

SHORELINE COMMUNITY COLLEGE

FILM  
PROGRAM REVIEW

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## EXECUTIVE SUMMARY AND PRIORITY SUGGESTIONS

### *Overall Observations*

The Film Program offers an associate degree and two certificates: Acting for Stage and Camera; and Writing and Directing for the Camera. This program is unique in the state amongst community colleges and has two private four-year Seattle-based colleges as its only in-state competitors. Faculty in this program are committed and well respected by students and alumni. All indications are that this is a strong program.

Faculty have recently embarked on an effort to improve the employability of FILM program graduates. The program was created as an addition to the Drama program, and historically focused on the artistic development of students. To improve graduate employability, faculty are engaging in deep conversations with the Advisory committee and other employers to identify key marketable skills needed to gain employment in the field. By focusing more clearly on skill development related to employment, faculty aim to help students gain employment in the industry in addition to helping them pursue their artistic development.

### *Priority Suggestion 1: Increase/enhance resources for this program.*

This is a moderately resource intensive program, requiring space and technology to teach students the craft of filmmaking. Faculty cannot teach students how to work in this industry without cameras. The existing cameras and camera supporting equipment are approaching the end of the useful life. Both the advisory committee and faculty indicated they will need to be replaced shortly.

Teaching acting and filmmaking is a space intensive process, requiring large studio areas where students can break out into groups and practice lessons just taught. The current studio, the Black Box Theater is sufficient for filmmaking, but space to teach acting is limited. Faculty described how typical lecture halls don't work because they have desks and tables that get in the way. Some faculty and students find space about campus to practice, including hall ways, exterior space, and gym-space when it is available. Ideally this program could use additional dedicated space to serve as a teaching/acting studio.

### *Suggestions*

- 1.1 Purchase new cameras and supporting equipment. (p. 21)
- 1.2 Identify and dedicate additional space to serve as a teaching/acting studio (p. 22)

### *Priority Suggestion #2: Increase/enhance sensitivity training for faculty*

Much of the instruction that happens in this department occurs in reaction to student's practicing their craft with each other. As one can imagine, because these scenarios can be spontaneous and based on life experiences, students can draw upon uninformed opinions, prejudices, or life experiences that could trigger unpleasant reactions with other students. Managing and reacting to these circumstances require faculty who are well versed on these issues, have worked to understand their own unconscious prejudices, and are comfortable addressing and facilitating conversations around challenging and emotionally complex topics.

While this can happen in any teaching setting (and to that end Shoreline offers some training for faculty), the nature of teaching in FILM is more likely to place faculty in situations where they must adeptly navigate complicated situations.

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### *Suggestions*

- 2.1 FILM faculty should undergo special training as a group to ensure they are aware of issues regarding harassment and prejudice, sensitive to how these can come up, versed on their own latent prejudices, and prepared to facilitate constructive conversations on these topics at any moment (pp. 9, 18, 21).

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### *Priority Suggestion #3: Improve Employability of Students*

As mentioned above, improving the employability of students is a particular interest of faculty. Faculty have engaged the advisory committee in discussions about potential targeted jobs and the skills needed to be successful in those jobs. As a result, several new courses have been identified that could help. Further work is necessary to determine if there is adequate student demand for these courses.

In addition to courses within FILM, there was discussion across alumni, faculty, and the advisory committee to develop inter-departmental courses that would improve employability of students not just in FILM, but in the other departments as well, including Visual Communications Technology and Music Technology.

Interestingly, the FILM department may offer assistance to help the employability of students not in the department as well: helping improve soft skills. Employers across the country and in any industry bemoan the lack of soft skills present in their inexperienced workforce. They often mention struggling with employees who lack interpersonal skills, the ability to give and receive constructive feedback, project management, and accountability. In the alumni and former student survey, respondents were asked to describe in an open-ended format the skills they gained in Film that helped them get or keep a job. More than half of the responses included the development of soft skills, a remarkable result.

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### *Suggestions*

- 3.1 Consider adding courses in voice and movement, dialects and accents, documentaries, post production, production design, and distribution and marketing (pp. 8, 25)
- 3.2 Consider inter-departmental collaborations to develop the following courses: project management for the arts (with Business, FILM, VCT, and Music Technology); contextualized math for the arts (with Math, FILM, VCT, and Music Technology); and sound production for film and digital media (with FILM and Music Technology) (pp. 8-9).
- 3.3 Consider marketing Acting courses to non-majors as a way to improve their soft skills (pp. 14-15).

### *Program Review Findings*

#### *School-wide Findings*

1. Shoreline Community College should develop a system for collecting contact information from graduating students. This information could be used by the Foundation for fundraising, as well as by individual departments to assess alumni satisfaction and the degree to which alumni achieved program outcomes. (p. 8)

#### *Program Level Findings*

1. Curriculum mapping should occur to provide the department with measurable results regarding student achievement of program level outcomes (p. 9).
2. Consider re-evaluating the program outcomes using Bloom's Taxonomy to incorporate a few higher-level learning outcomes that will lend itself to improved critical thinking. (p. 10)
3. The department should ensure up-to-date planning guides exist for all degrees and certificates. (p. 9)
4. Conduct a comprehensive curriculum review for the program (p. 8)
5. Ensure each class has a grading rubric and faculty are using these rubrics consistently. (pp. 10-12)

#### *Employment Findings*

1. A high percentage of alumni and former student survey respondents indicated they were employed for pay (over 70 percent). (p. 13)
2. Faculty and the advisory committee strongly agreed that many people are employed in this field as freelancers, depressing results from state employment data. (pp. 13-14)

#### *Student/Course Level Findings*

1. Students gave the program a strong 4.7 on a scale of 1 (poor) to 5 (excellent), on its ability to meet individual learning. (p. 10)
2. Enrollment in FILM has declined by 34 percent since AY 2013, likely due to the increase in the economy. (pp. 15-16)
3. FILM student diversity lags Shoreline's overall professional-technical diversity but matches industry diversity. FILM faculty are relatively diverse and diversity can be improved by continuing to seek qualified people of color and women for open teaching positions (pp. 16-18)
4. As in other art-related departments (e.g., VCT, Music Technology), students do not require a degree or certificate to work in the field. As a result few students pursue degrees or certificates. (pp. 18-20)

5. Students experienced difficulty getting enrolled in a few courses. Faculty are aware of the reasons contributing to these challenges and have developed solutions to address them. (p. 20)

#### *Faculty Findings*

1. The faculty are engaged, thoughtful, and had a good understanding of the needs of students and employers. (pp. 21)
2. FILM operates at higher student-to-faculty ratio than all of Shoreline Professional Technical programs, but very close to Shoreline overall and to its peer department (Music Technology). (p. 21)
3. Some faculty indicated a desire to improve their teaching skills (p. 21)

#### *Resource Findings*

1. See above.

#### *Partnerships*

1. The program advisory committee members present at a meeting regarding this program review were engaged in the department and committed to its well-being. (p. 22)
2. Faculty are seeking new partnerships that would lend to better and more internship opportunity for their students (p. 22)

#### *Program Services*

1. Students participating in the current student survey expressed satisfaction with program services. (p. 22-23)
2. Open responses suggested students desired more evening classes on more/different days of the week. (p. 23)
3. Both students and alumni/former students are highly likely to recommend this program (p. 24)

#### *Labor Market Opportunities*

1. Most of the SOC codes linked to this program growth through 2020. The Film and Video Editor code (27-4032) indicated that occupation is not in demand despite significant predicted growth (+12.8 percent). This is likely a typo and should be resolved with the Seattle-King County Workforce Development Council. (p. 24)
2. The Program Advisory Committee indicated that the SOC codes currently linked to this program may not be completely reflective of the actual jobs for which students would be competitive. (p. 24-25)

## *INTRODUCTION*

In an effort to maintain the highest quality post-secondary education and meet regulatory requirements, Shoreline Community College hired Phippen Consulting, LLC in spring of 2018 to conduct a program review of its Film Program.

## *METHODOLOGY*

### *Meetings*

- One one-hour meeting with Division Dean, program chair, and Institutional Review staff to identify major issues of focus.
- Three two-hour meetings with staff and faculty to discuss all aspects of their program.
- One one-hour meeting with the Film Program Advisory Committee to discuss the relevance of this program.

### *Documents Reviewed*

- One survey of current students (n=27)
- One survey of alumni and former students (n=63)
- Student demographic data
- Class cancellation and waitlists
- Student completion data
- Student completion ratios for Film, Shoreline, and the state
- Student grade distributions
- Comparative data on student-faculty ratios
- Comparative data on full-time to part-time faculty ratios
- Program and course level fill rates
- Labor market data
- Job openings data from EMSI
- Program level learning outcomes
- College and program website and planning guides
- Annualized FTEs, headcount, and percent of enrollment by program and by certificate/degree

## *Surveys*

The program instituted an alumni and current student survey this year (see the separate document, “Film Surveys” for a copy of the survey results). Surveys were distributed by Shoreline’s Marketing and Communications Department using MailChimp and Survey Monkey. One email and one follow-up email were sent to both current and former students resulting in a response rate of 14 percent for current students and 22 percent for former students. The former student survey response could be improved by collecting contact information for graduating students.

## *CURRICULUM*

### *Curriculum Review*

The Film program was originally built around the existing Drama program and originally consisted of the core Drama courses with additional Film courses added to make a complete program. For example, due to its genesis in the art-based Drama program, Film was originally more focused on developing the artistic talent of students. Indeed, many students pursue classes at Shoreline to pursue their artistic interests. The Film industry has evolved since this time and now folks working in the industry are expected to be able to have a well-rounded background with the ability to perform multiple unrelated functions. The program is also evolving to provide students with the skills that will enable them to make a living in the industry (or a related industry), while also pursuing their creative interests.

Throughout the program review, faculty discussed the need to re-evaluate their course offerings in the context of the current market and their ability to fill courses. Additional courses/modules that were discussed within the context of the program review include: voice and movement, dialects and accents, documentaries, post production courses, and distribution/marketing. The Advisory Committee also suggested that additional jobs could be available in production design if the program were to develop additional programming in that area.

Faculty and administrators also shared that a curriculum review has not been conducted for the program in at least six years and a new review needed to occur next year. Conducting the review within the context of identifying missing skills/courses (as mentioned above) that could improve the employability of students ensure a thorough and efficient end-result.

### *Inter-departmental Collaboration*

Faculty also discussed a desire for more inter-departmental collaborations, including:

- Project management for the arts (Business, Film, VCT, and Music Tech);
- Contextualized math for the arts (Math, Film, VCT, and Music Tech);
- Sound production for film and digital media (Film and Music Tech).

All of these collaborations have been mentioned by the respective departments and seem to be mutually beneficial collaborations that have the potential to drive



enrollment increases in every department and should be pursued dependent on available resources.

Before making final determinations around additional courses, faculty will need to conduct a more thorough analysis of these and other courses than was possible during the program review. This analysis should include an overall curriculum review, which has not been conducted in at least six years.

### *Planning Guides*

Current student survey results indicate that planning guides may not exist or need to be developed for some of the FILM degrees and certificates.

### *Accessible Curriculum*

Much of the instruction that happens in this department occurs in reaction to student's practicing their craft with each other. For example, improv acting is a common teaching method where students are given a prompt and then act out a scene by making up dialogue on the fly. Other examples occur when students develop short scripts and then act them out. The experiential nature of this work is vital to the profession, core to the teaching that occurs, and students and alumni attribute experiential learning to be one of the most highly valued facets of this program.

As one can imagine, because these scenarios can be spontaneous and based on life experiences, students can draw upon uninformed opinions, prejudices, or life experiences that could trigger unpleasant reactions with other students. Managing and reacting to these circumstances require faculty who are well versed on these issues, have worked to understand their own unconscious prejudices, and are comfortable addressing and facilitating conversations around challenging and emotionally complex topics.

Given recent publicity of discrimination and harassment in the film industry (#metoo, Academy Awards), and the spontaneous ways these issues could arise in FILM classes, Shoreline should ensure its faculty are sensitive, versed, experienced, and prepared to tackle these conversations.

## *ASSESSING STUDENT LEARNING*

### *Program Outcomes*

Film offers one associate degree (Digital Film Production), and two certificates of completion (Acting for Stage and Camera, and Writing and Directing for Stage and Camera).

Faculty and administrators shared that Course learning objectives do not map well to Program learning objectives. To better understand the degree to which graduates of the program attain the program learning outcomes, the department should engage in a curriculum mapping process to connect these outcomes to the existing courses. This process will help identify gaps, overlaps, and misalignments between the program outcomes and existing courses. It will also result in tools faculty can use to evaluate the attainment of these outcomes. One tool commonly used to evaluate outcome attainment is a portfolio, which some students, alumni,

and the advisory committee indicated would also help improve graduates' ability to market themselves.

Program outcomes were evaluated using Bloom's Taxonomy, a system for understanding the type of learning being required from basic "did the student understand a concept" to the more advanced, "can the student analyze the quality of information and make or defend arguments based on this analysis." This analysis revealed that most of the existing program outcomes consistently fell under Bloom Level III: Application. At this level students can solve problems in new situations by applying acquired knowledge in new ways.

| <b>Film Program Objective</b>  | <b>Bloom's Taxonomy Level</b> |
|--|-------------------------------|
| Explain the basic history, theory, and aesthetics of film and video production;                              | I                             |
| Produce effective digital video programs in a variety of styles;   | III                           |
| Use digital cameras, lighting, and audio equipment in field production settings;                             | III                           |
| Plan, script, and direct a program from pre-production through post-production;                              | III                           |
| Collaborate on video productions in multiple crew positions;   | III                           |
| Use non-linear editing systems and other post-production software to create digital programs;                | III                           |
| Demonstrate knowledge of professional set behavior, collaboration techniques, and ethics; and                | II                            |
| Demonstrate familiarity with various filmmaking industry opportunities in the Puget Sound region and beyond. | II                            |

Employers are increasingly requiring more critical thinking skills of their new employees. Advisory committee members confirmed that this is true in the Film industry as well. With this in mind, it may be worth considering re-evaluating the program outcomes to incorporate a few higher-level learning outcomes that will help students improve their critical thinking skills.

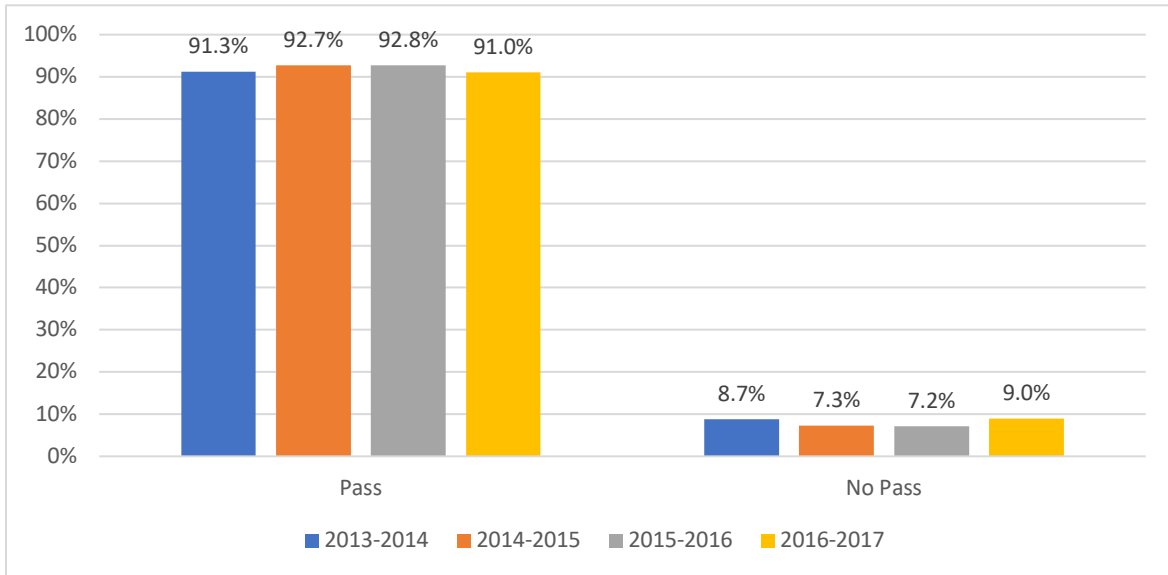
#### ***Meeting Individual Learning Needs***

On a scale of 1 (poor) to 5 (excellent), current students (n=22) gave this department a strong 4.7 on its ability to meet individual learning needs.

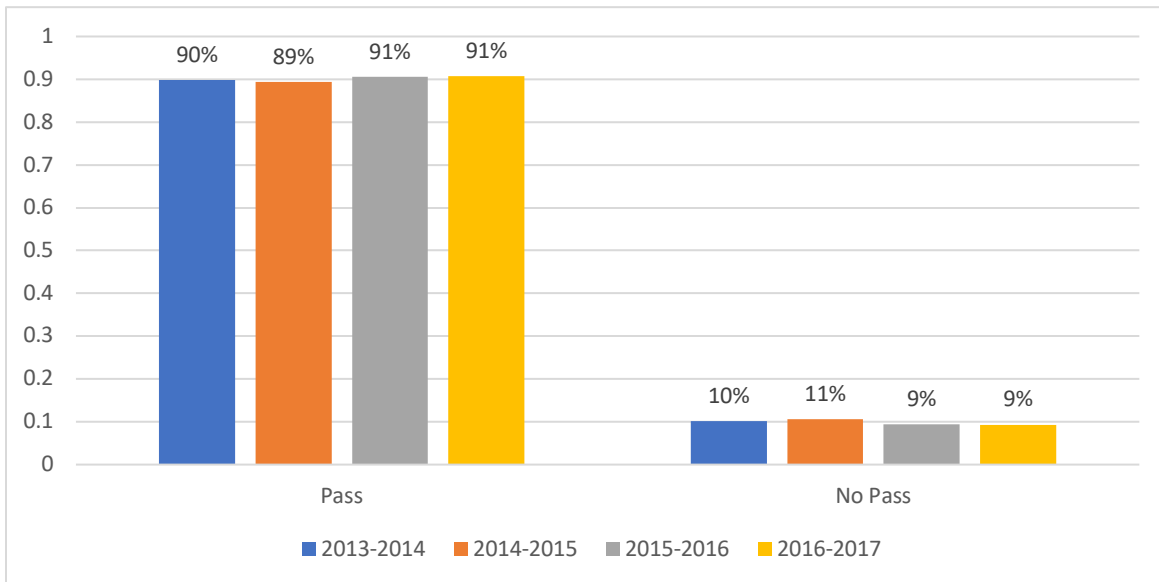
#### ***Grades***

An examination of FILM pass-no pass awards (all FILM students, not just professional-technical students) and grades reveals that FILM pass rates and grades are slightly higher than all Shoreline Professional-Technical programs during the same time period.

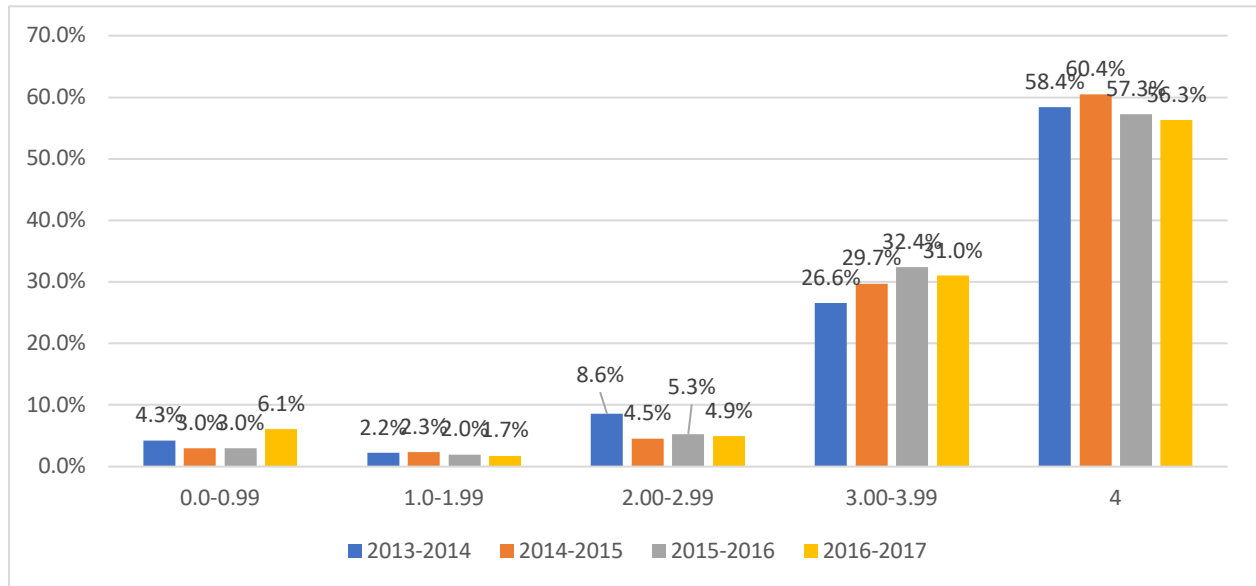
### FILM Pass-No Pass by Academic Year



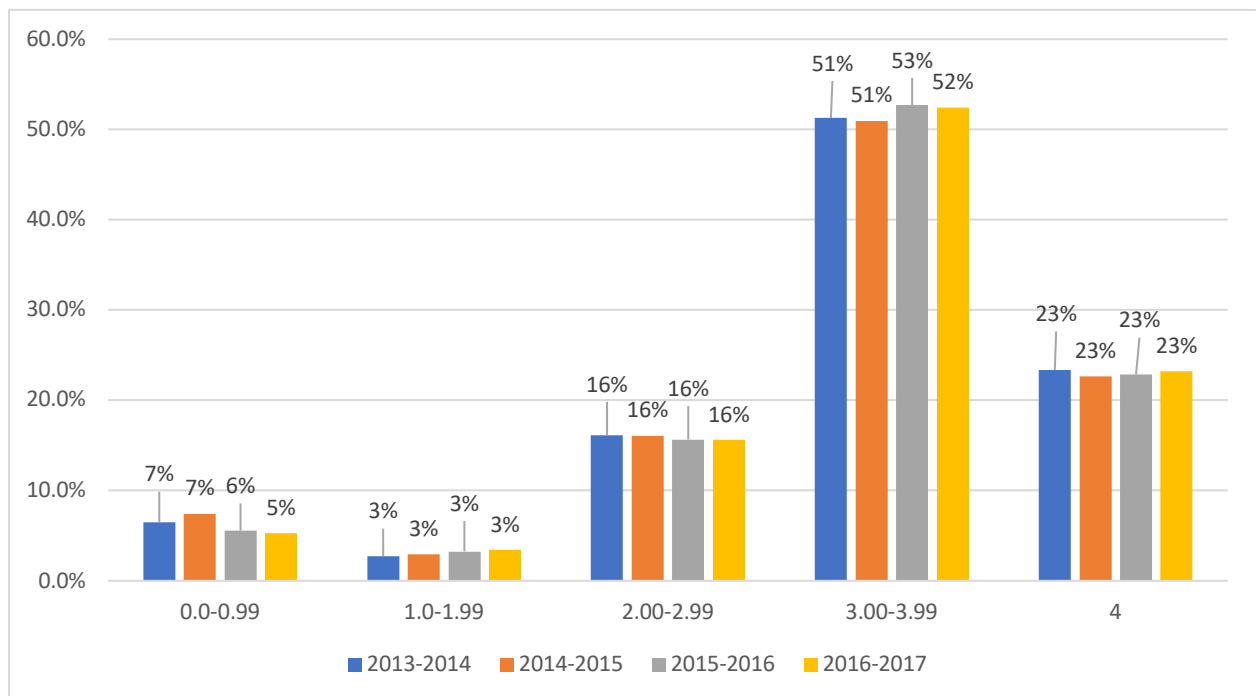
### Professional-Technical Program Pass-No Pass by Academic Year



### FILM Grades by Academic Year



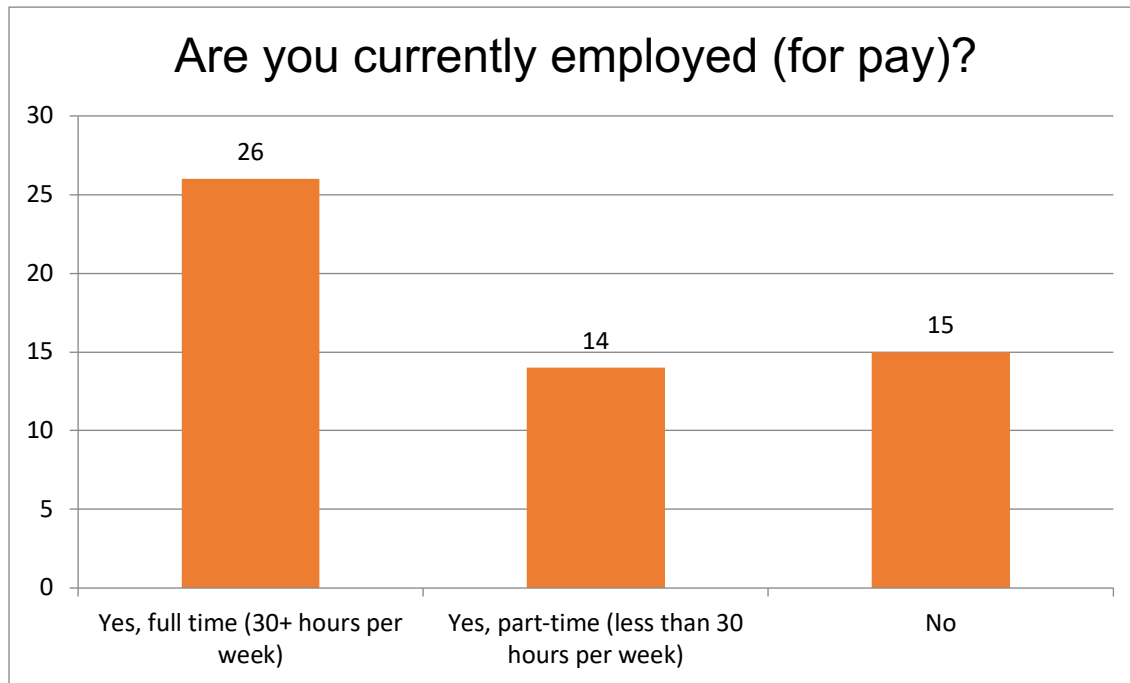
### Professional-Technical Grades by Academic Year



Faculty discussed their general grading strategy during the program review. In general grades are given based on performance, not tests. Specifically, faculty evaluate and grade a student's attendance, preparation, and performance. However, the use of grading rubrics is sporadic, and some classes may not have any. Rubrics have not been normed across faculty who teach the same class. Ensuring each class has a grading rubric and all faculty are using the rubric in the same manner will improve consistency of grading and help improve student learning outcomes.

## EMPLOYMENT OUTCOMES

To understand employment outcomes, two data sources are typically used. First, FILM alumni survey responses regarding their employment status is considered. Over 70 percent of alumni respondents reported that they were employed for pay part- or full-time, a relatively high number compared to other Shoreline professional-technical programs.



However, when responding to an open-ended question about their current jobs and responsibilities, only 7 of 25 respondents indicated they were working in a field related to the Film program. This is unsurprising. Faculty, alumni, and the advisory committee all agreed that the majority of folks working in this industry hold down an unrelated job to help them pay their bills. As one advisory committee member stated, “it’s not hard to find a job [in the industry]; it’s hard to make money.”

The second data source is the Data Linking for Outcomes Assessment database compiled by the Washington State Board for Community Colleges linking program outcomes and employment data. This data shows the employment outcomes for alumni that completed their degree or certificate. The data does not show what jobs these individuals have.

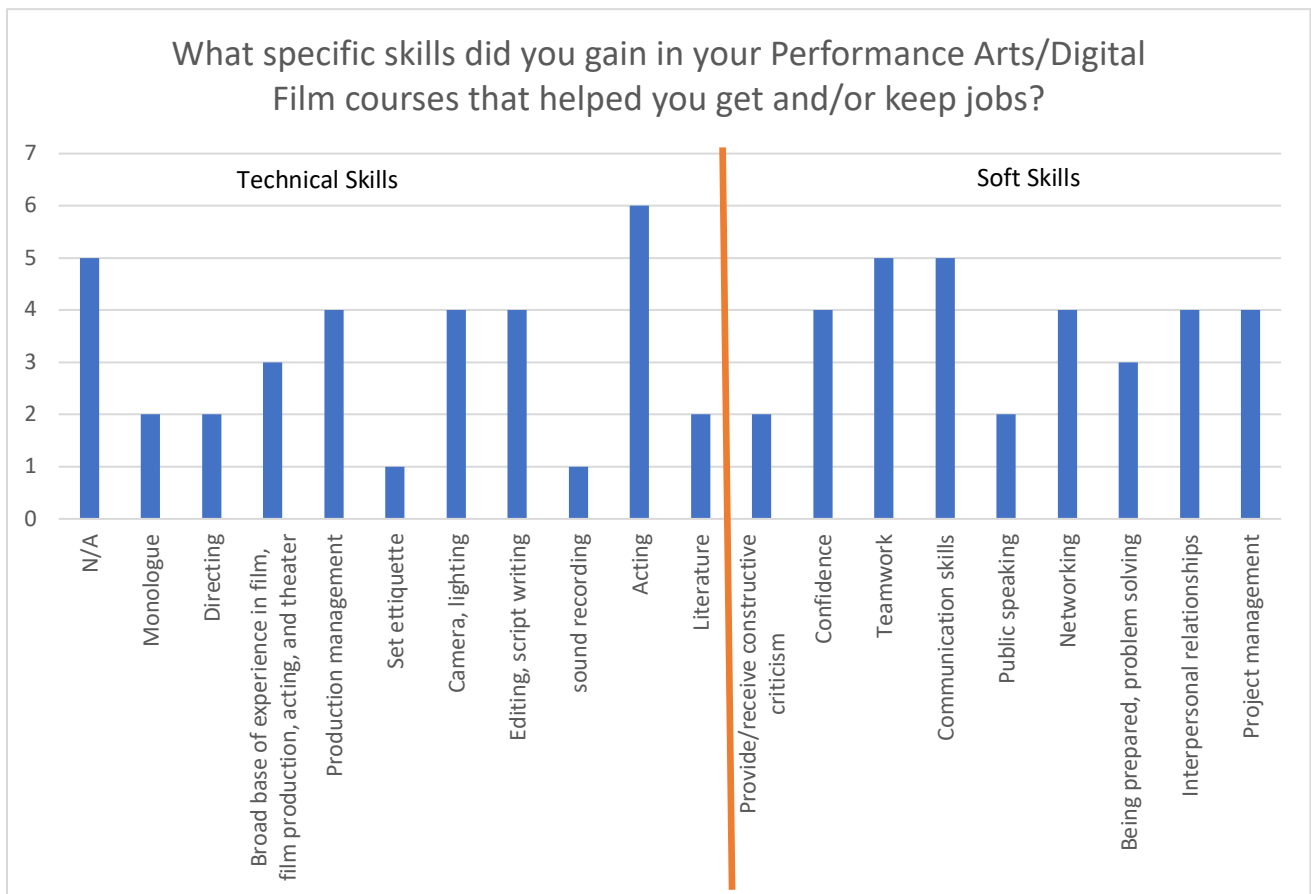
| Academic Year | Estimated Employment<br>Rate for Completers | Estimated Employment<br>Rate for Leavers |
|---------------|---|--|
| 2011-2012     | 61%   | 48%                                      |
| 2012-2013     | 66%   | 71%                                      |
| 2013-2014     | 55%   | 84%                                      |
| 2014-2015     | 64%   | 76%                                      |

The number of people included in this particular analysis is relatively low (between 5-20 people each year). The employment rates indicate that leavers may be gaining employment at higher rates than completers. However, most people working in the film industry are working as freelance employees and will not show up in this data. That fact, tempered with the relatively low number of individuals found in the employment records, lends better support to the alumni survey respondents, which indicated a high rate of employment for graduates of this program.

| <b>Completers –Average Wages (2011-2015)</b> |                          |                               |                       |
|--|--------------------------|-------------------------------|-----------------------|
| <b>Completion Year</b>                       | <b>Degree Completers</b> | <b>Certificate Completers</b> | <b>All Completers</b> |
| 2011-2012                                    | \$9.53                   | \$11.94                       | \$11.45               |
| 2012-2013                                    | \$10.85                  | \$11.63                       | \$11.63               |
| 2013-2014                                    | \$13.74                  | \$16.14                       | \$15.87               |
| 2014-2015                                    | \$15.57                  | \$13.92                       | \$14.84               |

Reported wages for this program were not particularly strong, and faculty and the advisory committee agreed that people working in this field are typically pursuing a passion and figure out how to support that passion in a variety of ways. Wages for certificate completers was typically a little higher than those for degree completers, indicating that these may be mid-career individuals looking to upgrade their skills.

One surprising finding from this program was alumni responses to an open-ended question regarding the skills they gained through the program that helped them get and/or keep jobs. Of the 62 responses (excluding N/A), soft skills were mentioned 33 times (53 percent of responses). The production of a film is a results-oriented environment, entirely dependent on teams of people with a wide variety of backgrounds, and requires people who can take and give constructive criticism. The response to this survey indicates that Film faculty doing an excellent job at balancing the development of soft and technical skill development amongst students.



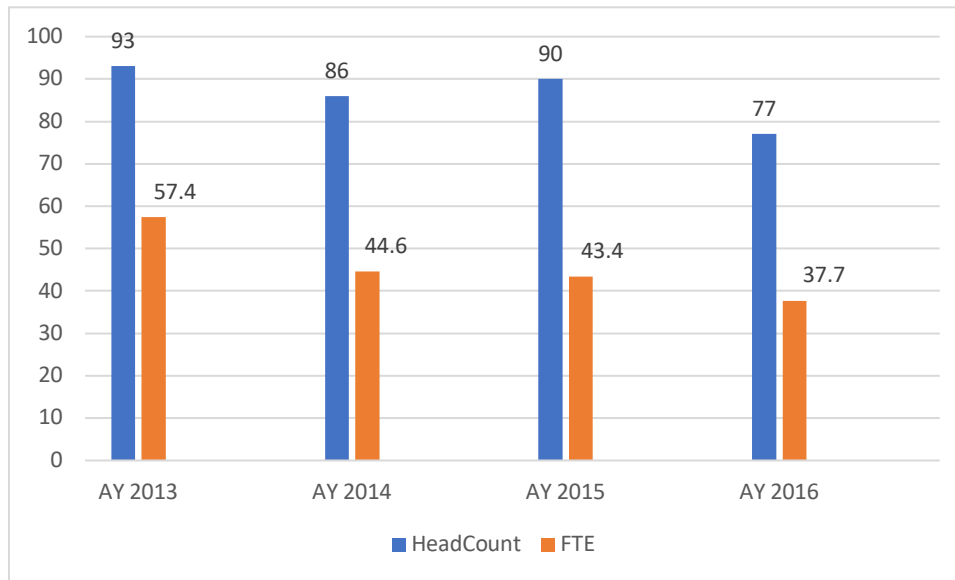
However, another point deserves illustrating. Employers across all fields consistently complain about their difficulties hiring people with adequate soft skills. This is often one of the top challenges mentioned by employers across the nation. Professional-technical faculty and administrators have been aware of these challenges for at least 10 years and have struggled to help students incorporate the soft skills employers require. For this reason, these results suggest that students in other fields at Shoreline could improve their employability by taking Film courses.

## STUDENT DATA TRENDS

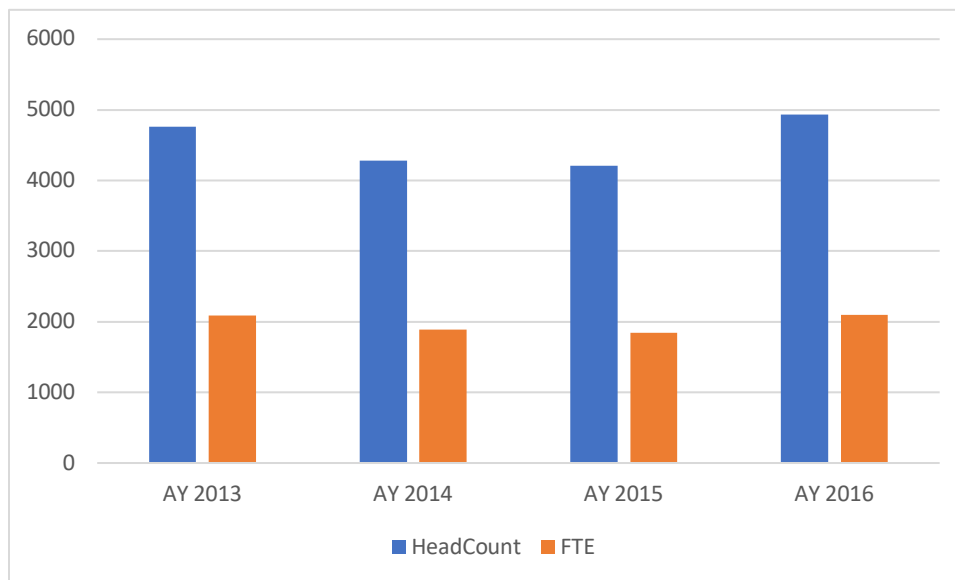
### Enrollment

As the following table shows, FILM headcount and FTE enrollment declined from a high in AY 2013 to a low in AY 2016. The decline in enrollment can be attributed to the increase in the economy. All Shoreline professional-technical program enrollments decreased between AY 2013 and 2015, though not to quite the degree that FILM did. Only in AY 2016 have enrollments at Shoreline overall began to make a small recovery.

### FILM Headcount and FTE by Academic Year



### Professional-Technical Headcount and FTE by Academic Year



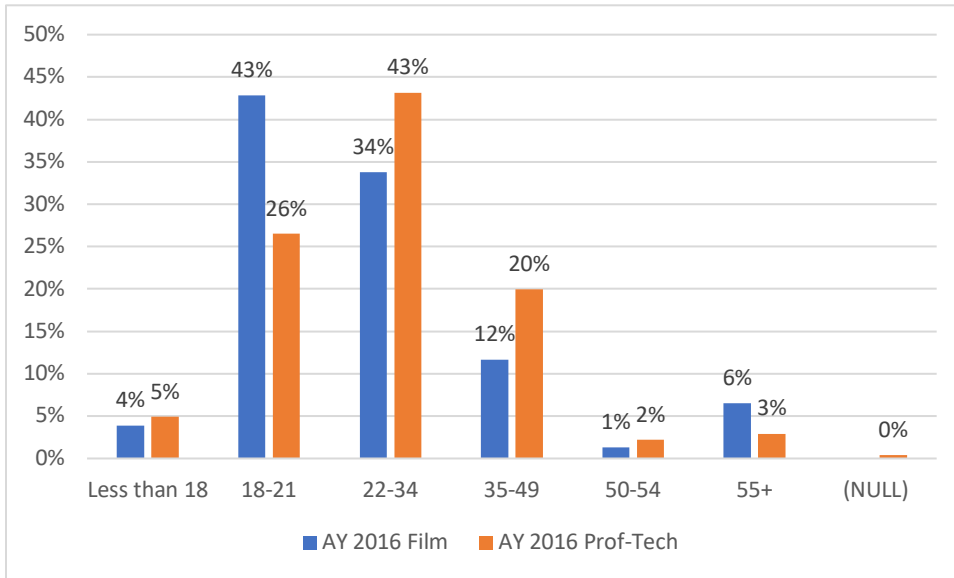
Normally, this report would compare FILM enrollment fluctuations to local competitors to see if Shoreline's changes were due to broader circumstances facing peer institutions or if there was a unique challenge or opportunity for Shoreline. However FILM is unique in Washington State and its only competitors are private institutions who do not share enrollment data.

#### *Student Demographics*

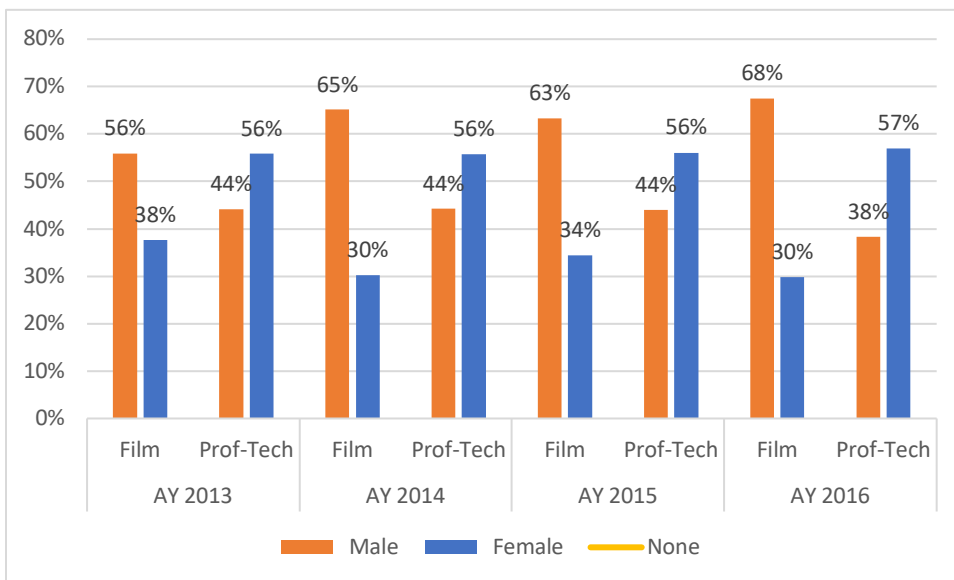
FILM is more male, younger, and less racially diverse than Shoreline's overall Professional-Technical programs on average. It does compare similarly to the industry as a whole. More FILM students use need-based aid than overall Professional-Technical programs.



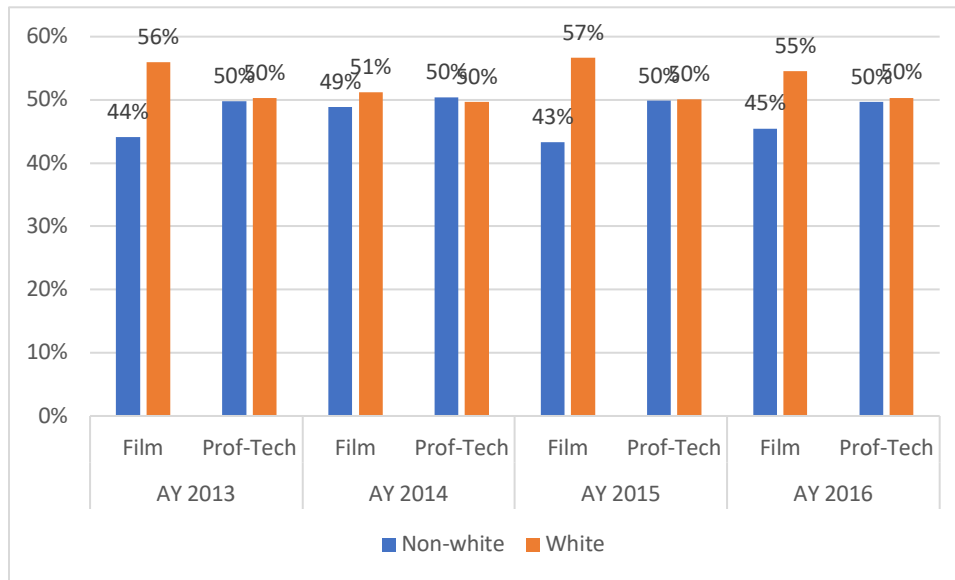
## FILM Mean Age



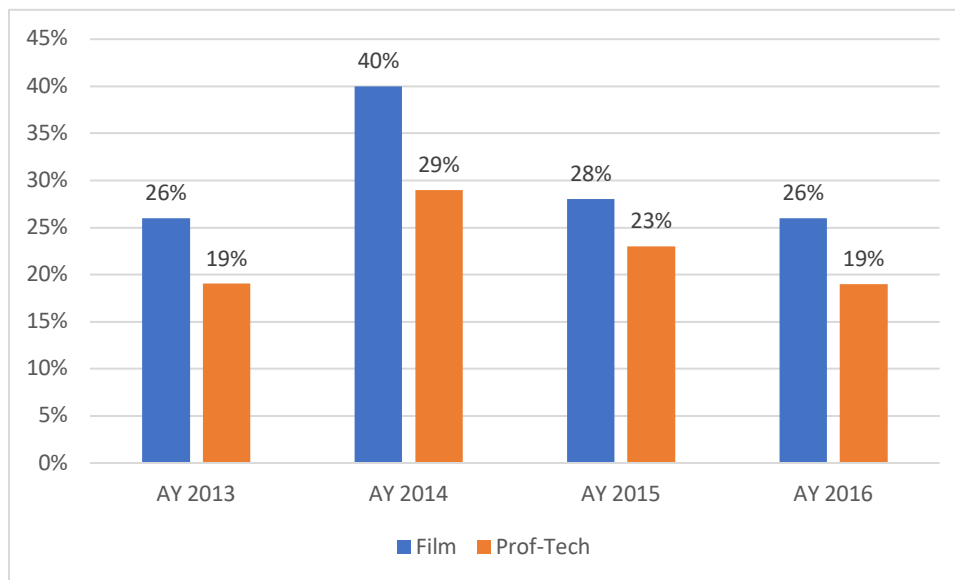
## FILM Sex



## FILM Race/Ethnicity



## Need Based Aid



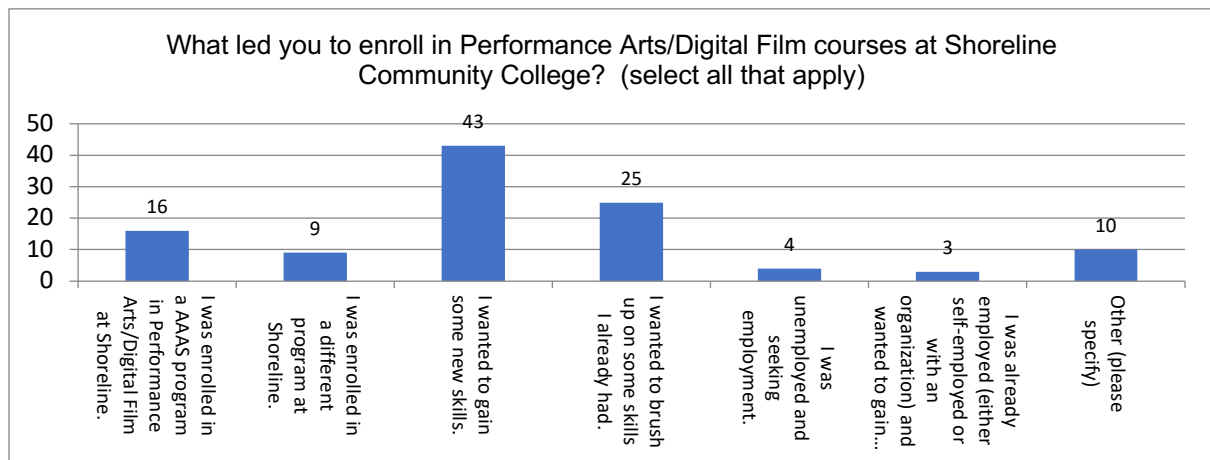
Faculty and administrators were made aware of an event of sexism last year. This has spawned an increased focus on diversity in the workplace and a zero tolerance for sexism.

Program diversity will continue to improve if program administrators identify people of color and female candidates for new teaching positions, especially part-time positions where female candidates are under-represented. A new female, person of color tenured faculty and four recently hired female part-time faculty will help broaden diverse perspectives in the program.

### Completion Data

Feedback about completions from alumni, the Advisory Committee, and faculty consistently showed that students do not need a degree or certificate to gain work in the industry. Former students and alumni were asked why they enrolled in

Film courses at Shoreline. Sixty-two percent of the responses stated they were there to gain new skills or brush up on existing skills; only 15 percent of responses indicated they were there to gain a degree. Indeed, they frequently do not complete a degree or certificate.



An analysis of FILM completions reveals that few students pursue the degree or certificates.

|                                | AY 2013 | AY 2014 | AY 2015 | AY 2016 |
|--------------------------------|---------|---------|---------|---------|
| Acting for Stage & Camera- CP  | 2       | 1       | 3       | 1       |
| Writing & Directing/Camera- CP | 3       | 1       | 2       | 1       |
| Digital Film Production - AAAS | 2       | 8       | 6       | 7       |

When comparing FILM completion ratios to Shoreline Community College and statewide ratios, FILM completion ratios are poor in comparison for the reasons stated above.

| All Workforce          |             | 2010-   | 2011- | 2012- | 2013- | 2014-   | 2015-   |
|------------------------|-------------|---------|-------|-------|-------|---------|---------|
| Certificates & Degrees |             | 2011    | 2012  | 2013  | 2014  | 2015    | 2016    |
| State                  | Ratio       | Unavail | 20%   | 20%   | 20%   | Unavail | Unavail |
| Shoreline              | Completions | 641     | 626   | 694   | 652   | 702     | 545     |
|                        | Headcount   | 2262    | 2110  | 2331  | 2156  | 2075    | 1854    |
|                        | Ratio       | 28%     | 30%   | 30%   | 30%   | 34%     | 29%     |
| Digital Filmmaking,    |             |         |       |       |       |         |         |
| Acting, Directing      | Completions | 7       | 7     | 3     | 6     | 10      | 7       |
|                        | Headcount   | 63      | 57    | 72    | 86    | 85      | 80      |
|                        | Ratio       | 11%     | 12%   | 4%    | 7%    | 12%     | 9%      |

|                               |              | 2010-       | 2011-       | 2012-       | 2013-       | 2014-       | 2015-       |
|-------------------------------|--------------|-------------|-------------|-------------|-------------|-------------|-------------|
| <b>Workforce Degrees Only</b> |              | <b>2011</b> | <b>2012</b> | <b>2013</b> | <b>2014</b> | <b>2015</b> | <b>2016</b> |
| <b>Shoreline</b>              | Completions  | 251         | 194         | 206         | 203         | 208         | 181         |
|                               | Headcount    | 1798        | 1616        | 1786        | 1643        | 1534        | 1389        |
|                               | <i>Ratio</i> | <i>14%</i>  | <i>12%</i>  | <i>12%</i>  | <i>12%</i>  | <i>14%</i>  | <i>13%</i>  |
| <b>Digital Filmmaking</b>     | Completions  | 0           | 3           | 1           | 4           | 8           | 4           |
|                               | Headcount    | 56          | 53          | 70          | 84          | 83          | 77          |
|                               | <i>Ratio</i> | <i>0%</i>   | <i>6%</i>   | <i>1%</i>   | <i>5%</i>   | <i>10%</i>  | <i>5%</i>   |

### Waitlists and Fill Rates

Shoreline Community College's Institutional Review Department (IRD) studies waitlist data for the college, analyzing number of seats waitlisted by course and quarter, in addition to several additional factors of importance. IRD develops a ratio of class capacity to waitlist to help identify impacted courses. The lower the ratio, the more impacted the class. For example, a course with capacity of 100 seats and 10 people waitlisted would have a ratio of 10. A class with capacity of 20 and 10 people waitlisted would have a ratio of 2.

For this program review, courses that had a ratio of 5 or less for 2 or more quarters were flagged.

The following classes had waitlist issues during the study period (AY 2014 – AY 2016):

- CINEM201
- DRAMA 144
- FILM 257
- FILM 258
- FILM 265

Discussing these with faculty revealed the following:

- CINEM201 – a new faculty member will begin teaching next year
- DRAMA 145 – the department will begin offering a new class to non-majors to help reduce demand for majors
- FILM 257 & 258 – these courses are offered once per year and there are not enough students on the waitlist to offer another course
- FILM 265 – another course with too few students to offer another course

Fill rates are determined by comparing the number of students enrolled in a course during an academic year, with that course's capacity for the year. Analyzing fill rates by cluster identified a couple of courses with typically low fill-rates: Drama 101, a theater history class required for Drama students; and Drama 207, a directing class which is often clustered with an acting and producing class to maintain enrollment and allow students in the different classes to simulate working together as they would in industry.

## *FACULTY*

FILM has two full-time faculty and six associate faculty. The majority of faculty fully participated in the program review and were engaged, thoughtful, and had a strong understanding of the needs of students and employers. Two faculty members were pursuing graduate level education during the program review: one Master of Arts and one PhD.

### *Faculty Workload*

Historically, FILM operates at higher student-to-faculty ratio than all of Shoreline Professional Technical programs, but very close to Shoreline overall and to the Music Technology program.

| QUARTER   | Film | Music Tech | PROFTECH | SHORELINE |
|-----------|------|------------|----------|-----------|
| Fall 2011 | 1:17 | 1:22       | 1:16     | 1:21      |
| Fall 2012 | 1:19 | 1:22       | 1:14     | 1:20      |
| Fall 2013 | 1:21 | 1:21       | 1:15     | 1:20      |
| Fall 2014 | 1:21 | 1:20       | 1:15     | 1:20      |
| Fall 2015 | 1:19 | 1:20       | 1:13     | 1:19      |
| Fall 2016 | 1:19 | 1:20       | 1:13     | 1:19      |

### *Professional Development*

FILM faculty do not have departmental norms or expectations around professional development. They consider their professional work, of which they all participate, do contribute to their professional development. They conduct observations of each other's teaching and feel that this also helps improve their professional development. Faculty teaching online courses have participated in Shoreline's Quality Matters training program. Finally, they have participated in the 10 hours of professional development required by Shoreline, with programs focusing on topics such as student engagement, equity, and inclusion.

Some faculty agreed that they would like to pursue professional development focused on improving their teaching abilities.

As described in other areas in this report, FILM faculty should be aware of issues regarding harassment and prejudice, sensitive to how these can come up, versed on their own latent prejudices, and prepared to facilitate constructive conversations on these topics at any moment.

## *RESOURCES*

FILM is a moderately equipment and space intensive program. Graduates of the program will be required to be familiar with the variety of equipment used on a film set, including cameras, lights, and sound recording equipment. Shoreline's faculty and advisory committee noted that their equipment, especially the cameras and the camera supporting accessories such as lenses, batteries, and

focusing assemblies, are approaching the end of their useful life and will need to be replaced soon in order to keep providing students with the skills they need for employment.

With regard to space, this program uses the Black Box Theater for much of its experiential teaching. While a bit run down, it's a useful space as is. Faculty shared that students are rehearsing in hallways and reserving time in the gym when possible. This lack of space impacts student learning and this department could use an additional acting/teaching studio and/or a production/club meeting space to fully meet their needs.

## *PARTNERSHIPS*

### *Active Partners*

The FILM advisory committee has 15 members representing the industry. At a meeting to discuss this program review, only four members were present. Faculty explained that this was due to conflicts and that they had recently held an advisory committee meeting. The advisory committee members present were engaged in the industry and make active contributions to the department, including job opportunities for students as well as volunteering to help run Shoreline events. They fully participated in the meeting and made thoughtful contributions to the review. The program chair recently participated in Shoreline's training on advisory committees and reported that he learned a lot from the experience. He stated that conversations with the advisory committee have helped inspire him to make needed curriculum changes.

When asked about partnerships they would like to grow, faculty keyed in on those that would provide more and broader internship opportunities for their students: affiliate broadcast companies; sports broadcasting; in-house producers of video content (e.g., Microsoft and Amazon); and 3-D filming companies such as Nintendo and Digipen.

## *PROGRAM SERVICES*

Current students were surveyed regarding their opinions of FILM's program services. They were asked to rate each component on a scale of 1 (poor) to 5 (excellent). The ratings were:

| Element   | Rating |
|---|--------|
| Helpful program information on college website and printed materials  | 3.74   |
| Effective curriculum structure: (Did the sequence of courses make sense? Did the skills you learned in one class transfer to the next class?) | 4.55   |
| Support of individual learning needs  | 4.68   |
| Adequate preparation for employment (knowledge and skills for the field)  | 4.25   |
| Adequate guidance for career planning   | 4.33   |
| Adequate program resources (information technology, equipment, space, supplies)   | 4.52   |
| Class schedules meet student needs  | 4.43   |
| Academic advising meets student needs   | 4.3    |
| Effectiveness of other support services (tutoring, financial aid, counseling etc.)  | 4.33   |

The ratings for FILM's program elements were in line with other programs at Shoreline. Open responses included the following:

- The evening classes bunched up on the same two nights is difficult to accommodate and have enough energy after a long day.

The request for more evening classes was a consistent theme in the current student survey. Currently there are a few classes and grouped on the same nights. Faculty agreed that offering more evening classes and spreading them throughout the week could benefit their students (almost all of whom work).

## COMPETITION

As described above, no other local community college offer this program. FILM faculty consider the Seattle Film Institute and Cornish to be their closest competitors. However both are much more expensive than Shoreline and don't offer the well-rounded education that Shoreline can offer.

Current students were asked what other programs they considered before selecting Shoreline and their responses indicated that Shoreline competes with several different public and private programs in Washington and across the country including:

- Eastern Washington University
- University of Washington
- Cornish
- Seattle Arts Institute
- Seattle Film Institute
- Skagit Valley College
- Everett College
- Edmonds College
- North Seattle College

- Seattle Central College
- Full Sail

Students are quite likely to recommend this program to others, giving it a 4.68 on a scale of 1 (definitely not) to 5 (definitely) (N=22). In the alumni/former student survey, 31 out of 33 respondents indicated that they would and/or have recommended this program to others.

### LABOR MARKET OPPORTUNITIES

The Program Advisory Committee members shared that the SOC codes linked to this program seem limited. The current SOC codes are:

- Audio and visual equipment technicians
- Directors: stage, motion pictures, television, and radio
- Camera operators, television, video, and motion pictures
- Film and video editors

The advisory committee indicated that graduates of the program could be competitive for the following job titles as well, which do not seem to be captured in the above list:

- Production manager (27-2012)
- Screen writer (27-3043)

The advisory committee also reviewed the labor market data for this program (below). They confirmed faculty input that many of the jobs in the industry are freelance positions that would not necessarily show up in the labor market data from the Employment Security Department. They believed that actual demand in the industry is much higher than indicated here. All member of the program review committee questioned why Film and Video Editors are listed as “Not in Demand” given their 12.8 percent projected growth from 2017 to 2021.

| SOC     | SOCTITLE   | KING DD LIST  | SNO DD LIST   | 2017 | 2019 | 2021 | % Change |
|---------|--|---------------|---------------|------|------|------|----------|
| 27-4011 | Audio and Video Equipment Technicians                    | Demand        | Not in demand | 1125 | 1172 | 1207 | 7.3      |
| 27-2012 | Directors- Stage, Motion Pictures, Television, Radio     | Balanced      | Not in demand | 2270 | 2350 | 2402 | 5.8      |
| 27-4031 | Camera Operators, Television, Video, and Motion Pictures | Balanced      | na            | 300  | 308  | 311  | 4.3      |
| 27-4032 | Film and Video Editors                                   | Not in demand | na            | 343  | 369  | 387  | 12.8     |



The FILM program should consider examining the SOC codes linked to this program and update them to ensure a strong fit with job opportunities for graduates.

The Program Advisory Committee indicated a relatively strong alignment between program and employer expectations. However, they noted a few additional technical skills that could help boost employability: production design, costuming, make-up, art direction, and set design. Adding these skills could be advantageous and help differentiate Shoreline from competitors, but further research is necessary to confirm these initial findings from the Program Advisory Committee.