Oklahoma City Community College

Program Review Self Study Year: 2012-2013

Division of Arts and Humanities

Associate in Applied Science in Film & Video Production Technician (129) Certificate of Mastery in Film & Video Production Technician (130)

Prepared by: Greg Mellot
              Sean Lynch
              Gray Frederickson

I. Introduction

This section should reference the general process of the review and any unique features of the review (such as the use of outside consultants or conducting the review in relation to an accreditation visit).

If the program has been reviewed previously, this section should include a brief summary of prior recommendations and how they were addressed.

1. Combine Technology and Equipment Overview, Camera, and Lighting courses into Cinematography I and Cinematography II courses, each with a one-hour lab.

How this was addressed: We created and got approved through the Curriculum Committee new Cinematography I and Cinematography II courses, along with their one hour labs. These are the courses we are currently teaching.

2. Combine Film and Production Business I and II into one course, Film and Production Business.

How this was addressed: We did combine the two Film and Production Business courses into one course, and got that approved by the Curriculum Committee. This is the course we are currently teaching.

3. Require Documentary Filmmaking and the Capstone Project of every major, including

the AA degree, so that every student graduating from this program will have made at
    least 3 films.

How this was addressed: This recommendation was approved by the Curriculum
Committee and now every student graduating will have made at least 3 films. We also
expanded the Directing Course to offer the option of a short film rather than scenes,
giving students an opportunity to make yet another film.

4. Require that all support electives be FVP courses for all degrees.

How this was addressed: We got this recommendation approved by the Curriculum
Committee and now all support electives are FVP courses, which enhances students' film
education in our program.

II. Executive Summary

The Executive Summary will include the program's connection to the institution's mission, program objectives, and the strengths and areas for improvement of the program. It will also include the key findings and recommendations of the internal or external reviews with regard to the Program Review Principles and Program Review Criteria.

The **AAS Film and Video Production Program** and **Certificate of Mastery** exist to serve our students and educate them in film techniques and technology, prepare them for jobs in the film industry, and also to serve our community. This is a small and expensive program, but is meets its goals very well.

Strengths:

1. Curriculum has been reorganized and reconceptualized, and is much stronger for this upgrade. We are also exploring enlarging our curriculum to include a new Certificate of Mastery for Digital Imaging Technician.

2. Needs for student access to cutting-edge professional equipment and technology are being met on a variety of fronts in order to stay current with ever-evolving professional standards. This technology now includes the cameras that are revolutionizing Hollywood and the movie, television and commercial industry, the RED and EPIC cameras, which are taking us into a New World of Digital Cinema.

3. Community projects serve students, the community, and the college and its mission statement. These community projects have also become a major source of funding for the program over the past 5 years and have transformed the level of excellence of the program in terms of equipment and technology. This concerted and sustained effort from faculty and students over these years has helped relieve the financial burden on OCCC by bringing in $325,000 into the FVP Program.

4. Faculty. They are all working professionals, some are award-winning professionals, and many have made several films over the last few years. They then bring that knowledge into the classroom to help educate our students at a heightened level of professionalism.

5. Student Success. We've had inspiring success in placing our students and our graduates in a variety of key filmmaking jobs here in OKC and out in the professional world, including OU where one of our graduates is now a media coordinator.

6. Expanded enrollment due to enhanced out-reach programs we've initiated including presentations to high schools and high school counselor breakfasts, tours of our facilities, presentations at DeadCenter Film Festival, expanded and enhanced website and social media marketing. Redesigning our website has brought students here from West Virginia, New York, and Kansas -- the first time we've had out of state students here since our program began.

7. Expanded opportunities. Our ability to offer productions trained crew-members has helped students move on to work in the ever growing feature film industry here in Oklahoma. These films have brought wonderful new opportunities and employment to our students and graduates. As part of these expanded opportunities we were able to offer the making of a feature film as an actual course here at OCCC, for the first time in our history.

Concerns and Recommendations:

1. A concern is the low number of graduates. We recommend expanding the FVP Certificate of Mastery numbers in the ways described in the Program Review. The program faculty and administration will pursue expanding the enrollment to increase the graduate numbers and also explore establishing a joint bachelor's program with UCO in order to raise the graduate numbers. The program faculty will also

explore establishing a new Certificate of Mastery for Digital Imaging Technician. In addition, the program will start offering the basic course Cinematography I during the summer, so students can get a head start on the program in addition to the Oklahoma Film Institute. Furthermore, the full time faculty member/program coordinator will begin teaching the gateway course Cinematography I beginning in the Fall 2013.

2. The second concern is funding the state-of-the-art equipment needed. The College has a Student Technology Fee which has been used in the past to fund much of the equipment and will continue to be used in the future. However, some of the equipment, primarily the Red and Epic cameras, is very, very expensive and has been purchased during the past five years through grant funds. To continue offering the same level of equipment, funding will have to be developed or found.

III. Analysis & Assessment
This section will include a complete review and analysis of the Program Review Criteria based on the internal or external team's review. It will also assess developments since the last program review in the context of the current recommendations of the internal review and any recommendations.

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

An assessment and written analysis as to the centrality of the program to the institution's mission and in the context of the institution's academic plan are required. The purpose of the mission of an institution is to indicate the direction in which the institution is going now and in the future. The mission defines the fundamental reason for the existence of the institution.

Together with the planning principles and goal statements, the mission reveals the philosophical stance of the institution with respect to education and learning while at the same time providing a framework for the maintenance of institutional integrity and development.

Describe how the program is central to the institution's mission:

In keeping with OCCC's mission to provide "the people of Oklahoma and our community with broad access to certificates of mastery, associate degrees, community education, and cultural programs of exceptional quality" the Film and Video 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 an industry that is growing in Oklahoma. Students in the FVP program participate in projects that benefit them in helping develop their careers, help in college projects that benefit the college, and also help community groups and through them help our community as a whole. These student projects also help bring the community to the campus. The FVP Program offers AA and AAS degrees, as well as a Certificate of Mastery.

B. Vitality of the Program

Vitality of the program refers to the activities and arrangements for insuring its continuing effectiveness and efficiency. To maintain its vitality and relevance, a program must plan for the continuous evaluation of its goals, clientele served, educational experiences offered, educational methods employed, including the effective incorporation of technology, and the use of its resources. This vital principle or force can best be observed by examining the past and present initiatives to insure the vitality of the faculty, students, and program.

1. List Program Objectives and Goals

Educate and train students in the use of the latest film technologies and processes in the motion picture industry, so that they will be competitive in the work place, and so that they will have developed the skills and training, which along with the projects made here that serve as their resumes, to allow them to be proactive about creating career opportunities for themselves, whether that is out in the professional world or in their continuing education at a 4-year college or university. It is the responsibility of the FVP program and OCCC to provide students with the professional equipment and technology needed to accomplish these academic goals. That is why the FVP faculty have dedicated themselves for the last five years to helping finance this need through community projects and the grant-funds these projects generate.

2. Quality Indicators

Quality indicators may vary by institutional mission; however, institutions should measure the efforts and quality of their programs by: faculty quality, ability of students, achievements of graduates of the program, curriculum, library, access to information technology resources including efficiencies and improved learner outcomes through appropriate use of this technology and appropriate use of instructional technology to achieve educational objectives, special services provided to the students and/or community, and other critical services.

As appropriate, institutions should evaluate the program against industry or professional standards utilizing internal or external review processes. Institutions must provide specific documentation of student achievement. Such documentation should include programs outcomes assessment data consistent with the State Regents' *Assessment Policy*. Program quality may also be reflected by its regional or national reputation, faculty qualifications, and the documented achievements of the graduates of the programs. This includes a program self review that provides evidence of student learning and teaching effectiveness that demonstrates it is fulfilling its educational mission and how it relates to Higher Learning Commission Criteria and Components listed below:

a. The program's goals for student learning outcomes are clearly stated for each educational program and make effective assessment possible. List of the student learning outcomes.

1. Students will apply the foundational concepts involved in camera and lighting techniques. Specifically, they will master lighting conditions and effects, types of camera lenses and focus, distances, and perspective, and angles and camera movement.

2. Students will apply the foundational concepts involved in location design. Specifically, they will master exterior and interior art direction and construction (including stage sets, props, signage, and set decoration) and wardrobe (including costume, makeup, and hairdressing.)

3. Students will apply the foundational concepts involved in sound techniques. Specifically, they will master microphone technology and placement, sound enhancements and volume, location and studio recording techniques, on-screen and off-screen dialogue and narration, sound effects, and musical score and source music.

4. Students will apply the foundational concepts involved in editing techniques. Specifically, they will master construction of film sequences, continuity editing, transitional devices, pace and time of scene and sequences, and digital editing.

5. 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.

Well defined the criteria for measurement and how the criteria were used in the program.

See Appendix A

The evaluation, results, and recommendations based on the criteria used.

These are the evaluations, results, and recommendations based on the criteria we used for the last five years, starting with our most recent evaluation. These evaluations include both our assessment rubrics from our 5-year assessment plan, and field assessments.

Field assessments are vital to our program assessment in that these various college and community projects simulate real world professional filmmaking experiences, which synthesize the students' filmmaking skills and allow us to field-test our curriculum and make adjustments wherever necessary in terms of modifying or augmenting our lab assignments as well as course requirements.

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2012 EVALUATION: CAMERA TECHNIQUES AND LIGHTING

We used our Camera Techniques and Lighting Rubric from Appendix B our Five-Year-Assessment Plan, and applied it to projects made in the FVP-1214 course, Cinematography I, and the

FVP-2214 course, Cinematography II. The numbers on the Camera Techniques and Lighting rubric we administered broke down this way.

* 126 students exceeded the course competency requirements in their average score.
* 6 students met the course competency requirements in their average score.
* 5 students failed to meet full course competency in their average score.

So we more than met our outcome. Our outcome was 80% of the students receiving an average score of 2 or better. We had almost 96% receiving an average score of 2 or better, and 92% receiving an average score of 3, which is far exceeding and not just meeting the outcome.

2012-EXIT SURVEYS

We've received 4 exit surveys from the college, and in all of them we received a 10 out of 10 rating for our program preparing students for a filmmaking job, an 8.25 out of 10 for overall satisfaction with OCCC, and a 100% rating for whether they'd recommend OCCC to another person.

So we more than met our program output in terms of exit surveys.

USE OF RESULTS:

It's uplifting to see students who graduate are satisfied, but it would be good to increase the numbers of people being surveyed, which means increasing graduate numbers. Degrees are important but sometimes students find personal/job demands take them away from college for a certain amount of time, which is why at our last commencement a speaker announced that the average time for a community college student to get an Associate's Degree is 5 years. And just this semester we have a student who's come back to finish his degree after 10 years!

So, while we'll do everything we can to help students finish their Associate's Degree, we are also dedicating ourselves to increase student awareness about the Certificate of Mastery, so that even if they can't complete their degree, if they can just complete the film courses they can receive the Certificate of Mastery. We'll prepare a hand-out for the students, and another hand-out for advisors who can help students understand this option. This I think can help increase our survey numbers.

Finally, there are success stories and job numbers that are not reflected in these sorts of surveys.

We know for instance that several students, are extremely satisfied with the film education they received here and the student is now employed full-time by Tate Publishing, TV series, OETA, and Feature Films. They will graduate soon but reflects a growing situation here in OKC that as filmmaking jobs and opportunities expand here, as they are expanding, this often draws talented students into employment before they even graduate. We always encourage them to come back to graduate, but that ultimately depends on the time demands of their job. This is one area where the Certificate of Mastery might help.

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2011 EVALUATION - PRODUCTION PLAN

We used our Production Plan Rubric from Appendix F of our Five-Year-Assessment Plan, and applied it to projects made in the Capstone class, the Documentary class, the Directing classes and the Cinematography II classes. Production planning was required in all these courses in order to create the film projects within each class.

 The numbers on the Production Planning rubric we administered broke down this way.

* 64 students exceeded the course competency requirements in their average score.
* 16 students met the course competency requirements in their average score.
* 8 students failed to meet full course competency in their average score.

We more than met our outcome. Our outcome goal was 80% of the students receiving an average score of 2 or better. We had almost 93% receiving an average score of 2 or better, and 74%

receiving an average score of 3, which is far exceeding and not just meeting the outcome.

2011-EXIT SURVEY

The college has taken over the sending out of exit surveys. Nine were surveyed and three responded. Two of those three were working in jobs we'd educated them in - one as a TV producer, one as a Video Producer. 100% of them would recommend OCCC to someone else. So we more than achieved our program output.

But in terms of other areas of consideration of our exit survey/program assessment:

Students are advised during office hours, after class, during make-up classes, and during special appointment times. In continuing to gain financial aid for students in need, course completion and not drop out - and to not let family tragedies derail them from their educational goals.

Working professionals teach the courses here, and we are very happy with the team - and this team also helped make possible our first feature film experience here at OCCC with JUST CRAZY ENOUGH. This was an experience patterned on what had been created several years ago at Oklahoma City University - but students at OCU paid $4,000 EACH for their feature film experience, whereas our students paid under $300 as part of the Oklahoma Film Institute, not the Film and Video credit program - for the same experience, taught by many of the same people. Ten times less than OCU - is what their education on this film cost our students. That's a great bargain for our students. Plus it was great publicity for our college to have segments on the making of this film play over local news stations.

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2010 EVALUTATION: EDITING TECHNIQUES RUBRIC

We used our Editing Techniques Rubric from Appendix E of our Five-Year-Assessment Plan, and applied it to projects made in the Digital Editing classes.

* 56 students exceeded the course competency requirements in their average score.
* 4 students met the course competency requirements in their average score.
* 6 students failed to meet full course competency in their average score.

We more than met our outcome. Our outcome was 80% of the students receiving an average score of 2 or better. 90% received an average score of 2 or better, and 86% receiving an average score of 3, which is far exceeding and not just meeting the outcome.

2010-EXIT SURVEYS

The college's data-system is being retooled. No exit surveys were sent out.

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2009 EVALUATION-SOUND TECHNIQUES

We used our Sound Techniques Rubric from Appendix D of our Five-Year-Assessment Plan, and applied it to projects made in the Sound and Sound Editing classes.

The numbers on the Sound Techniques rubric we administered broke down this way.

* 38 students exceeded the course competency requirements in their average score.
* 5 students met the course competency requirements in their average score.
* No student failed to meet full course competency in their average score.

So we more than met our outcome. Our outcome was 80% of the students receiving an average score of 2 or better. We had 100% receiving an average score of 2 or better, and almost 90% receiving an average score of 3, which is far exceeding and not just meeting the outcome.

2009-EXIT SURVEYS

The college's data-system is being retooled. No exit surveys were sent out.

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2008 EVALUATION-LOCATION DESIGN

We used our Location/Production Design Rubric from Appendix C of our Five-Year-Assessment Plan, and applied it to projects made in the Production Design class.

The numbers on the Location/Production Design rubric we administered broke down this way.

* 15 students exceeded the course competency requirements in their average score.
* 3 students met the course competency requirements in their average score.
* 1 student failed to meet full course competency in his average score.

So we more than met our outcome. Our outcome was 80% of the students receiving an average score of 2 or better. We had 90% receiving an average score of 2 or better, and 78% receiving an average score of 3, which is exceeding and not just meeting the outcome. That's a very good performance.

2008-EXIT SURVEYS

Only one of our graduates has responded as of yet. That graduate was either satisfied or very satisfied with every aspect of our program. The student was also our student equipment manager and editor on several of our film projects, which gave him extremely valuable real-world hands-on experience that enhanced his education here - and he got to work with an Emmy-award winning writer/director who helped guide the growth of his editorial skills.

In the future we will send these surveys out in May, right when students graduate, before they move away to continue their education or pursue employment.

But recently our Institutional Effectiveness department supplied us with new exit survey results, which are attached in the Appendix along with our Rubrics.

This last Exit Survey over the last five years is attached in the Appendix, on pg 32, and shows that over all five years 100% of all respondents would recommend our FVP Program.

General Education requirements represent just over sixty percent of each Associate of Science or Associate of Arts degree, making the careful assessment of these broad competencies OCCC considers essential for all graduates very important.

Strategy:

The General Education Committee will create six interdisciplinary teams with members from multiple divisions. Each team will consist of five members with two members specifically teaching in one of the General Education Core Areas. Also, at least one team member will be a representative of the General Education Committee.

Twice a year these teams will evaluate one hundred artifacts from students having attained at least 36 hours of General Education Courses from OCCC. Reports, recommendations, and actions created from the General Education Assessment Process will be stored on the General Education Committee Website.

Evidence should be presented that shows a systematic review of the curriculum is conducted regularly. This review should indicate how the general education competencies are being met:

General Education Assessment Plan

Objective:

To assess and recommend actions for the general education component of Oklahoma City Community College's curriculum.

Method:

Developed rubrics will provide common criteria for assessing "artifacts" gathered from various courses. Artifacts may include but are not limited to recorded performances, PowerPoint Presentations, essays, lab reports, research projects, service-learning projects, or any assignment preexisting in a faculty's course.

Nevertheless, the underlying principle of this method is (1) to reduce the intrusive nature of assessment within faculty courses, (2) to create a real environment of student performances within a classroom setting instead of a contrived environment of a forced examination (i.e. CAAP exams not counting for a classroom grade), and (3) to collect artifacts already designed and administrated by our professional faculty at OCCC.

Data Collection:

The Office of Institutional Effectiveness will identify each semester students completing at least 36 credit hours in General Education Courses.

The General Education Core

General Education at Oklahoma City Community College is an integral component of each student's experience. Every student receiving an Associate Degree (AAS, AA, or AS) must complete at least one course from each of the following areas, indicating a general understanding of that area.

I. Human Heritage, Culture, Values
II. Public Speaking
III. Writing
IV. Social Institutions
V. Mathematical Methods
VI. Scientific Methodology

Program Response to General Education Assessment Data

Provide Evidence that shows a systematic review of the curriculum is conducted regularly. This review should indicate how the general education competencies are being met.

All students who complete this Associates Degree are required to take 18 credit hours of General Education courses. These courses are designed to enable to students to attain competency in four areas:

I. Human Heritage, Culture, Values, and Beliefs
II. Communication and Symbols
III. Social, Political, and Economic Institutions
IIII. Relationships in Nature and Science

In keeping with the Mission of Oklahoma City Community College to "empowering our students to achieve their educational goals and our community to thrive in an increasingly global society" the FVP program addresses the need for global awareness not only in the General Education component of the degree and the courses required to meet this component, but also in FVP

courses.

Gen Ed components are part of most of the FVP courses themselves. Class presentations are made in the Cinematography I & II Courses, the Documentary Filmmaking and Capstone Courses, as well as in the Production Design and Film Business Courses, which help develop our students' communication and public speaking skills. These communication skills are also developed in the student film crews that have to work together to complete film and production design projects.

Students writing skills are developed in the Screenwriting Course, but also developed in the Capstone Course which requires script writing, and the Documentary Filmmaking course which requires writing of pitches and outlines for their films. The Directing Course also offers writing skills development when students produce original scripts to film as projects in the course.

Human Heritage, culture, values and beliefs as well as social and political institutions and relationships in nature and science are important aspects of the Documentary Filmmaking Course, but are also elements of the Capstone Course, the Directing Course and the films that are made within each of these courses.

Analytical reasoning and logic skills by using mathematical methods are components of the Film Editing and Digital Effects courses, the Sound Course, the Sound Editing Course, and Cinematography I & II.

In terms of demonstrating an understanding of the ideas, events, and values that have shaped communities -- that's a component of the Capstone Course, the Documentary Filmmaking Course, the Film Business Course, and also a component of all the community projects that we do, every year, for a variety of community groups that really bring us into firsthand, hands-on experience with our community and its needs.

Within our yearly program assessment, part of this includes a review by the faculty of the Gen Ed components, to see if adjustments need to be made in any of our FVP courses. Also on a case by case basis, we allow students to choose alternative but equivalent Gen Ed courses that best suit their needs and educational objectives.

b. The program values and supports effective teaching.

Faculty Performance Review and Evaluation

Faculty will be evaluated on the basis of the established standards of performance and objectives established in the person's contract and any subsequent memorandums of agreement established for the position/person. Faculty are defined as employees who primarily perform teaching and instruction-related duties and who are employed on the basis of a written contract setting forth the duties to be performed and the compensation to be paid. The performance appraisal for each faculty member will be conducted by the Division Dean or Director as appropriate.

Course and Faculty Evaluation

The Student Input on Instruction process is a means of gathering student perceptions of instruction at the college. The results are intended to be used by faculty as means of identifying ways to improve instruction. A copy of the questionnaire may be found in the appendix of this document. Up to three (3) questions, unique to the course or section, may be created for inclusion as optional questions. The forms and supportive instructions will be available to students online during the 8th, 9th, or 10th week of 16-week courses or the 5th or 6th week of eight-week courses.

c. The program creates effective learning environment.

We hold our faculty to the highest educational and professional standards. Every adjunct faculty member is still a working professional in the film industry. Since the last review the Program Coordinator and Artist-in-Residence have won Emmy Awards for their documentary "Dream No Little Dream", which was also a great learning environment in the field for students and graduates who worked on that film. The Coordinator and Artist-in-Residence also created a feature-length documentary "The Grand Energy Transition" over one summer in late July and early August, which gave students and graduates who worked on it a profound learning experience. Students who work on our community projects also had expanded learning environments that took them into the field.

Thirty students, who took our Summer Film 1 workshop as part of the Oklahoma Film Institute (not part of the Film and Video Production AAS degree program or Certificate of Mastery), actually made a feature film and got IMDB credits. This real world film experience that included prep time was an excellent learning environment for our students. The learning environment for our program extends far beyond the classroom.

In the classroom we have an equally excellent environment, whether we're in our well-equipped standard classroom with its Surround Sound and Blu-Ray projection, or whether we're in our alternative classroom, the studio, equipped with much of the latest lighting and equipment technology, some of which was a result of grant funds from community projects.

We have also work to create a powerful learning environment for our students in their editing lab and classroom, providing them with an AVID ISIS editing network, and editing options ranging from Avid editing software, to Final Cut editing software, to a full Adobe Creative Suite offering Premiere editing software. We keep a license with "Lynda.com" an excellent site with editing and software tutorials for students to expand their learning experience at their own pace. We keep two student Editing Lab employees on duty maintaining the lab and working with students to help them through challenges. These student employees can be crucial in student success, just as they were when a young woman came to me in tears, saying she'd have to drop the editing class because she had fallen behind and felt lost. In arranging tutoring sessions with the student employees we were able to get this young woman through the class successfully -- and this too is part of creating an effective learning environment, to be able to have help ready when and where needed.

We have developed in partnership with Michael Boyle and the Music Department a recording studio, which we share with them, and which offers an expanded learning environment for sound mixing, dubbing and effects.

Faculty evaluations are made every year, both by our Dean and Department Director, and by the Program Coordinator. The Program Coordinator has received "Exceeded the Requirements" and "Merit Pay" ratings several years. The Program Coordinator has given similar ratings to his primary staff member, Adjunct Professor Sean Lynch.

A new adjunct professor was recently recruited to expand and enhance the learning experience for our students in the Cinematography II course.

The SII's are reviewed every semester for ways to improve or enhance instruction, and to get feedback on the faculty, which has been excellent. We also discuss with our students within the classes the effectiveness from their point of view of the classes, and listen to any suggestions they might have.

This one-on-one interaction between faculty and students has led to the development of some new Cinematography Labs to enhance the camera mastery skills of our students, and has also been a factor in the new curriculum requirements we put through for Cinematography II in making Film Editing a pre-requisite.

We maintain the studio which is an invaluable tool in our program and curriculum, and where we hold all our labs, and hold portions of many of our classes. As guardians of this studio and realizing how important it is to creating an effective learning environment, we encouraged Facilities Management to have the floor of the studio refinished to professional standards. We were also the ones to bring to the attention of Facilities Management and our Administration a mold problem in our lighting grid that was dealt with to ensure we had a safe and healthy learning environment in our studio. We appreciate greatly how quickly and efficiently the Facilities Management and Administration took care of these issues to insure student success and safety.

We also maintain and service the exceptional projection and sound system in our classroom which helps create a more stimulating learning environment. We have also acquired new computers and new movie-budgeting software for our classroom, software that we now have expanded into our editing room to make this essential movie scheduling tool available to all our students.

d.The program's learning resources support student learning and effective teaching.

Film and Video Production Technician
Oklahoma City Community College
Fall 2012

The FVP program is receives support from the Library. Faculty and librarians work well together. The librarians continue to update and improve resources the OCCC library provides, keeping in mind that FVP is a technical program.

Some specifics noted during a recent meeting with the lead faculty member are: first, a need for materials on a brand new position in this field, i.e. the DIT or digital information technician. Also, OCCC faculty are meeting with UCO faculty to look at the possibility of a new joint, 2x2 bachelor's degree program; if this develops further, it would have implications for OCCC Library collection building. Students in Documentary Film Making, Screenwriting, and the Capstone course do research. Faculty use Library resources for expanding and renewing their courses, as well as professional projects.

Library Print and Online Resources

The Library's array of resources --both online and in other formats--continues to grow and evolve. All of the online resources are available to students-- anytime, anyplace. The Library has about 113,000 items --including books, ebooks, DVDs, videos and online films. Items supporting the FVP program are located in call number areas:
 TR 845-899   cinematography
 TR 1-1050   photography, lighting, cameras, etc
 PN 1993-1999   films, film history, analysis, scriptwriting, directors

The relevant book collection is substantial. Old and ragged items in the FVP areas have been reviewed by FVP faculty and weeded.

When someone needs information in periodical articles, they now routinely find it using the Library's comprehensive online article databases, such as EbscoHost. At the same time and to facilitate different uses and users, the OCCC Library continues to have print subscriptions to *Afterimage*, *American Cinematographer*, *Cineaste*, *Film Comment*, *Film Quarterly* and *Videography*.

Online films/ AVcollection: For the past several years the Library has provided access to *Films on Demand*, an online streaming video service, via the Library website. *FoD* is multi-disciplinary. Its thousands of complete films, as well as convenient short clips, are searchable by discipline, topic and title. Another resource available to faculty and students is the Swank Digital Campus, by which the Library is able to buy online access to feature films for semester-long use. If a particular film is not included either in our DVD collection or in these online venues, FVP faculty use NetFlix to support coursework.

Typically librarians decide on what materials to buy to support a program, with more or less input from faculty members. Because the Library budget for materials acquisitions continues to be good, librarians are usually able to accommodate faculty requests for purchase.

Library Instructional Resources

The value of excellent research collections, whether online or in print, depends also on whether or not students are aware of and have the skills to use them. Experience shows that typical students are not aware of resources available, but instead are "looking around on the Internet" with often very limited success.

Many students enroll in the one credit hour Success in College and Life course, in which they receive instruction in doing academic research. The librarians also teach class sessions in a wide variety of subject areas. Sessions are usually hands on, held either in the Library's instruction area or in the students' regular classroom, but flexibility is key. And as always, librarians staffing the Library Assistance desk answer informal student questions and provide one-on-one instruction.

In sum…

Overall, the Library has 76 computers for student research, online coursework, etc. More than half of these are set up with DVD players and headphones. The building now has wireless access throughout. From the Library's web page students both on- and off-campus can use the catalog of books and DVD/videos, search for quality information in many online article databases, link to tutorials and make online requests.

Librarians are committed to supplying the right resources and helping students and faculty use them. The Library has a strong budget and responds to faculty requests or suggestions about useful resources. Neither is expected to change.

The FVP faculty feel they've established an excellent collaboration with the library staff. The library staff has been very helpful and supportive in ordering new books to use as reference material in

classrooms and to refer students to for additional reading and enhancement of their education. The library staff has also been great in ordering DVDs of movies that are needed for use in classrooms, as well as supplying online Film on Demand resources. The library staff has also been wonderful in ordering reference copies of textbooks to keep on reserve, so that students who find themselves in a financial bind due to a hold-up on financial aid, can avoid falling behind in their reading by accessing their textbooks temporarily through the library reserve section. It's a great help to FVP students in financial need. The library's web pages and online catalogs of books and videos have also been very beneficial to FVP students, as have been the library's computers, which FVP students use consistently to help them in their courses.

e. The institution's curricular evaluation involves alumni, employers, and other external constituents who understand the relationship among the course of study, the currency of the curriculum, and the utility of the knowledge and skills gained.

OCCC has established specific curriculum patterns for transfer programs leading to the Associate in Arts (A.A.) or Associate in Science (A.S.) degrees. Describe program coordination efforts, partnerships and relationships with transfer institutions.

We meet with our Advisory Board every year to insure the currency and relevancy of our curriculum to professional needs in our community. The Advisory Board is composed of employers from a broad range of professional interests -- from local television companies, to local production and commercial companies, to the executive director of the DeadCenter Film Festival. Some of the members of our Advisory Board have actually become employers for our students and graduates, such as OETA, Skyline Media, and currently we have a student making a short promotional film for the DeadCenter Film Festival.

The program has also established a Film Consortium through OU, OCU, and OCCC. The Consortium is inactive at this time.

We are currently going into talks with UCO to hopefully develop a joint Bachelors Degree in a 2X2 program between our two institutions.

f. The organization learns from the constituencies it serves and analyzes its capacity to serve their needs and expectations.

We have served a number of constituencies and have benefited from analyzing our ability to serve their needs and expectations. We have a close working partnership with OETA, working with them through internship programs that reveal their needs and expectations, and we have adapted our instruction wherever we've needed in order to meet these needs and expectations. This has resulted in jobs for our graduates, both at OETA and local TV companies such as Channel 9 and Fox 25.

We have internship programs with the Oklahoma Film Commission and with local production companies such as Skyline Media. Some of these production companies come to film our studio, where they employ some of our students while interning other of our students. These internship programs give us additional insight and curriculum guidance in serving our students.

Every year we meet with our advisory board composed of film professionals from a wide variety of backgrounds, and learn from them what their needs and expectations are in terms of employees and where the jobs of the future. This is one reason why we're exploring creating a new Certificate of Mastery for the job of Digital Imaging Technician, a job of growing importance on film sets and commercial sets in this new age of digital filmmaking we've entered.

Through these community groups we've helped in various projects we've also established relationships with broad state-wide groups such as Creative Oklahoma which keep our students and program networked into the latest advances in creativity and innovation, which can be applied to their educations, their projects, and in some cases lead to employment opportunities.

We serve a wide array of constituencies in community projects as well -- Creative Oklahoma, the Oklahoma Museum Network, The Oklahoma Foundation for Excellence, Allied Arts, the Kirkpatrick Foundation -- and through serving them we learn about not only their needs, but the needs of all the various groups they in turn serve, which helps us enhance our curriculum and training -- while learning what their expectations are for future employees from all different points-of-view from our community.

We serve other departments within our college and from time to time help film special events they hold, or work with departments to help them create the products they need to advance the interests of OCCC, something we're doing right now with our Marketing and PR Department. We also work with a professor at OU to film an ongoing interview series she's working on.

Finally, since we do serve feature film productions that come into town we're exploring becoming a certification center for the new "Scratch" postproduction software system we purchased last year from grant funds from community projects. "Scratch" is the newest professional postproduction software system that has been used on the latest PIRATES OF THE CARIBBEAN and the latest SPIDERMAN. Think of it as PhotoShop for movies -- it can manipulate moving images like PhotoShop manipulates still images.

The company that makes this software is eager to work with us in order to have a certification center in the center of the country. It's up to us to get the upgraded computers we need that can run this software, and then we might be able to offer certification in this terrific new system. This is a certification program that could open up employment opportunities, and also offer production companies certified technicians to work on the postproduction aspect of features that come into our city and state. This could become a big plus in attracting productions to do their postproduction work here in Oklahoma, rather than LA or New York.

3. Minimum Productivity Indicators

The following are considered to be the minimum standards for degree program productivity (averaged over five years). Programs not meeting these standards may be identified for early review as low producing programs. Institutions will be notified of programs not meeting either one of the two standards listed below and other quantifiable measures in this section.

a. Number of degrees conferred (averaged over five years, minimum standard: AA/AS/AAS 5)

Certificate- 0.6
AAS- 2.8

The low number of AAS degrees is a complicated issue, and doesn't truly reflect the success of our program in the real world. First, in our last commencement address it was announced that the average time for a community college student to get through a program was 5 years. It's just the nature of having to work, and often work full-time, and still pursue a higher education. So it takes a long time-- far longer than 2 years, for many of our students -- many college community students overall -- to get their degrees.

Second, another issue is that being a community college, we have some people who aren't coming here for a degree or even a certificate - just as we do this semester of 2012. They're coming only for courses to increase their skill levels in certain areas of filmmaking.

But none of these students ever get counted in certificate or degree numbers.

Are they irrelevant to the community college mission? No. Is there any way to count them? Only in terms of enrollment. We have the same issue with students with BAs in film from OU who come here to take filmmaking courses -- we've had a number of these students in our program in the last couple of years. They don't want a degree because they already have one. They want to take filmmaking courses and advance their filmmaking skills, which they do. But these students as well don't get counted in terms of graduation rates.

In the future we will work on increasing our number of Certificates of Mastery by adding a statement to our website - and working with advising so they make students entering our program realize that within an AA or AAS degree they can also get a Certificate of Mastery issued to them along with that degree, as long as they complete all the required film courses.

That way if students have to leave early before getting their degree, if they've completed those film courses they can get a Certificate of Mastery, and then come back to complete their degree at a later date. We will also prepare a hand-out to current students, which along with a statement on our website will let students know - not to leave our program and college empty handed. In this way we will encourage our students to finish those film courses and at least get a Certificate of Mastery.

In 2008 our enrollment was 107 AA majors, 72 AAS majors, and 22 Certificates, for a total of 208 FVP majors. In 2012 we have 163 AA majors, 81 AAS majors, and 27 Certificates, for a total of 271 FVP Majors.

Our enrollment is up during this review period by about 35%. That's as a result of concerted effort on our part by redesigning our website, making high school visits, hosting innumerable tours, holding many interviews with local magazines and papers, putting on the Oklahoma Film Institute every summer -- and creating many community projects which also helped spread awareness of our program. Thanks to the work we've done on our website we now draw students here from out of state, for the first time ever. The challenge for us now is how to address not just raising our graduate numbers, but also how to properly document all the success stories and success statistics that are

not even being counted right now, because they don't relate to graduate numbers.

      b. Number of majors enrolled (averaged over five years,minimum standard: AA/AS-25
        AAS-17)

Certificate- 26.4
AAS- 71.6

Our enrollment is up 35% over the last 5 years.

4. Other Quantitative Measures

a. The number of courses taught exclusively for the major program for each of the last five years
   and the size of classes for each program level listed below:

1000 level courses FY2008-2 FY2009-4 FY2010-6 FY2011-6 FY2012-7
2000 level courses FY2008-7 FY2009-9 FY2010-10 FY2011-10 FY2012-10

Most of the classes are capped at 25 students and we meet that cap. We also write overrides that
allow a class like FVP-1713, the Screenwriting Course, to sometimes have over 30 students.

b. Student credit hours by level generated in all major courses that make up the degree program
   for five years.

1000 level courses FY2008-345 FY2009-431 FY2010-901 FY2011-826 FY2012-808
2000 level courses FY2008-456 FY2009-502 FY2010-1012 FY2011-992 FY2012-1032

c. Direct instructional cost for the program for the review period.

Oklahoma City Community College (OCCC) offers online courses (computer based/Internet) which allow students the freedom from attending regularly scheduled course meeting times while still earning college credit. Online courses are similar to traditional, on campus courses in that they have a regular class schedule, assignment due dates, and the expectation of student interaction. OCCC has committed resources for the creation of specialized resources for online students with the goal of increasing student success. These resources include a customized section of the OCCC website to assist them as they progress in their academic studies via distance and an orientation to the College's Learning Management System. We also provide virtual tutoring in the Math and Communication labs in addition to 24-7 tutor support through GradeResults to further customize and personalize online students' education. The cost of these initiatives and efforts totals $55,000.00. The cost of 24-7 technology support for student and faculty support those working within the learning management system is $65,000.00.

Technology use in the classroom continues to expand to meet the needs of our students. 150 of our classrooms are equipped with permanent multimedia equipment with the availability of mobile carts to increase the number of high tech classrooms to 100%. The cost incurred with this multiyear effort was $1.22 Million. Faculty members are continuing to utilize student response systems, SmartBoards, slates and are implementing the use of IPads within the classroom. OCCC continues to support the utilization of technology in the classroom so faculty can continue to engage students. The use of IPads in the classroom is a new effort on campus and the cost thus far has only been $50,000.00. The Center for Learning and Teaching offers multiple learning opportunities for faculty related to strategies for incorporating technology into instruction effectively as well as the use of the College's Learning Management System, Moodlerooms. The CLT team has strategically worked to meet the needs of our 157 full-time faculty as well as the 500 adjunct faculty members. They support them through organized workshops, online training modules, and individual faculty consultations conducted via phone, Skype, email, or in person. The consultations focus on the use of the college's LMS as well as the choosing of instructional technology to match learning objectives.

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

AAS General Education Credits-67 Generated Credit Hours-205
Certificate General Education Credits-0   Generated Credits Hours-0

e. A roster of faculty members including the number of full-time equivalent faculty in the specialized courses within the curriculum.

THE FVP TEAM IS...

Harry Fogarty
Harry "Gray" Frederickson
David Greene
Sean Lynch
Greg Mellott
Travis Palmer
Sunrise Tippacanae
Bart Vleugels

FY2010-1.8 FTE Faculty FY2011-2.0 FTE Faculty FY2012-1.9 FTE Faculty

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

A graduate of our program, went on to get a BA in film from OU and worked at Channel 9 here in OKC, went to LA to do freelance editing on feature film trailers and also worked on commercials. She came back to Oklahoma where she helped edit the feature-length documentary "Grand Energy Transition", which played statewide on OETA. She is currently editing a feature film here in OKC.

A graduate of our program went on to win Best Feature Film out of a field of 90 feature films at the DeadCenter Film Festival for his film YVETTE. He is now a much sought-after director/producer at Tyler Media's Telemundo network here in OKC.

A graduate of our program now works for I2E, Ideas 2 Enterprise, a company that raises funds for inventors all across the state of Oklahoma. He films and edits the stories of their inventions and posts them on the company's website to help raise funding. He also maintains the website and travels all across the country documenting events I2E attends.

A graduate of our program, now works full-time in the Instructional Video Services department of OCCC, and has become a great asset to our college. We're especially proud of him because we had to work with him to get him successfully through a number of our courses due to family and personal emergencies he faced. By working together we helped James create the success he enjoys now and he's a great example of the quality of graduate that our program produces.

A graduate of our program, has set up his own company for making rock videos, specializing in Heavy Metal, and is doing quite well. He also works on feature films that come into town, as well as on local commercials. He was also the gaffer on our program's first feature film, JUST CRAZY ENOUGH.

A graduate of our program is now employed full-time at OETA.

A graduate of our program is right now editing the independent feature shot here in OKC that other of our students worked on, "The Jogger". He also works as an editor for the History Center, has co-directed and edited a DeadCenter award-winning film, "Rainbow Around the Sun", and also edited and produced the feature-length documentary "Whatever Happened to the Horny Toad". He also edited our Summer Film 1 feature film, "Just Crazy Enough".

A graduate of our program and she produced and directed the feature-length documentary, "Whatever Happened to the Horny Toad" which played at the DeadCenter Film Festival. As a result of her Capstone documentary "Food for Thought", which helped raise funds for the horny toad film, she was also able to direct a documentary on the coal ash pollution problem in Bokoshe, Oklahoma for the Sierra Club, and also able to make recycling commercials for a state agency. This is exactly what we're talking about when we say that the projects students make here at OCCC can open up doors of opportunity for themselves out in the professional world. Thus, allowing students to be more proactive about creating opportunities for themselves.

A graduate of our program has now established himself as a hot young director of music videos, both in this country and overseas on a British website. This has led to wonderful new job opportunities for him and his partner, another prior student. But Nick is an example of what we detailed earlier, he left before completing his degree because of employment opportunities opening up to him as a result of the education and training he received here, and the projects he and his partner made that reflected this.

A graduate of our program was employed full time at Channel 9 and recently made a move over to OETA, where he is currently employed full time.

A graduate of our program went on to become a Media Coordinator at OU.

One of our prior students is yet another example of what we mentioned earlier. Even though he has yet to graduate, He has been hired by the prestigious Tate Publishing Company to shoot and edit

music videos for them, and assist them in other visual presentations. He also did the CGI work on a feature-length documentary that played statewide on OETA, the GRAND ENERGY TRANSITION. This was a production that was made entirely by OCCC faculty, students, and graduates.

Another prior student is another example of this success without graduation. He has yet to get his degree but as a result of the education he received here he has gone on to win Best Short at the DeadCenter Film Festival, and as a result of a short film on autism he made in the Documentary Filmmaking Course, he received funding to do an expanded version of his film on autism. His now feature-length film will have its red carpet premiere at the Will Rogers Theatre in OKC this month.

Yet another prior student is another example of success without graduation. He has yet to complete his degree, yet as a result of the education he received here he was able to excel at a community project he did for Ballet Oklahoma, which led to a job cutting trailers for feature length films in New York City. That in turn led to jobs directing and editing television pilots, one in Las Vegas and one in Canada. One of those pilots has gotten picked up. In the meantime Blake continues to work in commercials here in OKC.

Another example of this success without graduation. A prior student took filmmaking courses here and now runs his own film company, Toy Gun Productions, which has produced a number of Christian-oriented award-winning films.

Yet another example of success without graduation. A student took filmmaking courses here, and because he was a student here and had proved himself a motivated student, we sent him up to intern on KILLER INSIDE ME, where he turned the internship into a paying position. He so impressed the people he worked with that he's been hired non-stop to work on commercials and features that came into town, and just finished working on OSAGE COUNTRY. He's built an impressive professional resume but the work took him away from our college before he was able to graduate. But he's very happy and proud of his success and so are we, and he intends to come back and graduate when time permits.

Still another example of success without graduation. A student started an internship this semester that he turned into a full-time paying position and now he's not sure when he'll be coming back to complete his degree. But he does have a well-paying job now in the film and broadcast industry.

Another student is our most recent example of success without graduation. Just this past week she got a job making featurettes for a drug and rehabilitation facility. She'll try to finish her certificate, but that will depend on the hours that her new job requires.

We've also had other students move out of state to job opportunities in New York and Los Angeles.

None of these non-graduating students have been counted as successes when numbers of graduates are used for the sole criteria for success -- yet they are wonderful successes, and a testament to the strength of this program, both its curriculum and faculty.

g. If available, information about the success of students from this program who have transferred to another institution.

We have had two students receive BA's from OCU.
Six of our students have moved on to receive BA's from OU.
Another two students received BA's from UCO.

5. Duplication and Demand

   a. Demand from students, taking into account the profiles of applicants, enrollment, completion
      data, and occupational data.

Through our website, 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. But we also try to
answer student demands by going to them -- in presentations we make to local high schools in
person, and in tours of our facilities we conduct for other high schools and tech schools -- so we
can show students all the ways that we can and will meet their demands -- and career demands in
their future.

That's why it's been so imperative that our program stay up with current technology, and our work
with our community in creating the community projects that have drawn in three-hundred-and-
twenty-five thousand dollars in grant funds to our program during the last five years -- is a huge
help to our students and college, our state and our communities. But this is an ongoing challenge,
year after year, because editing systems, sound systems and camera systems-- are all computer-
based now, and as one system shifts all the other systems have to adjust. So that leaves us
constantly upgrading to remain current with professional standards -- but that's a demand our
students have that we absolutely must meet.

The truth is that in preparing students for the professional world, if we as an institution are not
advancing we are falling behind -- because the professional world is always advancing.

And again, we 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, or even a certificate. It's like the Rolling Stones
song, you can't always get what you want, but if you try sometime you'll get what you need.
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 our students have for finding work.

   b. 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. Studio feature films do come into our state every year and our students and
graduates get opportunities to work on them, just as they are doing right now on "Osage Country,"
shooting in Tulsa, produced by George Clooney and starring Meryl Streep and Julia Roberts.

But even more independent features are coming into our state, one is shooting right now at the
same time as "Osage County" -- it's called "The Jogger", and our students and graduates are
working on this film as well, some others are interning on it.

Our program helped create a feature film experience and IMDB-credits specifically for our students
as a Summer Film 1 Oklahoma Film Institute workshop, called "Just Crazy Enough", and this is the
kind of low-budget independent feature we are seeing more and more of in Oklahoma. "Rock and
Roll Dreams of Duncan Christopher" was another, a feature some of our graduates worked on
along with an adjunct professor of ours, David Greene.

The TV show "American Idol" was in town a few weeks ago shooting and some of our students worked on that production. Other students have worked on the "Scared Straight" TV series. So we do have television shows and production companies coming into OKC for shoots that our students can and do work on. Sometimes 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, which had a commercial shoot in our studio last week. Mathis Brothers also employs students and graduates of ours to make their commercials. We also have students who work with production coordinators for outside production companies who come into OKC to shoot commercials, for instance a Nike commercial shot here and employed several of our students. Another company wanted to do a cell-phone trade-in commercial and used a crew composed entirely of our students.

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 and OETA.

Publishing businesses such as Tate Publishing, have hired one of our students who has not even graduated yet, to work full-time making music and informational videos for them, and working with their graphics department. More and more today businesses are creating short films to help market themselves on the internet and show what they have to offer.

Another form of this marketing is I2E, Ideas 2 Enterprise, where one of our graduates is employed full-time. The company raises funds for inventors all across the state of Oklahoma but to do this they have our graduate film the inventors and inventions and tell their stories in short films our graduate edits together and puts online. Our graduate also monitors and maintains the website. This combination of film and websites is an exploding market.

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. 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.

And it's the new and exploding demand for film technicians in the digital age that has motivated us to explore setting up a new Certificate of Mastery for the job of Digital Imaging Technician, a position that handles the digital media from shooting, through capturing and into editing. There is a growing demand for these technicians and we are investigating how we might be able to fill this demand, and at the same time create a Certificate that combines our program with courses in Computer Science.

   c. Demand for services or intellectual property of the program, including demands in the form of grants, contracts, or consulting.

Demands for services of our program:

1. We've met a demand for a wide variety of community projects, meeting our mission of serving our community and at the same time giving on-the-job training to our students and bringing in $325,000 of grant money into our program and college.

2. We've met a demand for numerous studio rentals with film production companies and met demands from other universities such at OU for studio rental time.

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.

4. We've met demands from DeadCenter Film Festival for consulting, for putting on exhibitions at the festival, for filming parts of the festival and special presentations -- to put up on its website and help market it on the internet.

5. We've met a demand to market our program to our community for our college, and so we make presentations to groups of high school counselors, make presentations to local high schools, give tours to both schools and individuals of our facilities -- this past week we did three such tours. We also as part of this marketing effort to meet the college's demand for marketing assets to help expand enrollment and awareness, have redesigned our website and the projects we show on them, which are responsible for creating the interest that has resulted in increased tours of our facility. This also helps meet demands in global communication as well, as when we recently hosted a tour here for a film education delegation from Thailand, which was drawn to visit us from our website, and now can keep in touch with us through our website.

d. 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 which have helped advance the A+ School System, helped advance funding for 20 arts groups in Oklahoma, helped advance awareness and funding for the Oklahoma Museum Network, helped advance the awareness and fund-raising for Oklahoma's premiere creativity site, Creative Oklahoma. We've also filmed their international conferences and edited versions of these conferences to play on Creative Oklahoma's website, in this country and internationally, all across the world.

Through our community projects we've also helped advance awareness of Colonial Day and the problems of a lack of awareness of American History in public schools for the Oklahoma Foundation for Excellence. We've helped Ballet Oklahoma -- films of rehearsals and shows we filmed for them helped the group get permission to do some ballets they'd been denied permission to perform for years. We've helped our own college in filming recitals and stage performances. We're also helping advance awareness of animal rights for the Kirkpatrick Foundation and helping raise awareness of Oklahoma's prison dog training program in a community project we're working on right now, whose purpose is to help transform Oklahoma's entire penal system.

We also contributed to the exhibit at the Oklahoma Historical Society on the history of moviemaking here in Oklahoma. Our faculty and students built the front porch of the house from the movie OKLAHOMA, which became a big feature in the exhibit, and the source of countless photos.

Our faculty also have participated in creativity forums sponsored by the DaVinci Institute held at OETA, which allowed us to network and trade innovative approaches to current issues with colleagues from colleges and universities all across the state.

e. The process of program review should address meeting demands through alternative forms of delivery.

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

6. Effective Use of Resources

The resources used for a program determine, in part, the quality of the educational experiences offered and program outcomes. 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. The efficiency of resources may be measured by cost per student credit hour; faculty/student ratio; and other measures as appropriate. The effective use of resources should be a major concern in evaluating programs. The resources allocated to the program should reflect the program's priority consistent with the institution's mission statement and academic plan.

Our program exists to serve our students and educate them in Film Techniques and Technology, and also to serve our community. Two primary goals that include many other smaller goals within them, but these two primary goals represent both our mission statement-- and academic plan.

Here is what we've done to allocate resources to accomplish these primary goals.

1. We have one full-time professor, one Artist-in-Residence/Studio Manager who is not a full-time employee, and one Equipment Coordinator who is not a full time employee. We have hired a highly-qualified team of working professionals to be adjunct professors and meet the needs of our expanding enrollment that has required additional sections of some classes and larger class sizes for other courses.

2. We have hired STEP and Federal Work Study student employees and trained them so that they're able to help man and run our equipment room, oversee the editing lab, and monitor student cinematography labs in the studio. These students also assist us on inter-departmental film projects, whether that's filming a college musical, college play, or college music recital.

3. Knowing the high-cost of maintaining our program at the cutting-edge of technology, which is where the jobs of the future are and is what we owe our students academically and ethically, we formed a partnership in the funding of our program with our college.

4. We dedicated ourselves to bringing in grant money into our program and college every year, and did this through our community projects which also accomplished our mission statement in terms of serving the community. To date these community projects have brought in $325,000 to our college and program and not only transformed the program, but transformed the lives of students and helped transform our community in a variety of ways as well. In terms of allocating resources these community projects have been an immense help on a variety of different levels and represent very wise strategic thinking from the leaders of our program.

5. Instead of hiring outside consultants, we have trained our STEP and Federal Work Study student employees in filmmaking techniques and directed them in creating new recruitment videos for our website, and creating short featurettes for other portions of our website. We've supplied dvds of the recruitment video to our Recruitment Division, to send out to high schools throughout Oklahoma.

6. We also run these videos on our website and they have been a very successful marketing tool -- drawing students here from as far away as New York, West Virginia, and Kansas. Our website also has generated tours to our facility, and one such tour took place this week. Using our student talent base to help expand student enrollment is a very smart use of resources. We are also currently exploring expanded use of social media for marketing our program,

under guidance from the college's expert in this area, John Richardson.

7. Right now we're assisting our PR and Marketing division to get images they need for a marketing campaign, and this is something we do on a regular basis for a number of different departments, which allows us to share resources and save our college certain expenses. We've also done the same thing for events held in the studio, allocating our resources to the event to save the college rental and labor fees.

8. Lumber and other materials left over from the production design courses are recycled for use in new classes, which not only saves resources but allows for expanding the scope of set-building without incurring any additional costs.

9. Our program hired an excellent film professional, Sean Lynch, who is our Equipment Coordinator. His skill and professional experience have allowed him to repair fluid head tripods, rewire and rebuild lights, and repair a wide variety of equipment that we would have had to replace. This has also allowed us to repair rather than replace some of our cameras and sound recorders, and overall Sean has been a huge asset to us in resource allocation.

10. For our computer editing lab we've maximized the life of our computers by purchasing Mac tower computers that are upgradable in terms of video-cards and other components, as opposed to iMacs which are not upgradable.

IV. Program Review Recommendations

This section is a description of recommendations that have been made as a result of the review and of actions that are planned to implement these recommendations. Recommendations should be clearly linked and supported by the information and analyses that were articulated in the previous sections and should contain a realistic strategy for implementation of any changes.

A. Describe the strengths of the program identified through this review.

1. Curriculum has been reorganized and reconceptualized, and is much stronger for this upgrade. We are also exploring enlarging our curriculum to include a new Certificate of Mastery for Digital Imaging Technician.

2. Needs for student access to cutting-edge professional equipment and technology are being met on a variety of fronts in order to stay current with ever-evolving professional standards. This technology now includes the cameras that are revolutionizing Hollywood and the movie, television and commercial industry, the RED and EPIC cameras, which are taking us into a New World of Digital Cinema.

3. Community projects serve students, the community, and the college and its mission statement. These community projects have also become a major source of funding for the program over the past 5 years and have transformed the the level of excellence of the program in terms of equipment and technology. This concerted and sustained effort from faculty and students over these years has helped relieve the financial burden on OCCC by bringing in $325,000 into the FVP Program.

4. Faculty. They are all working professionals, some are award-winning professionals, and many have made several films over the last few years. They then bring that knowledge into the classroom to help educate our students at a heightened level of professionalism.

5. Student Success. We've had inspiring success in placing our students and our graduates in a variety of key filmmaking jobs here in OKC and out in the professional world, including OU where one of our graduates is now a media coordinator.

6. Expanded enrollment due to enhanced out-reach programs we've initiated including presentations to high schools and high school counselor breakfasts, tours of our facilities, presentations at DeadCenter Film Festival, expanded and enhanced website and social media marketing. Redesigning our website has brought students here from West Virginia, New York, and Kansas -- the first time we've had out of state students here since our program began.

7. Expanded opportunities. Our ability to offer productions trained crew-members has helped students move on to work in the ever growing feature film industry here in Oklahoma. These films have brought wonderful new opportunities and employment to our students and graduates. As part of these expanded opportunities we were able to offer the making of a feature film as an actual course here at OCCC, for the first time in our history.

B. Describe the concerns regarding the program that have been identified through this review.

1. Small graduate numbers.

2. Challenge of financing the ever-changing technology needs of the new Digital Cinema age the

film industry is in now, and will be in for the foreseeable future.

C. Develop a list of recommendations for action that addresses each of the identified concerns and identify planned actions to implement recommendations.

1. Recommendations for small graduate numbers:

   A. Work on increasing our numbers of Certificates of Mastery by making students understand more clearly that within any film degree there is a Certificate of Mastery they can receive for completing just the filmmaking courses. If students have to leave early they don't have to leave empty-handed if they've completed these film courses. They can leave with a Certificate of Mastery. To spread awareness of this we will work with our Advising department so they in turn can help advise our students. We will also create written hand-outs for students, and create a mention of this on our website. We will also stress this in each of our FVP classes.

   B. We will work on further increasing our enrollment and thereby increase graduation rates by increasing our student population. Part of our strategy here may include a new Certificate of Mastery for the position of Digital Imaging Technician. We are exploring this right now.

   C. We will explore setting up a 2+2 bachelor's program with UCO, to help motivate students toward 4-year degree completion.

   D. We will work to raise awareness in higher education governing bodies that for our program, due to the very nature of our program, filmmaking, and our economy, low graduation rates do not equate with low productivity. We have actually been extremely productive and so have our students-- out in the professional world. So we need to work on new and more inclusive approaches to gauging productivity in our filmmaking program.

Perhaps one idea would be to have more than just a graduate survey. Why not create an EMPLOYMENT SURVEY that could be counted along with the Graduate Survey? The Employment Survey we could send to students who leave before they graduate -- to work in professional jobs. This would give us a way to count all the successes we are currently unable to count in any way if graduate numbers are the sole criteria.

But that would still leave us with how to account for and give credit to in terms of productivity -- for members of the community who come here to take only a few courses, either because they have degrees already and aren't interested in any more degrees or certificates, they only want a few select film courses -- or because they're members of the community who wish to hone or update certain specific filmic skill-sets they have, or members of the community who are just interested in film.

None of these people are now being counted in any way that registers on any of our success statistics. And that seems to be a huge gap in the existing assessment protocols, especially since part of our mission statement is to provide "community education". That's exactly what we're doing in these instances but we get zero credit for this if our only success criteria is graduate numbers.

That is not fair to our program and the reality of the successes we're helping to produce in our students and community.

What the success assessment hierarchy must come to terms with is that our program has at it's core -- technology and techniques to create-- an art form. Our program is not like, for instance, a nursing program. Students can't start a nursing program and leave before they graduate because

they need that degree to get employed, and need the knowledge acquired in getting their degree to pass their nursing exam.

But our students can leave before they graduate and get a job even if they don't complete their degree or certificate -- if they've acquired enough skills to make themselves an asset to a production company. And we have proof of this over and over again. Also, our curriculum lends itself to members of the community taking one course or another in a specific area of artistic interest that has nothing to do with them wanting to pursue a degree or even a certificate. Again, this is different from many programs here.

So our FVP program needs new success assessment criteria created that go beyond just numbers of graduates, and includes all aspects of our mission statement.

2. Recommendations for challenge of financing technology needs:

    A. Continue and expand community projects to keep grant funds flowing into the program and college. This is critical to keep our program current with professional standards and technology in the motion picture industry, which has entered a new Digital Age. One of the last film projection theatres in OKC closed down last week. Everything, even movie theatres themselves, are going digital. It's expensive. Ever changing. But that's the world we owe it to our students to train them to enter.

    B. Continue to explore, as we've been doing, additional sources of grant funding while at the same time strengthening the relationship we have with our existing grant funding source, as we are doing right now, this semester, in the most complex community project we've ever done for the Kirkpatrick Foundation.

    C. We will also continue, as we are doing right now, to use new ways to use our updated website, social media, our consortium college channel on Cox Cable, to market our program both within and outside our state to help increase student enrollment, and through this increase Student and Technology Fees available to our students and program.

    D. Provide institutional recommendations as the result of the program review and planned actions to implement recommendations.

1. A concern is the low number of graduates. We recommend expanding the FVP Certificate of Mastery numbers in the ways described in the Program Review. The program faculty and administration will pursue expanding the enrollment to increase the graduate numbers and also explore establishing a joint bachelor's program with UCO in order to raise the graduate numbers. The program faculty will also explore establishing a new Certificate of Mastery for Digital Imaging Technician. In addition, the program will start offering the basic course Cinematography I during the summer, so students can get a head start on the program in addition to the Oklahoma Film Institute. Furthermore, the full time faculty member/program coordinator will begin teaching the gateway course Cinematography I beginning in the Fall 2013.

2. The second concern is funding the state-of-the-art equipment needed. The College has a Student Technology Fee which has been used in the past to fund much of the equipment and will continue to be used in the future. However, some of the equipment, primarily the Red and Epic cameras, is very, very expensive and has been purchased during the past five years through grant funds. To continue offering the same level of equipment, funding will have to be

developed or found.

Appendix

Program Curriculum

Program Requirements

Minimum Required Hours   63

Major Courses		
Prefix & Number	Course Title	Credit Hours
FVP 1133	Production Design	3
FVP 1214	Cinematography I with lab	4
FVP 1713	Screenwriting	3
FVP 2114	Cinematography II with lab	4
FVP 2123	Film Production and Business	3
FVP 2153	Screenplay Interpretation	3
FVP 2253	Film Sound	3
FVP 2273	Documentary Filmmaking	3
FVP 2323	Film Editing and Digital Effects I	3
FVP 2453	Film Sound Editing	3
FVP 2713	Capstone	3

General Education Courses

Prefix & Number	Course Title	Credit Hours
ENGL 1113	English Composition I	3
ENGL 1213	English Composition II --OR	
ENGL 1233	Report Writing --OR	
BUS 2033	Business Communication --OR	
COM 2213	Intro to Public Speaking	3
POLSC 1113	American Federal Government	3
PHYS 1013	Physical Science --OR	
PHYS 1014	Physical Science with lab	3-4
HIST 1483	U.S. History to the Civil War --OR	
HIST 1493	U.S. History Since the Civil War	3
	Humanities Elective-select one from the following:	
	HUM 1113, HUM 2233, HUM 2243, HUM 2263, HUM 2273	
	ART 1013, ART 1053, TA 1103	3

Support Courses

Prefix & Number	Course Title	Credit Hours
BUS 1323	Mathematics for Business Careers	3
	6-7 hours chosen with advisor approval from following	
	courses:	
FVP 2423	Film Editing and Digital Effects II	3
FVP 2613	Film or Video Internship	3
FVP 2623	Directing	3

Life Skills Courses

Prefix & Number	Course Title	Credit Hours
SCL 1001	Success in College and Life	1
		1

6/6/12