Gamer Ultra VR Desktop (New; Life Expectancy 5 Years), 1
- 11) iPad Air with Apple Pencil and Apps (New; Life Expectancy 10 Years), 31

All Film/TV: Production and Film/TV: Animation requests emanate from PLO_1: Apply pre-production (screenwriting, production design, producing), production (camera, lighting, directing), and post-production (editing, sound, special effects) techniques in the completion of a screenplay, film or video work in live action or animation.

#3 Blu-ray/DVD acquisitions are for instructional classroom use, supporting all courses and PLO_2: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.

V.E.3 Equipment Justification: FILM/TV DEPARTMENT (IN GENERAL FOR ALL AREAS)

- 1) FileMaker Pro Annual Licenses are required for the media database of more than 3,000 Blu-ray/DVD, 16mm film prints, laserdiscs and

videotapes for instructional use. "Form View" lists titles in compilations, bonus features and other important data that would be lost during conversion to other databases, such as Excel. The five licenses are for the four full-time faculty and instructional associate's computers.

2) Display Case for Film/TV Awards and Promotional Material will showcase student achievements, notable alumni and upcoming events.

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

FILM/TV: PRODUCTION

As a CTE program, Film/TV: Production continues to augment the arsenal of equipment much needed for the proper and professional execution of student projects, as well as equipment necessary as an important equity issue and access to all student populations. Our annual De Anza Student Film & Video Show demonstrates the level of technical and artistic expression that our students achieve during their coursework in the department. Moreover, these skills are evidenced in our students' ability to transfer to some of the top film schools in the nation, including USC, UCLA, Chapman, LMU, NYU, Emerson, Boston University and UT Austin; screen their work at festivals; compete against students from other four-year and graduate programs; and perform well at selective internships, such as those at Roku and Silicon Valley Bank. In light of these student accomplishments and to maintain the high level of expertise students have come to expect from our department, we must continue to augment the line of equipment acquired through the years with Perkins and SWP funds, as we strive to remain current with the continually evolving technology and train our students on equipment and software similar to or the same as what they will be expected to use in an internship or entry-level job.

Depending on use and handling, the life expectancy of the equipment below may vary:

1) Our SAN network is in need of a hard-drive refresh. Hard drives typically have a 5-year life expectancy and ours are nearing the end of that life span. In addition, with the abundance of 4K shooting and editing workflows today, we will need to expand the current storage capability of the system. To do so and safely store our students' coursework, we need to purchase 17 drives (the 17th drive is used as a backup). The Film/TV Department offers several courses in AT102, our editing lab, resulting in the SAN being used by more than 250 students/quarter enrolled in Film/TV Production and Animation courses who edit their projects, animate or create visual effects. High-capacity external drives also train our students in the professional standards of asset management, including backup and encoding workflows -- entry level skills for many jobs and internships. The hard drives are a relatively big expense and one that cannot be postponed due to their 5-year life expectancy. Therefore, we consider them our top priority.

2, 3, 4) The bar code labels and reader are essential to the operation of the new WebCheckout equipment management system that will track the department's high-value inventory, equipment checkout and maintenance, and room reservations. Although we purchased a perpetual license of the software, annual remote hosting/subscription fees will apply. All Film/TV production courses will use WebCheckout.

5) Justification not provided.

6, 7) Our department had previously acquired one ARRI SkyPanel S60 light, which currently inhabits our sound stage. Two additional but slightly smaller ARRI Skypanel S30 light fixtures will allow our students further access to this professional and very much in high demand light on set, since they would be able to check out the smaller versions and use them on location, further adding to the arsenal of tools at their disposal. The ARRI SkyPanel light is widely used at production houses for commercial and other digital video work. Training our students on this particular piece of equipment can improve their chances of receiving internships and jobs in the field. Affects live-action production classes: F/TV 20, 22, 26, 29, 39, 44AB, 57AB, 58 Series, 98 Series.

8-16) A variety of LED lights, both variable color or daylight only, allows for student training on a more up-to-date technology—a main goal of our CTE program. Recent LED technological advances are here to stay. Advantages of LED technology include instantaneous switching between the two basic color temperatures, daylight and tungsten, as well as light output efficiency. LED lights also depend on batteries instead of electrical outlets, thus improving mobility and offering a lower electricity draw. Since these lighting fixtures are becoming ever more prevalent in the professional world, our students will be much better prepared for jobs if trained on this equipment. The variety of LED light packages requested, such as the Dracast LED series and Aputure LED fixtures and accessories, will train students in F/TV 29 Lighting for Film and Television as well as serve our 250+ production students/quarter in most of our other production classes. Adding these lighting fixtures to our existing equipment will also improve access for our students, thus continuing to elevate the quality of their projects.

17-26) Justifications not provided.

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

FILM/TV: ANIMATION

The equipment requested by Film/TV: Animation is part of our effort to bring the program into the 21st century. The intent is to upgrade and augment our current capabilities for teaching stop-motion animation, 2D hand-drawn animation, 2D digital animation, and 3D animation -- while looking to the future and rising new technologies.

1) High-capacity external hard drives are needed for archiving student work and backing-up/archiving digital video used in lectures. It's important to keep and display student work -- our program's greatest marketing tool, and one of the best ways students learn and get

inspired. It's equally important to backup the digital video used in lectures. Moreover, students are introduced to professional standards of asset management, an entry-level skill for many internships and jobs. Affects all animation classes: F/TV 66A, 68A, 69A, 71H, 72GHJ, 75G

2) The high-resolution flatbed scanner is required in order to capture delicate artwork for class assignments and student portfolios. Many students have been digitizing their artwork by photographing it with their phones, which looks very unprofessional. All animation students would have access to this scanner, as it would be in the animation lab. Affects all animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ

3) The LED copy stand light set will provide more even lighting for the copy stand we use for testing hand-drawn animation as well as under-the-camera animation techniques. Affects animation production classes: F/TV 66A, 68A, 69A, 72GHJ

4) SyncSketch is a subscription-based online service that lets instructors draw directly, frame-by-frame, over video during class critiques. Students would be able to upload their animations directly to De Anza's SyncSketch account through any web browser, which makes it highly accessible. It also has a screencast mode where students are able to see what the instructor is playing and doing on their own screens, not just on the overhead projector. Students show greater improvement when given detailed and precise feedback. Affects all animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ

5) The high-definition webcams would replace the more than 5-years-old camcorders at these testing stations, increasing the quality and resolution of animation tests. Affects animation production classes: F/TV 66A, 68A, 69A, 72GHJ

6) Wacom Cintiq Pen Displays are the industry standard for creating digital drawings, animation, or 3D sculpting. Creative professionals have been using them for years now, and including them in our program would give students the chance to produce work on professional equipment, help them maintain currency, and increase their ability to succeed in their first positions. Affects all animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ

7) Every quarter one or two animation students prefer to draw on paper rather than digitally. For those students, the inking boards are cost-effective and portable. Students could check these out to do their hand-drawn animation on paper at home, instead of relying on the desks in the Animation Lab, which is closed on weekends. Affects animation production classes: F/TV 68A, 69A, 72GHJ

8, 9, 10) Members of our Program Advisory Board advised us to "stay current with trends and technology, including the Virtual Reality (VR) realm." VR offers new opportunities for 3D animators, especially those interested in game animation. The Oculus Rift + Touch Virtual Reality System is one of the best VR systems available and prices are dropping. This system, running on the CyberPowerPC Gamer Ultra VR Desktop Computer, would allow all F/TV students to get experience in this new and rapidly expanding field. The system would be intended both for authoring and playback. Students could create VR experiences using their 3D models and a game engine like Unity or animate in the virtual space. Applications would include VR animated shorts and VR "experiences."

11) The iPad Air, when coupled with the Apple Pencil, delivers the same quality of drawing surface as a much higher end pen display.

These iPads could level the playing field for our students. If they can check these out to use for the quarter, they will basically have an incredibly powerful and portable drawing tablet + computer + HD camera that they can use for 2D animation, sketching, animation planning, and even highly refined illustration and concept art work. Affects all animation production classes: F/TV 66A, 68A, 69A, 71H, 72GHJ

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

Supporting Structures

Electrical outlets for the workstations; projector mount; screen mount

Description

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

V.F.2 Facility Justification: AT102

Data

F_TV71G_SLO-1 (Reflection & Enhancement)

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

Usage

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

Impact

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

Life Expectancy

Decades

Promote College Mission or Strategic Goals

Reconfiguring AT102 would address De Anza College's "Values" and commitment to having physical spaces "conducive to learning." The renovation would promote the "Mission Statement" to develop the abilities of our students, particularly in the Core Competency of communication and expression.

V.G Equity Planning and Support:

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

V.H.2 Other Needed Resources Justification: With a catalogue of more than 20,000 classic, documentary, animated and independent films, the De Anza College Library's Kanopy streaming subscription augments in-class screenings and course assignments. Many of the titles are hard-to-find, exorbitantly expensive to purchase and/or only have closed captions on this streaming platform. A discipline-related resource, Kanopy supports student equity and PLO_2: Apply critical methodologies to analyze animated and live-action film, TV and digital media from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.

V.J. "B" Budget Augmentation:

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

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

V.K.2 Staff Development Needs Justification: Professional development is the only way to keep faculty and staff knowledge current and relevant as a CTE program. Our Advisory Board strongly encourages this continual advancement in our constantly changing field. Whether understanding the newest camera technology or exploring the possibilities of Virtual Reality, the department needs to be on the cutting edge to best serve our students.

Our production faculty attends workshops in Los Angeles for in-depth training on the newly acquired Sony FS7 cameras and for DaVinci Resolve, the industry-standard color grading program. Our students encounter these cameras and workflows at Bay Area companies such as Cisco, Roku and Silicon Valley Bank, and these workshops have allowed us to better integrate those skills into our curriculum.

Attendance at industry events such as AFM (American Film Market) and NAB (National Association of Broadcasters) help us understand the larger trends and currents in the field. SIGGRAPH, a computer graphics conference attended by tens of thousands of computer professionals, exposes faculty to the most recent developments in 3D modeling, animation and special effects, the technologies that drive them, and the hiring trends that feed them. Much like the professional workshops, most of these events take place outside of the Bay Area and require more significant funding. Attendance provides immense value, contributing to instruction and informed, long-term decisions about the direction of the department in respect to industry trends.

V.L Closing the Loop: Our primary method of assessing these results involves examining PLO_1. Faculty screen and evaluate a large number of student projects submitted to our annual Student Film & Video Show. The quality and professionalism of these finished films directly reflect Program Learning Outcomes. How many of the short films demonstrate expertise in storytelling? How many of the projects use advanced cameras, proper lighting techniques and licensed music and sound effects? The assessment reveals how the use of our equipment, software and music/sound effects library align with industry practice. We can also compare the visual and audio quality of the films with those of previous years. With increased equipment/software availability and quality in the last five years, strong improvement has been noted.

F/TV reassesses the outcomes by tracking our student success and achievements in having their work selected for scholarships, screenwriting competitions, film festivals and television news broadcasts.

In addition, our students transfer to the ultra-competitive film school programs, including USC, UCLA, Chapman, Loyola Marymount, NYU, Emerson, Boston University, UT Austin, CalArts, Ringling College of Art and Design, Savannah College of Art and Design, and ArtCenter College of Design, among others.

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#SLO STATEMENTS Archived from ECMS: 16

