



Institutional Effectiveness Report (IER)

BACHELOR OF FINE ARTS

Cinema

Cinema-Television

Fiscal Year:	FY2017
Prepared By:	David Lewis, Full Time Faculty / General Education Curriculum Coordinator Dave Collins, Dean of Academic Affairs

Overview

The BFA Cinema-Television program is assessed according to the 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

All PLOs:

Review student work.

Based on the course rubric, assign a score:

0 = Not Present

1 = Initial

2 = Emerging

3 = Developed

4 = Highly Developed

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 > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	4	3
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.28
F110 Directing 1	2 nd Year	14	3.26
F335 Production Workshop 3	4 th Year	26	3.21
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	1.6
F110 Directing 1	2 nd Year	11	3.1
F335 Production Workshop 3	4 th Year	17	3.5

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 > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	4	3.30
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.50
F110 Directing 1	2 nd Year	14	3.50
F335 Production Workshop 3	4 th Year	23	3.20
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	1.6
F110 Directing 1	2 nd Year	11	3.3
F335 Production Workshop 3	4 th Year	17	3.0

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

Assessment Method: Review student work. Assign score based on rubric.			
Goal:	Average > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	4	3.3
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.07
F110 Directing 1	2 nd Year	14	3.21
F335 Production Workshop 3	4 th Year	24	3.08
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	1.2
F110 Directing 1	2 nd Year	11	2.5
F335 Production Workshop 3	4 th Year	17	3.1

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

Assessment Method: Review student work. Assign score based on rubric.			
Goal:	Average > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	3	3.3
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.00
F110 Directing 1	2 nd Year	14	2.86
F335 Production Workshop 3	4 th Year	26	3.29
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	2.0
F110 Directing 1	2 nd Year	11	2.4
F335 Production Workshop 3	4 th Year	17	3.5

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

Assessment Method: Review student work. Assign score based on rubric.			
Goal:	Average > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	3	3
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.36
F110 Directing 1	2 nd Year	14	2.0
F335 Production Workshop 3	4 th Year	26	2.65
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	1.2
F110 Directing 1	2 nd Year	11	0.9
F335 Production Workshop 3	4 th Year	17	3.2

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

Assessment Method: Review student work. Assign score based on rubric.			
Goal:	Average > 2.5		
WI17			
Course	Cohort	# of Students Measured	Average score
F335 Production Workshop 3	4 th Year	4	3.3
SP17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	14	1.71
F110 Directing 1	2 nd Year	14	2.36
F335 Production Workshop 3	4 th Year	26	3.22
SU17			
Course	Cohort	# of Students Measured	Average score
F101 Principles of Production	1 st Year	6	2.0
F110 Directing 1	2 nd Year	11	3.1
F335 Production Workshop 3	4 th Year	17	3.1

(Scroll down for Summary)



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

ANNUAL SUMMARY CONCLUSIONS

Fiscal Year:	FY2017	Date Prepared:	2/14/18
Campus:	Hollywood	Date Submitted:	3/13/18
Prepared By:	David Lewis, Dave Collins	Title:	Full Time Faculty/ General Education Curriculum Coordinator, Dean of Academic Affairs

Summary Comments:	<p><i>PLO 1: Demonstrate command of storytelling form and technique in cinematic arts [and TV], from writing and development through production and post-production.</i></p> <p>Storytelling is the most important element in our curriculum at Columbia College Hollywood. One way or another, each emphasizes from Screenwriting to Acting, Producing to Editing or Directing, all collaborate to create cinema that tells a story. When these creative efforts come together, cinema has the power to make us laugh at the absurdity of life, to make us cry when we are empathetic, and to scare us when we experience pending jeopardy.</p> <p>This past year has been an exciting time of change and renewal at CCH. An influx of enthusiastic, talented, professionals from the staff, faculty, Dean, and administration have brought a new set of experience and perspective to the school. Sweeping changes designed to reinvigorate and refine the program have been introduced. But at our core we remain committed to our mission of educating students to develop a command of storytelling form and technique in the cinematic arts.</p> <p><i>PLO 2: Demonstrate proficiency with current technologies used in professional cinema [and TV] production.</i></p> <p>The seemingly magical moments in cinema are constructed around timeless emotions using tools and technology that are constantly changing. This past year changes have been introduced to keep pushing our students towards the constantly changing vanguard of current tech and methodologies of professional cinema production. All of our students will graduate with websites to present portfolios that showcase their talent and craft. New Media classes and projects being shot in VR are taking place.</p> <p>Outside industry speakers regularly visit campus to present to students' current ideas and technologies being embraced by the professional community. Recent speakers have included Stephanie Miller from V'Doggle</p>
--------------------------	--

Production Software, and Emily Best from crowdfunding platform Seed and Spark.

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

A successful filmmaker makes use of qualitative and quantitative information to fully bring their vision to completion. Continuing conversations by new full-time faculty on how to develop and relate GE classes to media art production. Rigorous pre-production meetings require students to defend projects and production plans with qualitative and quantitative information. Re-designed classes have students master budgeting and logistics in the pre-production, production and post production process.

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

Mise-en-scene is the cumulative effect of the narrative elements in the frame. In PW, we are challenging our students to not only consider what effect their manipulation of the narrative elements have on the frame but what effect do they have outside the frame. We are teaching cinema not just as entertainment but as art with the power to play a role in cultural evolution. We want our students to graduate not just as digital artists and filmmakers but as global citizens ready to contribute. Continued planning with GE curriculum coordinator to make sure the GE classes relate world cinema, art, and culture to student projects. A new motion picture survey course has been added that covers the history of film, the movements and artists, and the sociological impact it has upon society. Other examples are classes in *Japanese Cinema*, *The Coen Brothers*, *Break through Films of the 60's and 70's*, *Women in Cinema*, *Fellini*, and *Playwriting* class. The intended result is to give students a better appreciation and understanding of the expressive forms and influence of global cinematic arts and how it relates to their own work and vision as global artists and citizens.

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

Outside industry speakers regularly visit campus in a series of *Lunch and Learn* talks to present to students current ideas, and business practices specific to the entertainment industries. Recent speakers have included, Talent Manager Eli Selden, and William Morris Endeavor Entertainment, Below-The-Line Agent, Devin Mann.

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

We instill in our students from the first moment they arrive in Principles of Production (POP) through Production Workshop (PW) that filmmaking is a collaborative art and business. This constant goal to foster collaboration can even be seen in the school's new classroom designs. Circle seating designs such as in the writer's room and producer's room help create a learning environment that nurtures and encourages collaboration and consensus building.

<p>Plans for Improvement:</p>	<p><i>PLO 1: Demonstrate command of storytelling form and technique in cinematic arts [and TV], from writing and development through production and post-production.</i></p> <p>Throughout the program a new commitment to addressing the unique creative challenges of producing short films is being embraced. Upon assessing the program, we felt that more short films should be produced. The short film is the genre that film school students work within to develop their art and craft. Classes have been added to the curriculum to help expose students to every element of producing short films from <i>Writing Short Films for Production</i>, an Motion Picture History class that takes a critical examination of the short film genre, and a Short Film Production class that will guide students through creating a short narrative film, have been added. This will help better prepare students for Production Workshop where they will execute their senior thesis film.</p> <p>The culmination of a student’s studies happens in Production Workshop (PW). PW has undergone an intensive review which has resulted in changes designed to improve learning outcomes and help students create powerful works of cinematic art that contribute to the global conversation. Additional writing expertise has been added to PW by bringing in CCH’s writing emphasis lead to work with the non-writing emphasis scripts. Intensive one-on-one meetings are being conducted with the students.</p> <p>Additions to PW faculty have injected new energy into the class. An Acting instructor has been brought into PW to help with final presentations and in all areas concerning casting, rehearsals, on-set work, and post issues pertaining to the actors. Costume and production design instructors are being brought into the PW class to increase the student filmmaker’s ability to maximize these narrative elements of storytelling in cinema arts.</p> <p><i>PLO 2: Demonstrate proficiency with current technologies used in professional cinema [and TV] production.</i></p> <p>To provide additional instruction outside of the classroom, weekend workshops have been offered to help students learn current and developing technologies, highlighting editing software, cameras, and lighting techniques. In addition to the workshops, we hold an annual film festival and trade show where vendors set up displays and offered demos to the students highlighting cutting edge technologies from companies like Sony, RED Digital Cinema, Wrapal, Lightblade, and Film Independent.</p> <p><i>PLO 3: Make use of qualitative and quantitative information in practice.</i></p> <p>In PW, a new structure was created for Thursday nights, where students work with six different instructors who bring their specific discipline and unique perspective to each project. For example, writers will work with a producer, cinematographer, and editor to consider the project from beyond the script’s narrative aspect, but also the logistical, creative, and financial aspects that need to be understood to facilitate best practices. The goal is to help students in the conceiving a project that is affordable and producible, in conjunction with a captivating thematic story. To do this effectively requires sound use of qualitative and quantitative information.</p>
--------------------------------------	---

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

For FY18, a new rubric is being developed for students to present their projects that includes context of global genre trends that have influenced the students work. Suggestions are made to students where relevant work from across the history and global reach of cinema can be referenced and considered.

A weekly film screening series has been added to campus to showcase a diverse selection of works. These films represent different cultures and beliefs from across a wide range of genres and time periods.

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

Industry speakers are also brought in to address specific industry protocols and how students can navigate their way into professional opportunities and experience. The new Thursday night rotation of students and instructors incorporates lectures about these issues as well. Attention is being paid to legal protocols around student productions, such as distribution, agents, managers, union requirements, insurance, festivals, legal rights, fair-usage, and other protocols specific to entertainment industries.

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

We are examining every aspect of the BFA program to better prepare the students for professional practice. For example, the re-design of PW has allowed the students to expand their knowledge base in many different film disciplines while improving the quality of their thesis films. The cross-emphases network rotations should also increase the flow and exchange of different perspectives. The students will have to pitch and defend their projects and production planning decisions as the result of research, consensus building, and critical thinking.

Additional Plans:

The program review is scheduled to occur in the Spring 18 and Summer 18 quarters. It is expected to reveal more information about our first year retention rate and graduation rates. Course learning outcomes will continue to be evaluated and aligned with program learning outcomes by using evidence from direct assessments.