

COLUMBIA COLLEGE HOLLYWOOD

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Institutional Effectiveness Report (IER) BACHELOR OF FINE ARTS Cinema & Cinema-Television

Fiscal Year:	FY2018	Date Submitted - By Week 3 Following:			
Campus:	Los Angeles	FA17	W118	SP18	SU18
Prepared By:	Dave Martin, Cinema Dept Chair	2/23/18	5/1/18	7/27/18	11/7/19

Overview

The BFA Cinema and BFA Cinema-Television programs are assessed according to the following program learning outcomes:

PLO 1: Demonstrate command of storytelling form and technique in cinematic arts [and TV], from writing and development through production and post-production.

PLO 2: Demonstrate proficiency with current technologies used in professional cinema [and TV] production.

PLO 3: Make use of qualitative and quantitative information in practice.

PLO 4: Demonstrate cultural literacy regarding the expressive forms and influence of global cinematic arts [and TV].

PLO 5: Apply knowledge of business practices, legal standards, and protocols specific to entertainment industries.

PLO 6: Justify plans and decisions as the result of research, consensus building, and critical thinking.

Assessment Methods

PLOs: Direct Assessment of student work.

Based on the course rubric, assign a score:

Goal: > 3.0 0 = Not Present
1 = Novice
2 = Developing
3 = Proficient
4 = Accomplished

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PLO 1: Demonstrate command of storytelling form and technique in cinematic arts [and TV], from writing and development through production and post-production.

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	2.06
Y2: F110 Directing 1	22	3.45
Y4: F335 Production Workshop 3	9	3.06
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	2.37
Y2: F110 Directing 1	41	2.65
Y4: F335 Production Workshop 3	6	2.83
SP18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	14	1.57
Y2: F110 Directing 1	24	2.34
Y4: F335 Production Workshop 3	30	2.73
SU18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	8	1.0
Y2: F110 Directing 1	10	1.95
Y4: F335 Production Workshop 3	15	2.67

PLO 2: Demonstrate proficiency with current technologies used in professional cinema [and TV] production.

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	2.06
Y2: F110 Directing 1	22	3.32
Y4: F335 Production Workshop 3	9	3.36
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	1.90
Y2: F110 Directing 1	41	2.53
Y4: F335 Production Workshop 3	6	3.0
SP18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	14	1.54
Y2: F110 Directing 1	24	2
Y4: F335 Production Workshop 3	30	2.46
SU18		

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	# of Students Measured	Average score
Y1: F101 Principles of Production	8	1.1
Y2: F110 Directing 1	10	1.95
Y4: F335 Production Workshop 3	15	2.47
Comments & Plans for Improvement:		

PLO 3: Make use of qualitative and quantitative information in practice. (SP18 and moving forward: this PLO is now part of the GE assessment. This makes the Cinema BFA have 5 PLO's. So the numbers have changed)

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	1.63
Y2: F110 Directing 1	22	2.81
Y4: F335 Production Workshop 3	9	3.0
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	1.86
Y2: F110 Directing 1	41	2.21
Y4: F335 Production Workshop 3	6	2.5

PLO 4 (3): Demonstrate cultural literacy regarding the expressive forms and influence of global cinematic arts [and TV]. (SP18: For Spring and moving forward, Cultural Literacy will be PLO #3.)

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	1.69
Y2: F110 Directing 1	22	3.05
Y4: F335 Production Workshop 3	9	3.33
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	1.71
Y2: F110 Directing 1	41	1.94
Y4: F335 Production Workshop 3	6	2.5
SP18: For Spring and moving forward, Cultural Literacy will be PLO #3. To keep info together in this report Cultural Literacy PLO data and comments are below.		
	# of Students Measured	Average score
Y1: F101 Principles of Production	14	1
Y2: F110 Directing 1	24	1.5
Y4: F335 Production Workshop 3	30	3.24
SU18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	8	1.06
Y2: F110 Directing 1	10	1.45

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Y4: F335 Production Workshop 3	15	2.79
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PLO 5 (4): Apply knowledge of business practices, legal standards, and protocols specific to entertainment industries.
(PLO #4 SP18 and moving forward)

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	1.38
Y2: F110 Directing 1	22	2.09
Y4: F335 Production Workshop 3	9	2.93
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	2.67
Y2: F110 Directing 1	41	0.56
Y4: F335 Production Workshop 3	6	3.17
SP18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	14	1.5
Y2: F110 Directing 1	24	2
Y2: F127 UPM AD	11	2.55
Y4: F335 Production Workshop 3	30	2.41
SU18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	8	1.13
Y2: UPM / AD	10	2.40
Y2: F110 Directing 1	10	1.6
Y4: F335 Production Workshop 3	15	2.40

PLO 6 (5): Justify plans and decisions as the result of research, consensus building, and critical thinking.
(PLO #5 SP18 and moving forward)

Assessment Method: Review student work. Assign score based on rubric.		
Goal:	Average > 3.0	
FA17		
	# of Students Measured	Average score
Y1: F101 Principles of Production	16	1.81
Y2: F110 Directing 1	22	3.27
Y4: F335 Production Workshop 3	9	2.3
WI18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	19	2.17
Y2: F110 Directing 1	41	2.14
Y4: F335 Production Workshop 3	6	2.67
SP18		

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	# of Students Measured	Average score
Y2: F127 UPM AD	11	2.22
Y4: F335 Production Workshop 3	30	2.93
SU18		
	# of Students Measured	Average score
Y1: F101 Principles of Production	8	1.06
Y2: F110 Directing 1	10	1.70
Y2: F127 UPM AD	10	2.40
Y4: F335 Production Workshop 3	15	2.73

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Institutional Effectiveness Report (IER)
BACHELOR OF FINE ARTS
Cinema &
Cinema-Television

ANNUAL SUMMARY CONCLUSIONS

Fiscal Year:	2018	Date Prepared:	Jan – March 2019
Campus:	Los Angeles	Date Submitted:	April 10, 2019
Prepared By:	Dave Martin	Title:	Cinema Dept. Chair

Summary Comments:	<p>This was a landmark year for Columbia College Hollywood. The majority of students were enrolled in the Cinema BFA or Cinema-TV BFA programs (93%). We saw the completion of program review, and the finalization of a new curriculum that launched in Winter of 2019 as well as a complete cycle of PLO assessment under the new structure. Many of the improvements made this year were directly related to activities surrounding program review and assessment. This includes several classes that were proposed for the new curriculum have been run as electives in the current program. For example, FLM290 Short Film Production is an elective students in the current program can take, that will be required in the new. Students who took this class had the opportunity to complete a short film, shot off campus. This class will curtail the reliance on our “extra-curricular shoots” as an opportunity for students to make films. Going forward, making films – not just exercises and scene – is part of the curriculum.</p> <p>The curriculum downstream of F135, F235 & F335 Production Workshop (PW), the Cinema students’ capstone course, was also adjusted. Expectations of earlier classes have been refined, so that each course clearly builds on what comes before. For example, in the F101 Principles of Production (now called FILM101 Production Fundamentals) class, students were given more strict limitations on the amount of dialogue allowed in their projects. F110 Directing 1 shifted its focus to working with actors. All of these are valuable skills that need a class to build to, namely FILM290 Production I: Short Film.</p> <p>F135, F235 & F335 Production Workshop (PW) has seen a tremendous amount of change from the Fall of 2017 to Summer 2018. The changes centered around making sure each student, regardless of her emphasis, was getting the support she needed for the project she was engaged in. A thesis writing focus section was introduced in the Fall, and has evolved so that thesis students have a writing teacher for the first quarter, a directing and a producing instructor for the second, and an editor for the third and final quarter.</p> <p>A significant approach to better meet the challenges of this business practices learning outcomes are also being designed as a component of PW that will focus on Professional Development. This would occur in F335 PW3 with the goal of helping students market their brand and approach to transition from student to professional. Each emphasis would have their own Development track in F335 PW3 that would account for the specific strategies best suited for that career path. This part of F335 PW3 would take advantage of our robust adjunct faculty who have one foot in the classroom and one in the industry.</p> <p>Additionally, the process for graduate PLO assessment fundamentally changed this past year. A meeting, where faculty discuss and come to a consensus on scores for</p>
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	<p>every student on each PLO, replaced the process of paper score sheets handed in, and averaged. This has given us calibrated, accurate data as well as a wealth of anecdotal evidence to draw from for assessment.</p> <p>The college updated our stable of cameras to include a number of Canon XC-15's and C200s.</p> <p>PLO3, dubbed our “cultural literacy” PLO, addresses our belief that a good filmmaker is an informed filmmaker, specifically concerning the place of films within not only film history, but contemporary society. Efforts have been undertaken to make sure that our various MP History courses are meeting rigorous general education standards.</p> <p>Business practices and industry protocols continues to be a difficult target to hit. In many cases, students can't be expected to meet the high standards demanded in professional settings. Further, a detailed understanding of the complex web that is the entertainment industry is difficult to teach in a school that has traditionally focused on craft. However, we believe that this is one of the irreplaceable assets of going to school – mentorship from professional educators who are also industry professionals. Tighter integration between Academics and Career Development is in the works to improve upon this outcome.</p> <p>Efforts to supplement students' technical abilities continue in extracurricular events as well. Bootcamps are routinely offered to provide students with demos on particular tools and tech. This Spring 18 quarter VO studio workshops that were especially beneficial to the acting students who were able to develop Voice-Over Reels. This was paired with a <i>Lunch and Learn</i> event that brought successful cartoon Voice Over Artist, Dee Bradley Baker, to campus to lead a Voice Over Workshop in the Television Studio.</p> <p>In F101 Principles of Production the instructors have agreed to shift some hours to more grip and electric hands-on exercises. The cage has been helpful in offering to send reps into the classes to go over proper checking out and returns of gear. In first quarter courses, students are meant to grapple with the tools. Where is the “On” button? How to load footage off of cards into Premier, Where does the mic plug into? Before a filmmaker can tell their story they have to learn the tools.</p> <p>FLM 290 Short Film Production ran for the first time in Fall 17 quarter. The course is providing students more opportunities to practice speaking the language in a context where the stakes are high. In Short Film Production, the students are using virtually all the tools of cinema to take a project from development to final screening of a short 2-5-minute film.</p> <p>At Summer 2018 Faculty Development Day we had a panel discussion that looked at Television Writing Trends. Our two guests included CCH alumnus, Richard Tanne, Writer/Director, <i>Southside with You</i> (2016), and Alexander Maggio, Writer/Producer, <i>Madame Secretary</i> (2014-), <i>Homeland</i> (2014-2019). Most of the discussion revolved around current industry trends for writers and how CCH can best prepare the students to navigate the business. One interesting point was the idea that spec scripts are no longer considered to be the normal way a writer attempts to showcase their skills. In the current state of the business original material has replaced the spec script of an established show as a writing sample. Pilots and webisodes, especially those that have been produced are now the best way for writers to market themselves. This lines up with our renewed efforts to build into the program opportunities to generate original material. Pilots and web-series are also project choices that our writing students may pursue in PW. The same holds true across emphases for PW projects.</p>
<p>Plans for Improvement:</p>	<p>CCH will enter the next year with a restructured academic department and a revised curriculum. With this will come tighter scaffolding between classes, ensuring a progression toward the program learning outcomes rather than the rinse-and-repeat</p>

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	<p>effect that comes with adjuncts teaching classes.</p> <p>The new program provides a more structured approach to general education as well as the core classes. Open electives have been cut from between 11-13 in the current program to 4 in the new. We expect to see students focusing more sharply on core outcomes, and not sidetracked by a glut of electives.</p> <p>Academics will need to continue to advocate for equipment purchases and allocations that suit the courses. New production courses will need additional equipment to be successful, along with the continued regular updating of facilities and equipment.</p> <p>With the new program, even electives have the opportunity to have outcomes revised and written in standard language. This will help to enshrine a consistent ethos across the curriculum, and to make sure we're offering a comprehensive but focused course of study.</p> <p>A revamped academic structure also provides new opportunities for faculty governance. We have been mindful in the past year of making sure to include voices from traditionally marginalized and ignored voices within the canon of film history. The academy has a responsibility to address inequities within its own walls, to better prepare students to do so in the professional world. We hope to launch a Diversity & Inclusion committee in the next year.</p> <p>A renewed focus on the Internship class from the academics side would not only boost our numbers in that department, but overall lift scores in PLO4 on the whole.</p>
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