DEPARTMENT OR PROGRAM: Digital Media - Broadcast & Electronic Media

DIVISION: Business and Technology

I. DESCRIPTION OF PROGRAM

The Broadcast & Electronic Media program equips students with technical skills in TV, video, and radio production through hands-on training at a professional level and guides their development of an ethical conscience and theoretical understanding of media's role in shaping our cultural and social values.

Practical curriculum offers real world experience in a professional studio and out in the field. Instruction provides high-end digital broadcast equipment. CSM is training the next generation of media makers in camera operation, lighting design, multichannel audio engineering, scriptwriting, TV producing, digital video editing, studio directing, technical directing, voice, radio and TV talent.

II. STUDENT LEARNING OUTCOMES (SLOs)

a. Briefly describe the department's assessment of SLOs. Which courses or programs were assessed? How were they assessed? What are the findings of the assessments?

The Broadcasting program began assessing Student Learning Outcomes (SLOs) in Spring 2008, as outlined below. However, as a result of the Digital Media PIV, SLOs have been modified for the transition to DGME courses. Assessments of the DGME SLOs begin Fall 2010.

Broadcasting Completed Assessments thus far:

	Semester	Course	SLO	Assessment	Results
1	Spring 08	BCST 230 On Air Talent	Consider the ethics involved in making media and working in the broadcast/entertainment industry.	Ethics case studies and survey	100% identified the ethical issue in a case study
2	Spring 08	BCST 110 Media in Society	Understand ethics as they relate to the media industry, in light of media's impact on society.	1. Ethics Case Studies Survey 2. Exam Question	1. 100% identified the ethical issue in a case study 2. 100% correctly distinguished between 2 theories of ethical decision-making
3	Fall 08	BCST 320 Digital TV Field Production	Demonstrate understanding of technical and aesthetic principles such as framing, angle, and color.	Production assignment w/ score rubric for: interview framing, use of angle, color theory application	77% demonstrated proper framing 81% demonstrated use of angle 77% properly applied color theory
4	Fall 09	DGME 100 Media in Society	Examine media content in light of media's influence on society.	Advertising Paper and Oral Report	100% can identify and explain at least one influencing element/ message in popular advertising
5	Fall 09	BCST 210 TV Studio Production	Operate professional studio cameras	Camera operations hands-on exam of 7 specific operations	86% performed all 7 operations successfully without assistance

	Semester	Course	SLO	Assessment	Results
6	Fall 09	DGME 100 Media in Society	Track, measure, and analyze their own personal media use <u>and</u> identify received gratifications.	Media Diary & Content Analysis Assignment (Uses & Gratifications)	96% can track, measure, and analyze personal media use 92% identify received gratifications
7	Fall 09	BCST 410 Advanced TV Studio	Explain and demonstrate basic technical engineering of broadcast equipment	Camera set-up test : white balance, shade, color correct	71% can white balance, shade, and color-match a 3-camera set-up without assistance

b. Briefly evaluate the department's assessment of SLOs. If applicable, based on past SLO assessments, 1) what changes will the department consider or implement in future assessment cycles; and 2) what, if any, resources will the department or program require to implement these changes? (Please itemize these resources in section VII of this document.)

> The assessment process started slowly as I worked to identify modes of data collection and analysis. It has taken time to incorporate assessment into the routine and develop lessons that can serve as assessments and develop tools needed to interpret results. However, assessment is indeed a revealing process that will drive refinement.
>
> One of the things that I've learned in this process is that the timing of assessments has a direct impact on results, which begs the question: *when* is the best time to administer assessments? For example, in Fall 2009 in BCST 210 TV Studio Production, I used the first hands-on exam as my assessment. In a class of 30 students, 26 or 86.6% could perform 7 specific camera operations without assistance. If the assessment had been scheduled later on in the semester, after students had more time on equipment, my success rate would be higher. I am sure other faculty struggle with this timing issue.
>
> Having started the process and seen the first few results, it is tempting to assess the same SLOs every semester in order to have more data and measure success over time. Yet, doing so would neglect remaining assessments. Comparative data will have to be collected over longer periods, rather than semester-to-semester.
>
> I have also found some of the assessment methods that I originally selected were either inadequate or too complex. In some cases, I changed the assessment method altogether. I also ended up assessing SLOs other than the ones I had planned to assess, so I have to reschedule some of them.
>
> 1. Changes for future assessments
>   a. Determine when during the semester the assessment should be administered to provide an accurate measure of student learning. Do I want to measure their first attempt or their final assignment?
>   b. Work with adjunct to identify assessments for four of the new DGME courses and schedule assessments.

c. Below please update the program's SLO Alignment Grid below. The column headings identify the General Education (GE) SLOs. In the row headings (down the left-most column), input the course numbers (e.g. ENGL 100); add or remove rows as necessary. Then mark the corresponding boxes for each GE-SLO with which each course aligns.

GE-SLOs→ Program Courses ↓	Effective Comm	Quantitative Skills	Critical Thinking	Social Aware & Diversity	Ethical Responsibility
DGME 100 Media in Society	X		X	X	X
DGME 101 Writing Media	X		X	X	X
DGME 102 Law & Ethics	X		X		X
DGME 112 TV Studio	X				
DGME 115 Field Prod	X				
DGME 118 Basic Audio	X				
DGME 120 Video Editing	X				
DGME 128 Talent	X			X	X
DGME 130 Lighting	X				
DGME 140 Compression DVD					
DGME 142 Motion GRFX SFX					
DGME 150 Adv Audio	X				
DGME 155 Video Journalism	X		X	X	X

III. DATA EVALUATION

a. Referring to the Enrollment and WSCH data, evaluate the current data and projections. If applicable, what programmatic, course offering or scheduling changes do trends in these areas suggest? Will any major changes being implemented in the program (e.g. changes in prerequisites, hours by arrangement, lab components) require significant adjustments to the Enrollment and WSCH projections?

Enrollment data for both fall and spring terms show a 19.2% increase term-over-term. The 2008-09 demographic data shows a head count of 200 students. And I can attest to the increase in students. Two TV Studio production classes experienced high enrollment.

Considering the current academic year, I was encouraged to see the beginning studio course (BCST 210 TV Studio Techniques) fill to capacity in Fall 09 for the first time. So, we offered it again in Spring 10 -- and 23 new students enrolled! Plus, 27 students moved on to the advanced studio course. Previously, the highest enrollment for the advanced course was 12.

The current WSCH is 925.6 which is slightly down from the prior year. Projections trend upward as enrollment steadily increases.

Regarding changes, I have already enacted several as part of the transition to Digital Media (DGME). I have created a new course offering schedule, made changes to pre-requisites, and eliminated hours by arrangement for courses transitioning to DGME. For example, I determined, through surveying students, that a pre-requisite for BCST 320 (Digital TV Field

Production) was detrimental to enrollment, so it was eliminated when the course transitioned to DGME 115. However, due to recent changes resulting from the emergency DGME PIV/COI process and the loss of distinct disciplines and control over instruction, it is impossible to predict how enrollment will be affected.

b. Referring to the Classroom Teaching FTEF data, evaluate the current data and projections. If applicable, how does the full-time and part-time FTE affect program action steps and outcomes? What programmatic changes do trends in this area suggest?

Since 06-07 the "Total FTEF" has decreased from 3.05 to 2.37 while enrollment has increased. Broadcasting is serving more students with less faculty, thus, becoming more efficient. Currently, there is one full time faculty and one adjunct faculty.

FTEF can only decrease so much as enrollment increases before the students are not being well-served. Our relationship with SFSU's Broadcast program, whose enrollment is impacted, has prompted more students to start at CSM. Therefore, I believe that additional faculty will need to be considered as the program expands, yet as the budget allows.

c. Referring to the Productivity [LOAD] data, discuss and evaluate the program's productivity relative to its target number. If applicable, what programmatic changes or other measures will the department consider or implement in order to reach its productivity target? If the productivity target needs to be adjusted, please provide a rationale.

LOAD has steadily increased year over year. If the PRIE data projections hold true, Broadcasting will reach the target LOAD of 525 by 2011.

IV. STUDENT SUCCESS EVALUATION AND ANALYSIS

a. Considering the overall "Success" and "Retention" data, briefly discuss how effectively the program addresses students' needs relative to current, past, and projected program and college student success rates. If applicable, identify unmet student needs related to student success and describe programmatic changes or other measures the department will consider or implement in order to improve student success. (*Note that item IV b, below, specifically addresses equity, diversity, age, and gender.*)

In 2006 (Broadcasting's first year back from PIV hiatus), retention rates for Broadcasting began above the college average and have since decreased to 84%, the same as the college total. Likewise, success rates show a decrease to 72%, or 2% over than the college total. Yet, I cannot pinpoint particular reasons for the decline.

Projections show both Success and Retention ratings continuing to decline, but the plan is to reach a stable average success rate. However, I anticipate that data for this academic year will also show a decrease due to changes made in Media in Society for the DGME transition. When it was combined with the same course in journalism, new material was added that resulted in a richer, but more challenging course.

As for unmet student needs, one that remains is a radio production and programming experience. Many students desire the opportunity to create radio programming, much like our courses in video production create TV programming, but we do not offer a radio experience.

Another unmet need is more assistance in moving current students through the program after required classes were cancelled this year. Students have applied for their degrees, but the required field production course and the lighting course were cancelled before the first class meeting for having under 20 students.

b. Briefly discuss how effectively the program addresses students' needs specifically relative to equity, diversity, age, and gender. If applicable, identify unmet student needs and describe programmatic changes or other measures the department will consider or implement in order to improve student success with specific regard to equity, diversity, age, and gender.

Broadcast and Electronic Media courses appeal to a diverse range of students. Our student population crosses ethnicity, with slightly more white than Hispanic students making up the majority.

In the age demographic, 80% of Broadcast students are traditional young transfer-age students (19-24 y/o), but every class includes 3-5 non-traditional students who are either re-training or lifelong learners that enrich the learning experience for the entire class.

Broadcasting serves English language learners well, especially the TV Studio Techniques class. I have witnessed first-hand that ESL and international students can function perfectly well in a TV production environment. Sometimes they are unsure of themselves and are afraid that their limited English skills will prevent them from serving in a critical position like director of a multi-cam studio shoot. Yet, what I see, time and time again, is that it's easier to master the language of TV production than the entire English language. We talk in a lot of monosyllables in production, "pan left, " "tilt down," "take one, mic and cue," making it easy to catch on.

One course, Media in Society, guides students in an examination of media representation and how it impacts perceptions of people groups. We trace the history of black and Latino stereotypes in media and identify where they still exist. Professors from Ethnic Studies have been guest speakers to provide expertise on media stereotypes.

As for unmet student needs: the program has not done well attracting and retaining female students, neither has the broadcast industry as a whole, but we can change that. Out of 200 students taking broadcasting courses, only 51 or 26% are female. Unfortunately, the Bonnie Chastain Scholarship for Women in Broadcasting was not awarded this year because I unable to coordinate the update and distribution of applications with the Scholarship Office.

V. REFLECTIVE ASSESSMENT OF INTERNAL AND EXTERNAL FACTORS AND PROGRAM/STUDENT

a. Using the matrix provided below and reflecting on the program relative to students' needs, briefly analyze the program's strengths and weaknesses and identify opportunities for and possible threats to the program (SWOT). Consider both external and internal factors. For example, if applicable, consider changes in our community and beyond (demographic, educational, social, economic, workforce, and, perhaps, global trends); look at the demand for the program; program review links to other campus and District programs and services; look at similar programs at other area colleges; and investigate auxiliary funding.

	INTERNAL FACTORS	EXTERNAL FACTORS
Strengths	•Growing enrollment •Comprehensive professional career training in TV, video, and audio production •Recognition and reputation: building on CSM's tradition of great broadcast training since 1964 •Student productions now air regularly on KCSM •Partnership with KCSM and the excellent opportunities it offers •Serves campus and community through TV and video projects***** •Broadcast tenured and adjunct faculty are highly qualified with current skill sets for this rapidly-changing field •Professional production experiences for students that they can immediately use in their portfolios •CSM's TV Studio experience is unique and offers truly professional level training in a state-of-the-art studio & control room •Purposeful and practical course offerings, articulation, other transferable credits	•Students who are seeking a degree, transfer credits, media production skills, career training, and personal enrichment take Broadcasting classes •Strong relationship with SFSU •Faculty Fellow Emeritus, the Academy of Television Arts & Sciences Emmy's Foundation •KCSM's Spotlight High School Film Festival draws local high school students to our campus •Faculty independent productions screened and awarded at competitive Film Festivals (2010 Sacramento International Film Festival; 2009 Berkeley Video & Film Festival; IMDb credit; San Francisco International Women's Film Festival; Cambridge UK Cinépoetry Society) •Student finalists in Northern California community college media competition (3C Media) •Faculty participation in CSM Learning Community Forums •California has the highest concentration of jobs for camera operators and editors

Weak-nesses	•Equipment in need of repair and replacement, little time for equipment maintenance of any kind •One faculty is responsible for check-in and check-out of equipment and tracking and maintaining it •Lack of a radio opportunity for students •Heavy demands on faculty time	•Competition from other media production programs in bay area •Superior opportunities in radio at local colleges •No marketing campaign and no time to work on marketing •Continuous requests from campus and community groups to do video projects •Reputation of CSM, or any community college, as "High School Part II."
Opportunities	•Create an Audio/Visual Technician course track and certificate •Create online course for "Media in Society" •Propose On-Air Talent course for GE Speech requirement •Create a student-produced news show to be broadcast on the new campus electronic bulletin board system and KCSM •Explore possibility of a "video yearbook" that could generate funding. Students could shoot and edit campus activities, club events, sports, and performances to create a yearbook on DVD to raise money for an equipment fund. •Create Digital Media Fair to screen the work of students on campus	•TV news industry is moving to VJ's or video-journalist model, making this a good time to teach Video Journalism •Electronic Bulletin Board system being installed throughout campus offers opportunities to showcase student work and promote program •Partner with local TV station and production company for internships •Some growth in local bay area TV production, such as NBC's decision to continue shooting "Trauma" here is a good sign for jobs •One class period with local high school production class where CSM students would each teach a high school student a production position in our TV studio, then do a show.
Threats	•Competing video production course track created during emergency COI process** •Instability and uncertainty of the Digital Media program •Loss of Broadcasting as a separate discipline with FSAs •Not all DGME faculty meet minimum quals to teach in all disciplines •DGME faculty do not have collegial relations needed for cooperation and collaboration in a merged environment with shared resources •Strains on limited faculty time with a growing student population •Additional pressure of overseeing a weekly broadcast production	•Poor economy and budget cuts •Lack of funding to maintain equipment •Divisive emergency PIV/COI meetings •The possible loss of KCSM TV would leave the program without the engineering support it now receives, as well as eliminate the internship opportunities and personal encounters with broadcast professionals that students now experience •Lack of effective leadership and support •No resolutions to on-going problems

*Broadcast & Electronic Media projects:

- Promotion of Asian Pacific American Film Festival on "The Bay Today" for KCSM
- Highlights of multiple CSM Alumni for "The Bay Today" on KCSM
- Integrative Learning video (on CSM website)
- Shot, edited, authored DVD of "Blues Concert" by Rudy Ramirez band
- Shot, edited, authored DVD of "Latin Roots of Rock" concert by Rudy Ramirez
- Shot numerous interviews for "CSM Oral Histories" project with Rick Zanardi
- Shot interviews with 16 different WWII vets for KCSM's presentation of Ken Burn's series "The War"
- Dental Assisting :30 promo
- Dental Assisting 2:00 promo (on program website)
- International Student 2:00 program promo (on program website)
- Presentations for campus events
- Two "KCSM Tips" with the CSM Photography department
- Event coverage: CSM Dance Performance 2007, 2008, 2009
- Event coverage: Electronic Music concert 2008
- Classroom shooting for lectures and presentations
- CSM Bulldogs Football recruitment DVD
- CSM Bulldogs Football practice drills and Highlights DVD for four coaches
- Electronic Music :30 program promo
- Journalism :30 program promo
- College for Kids :30 promo
- Astronomy :30 program promo
- Multimedia :30 program promo

** Emergency COI process

The Media PIV process began May 9, 2008. All courses were due in November 2009 to go before COI in December. DGME courses were rescheduled for later meetings in February and March 2010. In March, new overlapping courses appeared on COI agenda without DGME faculty review. The COI attempted to go through the approval process, but it was unproductive. Emergency meetings were held March 15 & 17 with DGME faculty and the COI Chair. Although the MULT audio and video courses had already been merged into proposed DGME courses, they were merged again, this time with the new overlapping courses. A new audio course track and new video course track were created that split from broadcasting. Another COI meeting was held on March 18 to vote on the courses that came out of the emergency meetings. Academic Senate stepped in to review the process and will ask the original PIV Committee to reconvene and determine whether the final course offerings are within their recommendations. There is much uncertainty, hurt, and heightened tension. As of this writing, the only thing that I'm certain about is that DGME is quite a mess.

b. If applicable, discuss how new positions, other resources, and equipment granted in previous years have contributed towards reaching program action steps and towards overall programmatic health. If new positions have been requested but not granted, discuss how this has impacted overall programmatic health. (You might reflect on data from Core Program and Student Success Indicators for this section.)

None of my resource requests in program review have ever been responded to, therefore, I assume that they have not been approved. If past requests had been granted, it would have enhanced the program by offering more resources and assisted in providing a more professional experience for students.

VI. Goals, Action Steps, and Outcomes

a. Identify the program's goals. Goals should be broad issues and concerns that incorporate <u>some sort of measurable action</u> and should connect to CSM's *Institutional Priorities 2008-2011, Educational Master Plan, 2008*, the Division work plan, and GE- or certificate SLOs.

b. Identify the action steps your program will undertake to meet the goals you have identified.

c. Briefly explain, specifically, how the program's goals and their actions steps relate to the *Educational Master Plan*.

d. Identify and explain the program's outcomes, the measurable "mileposts" which will allow you to determine when the goals are reached.

a. Goal	b. Alignment	c. Action Step	d. Outcomes
1. Increase number of Broadcast & Electronic Media certificates and degrees awarded	Institutional Priority #1: Student Success	Modify degrees and certificates, creating a certificate track for transfer courses	Double total number of Broadcasting degrees and certificates in next four-year cycle
2. Increase enrollment and retention of female students	GE SLO 4: Social Awareness and Diversity: work effectively with others of diverse backgrounds	Identify and implement promotion strategy to reach potential female students; Promote Bonnie Chastain Scholarship for Women in Broadcasting; Correct sexist language	A 20% increase in the number of female students in the next four year cycle
3. Integrate SLO assessment cycle into semester schedule	Institutional Priority #2: Promote Academic Excellence	Study each course's content outline and schedule to determine best time to assess	Assessment calendar
4. Create an online course from an existing course (a DGME core course)	- Institutional Priority #3: Promote Relevant, High Quality Programs and Services - EMP "Recommendations for Instruction" (p 125) Objective #2: Increase the use of alternative instructional and student services delivery modes.	Prepare materials and record lectures in Fall 2010	Teach an online course in 2011

a. Goal	b. Alignment	c. Action Step	d. Outcomes
5. Develop a community service learning experience	Degree SLO: Consider the audience's needs in creating programming	Determine how student-produced media can best serve the local community	Possible outcomes: a student news show that covers local issues OR a series of segments about local residents

VII. SUMMARY OF RESOURCES NEEDED TO REACH PROGRAM ACTION STEPS

a. In the matrices below, itemize the resources needed to reach program action steps and describe the expected outcomes for program improvement.***** Specifically, describe the potential outcomes of receiving these resources and the programmatic impact if the requested resources cannot be granted.

* *Note:* Whenever possible, requests should stem from assessment of SLOs and the resulting program changes or plans. Ideally, SLOs are assessed, the assessments lead to planning, and the resources requested link directly to those plans.

Full-Time Faculty Positions Requested	**Expected Outcomes if Granted and Expected Impact if Not Granted**	**If applicable, <u>briefly</u> indicate how the requested resources will link to achieving department action steps based on SLO assessment.**
Input text here.	Input text here.	Input text here.

Classified Positions Requested	**Expected Outcomes if Granted and Expected Impact if Not Granted**	**If applicable, <u>briefly</u> indicate how the requested resources will link to achieving department action steps based on SLO assessment.**
Input text here.	Input text here.	Input text here.

b. For instructional resources including equipment and materials, please list the exact items you want to acquire and the total costs, including tax, shipping, and handling. Include items used for <u>instruction</u> (such as computers, furniture for labs and centers) and all materials designed for use by students and instructors as a learning resource (such as lab equipment, books, CDs, technology-based materials, educational software, tests, non-printed materials). Add rows to the tables as necessary. If you have questions as to the specificity required, please consult with your division dean. Please list by priority.

Item #	Resources Requested	Expected Outcomes if Granted and Expected Impact if Not Granted	If applicable, briefly indicate how the requested resources will link to achieving department action steps based on SLO assessment.
1	**Item: Camera repair** **Number: 1** **Vendor: Trivision Inc** **(KCSM uses them)** **Unit price: $500.** **Total Cost: $500.** **Status*: REPAIR.**	If granted, we will have all 7 cameras ready for fall classes. If not granted, 20+ students will share less cameras, which results in less experience per student	
2	**Item: LIGHT STANDS.** *Lowel O1-33 Omni Light Stand - 9'* **Number: 5** **Vendor: B&H** **Unit price: $65.00** **Total Cost: $325.00** **Status*: REPLACEMENT**	If granted, students in two courses, lighting and field production, will be able to complete assignments and achieve SLOs. If not granted, students will not have necessary resources to achieve the best results in the of application of new learning.	
3	**Item: LENS CAPS** **Number: 6** **Vendor: Panasonic** **Unit price: $15.00** **Total Cost: $90.00** **Status*: REPLACEMENT**	If granted, we'll be able to protect the lenses of 4 cameras that are missing lens caps, with 2 caps on hand. If not granted, it increases the risk of damage to our camera lenses.	
4	**Item: HEADPHONES** *Sony MDR-V6* **Number: 6** **Vendor: B&H** **Unit price: $70.00** **Total Cost: $420.00** **Status*: REPLACEMENT**	If granted, we will have headphones to share between studio, audio, editing, and field. They are used in five classes. If not granted, we will continue taking headphones out of the field kits (and hopefully putting them back) to use in the studio or audio recording.	
	Items 5 - 11 below are being requested for the new DGME 155 Video Journalism course		
5	**Item:** Canon Vixia HD Camcorder **Number:** 12 **Vendor:** B&H photo video **Unit price:** $1200 **Total Cost:** $14,400 **Status*:** NEW	*These cameras are necessary for the new DGME 155 Video Journalism course.* If granted, the cameras will be used to produce a weekly student news program. Cameras could also be used in digital video course, as back-up for aging cameras. If not granted, the Video Journalism course should not be offered in Spring 2011, as planned.	

6	**Item:** Pearstone Tripods **Number:** 12 **Vendor:** B&H photo video **Unit price:** 200. **Total Cost:** 2400 **Status*:** NEW.	If granted, the Video Journalist, who is often solo, will have a tripod for conducting interviews, shooting footage, and their on-camera segments. If not granted, the show will have a less than professional look and students will not get a real VJ experience.	
7	**Item:** DM50 Microphones **Number:** 12 **Vendor:** B&H **Unit price:** $140 **Total Cost:** $1680. **Status*:** NEW.	If granted, students will have good microphones to conduct interviews and record their reports. If not granted, audio quality will be lacking.	
8	**Item:** Lite Panel LED on-camera light **Number:** 8 **Vendor:** B&H **Unit price:** 275.00 **Total Cost:** $2200. **Status*:** NEW	If granted, students will have small, easy to use, portable lights to use for interviews and footage. If not granted, the student news show will not have professional quality lighting.	
9	**Item:** Accessory kits **Number:** 12 **Vendor:** B&H **Unit price:** $200 **Total Cost:** $2400 **Status*:** NEW	If granted, VJs will have cases to transport equipment and necessary cables to gather needed footage. If not granted, students would need to put equipment in their own bag.	
10	**Item:** Expendables **Number:** 12 **Vendor:** JCX Expendables **Unit price:** $100 **Total Cost:** $1200 **Status*:** NEW.	If granted, camera kits will have gaffer's tape, lens cleaning kits, light gels. If not granted, students won't be able to achieve the best results in their shooting.	
11	**Item:** TAPESTOCK *Panasonic* AY-DVM63PQ **Number:** 100 **Vendor:** Snader **Unit price:** $4.05 **Total Cost:** $405.00 **Status*:** ON-GOING	Until we totally convert to using tapeless HD cameras, we still need to buy digital video tapestock. We also need tapes to make broadcast masters of our show for KCSM. If not granted, we can't record anything!	
	Item #12 was requested in Broadcasting's 2009 Program Update. No response received.		

| 12 | **CSM College Radio Station, start-up.**

Item 1: Mac Pro Computer
Number: 1
Vendor: Apple
Unit price: $2500
Total: $2500
Status: NEW

Item 2: Web hosting
Number: 1
Vendor: Live365.com
Unit price: $3500/year
Total: $3500
Status: NEW
Web hosting includes music royalties.

Item 3: Audio editing and mixing hardware and software.
We have this in the Multimedia lab.

A room is also needed for the college radio station. | If this request is granted the Advanced Audio course will realize its full potential in preparing students to work in **radio**. An internet-based college radio station will also allow the Digital Media program to offer students new experiences, such as producing original programming, running a web-based station, broadcast journalism, sports broadcasts, hosting their own talk show, interviews with local musicians, and lots of music, including original audio projects by CSM students.

Until this is granted, CSM will not have anything to offer students interested in getting radio experience. I feel like we excel in TV & video production, but we cannot compete for students in radio. With internet radio, it is relatively easy and affordable to start up a station. | |

**Status = New, Upgrade, Replacement, Maintenance or Repair.*

VIII. Course Outlines

   a. By course number (e.g. CHEM 210), please list all department or program courses included in the most recent college catalog, the date of the current Course Outline for each course, and the due date of each course's next update.

09-10 Catalog

Course Number	Last Update Date	Six-year Update Due Date
BCST 110	2008 became DGME 100	2014
BCST 210	2010 became DGME 112	2016
BCST 220	2008 became DGME 101	2014
BCST 230	2010 became DGME 128	2016
BCST 240	2009 Eliminated	eliminated
BCST 310	2010 became DGME 130	2016
BCST 312	2010 became DGME 130	2016
BCST 316	2010 became DGME 155	2016
BCST 320	2010 became DGME 115	2016
BCST 410	2010 became DGME 155	2016
BCST 420	2010 became DGME 150	2016

IX.   Advisory and Consultation Team (ACT)

a. Please list non-program faculty who have participated on the program's Advisory and Consultation Team. Their charge is to review the *Program Review and Planning* report before its submission and to provide a brief written report with comments, commendations, and suggestions to the Program Review team. Provided that they come from outside the program's department, ACT members may be solicited from faculty at CSM, our two sister colleges, other community colleges, colleges or universities, and professionals in relevant fields. The ACT report should be attached to this document upon submission.

CSM Broadcasting ACT Members:

1. **Hamid Khani, PhD,** Professor, Broadcast & Electronic Communication Arts, San Francisco State University

2. **Rosy Chu,** KTVU Fox 2 Reporter and Community Affairs Director

ACT Report:

Notes on Program Review content:
I. Group TV and video separate from radio and sound, if possible. That allows more clarity.

II. For BCST 230, are the ethical issues the only course objective? What distinguish BCST 230 and 110? 100% of result is a bit high. Have you checked the teaching objectives, exam questions and the correlation between them?
General concern is the course objectives and assessment methods should be a bit expanded. Perhaps to at least three course objectives. What are the objectives of your critical thinking column? Could it be applicable to, for example, editing or TV production?

III. Surprised to see that you only have one full time and one part time faculty members. With the number of courses you offer and number of students that you serve you should ask for and hire more faculty members. Your department has a fine reputation and in the long run the lack of faculty will affect the quality of the program. There is no quality without quantity. While I understand the budget crisis, you should document and request for more faculty (at least for the future considerations). The increased demand is justification.

IV. How do you measure the successes of students who are not there?

V. Ask for a staff technician to handle check in/out and minor repairs.

Notes on Broadcast program and courses:
I understand from both your program outline and practical experience (via student internships) that your department provides the necessary background on electronic broadcasting. Students receive hands-on experience using studio and field equipment for the purpose of creating programming, long form and short form.

Your goals and course outline are in line with helping students learn basic television principles of production. However, I have always had an issue with the lack of courses emphasizing language skills.

From my experience with college interns, the lack of writing skills and the meaningful ability to put thought to paper is a real concern. Students come in with a skill set of knowing how to run equipment, but in the real world of television, they rarely are "hands on", sometimes that's due to union regulations, other times it's just not realistic for someone to come in and handle very expensive equipment. More than likely, students need to know how to write well and to think, as in learning how to present projects for production. We love students who can think and can communicate well.

Would it be possible to include a television writing course?
Students have no idea that the ability to write is a very, very important facet of television, so learning how to write for commercials, promotions, marketing, programs and news is a very important area to look at.

A course for producing?
This does go hand in hand with those writing skills, but also critical thinking, organization and leadership.

It's my chance to let a college program such as yours know what we are looking for in students applying for internships as well as for that overall, well rounded broadcast student who may want that entry level job.

b. Briefly describe the program's response to and intended incorporation of the ACT report recommendations.

My response to the ACT includes an apology for not giving them all the information they needed to read the program review in more context. I think that sharing the new DGME degree tracks, course descriptions, and SLOs with them will address the concerns they have brought up, such as offering writing and producing. We do offer a new course in media writing and teach producing in two courses.

Michelle M. Brown

X.   PROGRAM REVIEW PARTICIPANTS AND SIGNATURES

Date of Program Review evaluation:

Please list the department's *Program Review and Planning* report team:

Primary program contact person: Michelle M. Brown
Phone and email address: 650.524.6934   brownm@smccd.edu
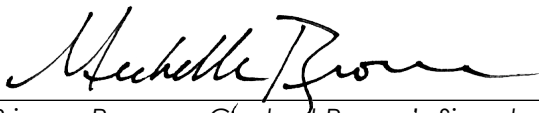
Full-time faculty: Michelle M. Brown
Part-time faculty:
Administrators:
Classified staff:
Students:

_____   March 20, 2010
Primary Program Contact Person's Signature   *Date*

_____
Full-time Faculty's Signature   *Date*

_____
Part-time Faculty's Signature   *Date*

_____
Administrator's Signature   *Date*

_____
Classified Staff Person's Signature   *Date*

_____
Student's Signature   *Date*

_____
Dean's Signature   *Date*