Program Review Report
3.7 Academic Program Review

A thorough internal or external program review addressing all criteria in policy should be possible within a comprehensive report of ten or fewer pages. This template is provided to assist institutions in compiling the program review information, **which is to be presented to the institutional governing board prior to submission to the State Regents**. Please provide an executive summary of this review using the Program Review Executive Summary Template.

Institution Name: Oklahoma City Community College

Program Name and State Regents Code: Associates of Applied Science in Digital Cinema Production Technician 129

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List Embedded Certificates included in this review: Certificate in Digital Cinema Production Technician

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Previous Review

Date (Year) of Last Review 2017

1. Summarize key findings from previous internal and/or external reviews of this program.

    1. Maintain and expand student and faculty access to cutting-edge professional equipment, technology and workflow to stay current with professional standards and enhance workforce development in the fast-growing film industry in Oklahoma.

    2. Maintain grant funding.

    3. Retain and Recruit Outstanding Faculty.

    4. Continue to expand enrollment.

    5. Bridge new community partnerships.

    6. Continue curriculum innovation.

    7. Challenge of financing technology needs.

    8. Meeting demands of workforce development.

2. What developments and actions have taken place since the last review?

1. Maintain and expand student and faculty access to cutting-edge professional equipment, technology and workflow to stay current with professional standards and enhance workforce development in the fast-growing film industry in Oklahoma.

 We have continued to maintain and expand our equipment inventory over the past five years through multiple funding sources.

2. Maintain grant funding.

We have maintained a long-standing relationship with the Kirkpatrick Foundation. In recognition of our outstanding working they awarded us $50,000 in grant funds over the past five years to help relieve the financial burden on OCCC.

3. Retain and Recruit Outstanding Faculty.

We have retained many of our fantastic Faculty whether Full-time or Adjunct. But because of the nature of hiring film professional there will always be attrition, so we have worked hard to success recruit new members of our film family. They are all working professionals, some are award-winning professionals. They bring their knowledge and skills into the classroom to help educate our students at a heightened level of professionalism. Also, they at times can help place our students and graduates in employment in production positions.

4. Continue to expand enrollment.

We enhanced out-reach programs we've initiated including presentations to high schools, tours of our facilities, presentations at DeadCenter Film Festival and Prairie Surf Studios. We've also expanded and enhanced website and social media marketing. We also advertised our program nationally in MovieMaker Magazine, which chose us as one of the top 40 Film Schools in America and Canada. Their profile of us is the first item seen on our website.

5. Bridge new community partnerships.

We were honored by the Board of Higher Regents for our partnership with Prairie Surf Studios. As part of that partnership we created a new 5-week intensive Grip & Electric Course, taught by world-class professionals. This helped Matt Payne, Co-CEO of Prairie Surf Studios, make the case to production companies that we had a deep enough crew base to bring TV-shows to Oklahoma. The result was that Paramount's "Tulsa Kings" starring Sylvester Stallone came here, the first studio TV-series ever to film in Oklahoma. This brings fantastic new opportunities and employment to our students and graduates.

6. Continue curriculum innovation.

To respond to the quickly evolving and growing film industry in Oklahoma and the new demands of workforce development, we created new groupings of our courses into digital badges and micro-certificates – in addition to our existing degrees and certificate.

Challenge of financing the ever-changing technology needs of the new Digital Cinema age, which is ever-evolving. The professional world is always on the cutting-edge of technology. That is what we must train our students on to prepare them to enter their futures in the professional world.

 The demands of our growing film industry and workforce development require innovative thought to address needs of students who don't have 2 years to spend in college, and must join the workforce as soon as possible.

7. Challenge of financing technology needs:

First, continue and expand our relationship with the Kirkpatrick Foundation for grant funding. Because of properly nurturing this relationship, we've been allowed to apply for a $50,000 grant for the coming year.

Second, seek relationships with other grant-funding sources. We've done this already by applying for an equipment grant from the Carl Perkins Foundation. We also will approach Panasonic's camera-division for support, since we've used their cameras for years in our program.

8. Meeting demands of workforce development:

First, innovate our curriculum to award digital badges and micro-certificates.

Second, create new intensive courses. We're preparing a production construction intensive course, and will examine creating other intensive courses as production needs arise.

Third, explore partnerships such as we had with Francis Ford Coppola and his Live Cinema Workshop, where students participated in a special topics course created for a summer workshop – and received iMDB credit on a Francis Ford Coppola film upon completing the course, which helps students build their resumes and careers.

Current Review

Date (Year) of Current Review 2023

Review Criteria *(Institutions should address each criterion of OSRHE policy 3.7.5 as directed below).*

A. Centrality of the Program to the Institution's Mission:

OCCC Mission Statement: Student Success. Community Enrichment. Our Mission Statement describes why we exist and what we do. Traditionally, community colleges have been about providing access. But, it is not enough that students pass through our doors - earning a certificate or degree is what changes lives. Our ENDs statements describe what success looks like if we were in an ideal world. As such, they are central to our commitment to accountability. The faculty, staff, and the Board of Regents regularly review measures that evaluate the College's progress in achieving our ENDs. These core indicators are our annual plans that are reported at least once a year.

Access: Our community has broad and equitable access to both highly valued certificate and degree programs and non-credit educational opportunities and events.

Student Success: Our students successfully complete their academic courses, persist in college, and earn certificates or degrees at OCCC or another institution. Workforce Development: Our graduates earn higher-level degrees or are successful in technical and professional careers.

Community Development: Our community's quality of life is enriched through our educational, artistic and recreational programs and events. The Digital Cinema Production program opens many doors of opportunity for students to acquire skills that can lead not only to a successful transfer to a university but also to prepare for a career in a film industry that is growing as never before in Oklahoma history. But also some of our graduates are able to create their own businesses and end up working for themselves. Students and graduates in the DCP program participate in projects that help develop their careers, such as Martin Scorsese's movie KILLERS OF THE FLOWER MOON, and for the first time this includes television series, such as FX's RESERVATION DOGS, and Paramount's TULSA KINGS. But this also includes many independent movies and commercials our students and graduates get an opportunity to work and build their resumes on. The community comes here for a variety of reasons. Sometimes for a degree or a certificate and now, it can be for an intensive course or a digital badge or micro-certificate. Other times it's for a refresher course in the advances made in Digital Cinema technology. Sometimes it's simply curiosity about the cinema or screenwriting that they wish to pursue in non-degree exploration for personal and artistic growth.

The DCP program has profoundly improved the quality of life for our community, in projects we've created to help build OCCC's mentorship program, build funding for the arts community, website shorts to help expand awareness of other life-changing programs for our community such as our nursing program – even films that have transformed our prison system and advanced animal welfare in Oklahoma.

B. Vitality of the Program:

B.1. Program Objectives and Goals:

1. Students will apply the foundational concepts involved in camera and lighting techniques.

2. Students will apply the foundational concepts involved in production design.

3. Students will apply the foundational concepts involved in sound techniques.

4. Students will apply the foundational concepts involved in editing techniques.

5. Students will apply the foundational concepts involved in creating a production plan and Capstone film project.

6. Students will apply the foundational concepts involved in producing a film.

7. Students will apply the foundational concepts involved in creating documentary films.

8. Students will apply the foundational concepts involved in digital cinema storytelling.

B.2. Quality Indicators (including Higher Learning Commission criteria and requirements):

See Exhibit A & B

B.3. Minimum Productivity Indicators:

Time Frame (e.g.: 5-year span)	Enrollment	Graduates
2018	21	7
2019	30	6
2020	25	5
2021	36	5
2022	29	5

B.4. Other Quantitative Measures:

b.4.a. Number and enrollment of courses taught exclusively for the major for each of the last five years:

Courses: 12

Course	FY 2018	FY 2019	FY 2020	FY 2021	FY 2022
DCP-1133	64	62	67	51	66
DCP-1214	85	83	86	66	80
DCP-1713	56	52	65	49	50
DCP-2123	48	56	52	48	46
DCP-2214	48	46	63	38	44
DCP-2253	51	46	55	41	43
DCP-2273	13	22	19	14	14
DCP-2323	69	59	64	50	68
DCP-2453	12	35	21	17	28
DCP-2613	11	9	11	6	8
DCP-2623	25	28	40	26	23
DCP-2713	25	29	24	17	12

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b.4.b. Student credit hours by course level (i.e. 1000, 2000) generated in all major courses in the degree program for five years:

1000 level courses FY2018- 833   FY2019- 808 FY2020- 884 FY2021- 738 FY2022- 815
2000 level courses FY2018- 1084 FY2019- 1209 FY2020- 1300 FY2021- 1048 FY2022- 1076

b.4.c. Direct instructional costs for the program during the review period:

In 2021 and 2022, our Information Technology Services department installed Zoom room technology in multiple classrooms across campus with an end goal of 70+ rooms. This hybrid/Hy-Flex technology helps us offer different course modalities and allows us to meet student and employee needs by providing the opportunity for courses and meetings to be held in-person and online simultaneously. This endeavor was achieved at a total cost of $2,393,437.41.

In addition, all teaching station computers, monitors and display adapters were replaced at a total cost of $107,167.16. The Center for Learning and Teaching developed training for this technology that began in Dec. 2021. This training is ongoing and focuses on both how to operate the technology as well as how to engage students with it in the classroom using innovative teaching strategies. We have trained 160+ faculty and staff members to date and anticipate training more in the upcoming fiscal year.

At this point, all course sections now use our Learning Management System (LMS), Moodle, and we have several third-party tools available to faculty and students that foster online engagement, including Turnitin, Ally, Poll Everywhere, and VoiceThread. These recurring costs add up to approximately $338,000 per fiscal year. Faculty are trained in these resources, and the CLT continues to work with faculty to make sure they understand best practices for how to use and implement these resources. Turnitin aids with grading and academic integrity, Ally with

ensuring faculty have the tools to make their course materials Section 508 complaint, Poll Everywhere with student engagement, and VoiceThread with creating quality audio presentations and feedback for our students. Additionally, the Center for Learning and Teaching is working toward developing augmented and virtual reality resources for OCCC faculty to potentially integrate into their courses to better engage students through real-world experiences offered in a virtual environment.

b.4.d. The number of credits and credit hours generated in the program that support the general education component and other degree programs including certificates:

Number of credits: 0 Number of credit hours: 0

b.4.e. A roster of faculty members, faculty credentials and faculty credential institution(s). Also include the number of full time equivalent faculty in the specialized courses within the curriculum:

Faculty	Credential (i.e. MFA, PhD)	Institution that granted degree
Greg Mellott	MA	University of Southern California

b.4.f. If available, information about employment or advanced studies of graduates of the program over the past five years:

Ashley Stewart has worked on over 18 films to include American Underdog and Stillwater.

Ashli Lung has worked 10 films/TV shows to include Tulsa King and Reagan.

Duke Fleisher has worked on over 15 films such as Minari and Unplanned.

Jada Smith has worked on 14 films to include Killers of the Flower Moon and Reservation Dogs.

Jordan Kinman has worked on over 10 films to include Killers of the Flower Moon and Reagan.

Jordan Wilson has 16 films/TV shows to include American Ninja Warrior and Ike Boys.

London Thephanchanh a current student has worked on 8 films to include Land of Gold and Tulsa King.

Mackenzie Smith has worked over 10 films including Killers of the Flower Moon and Reagan.

Moses Jenkins has worked 15 films including Minari and The Unbreakable Boy.
Sam Taylor has worked over 15 films including Reagan and The Girl Who Believes in Miracles.

Tanner Powell has worked over 10 films to include Ike Boys and Reagan.

These are just a few examples of our students and recent graduates currently working in the industry, but there are many more, since this is what are program is about. Getting students to work.

b.4.g. If available, information about the success of students from this program who transferred to other institutions:

Noelle Leckrone graduated the University of Oklahoma with a Bachelor's degree. Reagan Elkins graduated University of Science and Arts of Oklahoma with a Bachelor's degree.

B.5. Duplication and Demand:

In cases where program titles imply duplication, programs should be carefully compared to determine the extent of the duplication and the extent to which that duplication is unnecessary. An assessment of the demand for a program takes into account the aspirations and expectations of students, faculty, administration, and the various constituents served by the program. Demand reflects the desire of people for what the program has to offer and the needs of individuals and society to be served by the program.

Address Duplication: There is no film program in Oklahoma like OCCC's Digital Cinema Program. From our founding back in 2001 by our great artist-in-residence Gray Frederickson, we were the only college in Oklahoma dedicated to film production as opposed to film studies. Our mission was to graduate film technicians, people who had mastered the technology to crew up films, or form their own film companies, or teach film production in other learning institutions. Over the past 20 years, through grant funds and college funds, we've built a state-of-the-art equipment inventory unrivaled in Oklahoma to train our students on for professional employment. To teach them we've assembled a superb faculty of working professionals, including Oscar and Emmy winners. Now, because of booming film production in our state thanks to an industry we've helped build, other film programs are being started. But they are not duplicates of us. There is only one OCCC Digital Cinema Program. That's why MovieMaker Magazine chose us as one of the top 40 film schools in America and Canada – the only film school in Oklahoma to make that list.

Address Demand: These past few years have been the biggest ever for film production in Oklahoma. Thanks to the expanding film incentive program in Oklahoma, we had the first huge studio film production shot here, Martin Scorsese's "Killers of the Flower Moon". We had the first studio television series shot here, Paramount's "Tulsa Kings", filmed at Oklahoma's new Prairie Surf Studios. We also had the Netflix series "Reservation Dogs" shot here, along with a number of independent features. A vast array of employment opportunities opened up for our students and graduates, and it looks like these opportunities will continue building into the future. In addition to this incredible boom in professional filmmaking, we have continuing demand from our college and community for the filmmaking skills of our students, graduates and faculty – from making films for OCCC's programs, like Bryon Dickens' wonderful mentorship program, a film that helped expand and grow that program – to films that help expand the goals of our program's major donor, the Kirkpatrick Foundation, from animal welfare to an appreciation of the Foundation's history and impact on our community. Demand for what our program has to offer is growing and will continue to grow, because we are the best equipped facility in all of Oklahoma to train people for a successful career in filmmaking, whether that's features, documentaries, commercials – or owning their own marketing companies, or being creative directors at television companies. Whatever a person's dreams are for themselves in film, we meet that need and help them and our state prosper.

b.5.a. Describe demand from students, taking into account the profiles of applicants, enrollment, completion data, and occupational data:

Demand from students is on multiple fronts. First, they need technical instruction based on the most cutting-edge technology available because that is what is being used out in the real world, where the jobs of the future are. Even the job of AC, Assistant Camera, is becoming more complex and technologically-oriented with each passing year. So staying current with ever-advancing technology on all fronts -- cameras, editing programs, lighting, etc.-- becomes crucial to their education and their success out in the professional world. Along with this instruction comes the crucial aspect of hands-on experience with the equipment and film technology as a whole, which exponentially raises their learning curve and fully equips them for employment in the world of professional cinema.

Second, demand from students also requires enough infrastructure investment to provide them with the equipment they need for the hands-on experience that vastly raises their learning curve. The key is to have sufficient equipment to put it into the hands of all our students, which can be a challenge due to our increasing enrollment. Yet this is crucial for students to have what they need in order to create the projects in their courses that can create the "reels", the examples of their film mastery, that can open doors of opportunity for them out in the professional world and/or actually land them their jobs, as it has been the case many times for our students. At times graduates have even been able to form their own company from experience and projects done here. For employers, as well as film productions coming into the state, many of them come to us now in order to get people to work on their films, knowing that our students have the highest level of professional and technical education in filmmaking. This is why infrastructure and equipment are of such crucial importance not just to our program and college, but also to overall student success -- by providing our students with opportunities to network and prove themselves that they wouldn't get any other way. This is why we continue to actively pursue grants, to build our equipment and infrastructure to build opportunities for students and graduates.

Third, demand from students also requires us to adapt to evolving filmmaking employment opportunities. We've done this in developing our partnership with Prairie Surf Studios and invaluable internships established there. Part of that partnership has included designing the potential for new intensives in various craft categories that we will explore in the future.

Fourth, through our marketing and PR efforts, the more we've been able to advertise the cutting-edge equipment and education students receive here, the more we've seen our enrollment grow. This includes a billboard for our program and OCC based on the famous Hollywood sign that was put up near the center of OKC.

Fifth, because we are constantly upgrading to remain current with professional standards and meet the demands of our students -- we instituted a student equipment fee for all our technical classes that helps to maintain our current inventory and adapt to changing technology. We raised the fee just this last year to keep up with student demands.

And again, I want to stress that completion data -- for our program -- just doesn't do justice to the success we've helped our students achieve, and the life-transformations we've been part of -- with our students, our graduates, and out in our community with all those who have been served by our community projects. In a way it's a great testament to our program that after a number of filmmaking courses, students have learned enough to step into the marketplace and meet the demands they have for employment, even without achieving the degree. Sometimes students want a degree but really need a job because of their various personal circumstances. For those students who find themselves in this predicament, we help them meet their needs. Unfortunately though there are no graduation numbers to show for us meeting

this demand they have for finding work. But we are seeking to solve this issues with a reorganization of our certificate to allow for stackable micro-certificates that add up to a full certificate and not only qualify for financial aid – but also qualify for graduation success our college will be able to get credited for.

b.5.b. Describe demand for students produced by the program, taking into account employer demands, demands for skills of graduates, and job placement data:

Demand for students is increasing and will continue to increase as demands for new media explodes in our world. We have the first studio-financed television series in our history that came to OKC to shoot their first season, Paramount Studio's TULSA KINGS – shot at Prairie Surf Studios. We also have Netflix's TV-series RESERVATION DOGS, and Martin Scorsese's KILLERS OF THE FLOWER MOON and a wide variety of independent features filming in our state. They all need crew members and we have graduates and students working on all these shows. Shows coming into our state in record numbers thanks to changes in the state's rebate. Often networking contacts are established doing these shoots that lead to long term employment for our students and graduates.

We also have a number of students working for local production companies who produce commercials for local businesses, companies such as Skyline Media and and Mathis Brothers. But we also have local TV companies and stations that have become sources of full-time employment for our students -- at Channel 9, Channel 25, Telemudo and OETA. Webisodes are being created now in an infinite variety of applications, and this creates more and more demand for film product -- for commercials, for short films, for company and executive profiles, even for behind-the-scenes featurettes on the films coming into our state to shoot. And with the explosion of smart-phones and tablets this trend will only get bigger, so demand for our students and their skills is growing year by year.

b.5.c. Describe demand for services or intellectual property of the program, including demands in the form of grants, contracts, or consulting:

1. We've met a demand for a wide variety of crew positions on a wide variety of films coming into Oklahoma to film, from huge Hollywood productions like KILLERS OF THE FLOWER MOON and TULSA KINGS to independent productions like Netflix's RESERVATION DOGS to low-budget Lifetime movies and other indy prods.

2. We've met a demand for numerous rentals of our studio, some with production companies and others with a variety of ballerina shows which we host. Our students even crewed a Rob Lake magic show, shot and performed in our VPAC theatre that was later streamed on Youtube.

3. We are consistently meeting the demands from film production companies and consulting with them in order to help crew up feature films and commercials with our students and graduates. Some of these are production companies in OKC, some are production companies coming into OKC from out of state. Our most important partner in this is Prairie Surf Studios and Matt Payne.

4. We've met demands from deadCenter Film Festival for consulting, for putting on exhibitions at their festival, for doing zoom presentations of our facilities to help deadCenter market filmmaking centers and opportunities here in Oklahoma.

b.5.d. Describe indirect demands in the form of faculty and student contributions to the cultural life and well-being of the community:

We've made immense contributions to the cultural life and well-being of the community through our community projects where we have brought awareness of

animals right for the Kirkpatrick Foundation and helping raise awareness of Oklahoma's prison dog training program. We in fact changed the prison system of Oklahoma with our first dog-training film. Our second film dog-training film, along with the first, helped raise $480,000 to put a new classroom and kennel facility into Mabel Bassett in January of 2018. Our follow up film on children of the incarcerated, Children of Hope, plays across Oklahoma and our nation. Our community project done at the request of the Kirkpatrick Foundation for Blazes Equine Rescue group helped raise funds for this horse rescue organization and plays on their website.

We also partnered with Prairie Surf Studios to put on clinics and to propose the intensive courses that resulted in Prairie Surf's co-CEO Matt Payne convincing producers we had the crew depth to bring their shows to OKC. This has proven a huge financial benefit to the community, as well as our students and graduates.

b.5.e. The process of program review should address meeting demands for the program through alternative forms of delivery. Describe how the program has met these demands:

This is not really applicable to our program which offers courses that can't be taught online, and which must be taught in a hands-on environment.

B.6. Effective Use of Resources:

(Resources include financial support (state funds, grants and contracts, private funds, student financial aid); library collections; facilities including laboratory and computer equipment; support services, appropriate use of technology in the instructional design and delivery processes, and the human resources of faculty and staff).

We effectively use our resources to train our students, these include:

State of the Art Digital Cinema Studio
Cutting Edge Digital Cinema Equipment
High End Editing Lab
Professional Trained Faculty and Adjuncts.

These resources are important for proper training of our students. We fund these resources through several different funding sources to include:

Digital Cinema Productions Fees – This fee is specific to DCP students for DCP courses at $35.00 per credit hour. So our students fund the majority of our yearly budget of equipment costs. Students understand this allows them the most current technology and are happy to pay this cost.

Grant Funding – We have received $50,000 for the Kirkpatrick Foundation over the past 5 years to purchase equipment for the program.

OCCC Student Technology Fees – We used STF's for keeping our editing lab up-to-date with new computers, hardware and software.

OCCC – The college has helped us maintain our studio facility along with the cost of hiring top notch instructors, which allows us to have a student to faculty ratio of 20:1. This is critical for effective teaching in a digital cinema environment.

Federal Work Study/STEP Funds – We use these funds to hire and train our best students to work as tutors and lab assistants in our real world simulated labs.

We will continue to effective use our resources but we must continue to fund the ever changing technology of the film industry.

Recommendation(s)

A. **Recommendation for the Program (3.7.7.A.4):**
☐ Maintain the program at the current level.

☒ Continue the program with modifications as noted below and detailed in the comment section below.

    ☒ Expand the program
    ☐ Reduce program in size or scope
    ☐ Merge or consolidate program
    ☐ Reorganize program/curricular modifications*

☐ Suspend program to allow an opportunity to consider recommendations detailed in
the section below*

☐ Delete program*

Requires a Request for Degree Program Modification and governing board approval.

B. **Specific comments regarding recommendations:**
(Provide detailed recommendations for the program as a result of this thorough review and how these recommendations will be implemented, as well as the timeline for key elements. Recommendations to suspend or modify the program should include measurable goals and a timeline for monitoring the program in one-, two-, three-, or four-year increments)

Recommendations	Implementation Plan	Target Date
To meet the increasing needs of enrollment and workforce development, hire another full-time professor in our program	Arrange meetings with Academic Affairs -- hire a full-time professor/film professional.	2023, sooner rather than later.
Create innovative approaches to needs of students, community and workforce development.	Create new intensive courses in areas like grip & electric, set construction, etc. Create micro-certificates for these courses.Create groupings of existing courses into micro-certificates and digital badges, to shorten and focus training experience and help maximize workforce development opportunities.	2023
Explore grant and donor funding for more immersive filmmaking courses such as Francis Coppola's Live Cinema Workshop, that can give students	Get with OCCC Foundation personnel and search for grants and donors to help fund movie-making courses.	2023-27

professional crew experience and iMDB credits for actually making a short movie. This will help their resumes, help them get hired, hone their skills and let them network with the professionals who teach them. This will also help market our program.

To meet growing competition from new film programs and growing needs of the film workforce from expanded movie production in Oklahoma, we need to partner with our Higher Regents and the Commerce Department to develop an overall plan for film production training in our state, based on the Georgia Film Academy model. We already met with a team of consultants from this group. The more colleges can work together rather than against each other, the better it will be for our students, use of our resources, the vibrancy of the film industry and the economic growth our state. If we can help create this Georgia Film Academy model, DCP should be a training-hub at the center of this new system.

Follow up on the report of the consultants from Georgia Film Academy. Discuss and negotiate a way forward with Higher Regents and Commerce Department and State Legislature.
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2023-2025

Add additional rows as necessary

Department/
Program Head _____ Date: Click here to enter a
date.
          (Signature)

Dean _____ Date: Click here to enter a
date.
          (Signature)

Chief
Academic
Officer _____ Date: Click here to enter a
date.
          (Signature)

President _____ Date: Click here to enter a
date.
          (Signature)

APPENDIX A

Program Learning Outcomes:

Outcome 1 (required):

  1. Students will apply the foundational concepts involved in camera and lighting techniques.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Camera and Lighting Techniques Rubric.	☐Indirect (required)	The DCP student enrolled in Cinematography 1, DCP-1214, and Cinematography 2, DCP- 2233, must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. See Appendix

Year Outcome 1 will be assessed (required):
  FY2020

Outcome 2 (required):

  2   Students will apply the foundational concepts involved in production design.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Production Design Rubric	☐Indirect (required)	The DCP student enrolled in Production Design, DCP-1133, must score an average of 2 (out of 3) on the Production Design Rubric to demonstrate competency in location design. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. See Appendix

Year Outcome 2 will be assessed (required):
  FY2021

Outcome 3 (required):

3. Students will apply the foundational concepts involved in sound techniques.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Sound Techniques Rubric	☐Indirect (required)	The DCP student enrolling in DCP-2253: Film Sound or DCP-2453: Film Sound Editing must score an average of 2 (out of 3) on the Sound Techniques Rubric to demonstrate competency in sound techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. See Appendix

Year Outcome 3 will be assessed (required):
  FY2022

Outcome 4 (required):
4. Students will apply the foundational concepts involved in editing techniques.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Editing Techniques Rubric	☐Indirect (required)	The DCP student enrolled in DCP-2323: Film Editing and Digital Effects, must score an average of 2 (out of 3) on the Editing Techniques Rubric to demonstrate competency in editing techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. See Appendix

Year Outcome 4 will be assessed (required):
  FY2023

Outcome 5 (required):

5. Students will apply the foundational concepts involved in creating a production plan and Capstone film project.

Measure 1 (required)	☒ Direct	Anticipated Target (required):
Capstone and Production Plan rubric.	☐ Indirect (required)	The DCP Student enrolled in DCP-2713, the Capstone Course, must score an average of 2 (out of 3) on the Capstone and Production Plan Rubric to demonstrate competency in Digital Cinema production.
		If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
		See Appendix

Year Outcome 5 will be assessed (required):
FY2024

Outcome 6:

6. Students will apply the foundational concepts involved in producing a film.

Measure 1 (required):	☐ Direct	Anticipated Target (required):
Film Production and Business Rubric	☐ Indirect (required)	The DCP students enrolled in DCP-2123, the Film Production and Business Course, must score an average of 2 (out of 3) on the Film Business Rubric to demonstrate competency in Film Production and Business.
		If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
		See Appendix

Year Outcome 6 will be assessed (required):
FY2020

Outcome 7:

7. Students will apply the foundational concepts involved in creating documentary films.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Documentary Filmmaking Rubric	☐Indirect (required)	The DCP student enrolled in DCP-2273, Documentary Filmmaking, must score an average of 2 (out of 3) on the Documentary Filmmaking Rubric to demonstrate competency in Documentary Filmmaking.
		If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
		See Appendix

Year Outcome 7 will be assessed (required):
  FY2021

Outcome 8:
   8.   Students will apply the foundational concepts involved in digital cinema storytelling.

Measure 1 (required):	☒Direct	Anticipated Target (required):
Screenwriting Rubric	☐Indirect (required)	The DCP student enrolled in DCP-1713, Screenwriting, must score an average of 2 (out of 3) on the Screenwriting Rubric to demonstrate competency in Screenwriting.
		If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
		See Appendix

Year Outcome 8 will be assessed (required):
  FY2022

IV. Program Learning Outcomes and Courses
Please check the program learning outcome associated with the courses in the program.
All core courses must address at least 1 program learning outcome.
Support courses should address outcomes. Some support courses are required by a university for transfer. Please list and check any support courses applicable to the outcome.

Program Learning Outcomes:	O 1	O 2	O 3	O 4	O 5	O 6	O 7	O 8	O 9	O 10
Core Courses:										
DCP-1133		02								
DCP-1214	01									
DCP-1713					05			08		

DCP-2123						06					
DCP-2214	01			04							
DCP-2253			03								
DCP-2273	01			04			07				
DCP-2323				04							
DCP-2713	01		03	04	05			08			
Support Courses:											
NONE											

<u>OUTCOME RUBRICS APPENDIX</u>

Outcome 1: Camera and Lighting Techniques
Students will apply the foundational concepts involved in camera and lighting techniques.

The outcome will be measured by the Camera Techniques and Lighting Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Camera and Lighting Techniques Rubric

Evaluator's Name: _____

The DCP student enrolled in DCP 1214 & DCP 2214: Cinematography I & II must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Camera and Lighting Techniques	Points (1-3)
Lighting conditions and effects	
Camera lenses and focus	
Distances and perspective	
Angles and Camera Movement	
Total (add numbers from section 1-4)	
Average (divide total by 4)	

Explanation of Camera and Lighting Techniques Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Contains only ambient light
- Does not integrate lighting as a storytelling tool
- Displays too dark or too light images to determine what happens on the screen
- Lacks balance of lighting that does not affect the mood of the story
- Depicts unfocused and poorly framed shots
- Displays camera movements and angles that distract the viewer
- Lacks a technical understanding of exposure, camera settings, and lens manipulation
- Contains uneven images and falls short of visual continuities from inaccurate technical settings
- Does not integrate the appropriate distance or perspective for the scene or sequence

A score of 2 means that the project meets the course competency.

The film
- Contains a controlled and mostly balanced lighting
- Mostly integrates lighting to illuminate the action of the storytelling
- Depicts an occasional use of light as a mood or emotional element in the storytelling
- Displays a majority of shots that are clearly focused and demonstrate evidence of intentional compositions, movement, and use of perspectives
- Mostly frames the images appropriately to tell the story
- Uses images, camera movements, angles, distance, and perspective to focus the viewer's attention
- Demonstrates a majority of correct technical use of exposure, camera settings, and specific lens manipulation

A score of 3 means that the project exceeds the course competency

The film
- Contains a controlled and properly balanced lighting
- Integrates all aspects of lighting to illuminate the action of the story and mood of the written story
- Depicts objects or images purposefully formed and shaped by proper light placement and use
- Displays clearly focused and well-framed shots that demonstrate evidence of intentional compositions, movements, and use of perspectives
- Frames the images appropriately to tell the story and suggest emotional elements within the story
- Demonstrates correct technical use of exposure, camera settings, and specific lens manipulation

Outcome 2: Production Design
Students will apply the foundational concepts involved in production design.

The outcome will be measured by the Location Design Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Production Design Rubric

Evaluator's Name: _____

The student enrolled in DCP 1133: Production Design must score an average of 2 (out of 3) on the Production Design Rubric to demonstrate competency in production design.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Production Design	Points (1-3)
Exterior and interior art direction and construction (including stage sets, props, signage, and set decoration)	
Wardrobe (including costume, make-up, and hair dressing)	
Total (add numbers from section 1-2)	
Average (divide total by 2)	

Explanation of Production Design Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Contains no design scheme or minimally uses the design scheme to impact the overall mood of the story.
- Lacks an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobe

A score of 2 means that the project meets the course competency.

The film
- Contains a design scheme to impact the mood of the story, although it is not original or unique in its variety.
- Contains an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobe, though at times the entire design scheme is not always integrated effectively

A score of 3 means that the project exceeds the course competency.

The film
- Contains an original and unique design scheme that is fully integrated and impacts the mood of the story
- Contains a creative, original, effective, and fully integrated use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobes

Outcome 3: Sound Techniques
Students will apply the foundational concepts involved in sound techniques.

The outcome will be measured by the Sound Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Sound Techniques Rubric

Evaluator's Name: _____

The student enrolling in DCP 2253: Film Sound must score an average of 2 (out of 3) on the Sound Techniques Rubric to demonstrate competency in sound techniques.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency

3 = Exceeds the course competency

Breakdown of Sound Techniques	Points (1-3)
Microphone technology and placement	
Sound enhancements and volume	
Location and studio recording techniques	
On-screen and off-screen dialogue and narration	
Sound effects	
Musical score and source music	
Total (add numbers from section 1-6)	
Average (divide total by 6)	

Explanation of Sound Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Contains audio that is cut-off or inconsistent in clarity (too loud, garbled, or soft)
- Lacks overall sound design or contains audio tracks that are insufficiently recorded to communicate the idea of the story
- Depicts little to no evidence of sound mixing (background, sound effects, walla, folley, or additional audio elements) beyond basic production dialogue and music tracks
- Lacks a consistent use of on-screen and off-screen dialogue or sound to enhance the mood of the story

A score of 2 means that the project meets the course competency.

The film
- Contains clear audio but only partially assists in communicating the main idea of the story
- Communicates aural information with proper technical requirements but is incomplete in creating a full audio environment to enhance images
- Depicts a mostly balanced background audio tracks that do not overpower the primary audio
- Contains music that underlines and communicates emotions and story subtexts
- Produces effective use of audio mixing but sometimes it is uneven
- Balances on-screen and off-screen sound or dialogue, though it does not always enhance the mood of the story

A score of 3 means that the project exceeds the course competency.

The film
- Contains clear audio that effectively assists in communicating the main idea of the story
- Communicate aural information with proper technical requirements and a full audio environment to enhance images
- Depicts a clear balance of sound effects, walla, folley, and additional audio tracks that do not overpower the primary audio
- Contains music that underlines and communicates emotions and story subtexts
- Produces effectively balanced and mixed audio
- Balances on-screen and off-screen sound or dialogue that enhances the mood and rhythm of the story

Outcome 4: Editing Techniques
Students will apply the foundational concepts involved in editing techniques.

The outcome will be measured by the Editing Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Editing Techniques Rubric

Evaluator's Name: _____

The student enrolled in DCP 2323: Film Editing and Digital Effects I must score an average of 2 (out of 3) on the Editing Techniques Rubric to demonstrate competency in editing techniques.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Editing Techniques	Points (1-3)
Construction of film sequences	
Continuity editing	
Transitional devices	
Pace and time of a scene or sequence	
Digital editing	

Total (add numbers from section 1-5)	
Average (divide total by 5)	

Explanation of Editing Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Lacks knowledge in the technical use and theory of the editing process
- Contains editing attempts, but transitions and continuity suffer drastically
- Depicts transitions that are incorrect, distract the viewer from the story, are short and choppy, or are inappropriate for the scene
- Lacks pace and timing considerations and unnatural breaks and/or early cuts
- Contains digital effects that are overdone or incomplete, which distract from the content of the story

A score of 2 means that the project meets the course competency.

The film
- Moves smoothly from shot to shot
- Contains transitions, but they do not assist in communicating the main idea of the film or create an emotional impact on the viewer
- Connects shots and scenes, though occasional problems of continuity may occur
- Considers pace and timing, but a few scenes lack the appropriate pace and timing.
- Digital effects are used and do not distract from the content of the story.

A score of 3 means that the project exceeds the course competency.

The film
- Moves smoothly from shot to shot
- Contains a variety of transitions to assist in communicating the idea and to create an emotional impact on the viewer
- Connects shots and scenes seamlessly without any struggles of continuity.
- Digital effect are used appropriately for emphasis

Outcome 5: Capstone Project
Students will apply the foundational concepts involved in creating a production plan and Capstone film project.

The outcome will be measured by the Production Plan Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Capstone Project Rubric

Evaluator's Name: _____

The Capstone Project DCP 2713 must score an average of 2 (out of 3) on the Capstone Project Rubric to demonstrate competency in Capstone Project.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Capstone Project	Points (1-3)
Detailed production book to include schedule, budget, reports, contracts, permits, storyboards, shot lists, blocking plans.	
Completed Capstone film project	
Total (add numbers from section 1-2)	
Average (divide total by 2)	

Explanation of Capstone Project Rubric

A score of 1 means that the project does not meet the course competency.

The Capstone Project
- Contains an unorganized production schedule with missing or inaccurate information.
- Contains incomplete or missing personal and property release agreements, contracts, and permits that do not support planning schedules
- Contains inconsistent production reports and call sheets
- Contains storyboards that are not in a logical sequence and do not provide complete descriptions of the film scenes, audio background, or notes about the dialogue
- Contains incomplete and unorganized shot lists
- Contains blocking plans that are incompatible with the storyboards.
- The film fails to tell a story employing the art and technology of Digital Cinema.

A score of 2 means that the project meets the course competency.

The Capstone Project
- Contains a fairly organized production schedule with some incomplete or inaccurate information

- Contains mostly complete personal and property release agreements, contracts, and permits, although inconsistency with the schedule reduces organization and effective planning
- Contains mostly consistent production reports and call sheets, though they do not support all production activities or completely demonstrate an efficient program of production planning
- Contains storyboards that are in a logical sequence but sometimes do not provide a complete description of the film scenes, audio background, or notes about the dialogue
- Contains a mostly complete and organized shot list
- Contains blocking plans that are mostly compatible with the storyboards
- The film tells a story but falls short of demonstrating the mastery of art and technology of Digital Cinema.

A score of 3 means that the project exceeds the course competency.

The Capstone Project
- Contains an organized production schedule with complete and accurate information
- Contains complete personal and property release agreements, contracts, and permits without any inconsistency with the schedule
- Contains consistent production reports and call sheets that support all production activities and demonstrate an efficient program of production planning
- Contains storyboards that are in a logical sequence and provides a complete description of the film scenes, audio background, or notes about the dialogue
- Contains a complete and organized shot list
- Contains blocking plans that are completely compatible with the storyboards
- The film tells a story that demonstrates a mastery of the art and technology of Digital Cinema.

Outcome 6: Film Production and Business
Students will apply the foundational concepts involved in producing a film.

The outcome will be measured by the Film Production and Business Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Film Production and Business Rubric

Evaluator's Name: _____

The student enrolled in DCP 2123: Film Production and Business must score an average of 2 (out of 3) on the Film Production and Business Rubric to demonstrate competency in Film Production and Business.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency

3 = Exceeds the course competency

Breakdown of Film Production and Business	Points (1-3)
Movie Magic Budgeting and Scheduling Software	
Producing Techniques to include contracts, packaging, casting, distribution, and unions.	
In-Class Film Production Project	
Total (add numbers from section 1-3)	
Average (divide total by 3)	

Explanation of Film Production and Business Rubric

A score of 1 means that the project does not meet the course competency.

The student
- Demonstrates little knowledge of the successful operation of Movie Magic software.
- Demonstrates an inability to produce an industry standard schedule and budget.
- Demonstrates lack of knowledge in producing techniques.
- Demonstrates an inability to work as a crew member in producing a short film.

A score of 2 means that the project meets the course competency.

The student
- Demonstrates knowledge of the successful operation of Movie Magic software.
- Demonstrates an ability to produce an industry standard schedule and budget.
- Demonstrates a knowledge in producing techniques.
- Demonstrates an ability to work as a crew member in producing a short film.

 A score of 3 means that the project exceeds the course competency.

The student
- Demonstrates a mastery of the successful operation of Movie Magic software.
- Demonstrates a mastery of industry standard schedule and budget.
- Demonstrates a mastery of producing techniques.
- Demonstrates a superior ability to work as a crew member in producing a short film.

Outcome 7: Documentary Filmmaking
Students will apply the foundational concepts involved in creating documentary films.

The outcome will be measured by the Production Plan Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Documentary Filmmaking Rubric

Evaluator's Name: _____

The student enrolled in DCP 2273: Documentary Filmmaking must score an average of 2 (out of 3) on the Documentary Filmmaking Rubric to demonstrate competency in Documentary Filmmaking.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Documentary Filmmaking	Points (1-3)
Documentary Filmmaking Techniques to include concept, visual design, transcripts, editing, post-production and scoring.	
Crew positions on a student documentary film.	
Total (add numbers from section 1-2)	
Average (divide total by 2)	

Explanation of Documentary Filmmaking Rubric

A score of 1 means that the project does not meet the course competency.

The student
- Demonstrates little knowledge of Documentary Filmmaking Techniques.
- Demonstrates an inability to work as a crew member in producing a documentary film.

A score of 2 means that the project meets the course competency.

The student
- Demonstrates knowledge of Documentary Filmmaking Techniques.
- Demonstrates an ability to work as a crew member in producing a documentary film.

A score of 3 means that the project exceeds the course competency.

The student
- Demonstrates mastery of Documentary Filmmaking Techniques.
- Demonstrates a superior ability to work as a crew member in producing a documentary film.

Outcome 8: Screenwriting

Students will apply the foundational concepts involved in digital cinema storytelling.

The outcome will be measured by the Screenwriting Rubric. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.

Screenwriting Rubric

Evaluator's Name: _____

The student enrolled in DCP 1713: Screenwriting must score an average of 2 (out of 3) on the Screenwriting Rubric to demonstrate competency in Screenwriting.

Rating Scale: 1 = Does not meet the course competency
2 = Meets the course competency
3 = Exceeds the course competency

Breakdown of Screenwriting	Points (1-3)
Script analysis to include feature scripts, student scripts, and step-outlines.	
Screenwriting format to include the use of screenwriting software.	
Digital cinema storytelling to include a variety of stories of various page lengths.	
Total (add numbers from section 1-3)	
Average (divide total by 3)	

Explanation of Screenwriting Rubric

A score of 1 means that the project does not meet the course competency.

The student

- Demonstrates little knowledge of feature script analysis.
- Demonstrates little knowledge of student script analysis.
- Demonstrates little knowledge of step-outlines.
- Demonstrates little knowledge of proper screenwriting format and screenwriting software.
- Demonstrates little knowledge of digital cinema storytelling.

A score of 2 means that the project meets the course competency.

The student
- Demonstrates knowledge of feature script analysis.
- Demonstrates knowledge of student script analysis.
- Demonstrates knowledge of step-outlines.
- Demonstrates knowledge of proper screenwriting format and screenwriting software.
- Demonstrates knowledge of digital cinema storytelling.

A score of 3 means that the project exceeds the course competency.

The student
- Demonstrates mastery of feature script analysis.
- Demonstrates mastery of student script analysis.
- Demonstrates mastery of step-outlines.
- Demonstrates mastery of proper screenwriting format and screenwriting software.
- Demonstrates mastery of digital cinema storytelling.

APPENDIX B

Learning Outcomes Report

Assessment Report For Year: | 2017 |

| Arts | Division

| Digital Cinema Program |

Name of Program

Date Submitted | Oct 9, 2017 |

Submitted By: | Professor Greg Mellott |

Department Chair or Program Director

Assisted By: (List all program faculty who assisted)

Artist-in-residence Gray Frederickson
Adjunct Professor Harry Fogarty
Adjunct Professor Sean Lynch
Adjunct Professor Travis Palmer
Adjunct Professor Jason Gwynn

Submitted By: | |

Date | |

Learning Outcomes/Program Outputs:

Student Learning Outcome being assessed.

Upon completion of the Associate in Arts Degree program, the Associate in Applied Science degree program, or the Certificate of Mastery program, the graduating student should demonstrate competency in the following learning outcomes in the year 2015-2016:

Students will apply the foundational concepts involved in creating a production plan. Specifically, they will master the production of a detailed schedule, reports, contracts, permits, storyboards, shot lists, and blocking plans.

1. Measurement used for Assessment of Learning Outcomes/Program Outputs:

Number of students being assessed   163

○ Indirect

◉ Direct

Criteria for Success:

1. We used our Camera and Lighting Techniques Rubric from Appendix B of our 5yr assessment plan and applied it to all sections of DCP-1214, Cinematography 1 course, and DCP 2214, Cinematography 2 course, in both the fall and spring semesters of 2016-2017.

Summary of Assessment Data Collected:

1. The numbers on the Camera and Lighting techniques rubric we administered broke down this way:

142 out of 163 students exceeded our course competency average score.

15 met our course competency average score.

6 did not meet the course competency score.

Use of Results:

142 out of 163 students exceeded our course competency average score. 15 met the course competency score. 6 did not meet the course competency and failed.

So we more than met our outcome in our Camera and Lighting Techniques rubric.

Our outcome was was 80% of the students receiving an average score of 2 or better. We had 96% receiving an average score of 2 or better, and 87% receiving an average score of 3, which is exceeding and not just meeting the outcome.

That's an excellent performance from our students in terms of Camera and Lighting Techniques. The issue of a small number of students not meeting the course competency is a concern for us.

But at the same time we are not going to lower our standards just to pass people and unfortunately, that is what's been happening in some of the high schools that our students transfer in from. The result is some, not all, but some of our students have a low-bar in terms of what they expect from themselves and their academic efforts.

We try to inspire them. And enlighten them that in the world of cinema production, as well as life, that this is a losing attitude that will get you fired off film sets and film jobs. Our job is to help students raise the bar on what they expect from themselves -- because as they expect more from themselves, they uplift themselves, their futures and their world.

This is exactly the approach used in the Mentorship Program here at OCCC, which we and our students are finishing a film of this semester.

But if students don't come to us for help, and don't show up for class which is the number-one issue for those failing the course competency -- then it's impossible to help them.

You have to show up -- to get help, and to succeed -- in whatever you want to do in life.

Showing up is that first crucial step. If a student won't take responsibility for that after we talk to them, or put in a retention alert -- then failing will hopefully be a teaching tool that ultimately helps them motivate a higher-level of commitment from themselves -- in future endeavors.

If you don't show up and do your work -- you won't last one day on a commercial/ professional set. Not one. This is why so many of our students are very successful when they work at film shoots in our studio, theatre and around OKC.

Our students show up. They're committed. They get called for the next filming job.

But we must be good mentors to our students, even if that means confronting them on behavior that may have produced success in the past -- high school graduation -- but will not serve them well in the future, either here or out in the professional world.

2. Measurement used for Assessment of Learning Outcomes/Program Outputs:

Exit Surveys

Number of students being assessed   0

◉ Indirect

◯ Direct

Criteria for Success:

If 80% of the students achieve a 3 (meets the Program Output) out of 4 on the survey, then the Program Output is achieved.

Summary of Assessment Data Collected:

We received no exit surveys from our graduates but we did receive graduate surveys from the college. On a scale of from 1-10, from very satisfied to not satisfied, we received an 8.61 rating from our graduates.

The graduates overall satisfaction with their educational experience here at OCCC was 8.88. The college

also received employer surveys. Our graduates were rated good or excellent.

Use of Results:

The graduate and employer surveys from our college showed how powerful the educational experience is here for producing student success in both our students and graduates.

As far as exit surveys go, perhaps our graduates were too busy to respond. Film production can be intensely demanding on your time. Many of our graduates and students have been extremely busy on a variety of independent productions and commercials shooting here this past year.

We continue to stress in all our classes the importance of the Certificate of Mastery, so that if life-demands require a student leave before they get a degree -- they can at least get a Certificate for completing all their film classes, and this will help them out in the professional world.

We also prepared info for student advisors here to help students understand the certificate option to a degree. The advisors continue to find this helpful.

We do have graduates working in Chesapeake Energy's Media department, Skyline Media, Channel 9, Telemundo, Grapevine Media, Chaotic Studios -- and other production companies in town, including OETA and Channel 9. Roy Almeida, another graduate, has started work at UCO in the media department. We also have graduates who've gone off to LA and are doing well there working in film and television, same for New York including a student now working on Saturday Night Live. The impact we've had on our community remains far and wide.

We're also arranging for high schools to come here and receive tours of our facilities and program and this too will help expand awareness and boost enrollment to help us through the limitations we're dealing with now, starting with the loss of all our classes that used to begin at 8pm. The campus now closes at 9pm so we have no classes starting after 5:30pm now.

Student Learning Outcomes Reflections

1. What actions associated with assessment activities or initiatives (such as professional development opportunities, academic policy recommendations, curricular changes, or resource allocations) are needed for your program to improve student learning? List specific changes you will make to improve student learning if your suggestions or request is acted upon.

> 1. We will continue to expand the hands-on experiential training offered in our cinematography courses, as well as enhance collaboration between our students classes. This semester for the first time ever we've pioneered a new innovative approach to production.
>
> The cinematography 2 course is shooting webisodes written in the screenwriting course from the previous semester. Some of these webisodes are being edited in our editing class. These three courses are now part of a production unit, which is excellent professional training for our students.
>
> But still, each student in cinematography 2 is also responsible for their own short movie, which allows them to explore and develop themselves individually, even as they also grow in their team- building skills. Ultimately we hope to produce webisodes helpful in marketing and growing our program, as well as supplying students with material for their "reels" that can help open opportunities for them in employment.
>
> It's been a successful innovation and we may look to expanding this in the future to our sound and sound editing classes. We've also modified some of our Cin2 labs to align them with our new production approach, while still maintaining the high level of technical training our labs provide.

2. How will you communicate the importance of these changes in your program to:

A. Faculty

> For the faculty I've had a discussion of these new innovations with Sean Lynch and Gray Frederickson, as well as Harry Fogarty, Travis Palmer, Dave Greene, and Jason Gwynn. It takes all of us working together to make these educational advancements happen. We also keep up to date on all aspects of our ever-involving technology which impacts our students and classes.

B. Students

> We're building the team-building skills of our students, and giving them real-world production experience with the lastest camera and lighting technologies, just as if they were working for an independent film studio or production house. At the same time we keep the academic level high for them in terms of individual projects. And finally, these new webisodes as so many of the projects our program have done, will ultimately help our students, program, and college.

C. Others

>

Annual Assessment of Program Learning Outcomes
AA Degree

I. <u>Program Information</u>
Division:

Arts, English and Humanities

Name of Program:

Digital Cinema Program

Assessment Report for Year:

2018-2019

Faculty Who Prepared Report:

Program Chair: Professor Greg Mellott Faculty: : Digital Cinema Instructor Sean Lynch. Artist-in-Residence Gray Frederickson

Date Submitted by Faculty:

September 21, 2018

Division Dean:

Dr. Thomas Harrison

Date Submitted by Dean:

October 12, 2018

II. <u>What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?</u>
☐Year 1   ☒Year 2   ☐Year 3   ☐Year 4   ☐Year 5

III. <u>What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?</u>
List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

1. Students will apply the foundational concepts involved in production design. Specifically, they will master exterior and interior art direction and construction, including stage sets, props, signage, special-effects and set decoration.

2. Second outcome being assessed (if applicable):

3. Third outcome being assessed (if applicable):

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	The outcome will be measured by the Production Design Rubric applied to projects made in the DCP-1133 Production Design courses. Production Design Rubric: 	**Breakdown of Production Design**	**Points (1-3)**
---	---
Exterior and interior art direction and construction including stage sets, props, signage, special-effects and set decoration.	| Explanation of Production Design Rubric A score of 1 means that the project does not meet the course competency.		

	The project ■ Contains no design scheme or minimally uses the design scheme to impact the overall mood of the story. ■ Lacks an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobe A score of 2 means that the project meets the course competency. The project ■ Contains a design scheme to impact the mood of the story, although it is not original or unique in its variety. ■ Contains an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobe,		

	though at times the entire design scheme is not always integrated effectively A score of 3 means that the project exceeds the course competency. The project ■ Contains an original and unique design scheme that is fully integrated and impacts the mood of the story ■ Contains a creative, original, effective, and fully integrated use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobes		
Number of students being assessed:	24 AAS students in DCP-1133 courses in		

	Fall of 2017 and Spring of 2018 were assessed.		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	If 80% of the students (19.2 students) achieve a 2 (meets the course competency) out of 3 on the rubric, then the outcome is achieved. 1 on the rubric represents a failure to meet the course competency, an F or a D in the course. 2 on the rubric represents meeting the course competency, a C in the course. 3 on the rubric represents exceeding the course competency, a B or an A in the course. RUBRIC SCORES Of the 24 AAS students assessed the numbers were: 24 AAS students (100%) met or exceeded the course competency. Zero students failed to meet the outcome. 100% of the students not only achieved the outcome, but exceeded		

	the outcome with scores of 3 on the rubric. Our goal was 80% of our students achieve course competency. So our students far more than achieved our outcome. We prepare students with the skills and training necessary for professional employment and career success.		
Use of results:	We used this data to assess the level of professional training in our production design course. We set professional standards used in the film and television industries for our students, so they can be workforce-ready when they graduate. The course is a combination of classroom instruction, labs, and hands-on training and project creation, demonstrating mastery of course concepts and skills. It's the same course as our AA students take. Both AAS and AA students need these foundational concepts		

	in production design to succeed. 24 out of 24 students were successful. This evaluation of our students through their course rubric and grades, which includes the evaluation of the instructor, adjunct professor Sean Lynch, who is still a working professional as a production designer, tells us that the curriculum for Production Design is well designed for student success. Student success in terms of the course, and in terms of producing the levels of professional training and skills needed for successful employment in the film and television industries, the goal of our AAS students. Therefore, we will continue with our current curriculum.		

Annual Assessment of Program Learning Outcomes
AA Degree

I. Program Information

Division:

| Arts, English & Humanities |

Name of Program:

| Digital Cinema Production |

Assessment Report Submitted in Academic Year:

| 2019-2020 |

Faculty Who Prepared Report:

| Program Chair: Professor Mellott
Faculty: Gray Frederickson, Sean Lynch, Adjunct-Professor Jason Gwynn, Adjunct-Professor Travis Palmer. |

Date Submitted by Faculty:

| September 20, 2019 |

Division Dean:

| Dr. Thomas Harrison |

Date Submitted by Dean:

| September 27, 2019 |

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?

☒Year 1   ☐Year 2   ☐Year 3   ☐Year 4   ☐Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?

List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

| #1. Students will apply the foundational concepts involved in camera and lighting techniques |

2. Second outcome being assessed (if applicable):

| #6. Students will apply the foundational concepts involved in producing a film. |

3. Third outcome being assessed (if applicable):

| |

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Camera and Lighting Techniques Rubric.		
Number of students being assessed:	136 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolled in Cinematography 1, DCP-1214, and Cinematography 2, DCP- 2233, must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. Camera and Lighting Techniques Rubric Evaluator's Name: _____ The DCP student enrolled in DCP 1214 & DCP 2214: Cinematography I & II must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques. Rating Scale: 1 = Does not meet the course competency		

2 = Meets the course competency

3 = Exceeds the course competency

Breakdown of Camera and Lighting Techniques	Points (1-3)
Lighting conditions and effects	
Camera lenses and focus	
Distances and perspective	
Angles and Camera Movement	
Total (add numbers from section 1-4)	
Average (divide total by 4)	

Explanation of Camera and Lighting Techniques Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Contains only ambient light
- Does not integrate lighting as a storytelling tool
- Displays too dark or too light images to determine what happens on the screen
- Lacks balance of lighting that does not affect the mood of the story
- Depicts unfocused and poorly framed shots
- Displays camera movements and angles that distract the viewer

	- Lacks a technical understanding of exposure, camera settings, and lens manipulation - Contains uneven images and falls short of visual continuities from inaccurate technical settings - Does not integrate the appropriate distance or perspective for the scene or sequence A score of 2 means that the project meets the course competency. The film - Contains a controlled and mostly balanced lighting - Mostly integrates lighting to illuminate the action of the storytelling - Depicts an occasional use of light as a mood or emotional element in the storytelling - Displays a majority of shots that are clearly focused and demonstrate evidence of intentional compositions, movement, and use of perspectives - Mostly frames the images appropriately to tell the story - Uses images, camera movements, angles, distance, and perspective to focus the viewer's attention - Demonstrates a majority of correct technical use of exposure, camera settings, and specific lens manipulation A score of 3 means that the project exceeds the course competency The film - Contains a controlled and properly balanced lighting - Integrates all aspects of lighting to illuminate the action of the story and mood of the written story - Depicts objects or images purposefully formed and shaped by proper light placement and use		

	■ Displays clearly focused and well-framed shots that demonstrate evidence of intentional compositions, movements, and use of perspectives ■ Frames the images appropriately to tell the story and suggest emotional elements within the story ■ Demonstrates correct technical use of exposure, camera settings, and specific lens manipulation		
Results:	Our outcome is achieved if 80% of students receive a 2 out of 3 on the rubric. We had 136 students (94%), receive a score of 2 or better on the rubric. 121 of these students (89%) received a 3, meaning they exceeded the course competency. We had only 8 students (5%) who did not meet the course competency. So our outcome has not only been achieved, it's been surpassed.		
Use of results:	These results have verified that our combination of course lecture instruction, course projects, and course labs have produced a high level of student success in the course in terms of mastery of camera techniques – mastery of the use and conceptual understanding of lenses and their application in creating images, content and feeling – and mastery of lighting techniques. We will use these results to build on the success we've verified. Our results show we're not overloading our students with course content that is beyond their ability to master. Therefore, we will expand our content by offering a new studio-lab that will strengthen student mastery in an area we feel needs strengthening -- lighting techniques, specifically with grid-rigging and grid-lighting. This lab will be graded and measured as per our rubric, and will expand students' knowledge-base both academically and professionally, and improve their opportunities for entry-level positions on film crews and in the film industry.		

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Film Production and Business Rubric		
Number of students being assessed:	67		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐

Criteria for success:	The DCP students enrolled in DCP-2123, the Film Production and Business Course, must score an average of 2 (out of 3) on the Film Business Rubric to demonstrate competency in Film Production and Business.
	
	 If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
	
	       Film Production and Business Rubric
	
	 Evaluator's Name:
	
	 _____
	
	 The student enrolled in DCP 2123: Film Production and Business must score an average of 2 (out of 3) on the Film Production and Business Rubric to demonstrate competency in Film Production and Business.
	
	       Rating Scale: 1 = Does not meet the course competency
	                 2 = Meets the course competency
	                 3 = Exceeds the course competency		

Breakdown of Film Production and Business	Points (1-3)
Movie Magic Budgeting and Scheduling Software	
Producing Techniques to include contracts, packaging, casting, distribution, and unions.	
In-Class Film Production Project	
Total (add numbers from section 1-3)	
Average (divide total by 3)	

Explanation of Film Production and Business
Rubric

A score of 1 means that the project does not meet the course competency.

The student
 ■ Demonstrates little knowledge of the successful operation of Movie Magic software.
 ■ Demonstrates an inability to produce an industry standard schedule and budget.
 ■ Demonstrates lack of knowledge in producing techniques.
 ■ Demonstrates an inability to work as a crew member in producing a short film.

A score of 2 means that the project meets the course competency.

The student
 ■ Demonstrates knowledge of the successful operation of Movie Magic software.
 ■ Demonstrates an ability to produce an industry standard schedule and budget.

	■ Demonstrates a knowledge in producing techniques. ■ Demonstrates an ability to work as a crew member in producing a short film. A score of 3 means that the project exceeds the course competency. The student ■ Demonstrates a mastery of the successful operation of Movie Magic software. ■ Demonstrates a mastery of industry standard schedule and budget. ■ Demonstrates a mastery of producing techniques. ■ Demonstrates a superior ability to work as a crew member in producing a short film.		
Results:	Our outcome is achieved if 80% of students receive a 2 out of 3 on the rubric. We had 66 students (98%), receive a score of 2 or better on the rubric. 57 of these students (86%) received a 3, meaning they exceeded the course competency. We had only 1 student (1.5%) who did not meet the course competency. Our outcome has been achieved, and even surpassed.		
Use of results:	These results verify that our combination of lecture, practicums, movie excerpts, training in movie-magic software and budgeting – and synthesizing all these elements together in the production of a class film project -- are working extremely well for student mastery of these technologies and skills, and success in the course. We will use these results to build on the success we've verified. Our results show we're not overloading our students with course content that is beyond their ability to master. Therefore, we will expand our content by offering enhanced movie-magic scheduling and budget		

	projects that will strengthen student skills in an area we've identified needs improvement -- budget-breakdown and preparation. These will be graded and measured as per our rubric. They will further improve the theoretical and technological skills of our students for their success in the workforce, as well as the academic world.		

Annual Assessment of Program Learning Outcomes
AA Degree

I. Program Information
Division:

Arts, English and Humanities

Name of Program:

Digital Cinema Program

Certificates Embedded in Program:

Certificate of Mastery in DCP

Assessment Report Submitted in Academic Year:

2020-2021

Faculty Who Prepared Report:

Faculty: Professor Greg Mellott, Gray Frederickson, Sean Lynch.

Date Submitted by Faculty:

September 17, 2020

Division Dean:

Dr. Thomas Harrison

Date Submitted by Dean:

September 17, 2020

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?
☐ Year 1   ☒ Year 2   ☐ Year 3   ☐ Year 4   ☐ Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?
List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

Students will apply the foundational concepts involved in production design.

2. Second outcome being assessed (if applicable):

Students will apply the foundational concepts involved in creating documentary films.

3. Third outcome being assessed (if applicable):

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Production Design Rubric		
Number of students being assessed:	70		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolled in Production Design, DCP-1133, must score an average of 2 (out of 3) on the Production Design Rubric to demonstrate competency in location design.		
Results:	92.8 % of the students met the course competency. 85.7 % exceeded the course competency.		
Use of results:	We have done well in both meeting and exceeding our course competency. However we've come		

	up a way to further personalize the course to help involve those who were unable to meet our course competency, and enhance the experiential learning for those who did meet course competency. This will feature the creation of a conceptual "art kit", comprised of all the tools that a student would bring onto a set to help in the art and production design departments of a feature film or commercial. This can help students get hired, and help them see the personal relevance and importance of the course to their careers.		

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Documentary Filmmaking Rubric		
Number of students being assessed:	24 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	If 80% of the students achieve a 2 (meets the course competency) out of 3		

	on the rubric, then the Outcome is achieved.		
Results:	80% of the students met the course competency. 75% of the students exceeded the course competency.		
Use of results:	We met our course competency. But usually our course competencies are higher than this. The issue for documentary was the sudden switch to all online instruction halfway through the semester. This drastically reduced student access to equipment, access to each other to help on projects... and to people to be their subjects, in their documentaries. People were no longer interested in being in films during the shutdown. Students got very discouraged and some just gave up. They stopped coming to class online, stopped doing projects. We emailed them, we called them, did everything		

	we could to help them come up with alternative projects. But some students lost heart and dropped out. Not officially. They just stopped doing coursework. To help students not lose heart, we used these results to request exceptions to this semester's online courses, and were granted an exception so we could have hands-on instruction on campus, including easy access to equipment. That has vastly helped the spirit of students so far this semester, and will hopefully make documentary in spring of 2021 an even more inspiring experience for all the students in the course, and keep their spirits up so that they don't quit on the course or themselves. Then once again this can become one of the most exciting courses we teach.		

Annual Assessment of Program Learning Outcomes
AAS Degree

I. Program Information

Division:

Arts, English and Humanities

Name of Program:

Digital Cinema Program

Certificates Embedded in Program:

Assessment Report Submitted in Academic Year:

2021-2022

Faculty Who Prepared Report:

Program Chair: Jeremy Fineman Faculty: Coordinator/Professor Greg Mellott, Gray Frederickson, Sean Lynch.

Date Submitted by Faculty:

October 8, 2021

Division Dean:

Dr. Joe Moffett

Date Submitted by Dean:

October 22, 2021

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?

☐ Year 1   ☐ Year 2   ☒ Year 3   ☐ Year 4   ☐ Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?

List the 1-3 outcomes identified in the plan as being assessed for this report.

1. First outcome being assessed (At least 1 outcome required to be assessed):

Students will apply the foundational concepts involved in sound techniques.

2. Second outcome being assessed (if applicable):

Students will apply the foundational concepts involved in digital cinema storytelling.

3. Third outcome being assessed (if applicable):

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Sound Techniques Rubric		
Number of students being assessed:	67		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolling in DCP-2253: Film Sound or DCP-2453: Film Sound Editing must score an average of 2 (out of 3) on the Sound Techniques Rubric to demonstrate competency in sound techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.		
Results:	85.07% of students met the course competency.		
Use of results:	We did well in exceeding the 80% needed to demonstrate our course competency. However we've come up with a way to further personalize the course to help involve those who were unable to meet our course competency, and enhance the		

	experiential learning for those who did meet course competency. This features the creation of our new sound editing facility, created by $25,000 worth of grant funds. This includes sound editing equipment but also sound recording equipment, along with a new ADR booth. This facility will help inspire and motivate students in their exploration of and training for, the professional world of sound. It will also help train them in the workflow needed for them to step out into the professional filmmaking world after graduation.		

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Screenwriting Rubric		
Number of students being assessed:	57 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolled in DCP-1713, Screenwriting, must score an average of 2 (out of 3) on the Screenwriting Rubric to demonstrate		

	competency in Screenwriting. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.		
Results:	85.96% of students met the course competency.		
Use of results:	We did well as far as exceeding the 80% needed for course competency. But we were still facing issues we did last year. Since much of last year was still on zoom for this course, it was easy for students to feel isolated – in their houses, away from each other, some not even able to get a camera to work. They left some very discouraged and those just gave up. They stopped coming to class online, stopped doing projects. We emailed them, we called them, did everything we could to help them. But some students lost heart and dropped out. Not officially. They just stopped doing coursework.		

	To help students not lose heart, we used these results to request exceptions to screenwriting being online this semester – and that was granted. It's been much better for students to have this course on campus. It has vastly helped the spirit of students to be around each other. You can't underestimate the power of motivated people being in the same room together to inspire and uplift each other – so that they don't quit on the course or themselves.		

Student Learning Outcomes Reflections

3. What actions associated with assessment activities or initiatives (such as professional development opportunities, academic policy recommendations, curricular changes, or resource allocations) are needed for your program to improve student learning? List specific changes you will make to improve student learning if your suggestions or request is acted upon.

1. We will continue to expand the hands-on experiential training offered in our cinematography courses, as well as enhance collaboration between our students classes. This semester for the first time ever we've pioneered a new innovative approach to production.

The cinematography 2 course is shooting webisodes written in the screenwriting course from the previous semester. Some of these webisodes are being edited in our editing class. These three courses are now part of a production unit, which is excellent professional training for our students.

But still, each student in cinematography 2 is also responsible for their own short movie, which allows them to explore and develop themselves individually, even as they also grow in their team- building skills. Ultimately we hope to produce webisodes helpful in marketing and growing our program, as well as supplying students with material for their "reels" that can help open opportunities for them in employment.

It's been a successful innovation and we may look to expanding this in the future to our sound and sound editing classes. We've also modified some of our Cin2 labs to align them with our new production approach, while still maintaining the high level of technical training our labs provide.

4. How will you communicate the importance of these changes in your program to:

A. Faculty

For the faculty I've had a discussion of these new innovations with Sean Lynch and Gray Frederickson, as well as Harry Fogarty, Travis Palmer, Dave Greene, and Jason Gwynn. It takes all of us working together to make these educational advancements happen. We also keep up to date on all aspects of our ever-involving technology which impacts our students and classes.

B. Students

We're building the team-building skills of our students, and giving them real-world production experience with the lastest camera and lighting technologies, just as if they were working for an independent film studio or production house. At the same time we keep the academic level high for them in terms of individual projects. And finally, these new webisodes as so many of the projects our program have done, will ultimately help our students, program, and college.

C. Others

Annual Assessment of Program Learning Outcomes
AA Degree

I. Program Information

Division:

| Arts, English and Humanities |

Name of Program:

| Digital Cinema Program |

Assessment Report for Year:

| 2018-2019 |

Faculty Who Prepared Report:

| Program Chair: Professor Greg Mellott
Faculty: : Digital Cinema Instructor Sean Lynch. Artist-in-Residence Gray Frederickson |

Date Submitted by Faculty:

| September 21, 2018 |

Division Dean:

| Dr. Thomas Harrison |

Date Submitted by Dean:

| October 12, 2018 |

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?

☐Year 1 ☒Year 2 ☐Year 3 ☐Year 4 ☐Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?

List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

| 2. Students will apply the foundational concepts involved in production design. Specifically, they will master exterior and interior art direction and construction, including stage sets, props, signage, special-effects and set decoration. |

2. Second outcome being assessed (if applicable):

| |

3. Third outcome being assessed (if applicable):

| |

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	The outcome will be measured by the Production Design Rubric applied to projects made in the DCP-1133 Production Design courses. Production Design Rubric: 	**Breakdown of Production Design**	**Points (1-3)**
---	---
Exterior and interior art direction and construction including stage sets, props, signage, special-effects and set decoration.	| Explanation of Production Design Rubric A score of 1 means that the project does not meet the course competency.		

	The project ■ Contains no design scheme or minimally uses the design scheme to impact the overall mood of the story. ■ Lacks an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobe A score of 2 means that the project meets the course competency. The project ■ Contains a design scheme to impact the mood of the story, although it is not original or unique in its variety. ■ Contains an effective use of set design, props, location selection, color schemes for backgrounds, costume and set decorations,		

	and wardrobe, though at times the entire design scheme is not always integrated effectively A score of 3 means that the project exceeds the course competency. The project ■ Contains an original and unique design scheme that is fully integrated and impacts the mood of the story ■ Contains a creative, original, effective, and fully integrated use of set design, props, location selection, color schemes for backgrounds, costume and set decorations, and wardrobes		

Number of students being assessed:	24 AAS students in DCP-1133 courses in Fall of 2017 and Spring of 2018 were assessed.		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	If 80% of the students (19.2 students) achieve a 2 (meets the course competency) out of 3 on the rubric, then the outcome is achieved. 1 on the rubric represents a failure to meet the course competency, an F or a D in the course. 2 on the rubric represents meeting the course competency, a C in the course. 3 on the rubric represents exceeding the course competency, a B or an A in the course. RUBRIC SCORES Of the 24 AAS students assessed the numbers were: 24 AAS students (100%) met or exceeded the course competency. Zero students failed to meet the outcome.		

	100% of the students not only achieved the outcome, but exceeded the outcome with scores of 3 on the rubric. Our goal was 80% of our students achieve course competency. So our students far more than achieved our outcome. We prepare students with the skills and training necessary for professional employment and career success.		
Use of results:	We used this data to assess the level of professional training in our production design course. We set professional standards used in the film and television industries for our students, so they can be workforce-ready when they graduate. The course is a combination of classroom instruction, labs, and hands-on training and project creation, demonstrating mastery of course concepts and skills. It's the same course as our AA students take. Both AAS and AA		

	students need these foundational concepts in production design to succeed. 24 out of 24 students were successful. This evaluation of our students through their course rubric and grades, which includes the evaluation of the instructor, adjunct professor Sean Lynch, who is still a working professional as a production designer, tells us that the curriculum for Production Design is well designed for student success. Student success in terms of the course, and in terms of producing the levels of professional training and skills needed for successful employment in the film and television industries, the goal of our AAS students. Therefore, we will continue with our current curriculum.		

Annual Assessment of Program Learning Outcomes
AAS Degree

I. Program Information
Division:

Arts, English & Humanities

Name of Program:

| Digital Cinema Production |

Assessment Report Submitted in Academic Year:

| 2019-2020 |

Faculty Who Prepared Report:

| Program Chair: Professor Mellott
Faculty: Gray Frederickson, Sean Lynch, Adjunct-Professor Jason Gwynn, Adjunct-Professor Travis Palmer. |

Date Submitted by Faculty:

| September 20, 2019 |

Division Dean:

| Dr. Thomas Harrison |

Date Submitted by Dean:

| September 27, 2019 |

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?

☒Year 1 ☐Year 2 ☐Year 3 ☐Year 4 ☐Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?

List the 1-3 outcomes identified in the plan as being assessed for this report.

1. First outcome being assessed (At least 1 outcome required to be assessed):

| #1. Students will apply the foundational concepts involved in camera and lighting techniques |

2. Second outcome being assessed (if applicable):

| #6. Students will apply the foundational concepts involved in producing a film. |

3. Third outcome being assessed (if applicable):

| |

IV. Outcomes and Measures

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Camera and Lighting Techniques Rubric.		
Number of students being assessed:	136 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐

Criteria for success:	The DCP student enrolled in Cinematography 1, DCP-1214, and Cinematography 2, DCP- 2233, must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques.
	
	If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.
	
	     Camera and Lighting Techniques Rubric
	
	Evaluator's Name:
	
	_____
	
	The DCP student enrolled in DCP 1214 & DCP 2214: Cinematography I & II must score an average of 2 (out of 3) on the Camera and Lighting Techniques Rubric to demonstrate competency in Camera and Lighting Techniques.
	
	       Rating Scale: 1 = Does not meet the course competency
	              2 = Meets the course competency
	              3 = Exceeds the course competency		

Breakdown of Camera and Lighting Techniques	Points (1-3)
Lighting conditions and effects	
Camera lenses and focus	
Distances and perspective	
Angles and Camera Movement	
Total (add numbers from section 1-4)	
Average (divide total by 4)	

Explanation of Camera and Lighting Techniques Rubric

A score of 1 means that the project does not meet the course competency.

The film
- Contains only ambient light
- Does not integrate lighting as a storytelling tool
- Displays too dark or too light images to determine what happens on the screen
- Lacks balance of lighting that does not affect the mood of the story
- Depicts unfocused and poorly framed shots
- Displays camera movements and angles that distract the viewer
- Lacks a technical understanding of exposure, camera settings, and lens manipulation

	■ Contains uneven images and falls short of visual continuities from inaccurate technical settings ■ Does not integrate the appropriate distance or perspective for the scene or sequence A score of 2 means that the project meets the course competency. The film ■ Contains a controlled and mostly balanced lighting ■ Mostly integrates lighting to illuminate the action of the storytelling ■ Depicts an occasional use of light as a mood or emotional element in the storytelling ■ Displays a majority of shots that are clearly focused and demonstrate evidence of intentional compositions, movement, and use of perspectives ■ Mostly frames the images appropriately to tell the story ■ Uses images, camera movements, angles, distance, and perspective to focus the viewer's attention ■ Demonstrates a majority of correct technical use of exposure, camera settings, and specific lens manipulation A score of 3 means that the project exceeds the course competency The film ■ Contains a controlled and properly balanced lighting ■ Integrates all aspects of lighting to illuminate the action of the story and mood of the written story ■ Depicts objects or images purposefully formed and shaped by proper light placement and use ■ Displays clearly focused and well-framed shots that demonstrate evidence		

	of intentional compositions, movements, and use of perspectives ■ Frames the images appropriately to tell the story and suggest emotional elements within the story ■ Demonstrates correct technical use of exposure, camera settings, and specific lens manipulation		
Results:	Our outcome is achieved if 80% of students receive a 2 out of 3 on the rubric. We had 136 students (94%), receive a score of 2 or better on the rubric. 121 of these students (89%) received a 3, meaning they exceeded the course competency. We had only 8 students (5%) who did not meet the course competency. So our outcome has not only been achieved, it's been surpassed.		
Use of results:	These results have verified that our combination of course lecture instruction, course projects, and course labs have produced a high level of student success in the course in terms of mastery of camera techniques – mastery of the use and conceptual understanding of lenses and their application in creating images, content and feeling – and mastery of lighting techniques. We will use these results to build on the success we've verified. Our results show we're not overloading our students with course content that is beyond their ability to master. Therefore, we will expand our content by offering a new studio-lab that will strengthen student mastery in an area we feel needs strengthening -- lighting techniques, specifically with grid-rigging and grid-lighting. This lab will be graded and measured as per our rubric, and will expand students' knowledge-base both academically and professionally, and improve their opportunities for entry-level positions on film crews and in the film industry.		

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Film Production and Business Rubric		
Number of students being assessed:	67		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP students enrolled in DCP-2123, the Film Production and Business Course, must score an average of 2 (out of 3) on the Film Business Rubric to demonstrate competency in Film Production and Business. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved. Film Production and Business Rubric Evaluator's Name: _____ The student enrolled in DCP 2123: Film Production and Business must score an average of 2 (out of 3) on the Film Production and Business Rubric to demonstrate competency in Film Production and Business. Rating Scale: 1 = Does not meet the course competency 2 = Meets the course competency 3 = Exceeds the course competency		

Breakdown of Film Production and Business	Points (1-3)
Movie Magic Budgeting and Scheduling Software	
Producing Techniques to include contracts, packaging, casting, distribution, and unions.	
In-Class Film Production Project	
Total (add numbers from section 1-3)	
Average (divide total by 3)	

Explanation of Film Production and Business Rubric

A score of 1 means that the project does not meet the course competency.

The student
- Demonstrates little knowledge of the successful operation of Movie Magic software.
- Demonstrates an inability to produce an industry standard schedule and budget.
- Demonstrates lack of knowledge in producing techniques.
- Demonstrates an inability to work as a crew member in producing a short film.

A score of 2 means that the project meets the course competency.

The student
- Demonstrates knowledge of the successful operation of Movie Magic software.
- Demonstrates an ability to produce an industry standard schedule and budget.

	■ Demonstrates a knowledge in producing techniques. ■ Demonstrates an ability to work as a crew member in producing a short film. A score of 3 means that the project exceeds the course competency. The student ■ Demonstrates a mastery of the successful operation of Movie Magic software. ■ Demonstrates a mastery of industry standard schedule and budget. ■ Demonstrates a mastery of producing techniques. ■ Demonstrates a superior ability to work as a crew member in producing a short film.		
Results:	Our outcome is achieved if 80% of students receive a 2 out of 3 on the rubric. We had 66 students (98%), receive a score of 2 or better on the rubric. 57 of these students (86%) received a 3, meaning they exceeded the course competency. We had only 1 student (1.5%) who did not meet the course competency. Our outcome has been achieved, and even surpassed.		
Use of results:	These results verify that our combination of lecture, practicums, movie excerpts, training in movie-magic software and budgeting – and synthesizing all these elements together in the production of a class film project -- are working extremely well for student mastery of these technologies and skills, and success in the course. We will use these results to build on the success we've verified. Our results show we're not overloading our students with course content that is beyond their ability to master. Therefore, we will expand our content by offering enhanced movie-magic scheduling and budget		

	projects that will strengthen student skills in an area we've identified needs improvement -- budget-breakdown and preparation. These will be graded and measured as per our rubric. They will further improve the theoretical and technological skills of our students for their success in the workforce, as well as the academic world.		

Annual Assessment of Program Learning Outcomes
AA Degree

I. Program Information
Division:

Arts, English and Humanities

Name of Program:

Digital Cinema Program

Certificates Embedded in Program:

Assessment Report Submitted in Academic Year:

2020-2021

Faculty Who Prepared Report:

Faculty: Professor Greg Mellott, Gray Frederickson, Sean Lynch.

Date Submitted by Faculty:

September 17, 2020

Division Dean:

Dr. Thomas Harrison

Date Submitted by Dean:

September 17, 2020

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?
☐ Year 1   ☒ Year 2   ☐ Year 3   ☐ Year 4   ☐ Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?

List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

Students will apply the foundational concepts involved in production design.

2. Second outcome being assessed (if applicable):

Students will apply the foundational concepts involved in creating documentary films.

3. Third outcome being assessed (if applicable):

IV. **Outcomes and Measures**

Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.

Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Production Design Rubric		
Number of students being assessed:	70		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolled in Production Design, DCP-1133, must score an average of 2 (out of 3) on the Production Design Rubric to demonstrate competency in location design.		
Results:	92.8 % of the students met the course competency. 85.7 % exceeded the course competency.		
Use of results:	We have done well in both meeting and exceeding our course competency. However we've come		

	up a way to further personalize the course to help involve those who were unable to meet our course competency, and enhance the experiential learning for those who did meet course competency. This will feature the creation of a conceptual "art kit", comprised of all the tools that a student would bring onto a set to help in the art and production design departments of a feature film or commercial. This can help students get hired, and help them see the personal relevance and importance of the course to their careers.		

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Documentary Filmmaking Rubric		
Number of students being assessed:	24 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	If 80% of the students achieve a 2 (meets the course competency) out of 3		

	on the rubric, then the Outcome is achieved.		
Results:	80% of the students met the course competency. 75% of the students exceeded the course competency.		
Use of results:	We met our course competency. But usually our course competencies are higher than this. The issue for documentary was the sudden switch to all online instruction halfway through the semester. This drastically reduced student access to equipment, access to each other to help on projects... and to people to be their subjects, in their documentaries. People were no longer interested in being in films during the shutdown. Students got very discouraged and some just gave up. They stopped coming to class online, stopped doing projects. We emailed them, we called them, did everything		

	we could to help them come up with alternative projects. But some students lost heart and dropped out. Not officially. They just stopped doing coursework. To help students not lose heart, we used these results to request exceptions to this semester's online courses, and were granted an exception so we could have hands-on instruction on campus, including easy access to equipment. That has vastly helped the spirit of students so far this semester, and will hopefully make documentary in spring of 2021 an even more inspiring experience for all the students in the course, and keep their spirits up so that they don't quit on the course or themselves. Then once again this can become one of the most exciting courses we teach.		

I. Program Information
Division:

| Arts, English and Humanities |

Name of Program:

| Digital Cinema Program |

Certificates Embedded in Program:

| |

Assessment Report Submitted in Academic Year:

| 2021-2022 |

Faculty Who Prepared Report:

| Program Chair: Jeremy Fineman
Faculty: Coordinator/Professor Greg Mellott, Gray Frederickson, Sean Lynch. |

Date Submitted by Faculty:

| October 8, 2021 |

Division Dean:

| Dr. Joe Moffett |

Date Submitted by Dean:

| October 22, 2021 |

II. What year of the "5-Year Plan for Assessment of Program Learning Outcomes" is it?
☐ Year 1   ☐ Year 2   ☒ Year 3   ☐ Year 4   ☐ Year 5

III. What program learning outcome(s) from the "5-Year Plan for Assessment of Program Learning Outcomes" are being assessed for the indicated year?
List the 1-3 outcomes identified in the plan as being assessed for this report.
1. First outcome being assessed (At least 1 outcome required to be assessed):

| Students will apply the foundational concepts involved in sound techniques. |

2. Second outcome being assessed (if applicable):

| Students will apply the foundational concepts involved in digital cinema storytelling. |

3. Third outcome being assessed (if applicable):

| |

IV. Outcomes and Measures
Below, list the outcomes and measures for each outcome. There should be at least 1 measure, but there may be up to 3 measures per outcome.
Outcome 1 (At least 1 outcome required to be assessed):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Sound Techniques Rubric		
Number of students being assessed:	67		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolling in DCP-2253: Film Sound or DCP-2453: Film Sound Editing must score an average of 2 (out of 3) on the Sound Techniques Rubric to demonstrate competency in sound techniques. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.		
Results:	85.07% of students met the course competency.		
Use of results:	We did well in exceeding the 80% needed to demonstrate our course competency. However we've come up with a way to further personalize the course to help involve those who were unable to meet our course competency, and enhance the		

experiential learning for those who did meet course competency. This features the creation of our new sound editing facility, created by $25,000 worth of grant funds. This includes sound editing equipment but also sound recording equipment, along with a new ADR booth. This facility will help inspire and motivate students in their exploration of and training for, the professional world of sound. It will also help train them in the workflow needed for them to step out into the professional filmmaking world after graduation.

Outcome 2 (if applicable):

Measures	Measure 1 (at least 1 measure required)	Measure 2 (if applicable)	Measure 3 (if applicable)
Description of measure used:	Screenwriting Rubric		
Number of students being assessed:	57 students		
Indirect or direct assessment:	Direct ☒ Indirect ☐	Direct ☐ Indirect ☐	Direct ☐ Indirect ☐
Criteria for success:	The DCP student enrolled in DCP-1713, Screenwriting, must score an average of 2 (out of 3) on the Screenwriting Rubric to demonstrate		

	competency in Screenwriting. If 80% of the students achieve a 2 (meets the course competency) out of 3 on the rubric, then the Outcome is achieved.		
Results:	85.96% of students met the course competency.		
Use of results:	We did well as far as exceeding the 80% needed for course competency. But we were still facing issues we did last year. Since much of last year was still on zoom for this course, it was easy for students to feel isolated – in their houses, away from each other, some not even able to get a camera to work. They left some very discouraged and those just gave up. They stopped coming to class online, stopped doing projects. We emailed them, we called them, did everything we could to help them. But some students lost heart and dropped out. Not officially. They just stopped doing coursework.		

	To help students not lose heart, we used these results to request exceptions to screenwriting being online this semester – and that was granted. It's been much better for students to have this course on campus. It has vastly helped the spirit of students to be around each other. You can't underestimate the power of motivated people being in the same room together to inspire and uplift each other – so that they don't quit on the course or themselves.		

This template should be used for both internal and external program reviews. External program reviews should be submitted with the Regular or Low Producing Program External Review Cover Pages.