

Annual Program Review Form Fall 2013

To complete this form you will be "Looking at last year to plan for next year." The program review website includes timelines, guidelines, criteria, data, Board priorities, college plans, acronyms to use when referring to priorities and plans, et cetera: www.ccsf.edu/program_review.

NOTE: We are investigating moving to a new format (Google Forms and PHP) to allow for improved synthesis and analysis across program reviews, as well as greater uniformity in reporting format. As you draft your program review please keep in mind that Google Forms does not support special fonts or embedded tables. Use Arial font size 10 which is the default font in this document. If desired, tables may be incorporated through hyperlinks but cannot be directly inserted. Be sure to briefly describe any hyperlinked table(s).

Department: Cinema
Contact Person: Lidia Szajko
Date: October 1, 2013

Please check this box to certify that faculty and staff in your unit discussed the unit's major planning objectives: **X**

1. Description of Programs and Services and their Locations

In keeping with the College's Mission, the Cinema Department offers a Major in Cinema Production and courses in cinema production and studies that meet major, degree, and general education requirements as well as prepare students for transfer to four-year film programs or direct entry into the film industry.

Cinema production courses provide students with a comprehensive introduction to contemporary film pre-production and post-production practices as well as a set of specialized courses that develop the student's skills and aesthetic sensibilities related to specific areas (e.g., cinematography, editing, sound, screenwriting, lighting, special effects, etc.). Students are given the opportunity to engage in extensive "hands-on" experience under the supervision of faculty and staff, using current technologies.

The film studies program provides students the opportunity to study film history and aesthetics in broad survey courses as well as classes that focus on specific genres or filmmakers. Some film studies classes are also available on-line. Cinema production and studies courses are offered at the Ocean Avenue campus and selected film studies classes are offered at the Mission Campus based on funding and student demand.

All Cinema courses are credit and degree applicable and transfer to the CSU and/or UC systems. The Cinema department has articulation agreements that allow our students to complete coursework at CCSF that transfer as Major requirements for a B. A. at some four-year institutions including, San Francisco State University (5 courses), CSU Northridge (3 courses), San Francisco Art Institute (4 courses), California Art Institute (12 courses) and California College of the Arts (2 courses).

Film exhibition is an essential aspect of the program and for the last 14 years the department has mounted a high quality annual film festival, City Shorts, featuring the best work by students that is shown at the Diego Rivera Theater on campus. In addition, for the last three years City Shorts, combined with student submissions from Broadcast Electronic Media Arts has created The Festival of the Moving Image, which screens at the Roxie, a commercial theater in San Francisco's vibrant Mission district.

2. Please provide an analysis of the data trends for your department. If you have additional data that you would like to provide, please also include that here.

According to the 2010-2020 labor market projections of the California Development Department, Motion Picture and Sound Recording Industries are expected to grow 8.3% and Motion Picture and Video Industries are expected to grow 9.1%, demonstrating the workforce demand for our program. (BPP 6)

Per DSS our enrollments are down overall. As an example, compare the total number of registered students in all sections of our two entry-level classes for our major, CINE 24 & CINE 25, from Fall 2012 to Fall 2013. (Keep in mind that DSS only provides numbers for registered students for the current semester at this point, not census, so that is the number we are comparing.)

<u>SEMESTER</u>	<u>COURSE</u>	<u>REGISTERED STUDENTS</u>
Fall 2012	CINE 24	171
Fall 2013	CINE 24	106
Fall 2012	CINE 25	77
Fall 2013	CINE 25	59

This semester, fall 2013, our gateway class to our major, CINE 24 is at historic low enrollment. It is unprecedented to start the semester with fewer than ten students, yet two sections began with single digit enrollments. We worked to increase our numbers, but it took several weeks into the semester to approach what would be considered normal enrollment. (Again, these are "registered," not Census figures, which will be lower.) In our CTE classes 18-22 is a normal range. One instructor cannot adequately train more students than this in focused, hands-on equipment skills.

<u>SEMESTER</u>	<u>COURSE</u>	<u>SECTION w/LOWEST # REGISTERED</u>	<u>SECTION w/HIGHEST #</u>
Fall 2012	CINE 24	32	38
Fall 2013	CINE 24	16	28
Fall 2012	CINE 25	20	30
Fall 2013	CINE 25	17	22

In addition, a huge number of students, many more than ever before, were "late adds" due to three major reasons: problems with online enrollment, confusion about whether the college was remaining open or accredited, and financial problems. We are hopeful that with improvements to the online enrollment system, the return to printed and mailed schedules, and increased marketing efforts by the college as well as the department, this trend will be reversed.

Despite our decreased enrollments, our productivity has remained high at 18.71 FTES/FTEF.

The percentage of our students who are economically challenged and receiving BOGG waivers has been steadily rising. Two years ago, 43.7 % of our students received them, exceeding the college-wide average of 40.5% and last year, 48.4% of our students received them. These numbers have human faces and hardships that they bring to their studies. I have heard more about the life struggles of homeless students and how their academic performance is impacted from instructors this semester than ever before. It would be helpful to have a resource kit or handout(s) for instructors that would direct students to on and off-campus resources for various issues.

While it is hard to draw conclusions, it is interesting to note the largest shift in our student demographics is in our Hispanic/Latino population, which has been steadily growing over the last five years, from 15.3% in 2008-09 to 24.6% last year.

The disproportionate representation of white males, and underrepresentation of women and African Americans among our students, is sadly in keeping with film industry demographics both statewide and nationally as reported by the Women's Media Center's, "Report on the Status of Women in the U.S. Media 2012," and the Center for the Study of Women in Television and Film at San Diego State University (as well as many other reports).

Our only full-time film studies faculty member retired in June 2103. When we are approved to hire a full-time replacement film studies instructor, she or he will help us plan for, expand, and diversify our film studies curriculum. Our department goals include attracting more interest and participation from underrepresented and non-traditional student groups in both the production and film studies courses.

3. Please describe any internal or external developments affecting your department since the last program review.

INTERNAL

(1) Our Annual City Shorts Student Film Festival screened to a full house at the Diego Rivera Theater in May 2013. The festival has improved considerably over the past few years. The number of students to submit films to the festival has risen 50% in five years to approximately eighty films (a jury then selects festival winners -- thirteen were screened in May). Of the thirteen, eight films went on to screen at the Bernal Heights Film Festival and a number were selected to appear in other festivals as well. The CINE 40 -- Film Exhibition class, which produces the festival, also hosted a successful Kickstarter campaign, exceeding our goal of \$650 by \$226. (BPP 7) (SP AI & AIII)

Of the 13 City Shorts films, we're also seeing an increase in the quality of the student work, largely because the number of films completed from our capstone class, CINE 124A & CINE 124B – Film Production Workshop, has increased. This is due to having been able to offer the class each semester for the last two years as a result of two Save-A-Class grants from the LEF Foundation. Previously we were only able to offer the courses together in the spring semester, and students had to wait a year before being able to complete the cycle. A significant number of those students would leave the college and not return a year later to complete the B section. We hope the college will support an additional section of the class now that the LEF grant has been completed. (BPP 7) (SP AI & AIII)

(2) As mentioned in last year's Program Review and above in question # 1, in the spring of 2013 our full-time film studies professor, Ira Rothstein, retired after 13 years at CCSF. We have not been permitted to fill that vacancy. On the plus side we have added three new part-time film studies faculty and their unique voices to our ranks in order to cover the vacated classes. On the down side, which is of critical significance for our department, this was the only full-time film studies position in our otherwise production-oriented CTE program, which means we have no faculty to create new film studies curriculum to address both the diversity of our student body and the evolving aspects of film studies. Film studies classes have higher enrollment caps than do the majority of our CTE film production classes, which are hands-on craft classes. As such, they are crucial components in maintaining high FTES/FTEF efficiency ratios for our department. (BPP 6) (SP AI, AIII & AX, & FVI)

(3) One of the above mentioned, highly qualified new part-time film instructors, Karen Davis, writes the following:

"Hi Lidia,

I'm afraid all I can add are anecdotal comments to the mix, but be that as it may, after teaching film and media studies on 2 UC campuses (Davis and Santa Cruz), 3 CSU campuses (SFSU, CSUMB, Sonoma State), one community college (College of Marin) and one private college (Vassar), I can attest that CCSF students are *the* most engaged, diverse, and adept critical thinkers I have ever had the pleasure to share a classroom with. They are *always* prepared for class, they are doing *insanely* well on qualitative exams and essays, and their age, ability, gender, ethnic diversity is about as wide as they come. Many are taking the class for "enrichment" and many others to accrue credits toward a 4-year degree in the field. Kudos to all the CCSF instructors who have prepped this bunch, and to the institution for welcoming them with classes like the ones offered by your amazing department."

With much respect and awe,

KD"

(4) Over the last two years our modest supply and repair budgets have been cut significantly. This has resulted in shortages of supplies and equipment (e.g. camcorders, batteries, audio cables) that both prevent instructors from doing proper demonstrations in class, and delay student homework when equipment is broken or unavailable. Student success is negatively impacted. We need to have our supply and repair budgets restored. It would also be important to have the flexibility to shift funds between these budgets from time to time, as needed. We cannot know what will break, when it will break, and how much it will cost to repair it. Some years we need more repairs, some years we need more new equipment and supplies. (BPP 9) (SP AI & AIII) These are our budget figures for the last six years.

2008/9:

4000 supply \$13,283.00

5000 repair \$12,070.00

2009/10:

4000 supply \$13,283.00

5000 repair \$12,070.00

2010/11:

4000 supply \$13,283.00

5000 repair \$12,070.00

2011/12:

4000 supply \$13,283.00

5000 repair \$12,070.00

2012/13:

4000 supply \$11,520.48

5000 repair \$3,386.71

2013/14:

4000 supply \$8,520.48

5000 repair \$6,200.64

(5) As described in last year's Program Review # 3 at some length and cited in # 8 Resources Request -- Fourth Priority, we are an equipment-based CTE program, and do not have a dedicated equipment budget. We have subsisted for years by applying for block grants and then VTEA, and Perkins funding, which we might or might not receive. This is not a sustainable way to run a cinema production program. From 2011-2013 (overlapping with the time that our supply and repair budgets started to get cut) we received zero additional funds. This has left us with painful equipment shortages, hampered instruction and impaired student success, which we have yet to fully mitigate. (BPP 9) (SP AI & AIII, EI)

This year, we did receive \$26,200 in Perkins funding, primarily for new editing software for a three-year license, as described below in # 4. In the next Perkins cycle we will be requesting funding for cameras and lenses for the production side of our program, as described below in "The State of the Industry" in External Developments, and also enumerated in # 8 Resource Allocation Requests. (BPP 6) (SP AI & AIII)

(6) In 2010 we purchased a Perkins-funded electronic, web based, bar coding, equipment check-out system to manage the 1,000 plus pieces of equipment that are used by students in and out of the classroom daily. (BPP 6) (SP AI & AIII)

Though this significantly increased our efficiency and decreased our use of paper and ink, we are unable to purchase the required upgrades and maintenance due a lack of continuous funding. While the system has not yet become obsolete due to lack of upgrades (this will occur at some point in the future) we have had a few instances of total system failure, which have essentially shut down department operations. The latest of these events occurred just recently on 11/4/13. The maintenance agreement was requested in last year's Program Review and cited in # 8 Resources Request -- Sixth Priority, and will be repeated. Manager of Tech Operations, Tim Ryan, made the following recommendation. (BPP 9) (SP AI & AIII, EI & EVII) It is worth noting that there may be other departments that would benefit from using this same system. PHOTO and BEMA come to mind but there may be others that routinely 'check out' supplies and equipment to classes and students, perhaps Chemistry or Biology? There would be economies of scale if other departments were using the same system.

From: Tim Ryan <tryan@ccsf.edu>

Date: Monday, November 4, 2013 at 4:13 PM

To: Lidia Szajko <lidiaszajko@gmail.com>

Cc: Michael Moore <mmoore@ccsf.edu>, Patrick Lee <plee@ccsf.edu>, Robert Lam <rlam@ccsf.edu>, Douglas Bish <dbish@ccsf.edu>, Jing Endo <jendo@ccsf.edu>, Mike Shannon <mickjblurayms@gmail.com>, James Rogers <jrogers@ccsf.edu>

Subject: RE: Cinema Department Computers Down

All-

The Web Checkout login screen is now back up, see attached screenshot. I restarted the server which I believe had been done once before without success but this time it appears to be successful. Can someone please login and verify it is working properly? Since this is a critical system and is unique within City College I recommend a maintenance agreement be in place with the system vendor to assist if issues like this arise in the future. Eventually there will be patches and upgrades which will need to be applied to keep the system operational. Please let me know if you have any questions on this info, thank you.

Tim

EXTERNAL

(1) Nine CCSF student films from were screened at the Luggage Store Gallery in a program entitled *Street Scene*, in downtown San Francisco on May 24, 2013. Each film offered a particular view of life in the Bay Area. The public screening was a huge success, and the Luggage Store Gallery loved working with CCSF and invited us to return for other events. (BPP 7) (SP AXII, AXIV & AIXV)

(2) The Second Annual Festival of the Moving Image had two successful screenings at the Roxie, a commercial theater in San Francisco's Mission District on November 8th, 2013, followed by a networking party for media-making students from all over the city. The FMI is a collaboration between several CCSF Departments: films and videos from Cinema and BEMA, and poster design from Graphic Communications, that showcase their best student work in a professional industry venue. (BPP 7) (SP AV7, AXII, AXIV, AIXV & BVII)

Thanks to funding from the LEF Foundation, we are once again mounting the Festival of the Moving Image at the Roxie Theater on November 21st of this year. The thirteen films from City Shorts and sixteen newly-curated entries from BEMA will be showcased. Last year we had approximately 150 people attend the first screening, approximately 100 attended the second screening, and about 75-100 people joined us to celebrate at our after-party/networking event. These numbers were up significantly from the previous year, and we anticipate that the numbers will increase again this year. Due to limited budget from CCSF, the students producing the FMI through the CINE 170 - Work Experience class are also mounting a Kickstarter campaign with a goal of raising \$900 for festival and promotional expenses. The LEF Foundation grant is coming to an end and we hope the college will support the non-instructional funding required to produce the festival going forward.

(3) CINE 131- Directing Motion Pictures holds a public screening of final film projects at the end of each semester at a popular Mission District venue, the Artist's Television Access (ATA). Both the December 2012 and May 2013 screenings played to a full house, where fellow students, actors, crew, mission district hipsters, and proud parents gathered to celebrate these artistic achievements. (BPP 7) (SP AXII, AXIV & AXV)

(4) Faculty member Lise Swenson is now in postproduction on her feature length film, "Saltwater." This is the fifth semester she has engaged student interns from CCSF, primarily from the Cinema Department through the CINE 170 – Work Experience class. To date, more than 65 students have worked on this film, now in the final stages of postproduction. Internships will continue into next year while the film is in its 'festival run' and seeking distribution. (BPP 7) (SP AXII, AXIV & AIXV)

(5) Many of our former students have films screened in festivals around the world and go on to work in the industry. Last year, former student Paige Bierma won an Emmy for her documentary, "A Brush with the Tenderloin." (BPP 7)

(6) The state of the industry, and how it affects the Cinema Department.

Film or celluloid is still in common use in the motion picture industry – if you didn't see it on PBS last year, you can see, "Side by Side," an entertaining and informative movie on the subject on Netflix, hosted by Keanu Reeves. While we can foresee a time when celluloid may be phased out, it is still in widespread use and we continue to utilize it in our program while also developing our digital cinema curriculum.

Interestingly enough, while celluloid is still in use, videotape is rapidly becoming extinct. At all levels from consumer to professional, videotape is being replaced by disk-based recording. These disks are essentially memory cards that import directly into computers for postproduction. This is one of several changes in the industry that is impacting our program. A few more follow.

As technology gets better, cheaper, and more pervasive, we are finding more students who can afford their own cameras or audio recorders, or who use the ones built into their smart phones. There is much to celebrate here in the democratization of these tools, but it also poses some challenges within our curriculum. Cheap camcorders and smart phone cameras allow anyone to record video and audio, but the automated nature of the devices prohibits the user from exercising any control, craft, or artistry over the recording. On the one hand, more students have had some actual experience with the concepts and practices of filmmaking, which is good news. On the other hand, we find ourselves needing to emphasize the fundamentals of film craft and help our students 'unlearn' bad habits they acquired through personal experimentation with film recording, before we can start with the basics.

These technology advances have also had an effect on prosumer (professional quality aimed at consumers) and professional film equipment and production practices. Large size image sensors that enable the recording of beautiful High Definition video images have been built into what were formerly only “still” cameras – the generation now known as DSLRs, or Digital Single Lens Reflex cameras. These are now commonly used in prosumer and independent film production. One of their main drawbacks is poor audio recording capability, since the size and shape of the DSLR is historically designed for still photography, not to accommodate sound recording. Unlike using professional camcorders that record high quality sound directly onto the camera, this type of filmmaking (like old fashioned celluloid) requires separate audio recording devices and microphones in addition to the camera – known as “double system.”

The part of the Hollywood and professional filmmaking community that is using video (in place of film) has moved on from High Definition to even larger formats that more closely approximate the look of celluloid. These cameras are called Digital Cinema Cameras. The digital motion picture formats they record are named by the number of lines of resolution they offer, e.g. 4K and 8K. Unlike camcorders that have a built in zoom lens, and like film cameras, these Digital Cinema Cameras have separate lenses. They also require double system audio.

We find ourselves unable to replace our broken videotape camcorders because they are no longer manufactured. While our industry continues to evolve (as explained above), we have fallen behind, and the time has come for us to get back in sync with it and update our technology to current standards. Highlights from this section will be referenced in subsequent areas.

4. Summarize overall departmental/program improvements implemented, in progress, or under consideration as a result of the assessment of learning, service, and/or administrative unit outcomes. (Be sure to reference the data/reports that underlie these new directions.)

Student surveys over several semesters in CINE 56 Beginning Digital Editing and CINE 76 Advanced Digital Editing indicated frustration with the fact that we were teaching obsolete editing software (Final Cut Pro) that had been discontinued by the manufacturer three years ago and was no longer used in the industry. Earlier this year, we received Perkins funding to buy new Avid software and switch editing platforms to a currently industry standard platform. The software has been installed and we have received Perkins Professional Development funding for faculty to train on the new software. We plan to teach it in our curriculum in spring 2014. (This need was cited in last year’s Program Review as Priority # 2). (BPP 6 & 7)

We were able to upgrade our 10-year-old beginning Film Editing Lab also cited in last year’s Program Review as Priority # 2 with cascaded 5-year-old computers from BEMA as a result of their Perkins grant, which allowed them to purchase a whole new lab. This now enables us to edit HD footage in the lab. (BPP 6 & 7) (SP EI & EII)

We are now successfully “Interfacing with Digital technology in the Classroom” with the purchase of a laptop that is permanently installed in our main classroom and production studio so we can successfully project media files and web video via the computer. (This need was cited in last year’s Program Review as Priority # 3). (BPP 6 & 7)

5. Summarize your department’s progress to date on the major planning objectives identified in the last program review (excluding progress already cited in #4).

Restore previously cut classes, prioritizing requirements and electives for our major.

We have been unable to restore classes due to budget constraints.

Restore previously cut lab monitor hours to run all of our labs – these are FTES generating labs that are required for our curriculum.

We have been unable to restore non-instructional lab monitor hours due to budget constraints. We are operating at a 10% reduction.

Buy basic supplies for classes and replace cheapest broken and unrepairable consumer camcorders.

We have had our supply and repair budgets cut, as described above. With our limited funds we have addressed about 40% of our supply needs.

6. Assuming a status quo budget for your unit, indicate your department's major planning objectives for next year (2014-2015). Include objectives that utilize status quo resources as well as objectives that do not require new resources.

Updating technology and curriculum (BPP 6 & 7) (SP EI)

The evolving nature of technology in the film industry as described in question #3 necessitates the development of a new production and post-production workflow in the department, and the acquisition of new equipment.

This will affect curriculum at all levels of our program as we move from tape-based video recording to disk-based video recording and double system sound recording in production, and accordingly revise our post-production workflow to accommodate these formats.

In order to remain current with industry practices and provide our students with relevant skills for the workplace, we will be making a request for Perkins funding for new disk-based digital cinema cameras, lenses, and sound mixers for the field.

There are numerous course and program level outcomes that are addressed by purchasing this new equipment and teaching our students how to use it. Every one of our production course outlines (which constitutes 80% of our program, vs. film studies) includes outcomes that either directly relate to the use of film technology or to the aesthetics the technologies are capable of producing. As such, we are a department that is almost entirely dependent on technology in all aspects of our program.

The ultimate goal is for students to enter the work force having mastered the use of current technology and workflow in the industry, to make them attractive to employers.

Curriculum development (BPP 7) (SP AIV)

(1) We need to expand our course offerings in the area of film studies and plan to do so as soon as we are able to replace our full-time film studies instructor's position, who retired last spring. (SP AX)

(2) Over the last decade we have expressed our desire to create a comprehensive film animation and special effects program and would like to reignite this campaign. (Referenced in various facilities plans, the Education Master Plan of 2006, Program Review 2004).

In the Bay Area we have a wealth of "international-profile" film animation and special effects companies, where technology and creativity join with great commercial success. Pixar, Lucasfilm's Industrial Light & Magic and Tippett Studios are a few of the powerhouses; there are hundreds more that constitute a labor market for which we should be training students.

There are many private colleges and universities in the area teaching film animation and special effects curriculum: Ex'pression College, the California Art Institute, the Academy of Art, and Cogswell College are a few.

At the present time, we offer one Special Effects course for film, BEMA offers one for broadcast, and Visual Media Design offers a couple for web animation and game design. CCSF's few courses specifically address different industry needs and do not constitute a comprehensive film animation and special effects program. CCSF should develop such a program to train students to enter this vibrant and thriving local industry.

By comparison, De Anza's Film/TV program offers a slate of eight animation courses, and of the Bay Area community colleges, their program is the most developed. In order for us to be competitive in this area, we would need to dedicate resources to hire instructors with expertise to develop new curriculum and buy more software. We probably can use our existing labs as long as we can continue to upgrade them.

The Bay Area is one of the country's leaders in this field. CCSF should develop a top-notch program worthy of the great creative and commercial innovation that is taking place locally.

Rehire Full Time Film Studies Professor (BPP 6 & 7) (SP AI, AIII & AX, & FVI)

This was an existing position in our department as described above. Funding for it was included in our budget, and presumably a new hire would come in at a lower pay scale, offering a cost savings.

Restore staffing cuts (BPP 9) (SP FVI)

We need to hire a department secretary to increase administrative efficiency and free the department chair to

spend additional time working on curriculum and SLOs, promoting the department through social media, and maintaining the departmental website.

Department Promotions (BPP 4) (SP BII)

We plan to start a departmental LinkedIn page in order to track our alumni and foster networking and employment opportunities for our students in the professional film industry.

We will create a YouTube channel to showcase the best of our students' films.

Right Sizing Facilities (BPP 8) (SP CIV, CV, CVI)

Our department is housed in a storage facility in Cloud Hall, never designed or intended for instruction or human occupation. For decades, our need for adequate facilities to house our program has been documented in Facilities Master Plans, Program Reviews and, notably, we spent five years in the planning phases of the Performing Arts Education Center (PAEC) with Theater Arts and Music. As a result, we now have many years worth of planning documents, and architectural plans that were the result of careful program analysis, calculations based on state funding guidelines, and comparisons to similar community college facilities around the state. Ideally some of this existing, expensive work could be put to use.

When the budget for the PAEC was reduced by Chancellor Day, he moved the plan for new Cinema facilities out of the PAEC to the Advanced Technology Building. We spent another year in planning for that facility until we were removed from that project. Cinema was then joined together with a group of programs seeking new facilities in the areas to be vacated by Theater and Music when they move to the PAEC. Now that planning for the PAEC has been suspended and the college has been downsized by 20%, we believe there are other opportunities to find an appropriate, right-sized home for the Cinema Department. We are eager to engage in that conversation.

Because our program is equipment-based, our facilities must be centralized since we need to share and transport film production gear, so spreading our program out among buildings, not to mention campuses, is not a viable option.

We did not pursue potential facilities at the renovated Mission Center because, at that time, we were part of the PAEC, but perhaps our program could be relocated there?

Alternatively, there is seemingly underutilized space in the basement of the MUB – perhaps that could be our new home.

As an intermediary measure to finding adequate facilities, our existing 'Sound Stage' (the industry term for a film production studio) could be expanded into the classroom next door. Our current 'Sound Stage' is actually nothing of the kind. It is a regular classroom in Cloud Hall 117, with blackout curtains on the windows to enable us to set up cinematic lighting for filming. All of our facilities are too small and sadly sub-standard. We do not have adequate square footage, ceiling heights, sound proofing, or electrical power, to name just a few issues. We routinely find ourselves in a position where we must create potential fire hazards by removing all of the desks from Room 117 and placing them in the hall so there is room to set up lights. In order to use a long lens, we need to place the camera in the hallway to create enough distance between it and the set in the room, so that we can film.

If the Business Department computer lab in Cloud 116 which adjoins Cloud 117 could be moved elsewhere, we could expand our existing space by knocking down some or all of the dividing wall (depending on whether or not it is a "support" wall). This would at least enable us to stage camera set-ups without needing to annex the ground floor hallway in Cloud as part of our studio/classroom.

By comparison, Los Angeles Community College's Cinema & TV program has three actual Sound Stages, one for Film, one for Broadcast, and one multi-use.

7. If your department faced a reduction in your overall departmental budget for next year (2014-2015), indicate the changes that would be made to the delivery of courses and/or services to adjust to the new allocation.

We have no faculty overloads and our supply and repair budgets have already been reduced to the minimum point of sustainable functionality for our programs.

We have no department secretary to cut – the position has been frozen for years.

Our non-instructional budget generates FTES and improves SLOs by funding faculty lab monitors for all the X-labs associated with our CTE lecture courses. Our non-instructional budget has already been reduced to the minimum we can sustain and still serve our students in achieving course and program SLOs. These non-instructionally-funded faculty lab monitors provide instruction and access to equipment that students need to do their coursework on a daily basis. The students cannot successfully complete our CTE classes without the lab supervision and instruction provided by the faculty lab monitors.

There is nothing else to cut but FTES-generating classes, so that is what we would need to do. We would cut classes that have the least negative impact on our Cinema Production Major. That would require cutting some elective film studies classes that can sustain higher enrollments because they are not hands-on CTE classes, unlike our Cinema Production Major classes.

8. Use Excel template to respond to question 8 regarding resource allocation requests.

Use Excel template at www.ccsf.edu/program_review