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Program Review - 2015-2016

CEMA**Module: Division Purpose**

Question: Describe the purpose of the Discipline/Program/Service.

Answer: DEPARTMENT PURPOSE

Cinema Entertainment and Media Arts (CEMA) is a new division created in spring 2015 by the president in an effort born from an interest to combine common energies or realign synergies among disciplinary areas on campus. The new division has the following subject areas: Broadcasting, Cinema, Dance, Film Production, Media Arts and Theater.

The purpose of CEMA is to bring together programs and disciplines that can support each other in pursuing improvements in student success and pathways to degrees and careers.

Currently the division offers one 2-year 27 unit Certificate of Achievement in Film/TV Production Crafts and has applied for an AA degree in Theater Arts.

The division is working on degrees and one-year Certificates of Achievement for Cinema, Film Production and Media Arts to prepare students for a variety of careers by earning certificates and degrees, or transferring to 4-year colleges and universities.

Question: Describe how the stated purpose aligns with the college mission statement.

Answer: PURPOSE ALIGNMENT

In alignment with the College's vision and mission, the division strives to educate and prepare students for success through quality instruction and supportive services.

The Film/TV Production Crafts Certificate graduates students who are building successful careers and encouraging others to complete their education. Building on this model, the division will establish a variety of professional programs to enrich the students with the knowledge and skills to earn certificates and degrees, to transfer, to build careers and to pursue life-long learning.

Module: Enrollment Trends

Question: Describe the trends in Enrollment and FTES. Given the data, what are the implications for your division? If relevant, discuss each discipline separately.

Answer: ENROLLMENT TRENDS

The trends in enrollment for the division show a strong correlation between section counts and enrollment which is no surprise, but with all of the disciplines except Film Production not having course sequencing leading to certificates, degrees or transfer the enrollment is affected. Broadcasting, Cinema, Theater and Dance have offered between 1 to 6 classes each, but since they have not been aligned with a degree or certificate the enrollment has largely been sporadic.

The implications for the division are significant, however there have been changes that should increase the enrollment. Theater added a full time faculty in fall 2014 who developed a play that sold-out each night and has also created an AA degree. Dance added a full time faculty in fall 2015 and is creating curriculum and offering classes and performances that will attract more students. Film Production is creating one-year Certificate of Achievements in various crafts to support the industry's needs for a diverse workforce.

Question: Given the data, describe the trend in section counts and average class size.

Answer: SECTION COUNT TRENDS

Section counts for Broadcasting, Dance and Film Production have remained the same for the past two years. Cinema and Theater have decreased almost 50%. With the new division realignment and the 6% growth target implemented this year, the goal is to offer courses in sequence leading to outcomes such as a performance or project while developing certificates.

Module: Students and Student Success

Question: Based on the demographic trends in enrollment, what are the implications for your Discipline/Program/Service?

Answer: DEMOGRAPHIC TRENDS

The demographic trends for enrollment for the division are: Female 46%, Male 54%; Age 19 and under 13%, 20-24 35%, 25-34 23% 35+ 19% Ethnicity African/American 45%, American Indian 0%, Asian/Pac Islander 5%, Hispanic/Latino 32%, Caucasian 15%, Unknown 2%.

These combined trends for the division show a fairly equal distribution of gender, age and ethnicity. However when looking at each division there are areas that have large margins and we are exploring ways to narrow the gaps. For example in Film Production the enrollment for females is 23% and dance 19% males. This of course reflects the nature of the disciplines, however in Film Production the employers are looking to add more females, therefore we are stepping up our recruitment to female populations.

Question: Given the data, describe the trends in Success Rates and Retention Rates. What are the implications for the Discipline/Program/Service?

Answer: SUCCESS TRENDS

The retention rates for the division are excellent 90% for classroom and online, and 85% for Jumpstart.

The success rates are satisfactory, but need improvement. Classroom = 78%, Online = 62% and Jumpstart = 75%. When reviewing each discipline Cinema online and Dance Techniques are below 65% and may be due to student's lack of understanding and expectations of the course. We believe with the establishment of the second exclusion roster and now full time faculty able to let students know in advance the consequences of not attending, we should see these trends improve.

Question: Compare the successful course completion rates of the Discipline(s) in the Division over time and with the college average.
If the rate of any of the Discipline(s) is lower than the college average, what factors contribute to the low rate(s)? What strategies, current or planned, address this?
If the rate is higher than the college average, what factors contribute to the higher rates?

Answer: SUCCESS COMPARISONS

The division successful course completion rates are 75% to 78% over time which is higher than the college average of 62% to 64%. The division average is higher due to Film Production's success rate of between 79% to 93%. Cinema, Dance and Theater are averaging between 51% to 84% with most years in the low 70s/60s. Many factors contribute to this no course sequencing, sections not offered consistently, but most importantly we need to have better communication with the counselors and the students. Now that the division has added two full time faculty in Theater and Dance, we should see higher success rates in the future. We will be attending the counselor's regular meetings quarterly and we are working as a division now with meetings to discuss ways to improve.

Question: Compare the equity gap in the successful course completion rate(s) in the Discipline(s) over time and with the equity gap of the college over-all.

If the equity gap is higher than the college average, what factors contribute to the large gap? What strategies, current or planned, will address this?
If the equity gap is lower, what factors contribute to the smaller gap?

Answer: EQUITY GAPS

The division equity gap is 21 and the college is 21.3

Question: Given the data, describe the trends in Degrees and Certificates awarded. What are the implications for your Discipline/Program/Service?
What does the Division do to encourage Certificate and Degree completion?

Answer: DEGREE/CERTIFICATE TRENDS

The only discipline in CEMA currently offering a certificate is Film Production -- a 2-year 27 unit Certificate of Achievement in Film/TV Production Crafts. We have applied for an AA degree in Theater Arts.

The number of certificates awarded in Film Production according to the data, has declined since 2012. One of the factors we believe is that when the graduation office switched to online, it was harder for us to track applications. In addition, when the film and television industry began to see an increase in employment, many of our students took advantage of the short-term hiring. We are in touch with them and most are planning on completing the certificate.

The division is working on degrees and one-year Certificates of Achievement for Cinema, Film Production and Media Arts to prepare students for a variety of careers by earning certificates and degrees, or transferring to 4-year colleges and universities to encourage completion.

Module: Staffing Trends

Question: Describe the trends in FTEF. What are the implications for your program?

Answer: STAFFING TRENDS

The prior president of the college had a vision for West to provide a strong performing arts component and therefore instituted two new faculty hires, one in Theater in 2014 and one in Dance in 2015. The Dance department had been requesting a full time instructor to benefit the students, program and college and to establish a TMC in dance so the addition of a full time faculty will help to meet these goals. Theater did not have a program and was only a selection of classes, and now an AA degree has been created and submitted for approval and courses are becoming sequenced to performances and transfer outcomes.

The total division FTEF were 5.81, down from 7.34 in fall 2013. There were 2 regular full time faculty (Film Production) and 2.24 adjunct. In fall 2014 the new full time theater faculty was added after the semester started as the recruitment did not start until mid-summer.

The decline in adjunct instructors appears to be directly related to the decreased numbers of sections offered and the implications have been that students are not served due to courses not offered in sequence or often enough to satisfy their certificate, degree and transfer needs.

Question: Are staffing levels adequate to fulfill the purpose of the Discipline/Program/Service? Explain.

Answer: STAFFING LEVELS

The staffing levels are now fulfilling the purpose of Dance and Theater Arts. However Media Arts needs a full time faculty in order to fulfill the college goals of all classes leading to a certificate or degree. Media Arts is one of the fastest growing employment sectors in Los Angeles. Total creative industry employment in Los Angeles County in 2016 will rise to about 316,600 jobs, a 4.2% increase (12,600 jobs) from 2011. This represents a significant improvement over the previous five-year period during which employment dropped by 46,000 jobs (13.2%). Excluding manufacturing, employment in Los Angeles County's creative industries is projected to grow by 12,675 jobs, or 5.6% by 2016.

Digital media is expected to grow the fastest between 2011 and 2015 with employment rising by 11.3%. Considering the strong demand for video games, smart phones and tablet computers there is good reason to expect a healthy rate of growth over the next five years.

While we have a few classes in multi-media, we need to develop a Certificate of Achievement in Media Arts and a degree to respond to the employees request for trained workers.

Theater, Dance, Cinema and Film Production all need a technician to support the classes, productions and activities

Question: Please/reassigned time. Describe the Reassigned and Release time assigned to faculty in the division. Include the faculty name, amount of release/reassigned time, length of time the assignment will last (one semester, one year, if it's renewable, etc.), and the purpose of the r

Answer: REASSIGNED/RELEASE TIME

There is no release or reassigned time for the chair or any faculty in the division.

Module: Functions and Services, Academic Divisions

Question: List the functions and services provided by the Office / Program / Service.

Answer: FUNCTION SERVICE LIST

The functions and services of the Film/TV Production program are to educate, train and place underrepresented minorities, veterans, and incumbent workers in high paying, high demand jobs in the ever growing Entertainment Industry. Film/TV Production Craft faculty educate all students with high ethical standards that prepare them for future employment. Faculty help students succeed by providing them with current industry standard curriculum and technology, internship opportunities, program advisors, tutoring, referrals to student supportive services, remediation opportunities and early identification of below standard progress.

2017;year, 27;unit Certificate of Achievement is recognized by the Motion Picture and Television industry producers and unions as the only accredited craft-based certificate. Upon completion of all courses the students will be eligible to take the written, oral and practical examinations by the Hollywood Cinema Production Resources Hollywood CPX certification team. Successful graduates are eligible for placement on the coveted AMPTP/IATSE roster which allows them to work on union productions. The program provides industry-driven Motion Picture and Television Craft training with Digital Applications to underserved residents in Los Angeles, California to prepare them to attain highly coveted and well-paying Entertainment Industry jobs, by providing them with the latest technological skills needed to get and maintain their employment in this highly lucrative industry; with some of the highest paid and best benefits in all of California and the nation; but competitive industry. This program not only brings a traditionally disenfranchised underemployed population into the middle class, but it simultaneously preserves the current workers' place in the workforce. This unique partnership brings together for the first time in the entertainment business history: College accredited classes designed by industry professionals exclusively taught at West Los Angeles College; Hollywood CPR Entertainment Industry Artists, Technicians and Crafts Certificate the nation's only Alliance of Motion Picture and Television Producers (AMPTP) and International Alliance of Theatrical Stage Employees (IATSE) sanctioned certificate.

The goals and objectives of the Theater Arts program is to (1) to prepare for baccalaureate level theater program, (2) to enrich students with the knowledge and skills needed to earn an Associate in Arts degree, and (3) to provide the courses necessary to prepare students for transfer to a CSU. Students who complete the program will be able to; critique and evaluate the role of the theater arts and its relationship to other parts of society; evaluate the historical, artistic social, and philosophical environments in which theater exists; analyze and critique dramatic literature and performance; Audition and perform in community, educational, and /or professional theaters; and work as a theater technician in community, educational and/or professional theaters.

The Theater department produced a sold-out play that received rave reviews especially considering the program has not had a full time faculty until fall 2014.

The Dance department fosters a deeper understanding and appreciation of movement as a form of artistic expression. With the growth of movement vocabulary students are encouraged to express themselves in new ways. Students develop the strength, agility and the fitness level required to properly execute a variety

of dance styles. By teaching choreographic techniques the Dance program encourages the use of movement vocabulary as a way to broaden personal artistic expression. With regular dance concerts students learn to work as a team while creating a unified artistic dance performance for the community.

The Dance department produces very well attended student dance concerts in the fall and spring semester which was especially noteworthy as they did not have a full time faculty until fall 2015.

Question: What are the emerging trends in technology that affect the program?

Answer: TECHNOLOGY TRENDS

Below is an article from the Daily Variety September 16, 2015 by Chris Morris. Cinema, Film/TV Production and Media Arts need to be at the forefront of the ever changing and fast growing technology field.

Innovations already in the works are going to transform entertainment for pros and consumers alike.

Entertainment technology has shrunk time and space over the centuries, preserving performances for posterity and allowing them to be seen far away from the performance venue. The next generation of tech promises to deliver to audiences ever-more-lifelike screen images, to give filmmakers and shutterbugs alike more flexibility at less cost, to take audiences to places they could never go and even to change the way audiences perceive reality in real time.

Virtual Reality

What is it?

A three-dimensional environment the user can experience and interact with through a specialized headset and controller.

Why is it important?

Virtual reality could be the next big thing, especially in videogames. It creates a much more immersive environment than playing on a two dimensional screen. Other entertainment industries are also exploring how to capitalize on the technology, bringing customers into worlds they create.

Who's doing it?

Facebook-owned Oculus is making both a PC-centric headset (the Rift) and a mobile one in conjunction with Samsung (Gear VR). Sony, meanwhile, is at work on a headset for the PlayStation 4. Valve Software and HTC are working on Vive.

Augmented Reality

What is it?

Technology that superimposes computer generated images on top of real world objects.

Why is it important?

Imagine being able to build a Minecraft creation on a table, rather than a screen. Or attending an NFL game and seeing markers like the yellow first down line. AR lets tech companies extend the entertainment experience beyond typical arenas.

Who's doing it?

Microsoft's HoloLens project is the most high-profile AR project at present, but Intel has been actively investing in the field since 2013, acquiring several companies. And Google continues to explore the area. Apple is also reportedly developing an AR headset, according to an analyst, and has hired away a Microsoft engineer.

High Dynamic Range

What is it?

A richer visual experience providing greater contrast with bolder highlights, brighter colors and a more lifelike image.

Why is it important?

4K TV may take off, but you have to be very close to the screen, or watching a huge TV, to notice the difference. HDR screens are brighter and offer crisper images. The improvement in image has been compared to the shift from standard definition to HD.

Who's doing it?

Dolby and Technicolor are both working on HDR transmission formats, with Sony the latest to sign on to Dolby's solution. Sharp, Samsung and Vizio are incorporating the technology into their sets. Dolby is also rolling out HDR movie projectors, bringing the picture upgrade to cinemas.

Real-Time Cloud Rendering

What is it?

Utilizing cloud computing, with its near limitless power, to create high-resolution images in little to no time.

Why is it important?

Budget constraints have always kept independent filmmakers from offering effects on par with big studios.

Cloud rendering can level the playing field. Major studios could cut visual effects costs as well once computing horsepower becomes a service. The technology can also be used to render extremely complex game images on mobile devices that lack onboard computing power.

Who is doing it?

Atomic Fiction's Conductor is leading the charge in visual effects; it helped with the visual effects for Robert Zemeckis' The Walrus (pictured). Microsoft is focusing on the videogame applications.

Light Field

What is it?

While traditional photography captures the color and intensity of light, light-field devices also capture the direction of photons. That allows the photographer to shoot first and choose focus, aperture and other settings later.

Why is it important? It could significantly reduce the cost of film shoots. Rather than requiring multiple camera assistants to do different focus pulls, the camera can capture them all at once. Additionally, with true light-field video, audiences will some day be able to move around and through recorded scenes going beyond Virtual Reality.

Who is doing it?

Otoy and Lytro both offer light-field capture devices. And graphics company nVidia is researching the field as well.

CEMA needs a full time Media Arts instructor to support the industry's fast growing and ever changing technologies.

Question: Describe the technological advances that have been implemented to improve and streamline the Discipline/ Program/Service.

Answer: TECHNOLOGICAL ADVANCES
Film/TV Production regularly meets with its advisory board who provide us with some of the resources needed to keep pace with the technological advances in the industry. This past year has included the rental of the latest cameras and lighting equipment that is state-of-the-art. In addition we are upgrading the editing lab to meet industry standards, however more is needed to provide the appropriate Media Arts Certificate.

Module: Survey Results

Question: Describe the results of relevant surveys (point-of-service surveys, student surveys, staff surveys).

Answer: SURVEY RESULTS
DANCE
Faculty and staff surveyed would like:
Sprung wood floors in the dance studios
LED TV and DVD player in the Dance studios
Replace stolen wireless mic system in Studio A
Funds for the dance production lighting technician
Funds for the dance production director assistant
Funds for student dance concert costumes

FILM/TV PRODUCTION

At the end of each session Film/TV Production conducts anonymous surveys/evaluations of the staff and program with a rating of 1-5 and space for written comments on a series of questions. The results are: Staff: 4.8 Good to Excellent; Program: 4.6 Good; Most common critique was inadequate space to do the activities and that they want more classes offered so they can complete their certificate sooner. Most common accolade was how much the program has changed their life!

Question: Discuss the implications of the survey results for the program.

Answer: SURVEY RESULTS IMPLICATIONS
DANCE
Dance facilities are inadequate and underfunded for success.
Stolen equipment is not replaced.
Damaged equipment is not repaired.
Unsafe conditions exist in the PECS building.

FILM PRODUCTION

Implications each session are that we improve in areas we can control (i.e. more "hands-on" learning) and do our best to accommodate students' needs as it relates to schedules. Student survey results are shared with faculty and advisory board members. Feedback from the advisory board members (employer representatives, union reps) are incorporated into curriculum and program operations to ensure that student feedback is integrated. Quality and safety suffer when we have to share the space and need to unload all the trucks and bring supplies and equipment from Lot 2. The addition of a technician will help alleviate these concerns.

Module: Curriculum

Question:	I assistance that may be needed to resolve the problem. Missing course outlines of record: Refer to the report of courses with missing CORs, which is posted at the link in the Instructions section. Please describe the steps the division has taken or plans to take to correct the problem. Describe the additiona
Answer:	COR UPDATE: MISSING CO* S There are no missing CO* s
Question:	Out-of-date course outlines of record: Refer to the report of courses with CORs that are out-of-date. Please describe the steps the division has taken or plans to take to correct the problem.
Answer:	COR UPDATE: OUT-OF-DATE CO* S The following are the CO* s that need updating: Cinema 002, Cinema 006, Cinema 007, Cinema 009, Cinema 010, Cinema 015, Cinema 020, Cinema 025, Cinema 032, Cinema 033, Cinema 034, Cinema 060, Cinema 111, Cinema 112. Of these we are currently offering Cinema 111 and Cinema 112. We just got these in our division as it was reorganized and are updating them this semester.
Question:	How does the department determine that classes are taught consistently with the official course outline of record?
Answer:	COURSE OUTLINE The department determines that the classes are taught consistently with the official course outline of record by reviewing the syllabus and observing the classes.
Question:	Are required courses scheduled in appropriate sequence to permit students to complete the program in the prescribed program length? If yes, describe the rationale upon which the sequence is based. If no, what is the plan for alleviating these problems? Explain.
Answer:	COURSE SEQUENCE In Dance, Cinema and Theater required courses have not always been scheduled in appropriate sequence, however now that the division has been reorganized it will be easier to provide that assurance that classes are scheduled appropriately to meet the needs of the certificate, degree or program. In Film Production the beginning courses are always scheduled appropriately, but the craft classes are scheduled on a rotating basis as we do not have the facilities to offer the classes until our sound stage is completed.
Question:	How does your division assure the relevance, appropriateness and currency of each of its programs? Cite each program (degree/certificate program or meaningful grouping of courses) and the student data and environmental scan data that support the assertions.
Answer:	PROGRAM RELEVANCE, APPROPRIATENESS The Film Production program uses a variety of tools to assure the relevance, appropriateness and currency of its program. Regular meetings and consultations with our advisory board members helps us to stay relevant to their needs and adjust our program as needed. Anonymous surveys are collected at the end of every class on the day of the final. The surveys are reviewed by faculty and goals are set for improvements. In addition we can determine how previous changes/improvements have affected the student's success. We solicit employers to provide us with feedback on the student's accomplishments. Finally, our retention (95%), certificate completion (98%) and employment (87%) rate gives us a good measure of student achievement and learning. A significant development from these assessments is that Film/TV Production is creating smaller unit load one-year certificates. With Broadcasting, Dance, Cinema, and Theater we discuss at our division meetings the relevance,

appropriateness and currency of the programs. It has already begun in our first meeting this semester which included adding a Media Arts certificate and degree.

Question: ybrid classes?
 How can the outreach, online and hybrid classes be improved?What outreach, online and hybrid classes has your department offered?
 How many courses are offered via Distance Education, and for how many has a COR addendum for DE been prepared?
 What are the benefits and problems associated with outreach, online and h

Answer: OUTREACH, ONLINE & HYBRID CLASSES
 The division has a very strong outreach through Film Production, Cinema, Dance and Theater. All disciplines offer classes through Jumpstart at Culver City High School, Hamilton High School and University High School.
 Online classes are Cinema 107, Theater 100 and Theater 110 and all have updated CO*s and DL Addendums
 Our outreach classes are:
 Culver City High School 8 classes: Film Production 100 and 385; Cinema 005 and 111; Theater 130 and 265; Dance 463 and 822
 Hamilton High School 1 class; Basic Skills-Academic Guidance
 University High School 2 classes: Film Production 285 Adobe Certiport Preparation and Film Production 285 Principals of Film making
 The outreach is providing us with an opportunity to orient, educate and inspire (hopefully) high school students to college and/or a career.
 The problems have been in application processing. We actively started promoting our programs in January 2015 and shortly after, the support person for Jumpstart resigned and the director was pulled into other areas. We have struggled to get applications completed properly, submitted and entered into the system. However in September the new interim student services VP authorized help and it is beginning to become more streamlined.

Question: Describe any long term changes or additions to the curriculum that you are exploring, planning or developing.
 Changes that you plan to initiate in the coming year should be reflected in the Planning Section.

Answer: CURRICULUM IMPACT
 Our division is proposing some beneficial changes to our curriculum.
 Film Production will add 8 one-year craft-based certificates thereby allowing students who want to focus in one craft get a Certificate of Achievement. Courses will be divided into lecture and lab with lecture being transferable to CSU. They will also be stackable so students can receive more than one and meet the requirements of the Hollywood CPR Certificate. In addition we will add noncredit certificates in life skills, safety, tools, workplace success and academic guidance.
 Theater submitted an Associates in Arts in Theatre Arts for Transfer (AA-T) Degree and approval should be within the fall 2015 semester
 After the new curriculum software is available, Dance willbegin work on a certificate of achievement with transferability to Cal State Long Beach and Cinema will finish its AA Degree.

Question: List new or changed degrees and certificates that have been approved by the Curriculum Committee during the previous year, or are in the planning stages.

Program Name	Award Type	Curr Comm Action	Date of CC of Action	Type of CC Action
Theater	AA Assoc of Arts	Approve	May 2015	New Program
Film Production	Certificate	Approve	October 2015	Modification to Existing Program

Module: Student Learning Outcomes

Question: Describe how course SLOs were assessed and how faculty were involved in the process in the prior year.

Answer: SLO ASSESSMENT COURSE

At the end of each semester the faculty meet and review the SLO's. We identified any changes needed and are in the process of modifying courses to meet the objectives. One of the key outcomes was to create separate lecture and lab courses.

Question: Based on course SLO assessments in the prior year, what changes to the course were implemented? List the changes to each course that were made based on SLO assessments.

Answer: SLO COURSE CHANGES LIST
In Film Production the changes that were made based on the previous year assessment were the addition of weekly quizzes to encourage students to review the material and help them prepare for midterms and finals. In addition we added more hands-on activities to demonstrate methods and skills and divided more regularly into teams pairing those with more knowledge with those with limited knowledge.

Question: Based on any of the following assessment methods:
a. course SLO assessment;
b. analysis of course sequencing;
c. indirect assessment indicators such as state exams or employer surveys;
d. student success data such as retention, success rates, degrees/certificates awarded
what changes to the program are planned or being implemented?

Answer: PROGRAM SLO ASSESSMENT & CHANGES
FILM PRODUCTION
Based on SLO assessment, analysis of course sequencing, employer surveys and certificate awarded, Film Production is currently reviewing unit load and ways to make the curriculum transferable to CSU. Film Production will add 8 one-year craft-based certificates thereby allowing students who want to focus in one craft get a Certificate of Achievement. Courses will be divided into lecture and lab with lecture being transferable to CSU. They will also be stackable so students can receive more than one certificate and meet the requirements of the Hollywood CPR Certificate. In addition we will add noncredit certificates in life skills, safety, tools, workplace success and academic guidance.

THEATER

Theater submitted an Associates in Arts in Theatre Arts for Transfer (AA-T) Degree and approval should be within the fall 2015 semester

DANCE

After the new curriculum software is available, Dance will begin work on a certificate of achievement with transferability to Cal State Long Beach and Cinema will finish its AA Degree.

Question: Will these planned changes based on Program SLO assessment necessitate a resource request?

Answer: SLO ASSESSMENT & RESOURCE REQUEST
Yes, these planned changes will necessitate several resources requests:

FILM/TV PRODUCTION

Faculty:

In order to expand the program to meet the student and employer needs, 1 additional full time faculty is necessary in Media Arts to meet the growing demand in the Digital Media Industry.

CEMA requires a full time film, stage and performing arts technician to coordinate and perform technical work required in the maintenance of film stage and production areas, theater, and dance performance areas and assist instructors in conducting technical production classes for film, TV, theater, and broadcast productions/operations or music and dance concerts.

Film Production is a comprehensive education, training and job placement program. We need a faculty administrative support person to maintain student records, coordinate events, monitor internships, facilitate job placement, and work with faculty to enhance student success.

Equipment/Supplies

Equipment used in the entertainment industry changes frequently. In order to educate and train our students on the most current equipment we need to replace our 5-year old cameras, lighting and grip equipment. Many of the instruction involves the use of expendables which need to be replaced including wood, tape, and hardware.

Facility

Film Production currently shares its space with Aviation and in June 2014 the FAA prohibited the two programs from sharing so much space. Film Production needs instructional lab space including a regulation sound stage, prop house, shop and costume lab. As of today, fall 2015 all indications are that it will begin construction in spring 2016 and be completed in spring 2018. In the meantime the program continues to

find inventive ways to offer the classes though using trucks and outdoor space. Having a classified employee who was responsible for helping with the set up and return of all supplies and equipment daily would help the faculty concentrate on teaching.

DANCE

Facility

Studio A has a wood on concrete floor. The room can accommodate 40 dance students. There is a mirror on the front wall across 3/4ths of the room, a ballet bar on 2 sides and a sound system that uses CDs, MP3s or iPods. The speakers mounted on the front walls are partially blown out. The wireless mic system has been stolen and needs to be replaced. There is a Marley dance floor taped down to provide a better surface for the dancers as the wood floor tends to be very slick. The studio is mainly used for dance classes, dance rehearsals and fitness classes by the accredited college and Westside Extension program. Unfortunately the concrete floor severely limits movement options, particularly jumping.

Studio B has a wood on concrete floor. The room can accommodate 15 dance students. There is a mirror on the front wall across most of the room. There is a ballet bar mounted on one wall. There is a Marley dance floor taped down to provide a better surface for the dancers as the wood floor tends to be very slick. There is no music system in the room. The window film has been pulled off various parts of the windows. The studio is mainly used for dance rehearsals and Westside Extension classes. There is a storage room adjacent to Studio B where the dance flats used in the student dance concerts are stored.

Studio C has a linoleum floor. The room can accommodate 10 dance students. There is a mirror on one wall. There is no sound system or ventilation. The linoleum is slippery and dangerous to dance on. It is a last resort dance studio.

As of today, fall 2015, all indications are that remodeling of Studio A, B & C including installing sprung wood floors and purchase and installing lighting and sound equipment is scheduled over winter 2016 break.

Equipment/supplies

The dance department is requesting a performance budget of \$2,000 for the fall and spring (\$1,000 each semester) for the following production needs:

Promotion/Publicity- Flyers, post cards and posters- \$150

Guest Artist Prop Request- Free standing ballet barre-\$158

✕ single portable ajustabarre www.ajustabarre.com

Lighting Designer/ Sound Technician- \$300

Photographer/Videographer- Professional DVs are reproduced for dancers and archived for the dance department- \$200

Costumes- \$192

THEATER

Faculty

1.) A tech theater instructor and facilities manager is the first step in creating good Stagecraft and Technical Theater programs at West, which is also the foundation of a Technical Theater vocational career track--the best, most secure area of employment in theater arts. In other words, much like cinema, while the academic and artistic classes are of interest to creative and expressive students, and provide an essential element to a good education, the jobs in theater arts, the real jobs, with union wages and benefits, exist in the area of lighting and electrics, carpentry, costuming, and stage management. Without a knowledgeable, skilled and professionally connected person leading classes in at least one of these areas (I would suggest lighting, but stage carpentry would also be good) such a program can never come to be, and we will be leaving our students out of a possibly satisfying career track.

2.) As the film production and theater arts and dance programs expand, there will be a demand for better, more up to date and expensive equipment. At present, no one is in a position to manage and maintain this equipment. The current lighting board in the FA 100 room, for instance, is broken and no one knows how to fix it. It just sits there. There are unused lighting instruments because no one knows what bulbs to buy for them. As more equipment comes to West, without supervision, it is likely to get broken, or lost. Without proper maintenance, it is likely to break down. But if an expert were hired to keep this equipment clean and operational, to properly train students to use it and to supervise its use, the equipment would last longer and the investment in up-to-date lighting instruments, cameras, and tools would be put to better use.

Equipment/Supplies

Estimated expenses for 2015-16 theater arts

SPRING PLAY

Royalties: \$300
Scripts: \$125
Sets (lumber & paint): \$231
Costumes: \$559
Lighting Supplies (bulbs & gels): \$515
Properties and Crafts: \$210
Ticket Service: \$225
Programs and Posters: \$120
Advertising: \$350

TOTAL:\$2635

Additional expenses:

Mirrors: \$75
Clothing racks (for storing costumes): \$140
Storage bins (for storing props and equipment) \$100
Tilt Truck Construction Cart (for transporting all of the show equipment and supplies from Elis* s office to the theater every day because there is nowhere to store it safely and everyone has access to the theater)
\$600

TOTAL: \$915

Total theater program expenses for 2015-16: \$3550

Estimated expenses for 2016-17 theater arts

Spring play "Student One Acts"

Sets (lumber & paint): \$300
Costumes: \$700
Lighting Supplies (bulbs & gels): \$100
Properties and Crafts: \$410
Ticket Service: \$225
Programs and Posters: \$120
Advertising: \$350

TOTAL: \$2205

Additional expenses:

Storage bins (for storing props and equipment) \$100
Storage shed (for ever-growing supply of costumes, props and set pieces) \$1000
Utility shelves for said shed \$400
Lock for shed: \$25

Total: \$1520

Total theater program expenses for 2016-17: \$3725

CINEMA

A professional camera, sound and lighting package to be checked out by the students for filming small productions:

Camera = \$5,000
Sound = \$5,000
Lighting = \$5,000
Grip = \$2,000
Locked storage = \$1,000

Total = \$18,000

SLO FACULTY DIAOGUE

Dialog regarding assessments and improvements has happened in one-on-one meetings with the chair of the division, in facility committee meetings, in department meetings and in division meetings.

Question: How has faculty dialogue regarding assessment results and improvement plans been conducted and documented?

Answer: SLO FACULTY DIAOGUE

Dialog regarding assessments and improvements has happened in one-on-one meetings with the chair of the division, in facility committee meetings, in department meetings and in division meetings.

Module: Departmental Engagement

Question: What interdepartmental collaboration has your Discipline/Program/Service been involved in during the past six years?

Answer: INTERDEPARTMENTAL COLLABORATION

Our division has had meetings as a group as well as individual meetings with departments and one-on-one with the chair. These meetings started in August 2015 as we just became a new division. Previous six years were division meetings once a year and department meetings in Film Production at the end of each semester as well as on-going as needs dictated and monthly in facilities committee meetings.

We are working on creating an AA Degree in Film Studies which will incorporate Cinema, Media Arts, Film Production and related classes in accounting, marketing and legal.

Question: What has your Division/ Department/ Program done since the last review to establish connections with schools, institutions, organizations, businesses, and corporations in the community?

Answer: COMMUNITY CONNECTIONS

Our division has outstanding community connections and support especially through Film Production. We have a vast list of supporters who have helped us establish new connections.

Film/TV Production has held open houses before each semester and reached out to high schools, community based organizations and businesses. They are well attended and have opened the doors for students and businesses who didn't know about the college. We have also attended many conferences and seminars to introduce the program to the community.

The Film Production faculty have established relationships with: Unions -- Local 33 Stagehands; Local 44 Affiliated Property Craftspersons; Local 80 Motion Picture Studio Grips; Local 600 International Cinematographers Guild; Local 695 Production Sound Technicians, Television Engineers; Local 700 Motion Picture Editors Guild; Local 705 Motion Picture Costumers; Local 706 Makeup Artists and Hair Stylists Guild; Local 728 Studio Electrical Lighting Technicians; Local 729 Motion Picture Set Painters and Sign Writers; Local 800 Art Directors Guild; Art Directors, Graphic Artists, Illustrators, Matte Artists, Model Makers, Scenic Artists, Set Designers & Title Artists Studios/Networks/Production Companies

ABC Television; CBS Television; DreamWorks SKG; FOX Television; HBO; NBC/Universal; Paramount Pictures; Sony Pictures; Walt Disney and Warner Bros.

In addition our LA HI-TECH grant has provided us with an expanded list of employers, high schools and community connections.

LA HI-TECH OVERVIEW:

In response to the California Career Pathway Trust (AB 86) application, an innovative consortium was developed between K-12 institutions, community colleges, community partners, and the Information and Communication Technology (ICT) Industry to create a vibrant ecosystem to grow and sustain a technically skilled, entrepreneurial, and competitive workforce that contributes to the economic growth of Los Angeles County. Currently, the ICT industry represents 7% of the regional economy and it is targeted to grow to 13% in the next decade. With over 19,000 job openings in Los Angeles County per year, forty-four percent are considered middle-skill and require an associate degree, certificate, or some level of two-year postsecondary training. The Los Angeles High Impact Information Technology, Entertainment-Entrepreneurship, and Communications Hub (LA HI-TECH) representing approximately 3,600 high school and community college-enrolled students and over 56% of ICT majors in our respective community colleges (of which a percentage transfer), the consortium is poised to play a major role in addressing the growth of skilled labor demand with the assistance of high school partners and skills guidance from local and regional business partners. LA HI-TECH will employ high-impact skill development practices that include contextualized learning, work-based learning strategies, coding academies, regional hack-a-thon

competitions and digital badging.

LA HI-TECH is a strategic interdisciplinary alliance between K-12 institutions, community colleges, community leaders and public agencies, and the Information and Communication Technology (ICT) Industry that exists to prepare secondary and postsecondary students with career pathways technical skills that lead to high-demand, high-growth, and high-wage ICT occupations.

LA HI-TECH is comprised of eight (8) community colleges (all LACCD + Santa Monica and Pasadena City College) that will work with sixteen (16) high schools affecting approximately three-thousand six-hundred (3600) students aligning to three (3) identified career pathways in Information and Communications Technology (ICT). The pathways include: 1) Design, Visual, and Media Arts; 2) Information Services and Support; and 3) Software Systems and Development (Regional Design and Logic Model attached below).

These career pathways will follow the Linked Learning model by which contextualization to industry, work-based learning, internships and mentoring, and in-class visits from industry partners foster an industry-themed atmosphere where students participate in constructing meaning around their learning.

Dance and Theater with new full time faculty will be able to reach out to the community for support.

Module: Professional Development

Question: In order to keep current with new developments in your field, are there areas of unmet professional development needs among faculty in this program? If yes, please describe.

Answer: PROFESSIONAL DEVELOPMENT UNMET NEEDS
 Film/TV Production changes continuously. There are seminars and conferences held monthly to address the changes. We were able to take advantage of those training opportunities in the past as we had grant funds that were used to cover the expenses. We are currently writing additional grants to try to meet this important professional development need of our department.
 With 2 new full time faculty in the division it would be important for them to be able to take advantage of professional development conferences and seminars.

Question: For each regular full-time faculty member in your program, provide the committees in which each person is active, and list the 2 most significant professional development activities engaged in over the last 2 years. Activities may include workshop and conference attendance, courses taken, FTLA, Leadership Institute, etc. Committee roles may include chair, secretary, member, etc.

1 Faculty Name	4 First Prof Dev Activity	5 Year First PD Activity	6 Second Prof Dev Activity	7 Year Second PD Activity	

Kevin Considine	Facilities	Co-Chair	Leadership of College new facility plan	2013	
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Laura Peterson	Curriculum	Member as chair of CEMA	Theater Arts Degree		
Elise Forier Edie	SLO	Member for CEMA division	Update SLO's		

Module: Facilities

Question: List and describe any current facilities challenges (e.g., location, quantity, quality) affecting your division/ department's ability to achieve its goals and meet instructional needs.

Answer: FACILITIES CHALLENGES
 FILM/TV PRODUCTION was asked to remove its instructional materials from the Aviation area by the FAA in June 2014 and the program is experiencing a significant challenge to provide proper instruction to the students.
 Film Production needs a proper instructional lab which includes a professional sound stage, prop house, shops and costume lab. Film Production has been using a third of the aviation hanger and it has severely impacted our program and Aviation's. We were able to get by when we were able to use the outdoor space. The aviation hanger is not appropriate instructional space for the student needs. It was not designed to be a sound stage and therefore has safety and educational concerns. Doesn't have appropriate power therefore the program needs to rent a generator every semester at a high cost to the program. The ceiling does not meet industry requirements for rigging in film and television productions.

Students are not exposed to the proper elements of a sound stage and therefore their learning is compromised. Now with this additional setback the small space left does not allow us to offer the appropriate lab and instructional space for the 10 Film Production craft classes we offer, and thereby will prevent students from getting proper training and the Film/TV Production crafts Certificate of Achievement and the Hollywood CPR Certificate which leads them to union jobs in the entertainment industry.
 Film Production also needs a larger shop to construct set walls and storage for set walls. Most set walls are between 10 feet and 12 feet high. The current Aviation space we are using does not allow us to build and/or store set walls, which are a required element in the instructional needs of the program.
 Film Production does not have adequate space for storage of props and set dressing and is currently storing all instructional materials at the LAX campus.
 In spring 2015 the board approved the construction of the planned instructional lab facility to begin in spring 2016 and be completed by 2018.

DANCE
 Studio A has a wood on concrete floor. The room can accommodate 40 dance students. There is a mirror on the front wall across 3/4ths of the room, a ballet bar on 2 sides and a sound system that uses CDs, MP3s or iPods. The speakers mounted on the front walls are partially blown out. The wireless mic system has been stolen and needs to be replaced. There is a Marley dance floor taped down to provide a better

surface for the dancers as the wood floor tends to be very slick. The studio is mainly used for dance classes, dance rehearsals and fitness classes by the accredited college and Westside Extension program. Unfortunately the concrete floor severely limits movement options, particularly jumping.

Studio B has a wood on concrete floor. The room can accommodate 15 dance students. There is a mirror on the front wall across most of the room. There is a ballet bar mounted on one wall. There is a Marley dance floor taped down to provide a better surface for the dancers as the wood floor tends to be very slick. There is no music system in the room. The window film has been pulled off various parts of the windows. The studio is mainly used for dance rehearsals and Westside Extension classes. There is a storage room adjacent to Studio B where the dance flats used in the student dance concerts are stored.

Studio C has a linoleum floor. The room can accommodate 10 dance students. There is a mirror on one wall. There is no sound system or ventilation. The linoleum is slippery and dangerous to dance on. It is a last resort dance studio.

As of today, fall 2015, all indications are that remodeling of Studio A, B & C including installing sprung woods floors and purchase and installing lighting and sound equipment is scheduled over winter 2016 break.

THEATER

The Black Box Theater is too small for adequate theater performances. It has been documented in the facility plan and meetings that if a new bond measure is passed there would be funds for a proper theater. With a new full time faculty and theater arts AA degree we would propose in the meantime that FA 100 could be used with some remodeling and modifications. A new stage could be constructed to come out over the first couple of rows of the audience. Construct a sound wall at the back of the stage with storage behind it for sets and costumes (this could help with the buzz generated from the electrical panel). Update the lighting and sound.

Question: Specify the division/ department's short term goals (1 year) for facilities improvement and functionality.

Answer: FACILITY SHORT TERM GOALS
FILM PRODUCTION

In the short term Film Production will offer two of its classes at the LAX campus each semester and look for sound stage space at the various studios in order to provide our students with the appropriate lab space required to meet their goals of learning the skills needed to graduate.

In addition we will work with the Academic Affairs and the aviation faculty on ways we can utilize the outdoor space for instruction temporarily until the Film/TV Production facility is built.

Question: Specify the division/ department's long term goals (2-6 years) for facilities improvement and functionality.

Answer: FACILITY LONG TERM GOALS

To work with the Facilities Committee on the construction of a sound stage and shop for the instructional lab space required.

Module: CTE Programs

Question: Does this Division offer any CTE programs? IF THE ANSWER IS 'NO' SKIP THE SECTION ABOUT CTE PROGRAMS, AND GO ON TO THE PLANNING SECTIONS.

Answer: Yes

Question: Review labor market demand. How does your program meet labor market demand? Cite specific examples and sources.

Answer: LABOR MARKET DEMAND

Employment in L.A. County's motion picture and sound recording sector grew 5.3% to 126,400 jobs in April 2015, up 6,400 jobs from the same month last year according to figures from that state Employment Development Department. The growth in entertainment jobs was noteworthy because the category outpaced all private sector (non-farm) job growth in L.A. County, which rose 2.2% last month.

Increases in lower-wage reality-TV shows and new-media jobs as companies such as Yahoo, Google and YouTube invest in entertainment. California's film incentive enacted in 2009 and increased in July 2015 also has lured more lower-budget feature films to L.A. County and brought back television shows from Louisiana and Florida.

"We're seeing other kinds of motion picture and sound recording taking place locally with Google, YouTube and other online activities that may be fueling the increase in production activity and the number of jobs," said Robert Kleinhenz, chief economist for LAEDC.

From LA Times November 1, 2015

Hollywood is not just having a banner year at the box office the backlot is booming too.

California's decision last year to offer more generous tax incentives for film and TV production is being credited for a sharp uptick in location shoots across Los Angeles.

The local industry is also getting a push from Hollywood newcomers including Amazon, Netflix and Hulu as they muscle their way into show business with a flood of original programming.

One barometer: There were 2,057 shooting days for scripted television shows filmed on location in the Los Angeles region for the three months that ended Sept. 30, a 54% increase from the same period last year, according to FilmL.A. Inc.

Caterers, lumberyards, equipment vendors and other businesses servicing L.A.'s bedrock film and TV industry say they are hiring more workers, expanding offices and buying new equipment in response to the groundswell of local production. Unions representing crew members say they are operating at or near full employment and are adding new members to meet the demand.

"We're absolutely slammed here," said Robert Lamkin, whose Chef Robért catering company specializes in feeding the film industry. "We've never been this busy in California in the 17 years since we opened."

Seven of his eight food trucks are working out of Los Angeles. That's a reversal from a few years ago, when the bulk of Lamkin's truck fleet was in Detroit, Chicago, Boston, New Orleans and other cities where film crews decamped to take advantage of film taxbreaks.

Now Lamkin is turning down offers to work in other states because he has more than enough business in Southern California, where he and his staff feed hundreds of crew members on HBO's "Westworld" and other new shows and movies sprouting across the Southland.

A revival of these small businesses bodes well for L.A.'s overall economy. The entertainment industry employs about 250,000 people and contributes nearly \$60 billion in goods and services annually, or roughly 10% of the county's gross product, said Robert Kleinhenz, chief economist of the Los Angeles County Economic Development Corp.

"This is an industry that increases the size of the economic pie here in the region, so to have more activity come back to Los Angeles will have a ripple effect on businesses large and small," he said.

Kleinhenz and other industry analysts cite several reasons for the upswing in filming, including a rise in commercial shoots from carmakers and other big advertisers, and a swath of new TV shows from cable and broadcast networks as well as Amazon, Netflix and other new media outlets.

But they also say California's new film incentives and shifts in other states are playing a vital role in reviving L.A.'s entertainment economy.

And the new television shows have created hundreds of jobs for crew members. "We haven't seen working numbers like this in 20 years," said Ed Brown, business agent for Local 44, a 5,500-member union that represents prop makers, set decorators and other crew members.

Marcel Worch, a general construction foreman from Woodland Hills, recently landed a job on "Veep." The HBO comedy moved from Maryland to Los Angeles to take advantage of the new tax breaks.

Worch spent several years working in Louisiana, New Mexico and other states. The time away from home strained his marriage and, he said, led to a divorce from his wife. He returned to L.A. a few years ago to retain custody of his children, but couldn't find work and spent months collecting unemployment checks.

He was training for a new career as a home inspector when the "Veep" job came up.

"Right now I have a solid job, I'm putting money in the bank and I don't have to live paycheck to paycheck," said Worch, 39. "If I want to, I can take my kids to Disneyland."

The new shows are helping to drive up business for local vendors.

Lamkin's Chef Robért catering company, for example, has purchased a new building and is investing \$1 million on two new mobile kitchens and trucks. The company has 60 employees and plans to hire at least a dozen more in the coming months to handle the growing volume of work.

Prop houses also are enjoying a brisk business, a reversal from a few years ago.

At Independent Studio Services, one of the Southland's largest prop houses, sales are up 25% this year over last. The Sunland-based company's chief executive, Gregg Bilson Jr., said he also operates in Louisiana, Georgia and other states, but ISS has enough work to keep the business based in California. Bilson said he is facing a shortage of certain props, such as police uniforms and press equipment, and will have a record profit this year. ISS has annual revenue of about \$20 million.

"It's a dramatic increase," said Bilson, who credits the state incentives and an explosion in new television programming. "We're making content for Netflix, Amazon, Hulu all these entities that didn't exist before."

The 2014 Otis Report provides powerful and persuasive evidence of the enormous positive fiscal impact of the creative industries both regionally and statewide. Here are a few highlights of the 2014 Otis Report

related specifically to the Los Angeles region:
 Creative industry output totaled \$139.8 billion (direct, indirect, and induced).
 The creative industry generated 695,100 jobs (direct, indirect, and induced).
 Worker▲ earned income was \$48.8 billion.

JOBS

LOS ANGELES COUNTY 2013

1 IN 7 JOBS

(direct, indirect, and induced)

Total creative industries wage and salary employment

L.A. Workers paid nearly \$5.7 billion in taxes to California state and local governments.

Workers accounted for 40% of the state's total creative workforce (direct, indirect, and induced).

In L.A. County, the creative industries accounted for 1 in 7 jobs; in Orange County, 1 in 18.

The largest creative industries in the region were entertainment, fashion, and publishing.

New to this year's report is the Location Quotient, a measure that seeks to quantify the concentration of a particular industry, industry cluster, occupation, or demographic group in a region compared to the nation.

The Location Quotient reveals what makes a region unique and gives an indication of where a region has a competitive advantage. Amazingly, in 2013 in Los Angeles County, the ten occupations with the highest Location Quotients were all creative occupations, with media and communication workers taking top honors and sound engineering technicians rounding out the list in 10th place.

The creative economy makes a persuasive case for the beneficial and essential role that creative enterprise plays in our lives: it is central to the health and well-being of our citizens and communities; it motivates innovation and ensures long-term regional competitiveness; and it creates job▲ numerous highly skilled jobs that require significant preparation to perform. Now more than ever, it is critical that leaders from the public, private, and nonprofit sectors work together to develop and sustain the talent pipeline that feeds the creative economy of our region. A necessary first step is investment in accessible, high-quality arts education, but championing policies and practices that encourage creative placemaking, entrepreneurship, and innovation are also required for growing the talent pipeline.

The Film Production program meets the labor market demand by consistently meeting with employers and unions to make sure we are training in the skills necessary. This fall 2015 for example we brought back our Set Painting class as the industry needs more set painters.

Question: Advisory Board Membership. List the member name, company name, title and CTE program for each member.

Answer: ADVISORY BOARD MEMBERSHIP
 Gerald Alcantar__20th Century Fox, retired;
 Paul Martin __ Sony Pictures
 Mike Miller__International Alliance of Theatrical & Stage Employees;
 Thom Davis__Vice President IATSE;
 Robert Greenfield__VP Property Warner Bros.;
 Bruce Doering__Local 600 Cinematographers Guild;
 Scott Budnick__Producer and anti-recidivism advocate;
 Alan Rowe__Safety and Training Local 728 Set Lighting;
 Kent Jorgensen__Safety and Training Local 80 Grip;
 Mike Uva__Local 80 Grip;
 Geary McLeod__Director
 Kevin Considine__WLAC Film Production Faculty;
 Laura Peterson __WLAC Film Production Faculty;
 Laura Guichard__WLAC Film Production Faculty
 Betty Goldberg__WLAC Film Production Faculty

Question: Advisory Board Meetings. List the following information for each meeting held in the last year:

AB Name	Dates	Number Attendees	Minutes
West Los Angeles College Film/TV Production Career Technical Education Program Advisory Board	Feb, July, Sept 2015	Yes	7-10

Question: What have been the major outcomes of your advisory board meetings? Of those outcomes, which have been acted upon, and what is your plan of action with regard to other outcomes discussed?

Answer: ADVISORY BOARD OUTCOMES

The major outcomes of the advisory meetings are to hire a full time Media Arts faculty to meet the demands of the digital media employers; to hire 2 classified support to provide students with the support they need and safety. One to maintain student records, coordinate events, monitor internships, facilitate job placement, work with faculty to enhance student success. One to organize, track, repair, check in/check out equipment and supplies before/after class; and to update equipment to train students on the equipment they will encounter on the jobs.

In addition the board recommended that the students need a professional sound stage, shop, prop house and costume lab in order to learn in a real specialized and safe environment.

Of these outcomes we have submitted them in program review for three years and have included them again this year.

Question: Describe and assess the evidence of students' attainment of intended learning outcomes, as measured by the employment and completion success of its students. [Ed Code 78016(a)(3)]

Answer: ASSESS CTE STUDENT LEARNING OUTCOMES

The student's attainment of intended learning outcomes and employment:

From Perkins Core Indicator Report which has data from 2012-2013 and only includes EDD data which does not account for self-employed or free-lance workers states that 67% of graduates were employed. Our data which is provided to us by the students shows 87% employed.

The completion rate for the division was 75% in fall 2014, however the completion rate for Film Production was 86%.

Question: Is this program subject to approval/accreditation by specialized state, regional, or national accrediting agencies?

Answer: No

Question: Indicate recommendation of the most recent accreditation evaluation of the program and corrective actions taken or planned. The most recent accreditation report and all additional pertinent documentation and explanations should be available on site for consultation.

Answer:

Question: Describe how you have assessed the appropriate improvements in student achievement and learning that have occurred as a result of the improved program practice.

Answer: ASSESSMENT OF IMPROVEMENTS

Film/TV Production Enrolled 330 underserved individuals from economically disadvantaged areas of Los Angeles 95% retention rate 95% of eligible students received Certificate of Achievement June 2015
EMPLOYMENT/SUCCESS Currently 156 students are working in the entertainment industry unions and are members of: Local 44 Affiliated Property Craftspersons, Local 80 Motion Picture Studio Grips, Local 600 Cinematography Guild, Local 695 Production Sound Technicians, Local 700 Motion Picture Editors Guild, Local 705 Motion Picture Costumers, Local 728 Studio Electrical Lighting Technicians, Local 800 Art Directors Guild. Some of the films, television shows and venues students are working include: NCIS, Hollywood Palladium, The Voice, Pantages Theater, Pretty Little Liars, Southland, American Crime Story, Staples Center and many more films and TV shows. Several hundred more are working independently.

Question: Based on survey results, provide a brief analysis of employer satisfaction with program graduates.

Answer: EMPLOYER SATISFACTION SURVEY

The most significant indicator of employer satisfaction is the request to hire more of our students. One employer has developed a data base just for Hollywood CPR graduates so they can get the first call when there is a new job opening on a crew.

Question: Provide a brief analysis of student performance on licensure or board exams on first attempt for each program in the Division.

Answer:

Module: Completion

Question: Division Chair/ Program Manager: Fill out your name and date of final approval, save, and submit the program review.

Answer: Laura Peterson
Chair
Cinema Entertainment Media Arts (CEMA)
November 6, 2015

Question: List the people who participated in this Program Review.

Name	Role
Laura Peterson	Full Time Faculty
Kevin Considine	Full Time Faculty
Elise Forier Edie	Full Time Faculty
Michelle Funderburk	Full Time Faculty
Laura Guichard	Part time Faculty
Betty Goldberg	Part time Faculty
Steve Crawford	Community Member
Paul Calderon	Part time Faculty
Brady Majors	Community Member