PROGRAM NAME: VIDEO PRODUCTION   **PROGRAM REVIEW CONTACT: TONYA MCMILLION**
PHONE: 972-881-5607   **EMAIL: TMCMILLION@COLLIN.EDU**

GUIDELINES

Time Frames :

- **Scope**:
  The time frame of program review is five years, including the year of the review.
  Data being reviewed for any item should go back the previous four years, unless not available.
- **Deadline Dates**:
  January 15th – Program Review Document due to Department Dean for review
  February 1st – Program Review Document due to Program Review Steering Committee
- **Years:**
  Years 1 & 3 – Implement Action Plan of (CIP) and collect data
  Years 2 & 4 – Analyze data and findings, Update Action Plan
  Year 5 – Write Program Review of past 4 years; Write Continuous Improvement Plan (CIP) and create new Action Plan

LENGTH OF RESPONSES: Information provided to each question may vary but should be kept in the range of 1-2 pages.

EVIDENCE GUIDELINES: In the following sections, you will be asked to provide evidence for assertions made.

- a. **Sources**: This evidence may come from various sources including professional accreditation reviews, THECB, Texas Workforce Commission's CREWS, Institutional Research Office (IRO), National Student Clearinghouse, IPEDS, JobsEQ, EMSI Career Coach, and may be quantitative and/or qualitative. If you are unfamiliar with any of these information sources, contact the Institutional Research Office at: effectiveness@collin.edu. Use of additional reliable and valid data sources of which you are aware is encouraged.
- b. **Examples of Evidence Statements**:
  1. Poor example: Core values are integrated into coursework. (Not verifiable)
  2. Good example: Core values are integrated into coursework through written reflections. (Verifiable, but general)
  3. Better example: Core values are integrated into coursework through written reflections asking the student to describe how s/he will demonstrate each of the core values in his or her professional life and demonstrated through service-learning opportunities. (Replicable, Verifiable)

THE PROGRAM REVIEW PORTAL can be found at http://inside.collin.edu/institutionaleffect/Program_Review_Process.html. Any further questions regarding Program Review should be addressed to the Institutional Research Office (effectiveness@collin.edu, 972.985.3714).

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.   1

Section I. *Are We Doing the Right Things?*

1. WHAT DOES YOUR WORKFORCE PROGRAM DO?

A. What is the program and its context?

ABOUT THE VIDEO PRODUCTION PROGRAM

The Video Production Program at Collin College provides industry-standard education in the creative service fields of broadcasting and video content production. The program focuses on preproduction, production, and postproduction skills needed for creating digital video content in various genres and delivery formats. Students will learn script writing, storyboarding, video camera operation, directing, producing, audio, and lighting, as well as nonlinear editing using industry-standard tools and techniques. The program offers a 60-credit-hour AAS *degree* in Video Production and a 42-credit-hour *certificate* in Video Production.

Students who enroll in the Video Production program will gain a range of competencies in video and motion graphic technologies, and demonstrate the following program outcomes:

- Effective software proficiency for the execution of professional media

- Proficiency in setting up and running industry-standard equipment for video production

- Understanding of both in-studio and on-location production environments

- Effective development of scripts and storylines

- Effective critical thinking and concept development for the execution of professional media

- Effective communication skills in the execution of professional media

- Proficiency in design principles in the execution of professional media

After completion of either the AAS degree or the Certificate in Video Production, graduates:

- Are prepared to work in a variety of video production work settings and industries (e.g., live television, news, sports, internet/streaming, documentary, features, promotional/marketing, informational/training/educational, and entertainment)

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

2

- Have the knowledge necessary to move into any one of several roles (e.g., videographer, cinematographer, director, sound designer, editor, producer, and/or screenwriter) *[See **Appendix A: Career Paths/Job Titles**.]*

- Are prepared to work as a full-time staff member or freelancer, and/or start their own independent production company

THE PROGRAM IN CONTEXT

The Video Production program seeks to prepare students for the workforce, shaped through the college's mission, core values & strategic plan.

Demonstrating the Collin College Mission [Section I.2]

> *"Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect."*

The Video Production program is here for, and because of, the students—the primary focus being to prepare each student to be as successful as possible when they enter the workforce. That passion for student success is shown by faculty actions that go well beyond established expectations, including bringing their real-world experience into the classroom.

The goal of the Video Production program is to create a student who not only has the foundational skills required of the industry, but also a greater command of those skills, the personal character, and the intellectual acumen required to create a truly well-rounded professional.

To these ends, the Video Production program thrives on its connection to, and exchange with, the community, as evidenced by:

- bringing knowledge into the college from the community in the form of guest speakers and lecturers *[Section I.2.A1]*, as well as instructors with current industry experience *[**Attachment_1_Faculty_and_Adjunct_Credentials.xlsx**]*
- sending students into the community to gain knowledge and experience through their attendance at conferences and events, and through volunteer opportunities
- providing learning opportunities through co-op activities, like student-produced documentaries for non-profit organizations, allowing the students to gain valuable, real-world experience and providing the community with an invaluable service
- looking to industry professionals within the community to help guide the future of the program by serving on the Video Production Program Advisory Board or as clients for a student project

Expressing the Collin College Core Values

"We have a passion for Learning, Service, Involvement, Creativity, Innovation, Academic Excellence, Dignity, Respect and Integrity."

The Video Production program is shaped to exemplify the college's Core Values.

The core values of *learning* and *academic excellence* are part and parcel of the curriculum itself. The department sets and maintains the highest standards with the assistance of the program's advisory committee *[Section I.2]* to support student success upon completing their certificate or AAS degree. Additionally, the faculty and staff serve tirelessly, helping students gain the competitive advantage they need when entering the workplace *[Section I.2]*. The balance of lectures and practical exercises also contributes to students' overall mastery of the material.

The core values of *creativity* and *innovation* are also part of the curriculum, evidenced not only by the course structure and the projects generated by the students, but also witnessed through departmental showcases and through industry awards garnered by both students [Section I.2.B] and faculty *[Attachment_1_Faculty_and_Adjunct_Credentials.xlsx]*.

The core values of *service*, *involvement*, *dignity,* and *respect* are demonstrated through the various student projects that serve the community and often see the students collaborating with industry professionals. *[Section I.2.B]*

Supporting the Collin College Strategic Plan

Collin College Strategic Goals 2020-2025 (ongoing & future action plan)

1. *Improve student outcomes to meet or exceed local, state, and regional accreditation thresholds and goals.*
2. *Develop and implement strategies to become a national exemplar in program and student outcomes.*
3. *Create and implement comprehensive integrated pathways to support student transitions.*
4. *Implement the third Baccalaureate degree by Fall 2022 and continue adding 2+2 programs with university partners.*
5. *Develop and implement a comprehensive staffing and succession model.*
6. *Develop a coordinated and systematic approach to engage external stakeholders.*

The elements of the Collin College Strategic Plan are supported by the Video Production program through a combination of the following:

Goal 1 - The program focuses on providing hands-on training and experience to help students develop the skills and knowledge needed to excel in the field by consulting with local and national industry associations. *[Section II.C.1]*

Goal 2 - The program focuses on industry-leading techniques, technologies, and best practices in the classroom and beyond, including conventions, seminars, guest speakers, student showcases, festivals, and product demonstrations. *[Section II.C.2]*

Goal 3 - The program offers guidance and support to students during their transition from class to class and from Collin to future endeavors, such as employment or transferring to a four-year program. Faculty and career coaches, all of whom are fully versed in both academic and industry expectations, assist students with their collegiate and professional planning. *[Section II.C.3]*

Goal 4 – Not applicable

Goal 5 – The program requires applicants to not only demonstrate a mastery of their chosen discipline, but also the ability to convey that experience to students in a comprehensive and engaging manner. The school provides several professional development opportunities to faculty.

Goal 6 – The program offers external stakeholders the opportunity to interact directly with students via guest speaking opportunities, mentorships, internships, or cooperative production and contribute to program curricula and structure via advisory board participation; they are routinely invited to tour the campus and review our facilities and equipment.

B. Executive summary: briefly summarize the topics that are addressed in this self-study, including areas of strengths and areas of concern.

PROGRAM RELATIONSHIP TO STUDENT DEMAND [Section I.3]

Strengths

The Video Production program has experienced growth over the recent five-year cycle (67 total awards), particularly when compared to the previous five-year cycle (16 total awards). The target for a Workforce program is 25 awards over a 5-year program *[Section I.3, Awards Issues 5 Year Cycle]*.

Most of the credit for the increase in awards is given to the revised curriculum adopted in FY2015, when state mandates adjusted the required degree hours from 72 to 60 *[Section I.3.A]*. Additional credit goes to an adaptive program plan that has been responsive to both student feedback and advisory committee suggestions *[Section II.5.F]*. The creation of dedicated spaces (e.g., the TV studio) for the program in the IT Center of the Frisco campus, as well as the continued acquisition of industry-standard gear and software have also contributed positively to student retention and satisfaction.

This growth would not be possible without departmental faculty and campus career coaches who are highly engaged with students regarding academic and career guidance. This guidance has been an undeniable factor in student completion rates. *[Section I.3.C]*

Concerns

The Video Production program is facing three key barriers that are inhibiting its growth.

- Due to the growing number of students in the Video Production program, there are now an insufficient number of labs equipped to meet the growing needs of the program. This has necessitated retro-fitting labs in rooms with limited adaptability, limiting the availability of certain classes that can only be taught in certain labs, and de facto enrollment caps. Recent efforts by administration on the Frisco Campus to secure additional laboratory space will allow the Video Production program to address these concerns more quickly. *[Section I.3.A]*

- The second challenge faced by the program is the availability of qualified instructors. As a workforce program, emphasis is placed on demonstration of industry-applicable skills. Industry professionals with these high-level qualifications have limited or unpredictable schedules, making it difficult to match instructors with key course time offerings. *[Section I.3.A]*

- The third challenge is the issue of awareness. While the program has experienced continuous growth each FY since its inception, the numbers would undoubtedly be higher if more current and prospective students knew that the college offered a video production program. Beyond traditional advertising and community outreach (e.g., college days at secondary schools), another avenue to address this concern might be to make more of the classes electives, thereby increasing access to them by students in other majors and those in the community looking to learn a new skill. *[Section II.6]*

The video production field has unique needs that can be a challenge to teach and/or provide in an academic setting, which can hinder the quality of students' demo reels and their preparedness to enter the workforce. These include but are not limited to the following:

- Dark, quiet spaces – necessary to teach film/video lighting and audio recording (most rooms on campus have windows that cannot be blacked out)
- Sets, backdrops, and/or backlots – necessary to recreate various settings used in storytelling and broadcasting (like theater)
- Actors – necessary to portray various characters in student productions (like theater)
- Props and wardrobe – necessary for actors to become characters and tell the story (like theater)
- Scheduling – The nature of both live and scripted production often necessitates last-minute changes that may not conform to existing syllabi or offer the luxury of pre-approval for filming locations, off-campus travel, etc.

If enrollment levels are maintained or continue to increase as expected *[Section I.3.B]*, the Video Production program may not be able to serve all interested students. Regardless, the department continues to participate in as many outreach opportunities for its programs as possible, and the department and administrators continue to discuss ways to address these issues. *[Section I.3.C]*

PROGRAM RELATIONSHIP TO MARKET DEMAND *[Section I.4]*

Strengths

The national job outlook for the video industry is positive, and the state and regional outlook is excellent for the next decade (2016 to 2026). According to Career One Stop, Texas is projected to perform at twice the national average (14% over 7%) for job growth for camera operators in television, film, and motion pictures. According to O-Net Online, about 50% of respondents in the industry indicated they needed a bachelor's degree, 26% needed some college, 12% say no degree was necessary, and 12% reported needing a high school diploma or equivalent. Based on these responses, the AAS degree and certificate in Video Production are good pathways to prepare for starting a career in the film and video industry. *[Section I.4.A]*

ARE WE DOING THINGS RIGHT? *[Section II]*

EFFECTIVENESS OF CURRICULUM *[Section II.5]*

Curriculum and Completion *[Section II.5.A]*

Since the last program review, the Video Production program has gone through a significant curriculum change. The program was reduced from 72 hours to 60 credit hours. This shift in program hours has been credited as the major factor in the increase of program awards made.

- The Video Production department has an open enrollment policy. Before enrolling, students are not given an assessment or portfolio review, as is commonly done with other Workforce programs or with similar skill-based four-year programs. As such, there is no requirement for incoming students to prove their aptitude for the program before enrolling.

- We are working with our career coaches to see if we can: a) identify where students are leaving the program by tracking more closely the progress of declared Video Production majors, and b) identify Video Production majors among those who are failing to self-identify.

THECB Standards

All THECB standards are being met. *[Section II.5.B]*

Curriculum Comparisons *[Section II.5.C]*

Based on a survey of schools in the area with degrees and certificates related to Video Production *[Section 5]*, the program has targeted two key areas for improvement/expansion: 1) an increased/expanded focus on social media and the part video production plays in that landscape, and 2) the inclusion of coursework that provides additional preparation to those students seeking to enter the industry as freelance workers.

Advisory Board Representation *[Section II.5.D]*

The advisory committee includes a variety of area employers and freelancers who demonstrate dedicated support for our program and its development.

Enrollment and Curriculum *[Section II.5.E,]*

Two courses in the program have consistently low enrollment—RTVB 2330 Film and Video Editing and RTVB 2340 Portfolio Development. Unfortunately, limited class space has created a *de facto* cap to the number of students who can effectively move through the program. Building a broader base of students entering the second year of the program would help improve mid-level course access; being able to increase the number of course offerings and reduce cross-listing would help accomplish this. Also, this broader base would improve the general retention rate and naturally increase the enrollment numbers for higher-level courses.

Course Sequencing *[Section II.5.F]*

Based on student interviews, no concerns have been identified about course sequencing as a barrier to graduation. However, certain suggestions related to semester load and course applicability have been taken into consideration to further student retention and marketability.

Program Management *[Section II.5.G]*

Enrollment and awards continue to increase, and course adjustments are being made to better serve the needs of students entering the workforce.

EFFECTIVENESS OF COMMUNICATION *[Section II.6]*

A website redesign is underway by the Collin College web communication department. The Video Production program will continue to assist these efforts by offering content (e.g., copy, photos, etc.) to the department to help drive interest. Metrics have not yet been put in place to determine its effectiveness.

The Video Production program uses a departmental Program Guide that outlines program structure, pre-requisite requirements, department contact information, and career paths and explains various aspects of Video Production workforce programs. The Program Guide is an essential tool in outreach and advising enrolled students in the Video Production program. The brochure helps communicate the program's strengths and describe student experiences.

Several instructors, including all full-time faculty, in the program will be completing a new initiative by the college that allows individual faculty members to produce and publish marketing content for the program to various social media outlets without funneling them through the school's web communication department. Much of this content will be created by students within the context of certain courses. Currently, there is a sizzle reel for the department in development that will play on lobby displays across various campuses.

Also, the recently relaunched Video Production Club will be a welcome addition to the department's visibility. It will attract students from other fields of study and participate in community events (e.g., film festivals, industry group mixers, etc.), both of which will raise awareness of the Video Production department.

All literature in the program Course descriptions, including local need courses, comply with WECM and SCAC's requirements. This maintains alignment with college literature and sites. *[Section II.6.C]*

LEVERAGE OF PARTNERSHIPS AND RELATIONSHIP-BUILDING *[Section II.7]*

The Video Production program creates, builds, and maintains partnerships and connections to resources in the local community and nationwide that provide up-to-date curriculum advice and access to the latest software tools necessary for our graduates to gain employment, and that foster the professional and personal relationships necessary for our students to establish and our graduates to grow a career in the Video Production. Additionally, students are encouraged to participate in industry networking groups, and have participated in service-learning projects that connect them to the community and real-world clients. *[Section II.7.B]*

FACULTY & ADJUNCT QUALIFICATIONS AND PROFESSIONAL DEVELOPMENT *[Section II.8]*

All Video Production program faculty meet Workforce and SACSCOC standards, with most bringing 20-plus years of experience to the classroom. Most of our part-time faculty continue to work in their respective fields, which directly translates into ongoing professional development related to their discipline and/or area of expertise. Extensive professional development is expected for both full- and part-time faculty. *[**Attachment 1: Faculty_and_Adjunct_Credentials.xlsx**.]*

PROGRAM SUPPORT FACILITIES, EQUIPMENT, MAINTENANCE AND REPLACEMENT *[Section II.9]*

Equipment and facilities are evaluated routinely with maintenance and replacement occurring as needed per the regular duties of the new, full-time departmental Lab Manager along with appropriate division support. This position is also responsible for the care of studio facilities and the use of production gear by students for both on-campus and off-campus scenarios. Continuous suggestions for updates/improvements to gear and facilities are solicited from the faculty, then filter through the Lab Manager and Discipline Lead.

Although lab space is an ongoing concern, the IT Center of Excellence in Frisco has provided a promising avenue to increase the learning and teaching capability of the Video Production Program. The current labs at this facility include a production studio, a production control room, an audio booth (adjacent to the Control Room), two private editing suites, and a dedicated classroom with up-to-date workstations.

CONTINUOUS IMPROVEMENT PLAN *[Section III]*

CONTRIBUTION OF PAST PROGRAM REVIEWS TO SUCCESS *[Section III.10]*

In the past, the Continuous Improvement Plan (CIP) was focused on the program's Portfolio class, using students' final course grades as the key determining factor in judging their employability in the industry *[Section III.10.A].* Based on evidence that students were learning the basic skills necessary to enter the industry in lower-level courses, a higher set of standards was established for degree-seeking students *[Section III.10.B, **Appendix 2: 2023 Video Production CIP**]*.

EVALUATION OF SUCCESS *[Section III.11]*

Strengths

Enrollment in the program is increasing steadily, with unduplicated enrollment going from 400 to 480 (a 20% increase over the last 5 years and a 57% increase over the previous 5 years), accompanied by a 133% increase in degree awards. Additionally, we have transitioned from a 72-credit hour AAS to a 60-hour credit hour curriculum as mandated by the THECB. We took the mandated change as an opportunity to restructure the curriculum, placing greater emphasis on advanced skill development in upper-level production courses.

Concerns

Students are not declaring their major early in the degree program, so we are seeking ways to reach these students and engage with them earlier.

OVERVIEW OF NEW CONTINUOUS IMPROVEMENT PLAN *[Section III.12]*

The CIP is focused on two key outcomes: a) an increase in higher-level production courses, and as a result, a higher completion rate for the certificate and AAS degree; and b) enhanced skill demonstrations in *RTVB 1329 Screenwriting*.

IMPROVEMENT PLAN AND IMPACT ON BUDGET *[Section III.13]*

While we are meeting our students' needs, maintenance, replacement, and new equipment requests will require additional funding and budgetary allocations. Supplemental requests may also be considered as appropriate with ongoing planning to fund improvements. The need for space transcends budgetary concerns and is dependent upon availability in existing and expanding college facilities.

To offset some of the financial burden on the college to meet these needs, our goal is to collaborate with more community partners who may be able to sponsor initiatives at the school (in exchange for brand awareness) and/or provide in-kind donations to our department (in exchange for student-created productions that serve clients' current needs). This latter initiative also provides the students with real-world experience working with clients and practical material they can use on their demo reels for future employment.

END OF SECTION I

Section II. *Why We Do the Things We Do*

2. PROGRAM RELATIONSHIP TO THE COLLEGE MISSION, CORE VALUES & STRATEGIC PLAN.

A. Provide program-specific evidence of actions that document how the program supports the College's mission statement:

"Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect."

The Video Production program, curriculum, and staff are committed to fulfilling the College's mission of providing students with marketable skills, character development, and intellectual challenges. The program achieves this through various initiatives, including community partnerships and experiential learning opportunities. For instance, Video Production students partnered with the Frisco Library's Makers space to produce two informational videos, which the Makerspace Coordinator could use in the library or take to conferences and fairs. Additionally, students created videos for the Collin College Accounts Payable department to help faculty and staff learn how to use Workday.

The Video Production program faculty are dedicated to students' success and go beyond their established lecture and lab hours to assist and advise them. The program's curriculum is designed using a scaffolding technique where every class builds on the skills developed in the previous one, ensuring students' success both in the program and the workforce. The ARTV 2320 Team Program Production class helps students improve their soft skills, such as time and resource management, collaboration, and constructive criticism incorporation. The RTVB 1329 Scriptwriting class teaches students to analyze and critique work, fostering intellectual challenges.

The Video Production department collaborates closely with the industry to align its content with the College's mission statement and develop the creative and technical problem-solving skill sets needed in the industry. The curriculum focuses on developing storytelling, visual creative skills, and technical skills. Students are taught how to use industry-standard software, including EditShare and Adobe Premiere Pro, to improve their editing skills in the RTVB 2330 Film and Video Editing course. To excel in the Video Production industry, students must have an elevated level of critical thinking, understand design principles, and apply them to a unique solution.

The Video Production program also offers workshops and training options for staff and faculty to improve their video production skills. When the program moved from the Plano Campus to the IT Building, it provided numerous opportunities to train on the new hardware and software that staff, and faculty were required to use in their classes.

The program participates in community events and partnerships, creating videos highlighting the College's positive impact on the local community and strengthening the relationship between the College and its community. The program also provides opportunities for students to get involved in video production through internships, volunteer work, and class projects. Overall, the Video Production program is committed to ensuring its students develop marketable skills, strengthen their character, and are challenged intellectually, fulfilling the College's mission.

B. **Provide program-specific evidence of actions that support the case that the program and its faculty contribute to the fulfillment of the College's** core values:

"We have a passion for Learning, Service, Involvement, Creativity, Innovation, Academic Excellence, Dignity, Respect and Integrity."

The Video Production department is dedicated to upholding the college's core values, including creativity and innovation, academic excellence, service and involvement, and dignity and respect. The curriculum fosters creativity and innovation while emphasizing academic excellence to help students develop their skills and succeed in the industry.

The department also prioritizes service and involvement within the college community and the wider industry. Faculty members participate in college service initiatives, community and industry events such as the Dallas Producers Association monthly meetings, Women in Film Dallas events, and the annual Broadcast Education Association conferences.

The culture of collaboration within the Video Production curriculum reinforces the values of dignity and respect. By working together and giving and receiving feedback constructively and sensitively, students and faculty can achieve success while treating each other with the utmost dignity and respect.

In addition to the collective efforts of the department, Professor McMillion has made significant contributions to the program. As a recipient of the 2023 NISOD Excellence Award, she has demonstrated her unwavering dedication to her students and professional development in her field. She has moderated a screenwriting panel at a national industry conference, showcasing her expertise and commitment to staying up-to-date with the latest industry trends and practices.

Professor McMillion's involvement in the Video Production department highlights the excellence and innovation at the program's core. The department remains committed to upholding the college's core values and providing students with the tools and resources they need to succeed in their careers.

C. **Provide program-specific evidence that documents how the program supports the College's strategic plan**:
   https://www.collin.edu/aboutus/strategic_goals.html.

As Collin's Strategic Plan has shifted over the last 5-10 years, the Video Production program has continued to support the college's Strategic Goals and has brought its own strategies to align with the Collin College: 2020 Vision — "Inspire learning that will transform lives and enhance communities."

Priority 1:   Improving student outcomes to meet or exceed local, state, and regional accreditation thresholds and goals is a top priority for the video production department.

The program focuses on providing hands-on training and experience to help students develop the skills and knowledge needed to excel in the field. The faculty works closely with industry associations such as the Video Production Advisory Board, Broadcast Education Association (BEA), and Dallas Producers Association to ensure that the program content meets current industry standards. Faculty members attend meetings, solicit advice, and maintain an updated curriculum. This approach helps students achieve their goals and meet accreditation thresholds while keeping pace with industry developments.

Priority 2:   The video production department aims to become a national exemplar in program and student outcomes by positioning itself as a leader in the field.

The program focuses on industry-leading techniques, technologies, and best practices to achieve this. Faculty members schedule off-campus field trips that allow students to meet industry professionals and learn about the issues and advantages of working in the industry. For example, the video production department attended the Broadcast Education Association (BEA) National and National Association of Broadcasters conference in Las Vegas, NV. This conference provided a valuable learning experience for college students interested in the broadcasting industry. They had the opportunity to hear from industry professionals, learn about new technologies and techniques, and network with other students and professionals in the field.

In addition, on-campus guest speakers expose students to the excellency they can achieve in the field. The video production department has had the privilege of hosting several industry professionals to speak with students, including Luisa Mendoza, a professional cinematographer; Larry Postel, a screenwriter with numerous produced scripts; and Michael Stephens, a Davinci Resolve Trainer.

Luisa Mendoza shared her experience and expertise in the field with the students. As a professional cinematographer, she provided valuable insights into the art and science of visual storytelling. She discussed the importance of lighting, framing, and camera movements in creating compelling visual narratives.

Larry Postel spoke to the students about the screenwriting process. As a screenwriter with numerous produced scripts, he provided an inside look into the craft of screenwriting, from developing story ideas to crafting dialogue and scenes.

Michael Stephens provided students with valuable post-production training. As a Davinci Resolve Trainer, he taught students how to use this industry-leading software to color grade and edit footage, providing valuable skills for those seeking careers in video production.

The department invests in state-of-the-art equipment and regularly updates its curriculum to align with industry standards and best practices. By doing so, the video production program is a model for other institutions to follow and prepare students for successful careers in the video production field and beyond.

Priority 3:   The video production program is committed to creating and implementing comprehensive, integrated pathways to support students' transitions.

The program offers guidance and support to students during their transition from class to class and from Collin to future endeavors, such as employment or transferring to a four-year program. Faculty members are actively involved in early advising to help guide students in understanding degree plans, course sequencing, and class expectations. The curriculum covers the full range of video production skills, providing students with the knowledge and experience to transition successfully into related fields or advanced studies. The video production program is committed to helping students achieve their goals and succeed in their chosen field.

In conclusion, the video production department's top priorities are to improve student outcomes, become a national exemplar in program and student outcomes, and create comprehensive, integrated pathways to support students' transitions. The program achieves these priorities by providing hands-on training and experience, working closely with industry associations, adopting industry-leading techniques and technologies, and offering guidance and support to students throughout their academic journey. By doing so, the program aims to prepare students for successful careers in video production and beyond.

2019-2020 DEGREES AND CERTIFICATIONS
AAS - VIDEO PRODUCTION (60 credit hours)

FIRST-YEAR
First Semester

ARTC	1325	Introduction to Computer Graphics
ARTS	2348	Digital Photography I
ARTV	1371	Storyboard and Concept Development
ENGL	1301	Composition I
DRAM	2366	Introduction to Cinema

Second Semester

ARTC	1302	Digital Imaging I
ARTC	1305	Basic Graphic Design
ARTV	1303	Basic Animation
ARTV	1351	Digital Video
MUSC	1327	Audio Engineering I
RTVB	1329	Scriptwriting

SECOND-YEAR
First Semester

ARTV	2320	Team Program Production I
FLMC	1331	Video Graphics and Visual Effects I
RTVB	2330	Film and Video Editing

GEN ED Mathematics/Natural Sciences Course
TECHNICAL COURSE[2]

Second Semester

FLMC	2331	Video Graphics and Visual Effects II
RTVB	2340	Portfolio Development (Capstone)
PHTC	2353	Portraiture II

GEN ED Humanities/Fine Arts Course
GEN ED Social/Behavioral Course

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

16

SPCH   1311   Introduction to Speech Communication (See Speech Options)

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

17

2023-2024 DEGREES AND CERTIFICATIONS
AAS - VIDEO PRODUCTION (60 credit hours)

<u>**FIRST-YEAR**</u>
First Semester
ARTV 1351 Digital Video
FLMC 2330 Audio Postproduction
RTVB 1329 Scriptwriting
ENGL 1301 Composition I
DRAM 2366 Film Appreciation

Second Semester
RTVB 1321 TV/Video Field Production
FLMC 1331 Video Graphics and Visual Effects I
FLMC 2334 Directing for Film or Video
FLMC 2336 Production Development - Producing
RTVB 1325 TV Studio Production

Third Semester
GEN ED Mathematics/Natural Sciences Course
SPCH 1311 Introduction to Speech Communication

<u>**SECOND-YEAR**</u>
First Semester
ARTV 2320 Team Program Production I
FLMC 2333 Cinematography
RTVB 2330 Film and Video Editing
GEN ED Social/Behavioral Sciences Course

Second Semester
FLMC 2331 Video Graphics and Visual Effects II
RTVB 2340 Portfolio Development (Capstone)
RTVB 2347 Digital Media Business Management
FLMC 2380 Cooperative Education – Cinematography and Film/Video Production

or

RTVB   2337   TV/Video Production Workshop I

In 2021, the Video Production program moved from the Plano Campus to the Frisco Campus, specifically into the new $100 million IT Building. Due to the move the program now had a TV studio, control room, sound booth, cutting edge classroom, edit bays and a workroom with the latest production software on each of the computers.

Priority 4 – Implement the third Baccalaureate degree by Fall 2022 and continue adding 2+2 programs with university partners.

Not applicable

Priority 5 – Develop and implement a comprehensive staffing and succession model.

Not applicable

Priority 6 – Develop a coordinated and systematic approach to engage external stakeholders.

The video production program recognizes the importance of engaging external stakeholders and has developed a Priority 6 to develop a coordinated and systematic approach towards this goal. There are several ways that the program engages with external stakeholders, including industry partners, alums, and other stakeholders. These efforts help the program stay current with industry trends, provide opportunities for students to connect with potential employers, and establish the program as a valuable resource for the campus community.

The program works through its Video Production Advisory Board, composed of industry professionals who provide guidance and support to the program to engage with industry partners. For instance, the board's chair, Producer Ken Jones, met one-on-one with a video production student (N.C) to help explain what a video producer does and what it takes to get a job in the industry. Cinematographer Luisa Mendoza, a member of the advisory board, also visits the Video Production portfolio class every semester to offer a hands-on lighting workshop and to answer students' questions about freelancing in the Dallas Fort Worth metroplex. Additionally, Producer Erica Taylor, another advisory board member, volunteered to be a Co-op partner for the FLMC 2380 Co-op internship course.

Engaging with other external stakeholders is crucial for the success of the college's video production department, and the program uses several effective strategies to accomplish this goal:
1. The program attends industry events, conferences, and workshops to build relationships with potential stakeholders. By participating in these events, the program demonstrates its expertise and dedication to the field.

2. The program directly reaches out to potential stakeholders and introduces the department, its services, and what it can offer. A personalized email or call can go a long way in building a relationship.
3. The program shares its portfolio and past work with potential stakeholders. This gives them a glimpse into its capabilities and demonstrates its commitment to quality.
4. The program considers working with external stakeholders on projects, such as video production for events or creating content for their websites. This can help build trust and establish a strong working relationship.
5. The program keeps external stakeholders informed of its activities and initiatives through regular updates, such as newsletters or social media posts, to maintain the relationship and keep them engaged.

In addition to the above strategies, the video production program engages external stakeholders through specific initiatives. For instance, the program offers to host Dallas Producer's Association meetings to industry professionals, such as video producers, writers, directors, and others who come together regularly to discuss trends, exchange information, and network. By offering meetings and events to this group, the video production program can establish its value as a resource in the local industry. Similarly, the program provided A/V support for the NTXISSA conference, which brought cybersecurity professionals from across the industry to discuss the latest trends and best practices. By providing A/V support for the conference, the video production program demonstrates its technical expertise and builds relationships with potential clients and partners.

Furthermore, the program engages external stakeholders by submitting a proposal to host a Broadcast Education Association (BEA) mini conference in its facilities. The Broadcast Education Association is a national organization that promotes excellence in media production and media education. Hosting the mini conference will help the video production program establish itself as a leader in media production education and build relationships with industry professionals from across the country. The program also creates a video showcasing the makerspace and IT building on campus, which can help potential students and other stakeholders understand the resources available on campus. This can help the program build relationships with potential students and other stakeholders and highlight its value as a resource for the campus community. Finally, the program creates tutorials for the accounts payable department showcasing its processes and procedures to help stakeholders understand its role and value to the college.

The video production program effectively engages external stakeholders through a coordinated and systematic approach. By utilizing specific strategies, initiatives, and collaborations, the program builds valuable relationships with potential clients, partners, and collaborators while establishing itself as a valuable resource for the campus community. These efforts ensure that the program stays current with industry trends, provides students with valuable opportunities, and enhances its reputation as a leader in media production education.

END OF SECTION II

3. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO STUDENT DEMAND

Make a case with evidence showing that students want the Degree or Certificate and can complete the program.

A. The number of students who completed the award in each of the last 4 years.

Instead of using the 4-year period noted above, we will be reviewing the past 5 years for two key reasons:

- Program review is a five-year cycle and we do not want to leave any years unaddressed.
- The state assesses Workforce programs based on a five-year cycle. We need our assessments to correlate with the state mandates. The target for Workforce is 25 awards over a 5-year period.

The Video Production program has experienced substantial growth in the number of awards issued over the past five-year cycle, particularly when compared to the previous five-year cycle.

FY2014-FY2018

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.   21
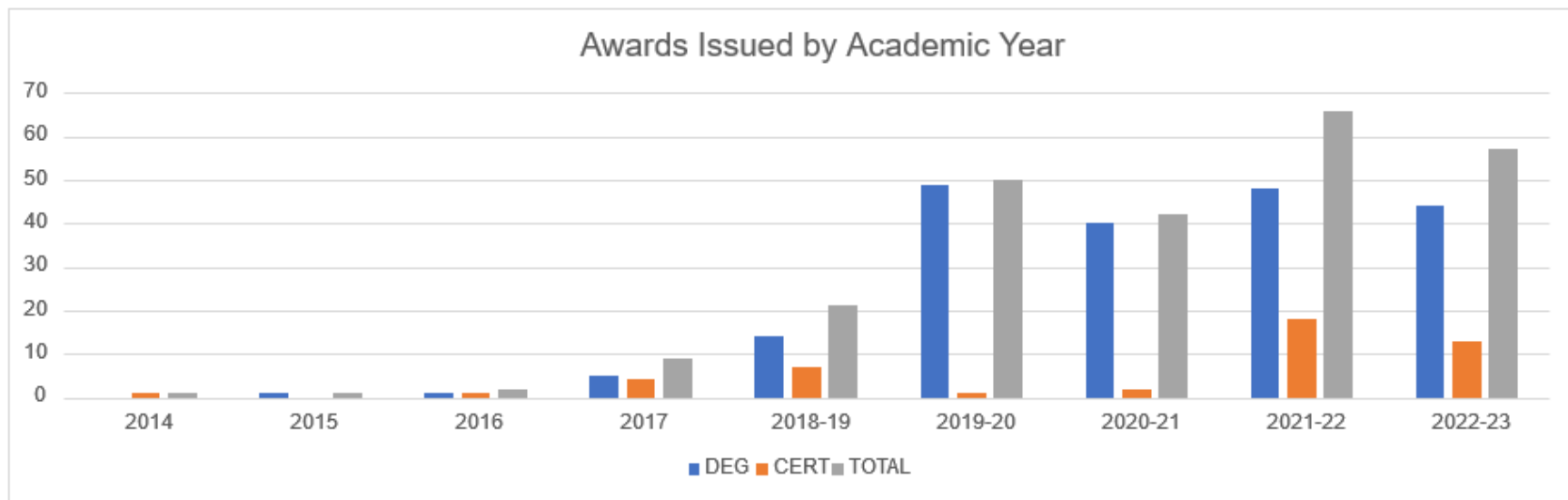
Award Type	FY2014	FY2015	FY2016	FY2017	FY2018	FYTOTAL
Degree Total	0	1	1	5	3	10
Certificate Total	1	0	1	4	0	6
OSA	3	3				6
Combined Total	4	4	2	9	3	22

FY2018-FY2023

Award Type	2018-19	2019-20	2020-21	2021-22	2022-23	TOTAL
Degree Total	14	49	40	48	44	195
Certificate Total	7	1	2	18	13	41
Combined Total	21	50	42	66	57	236

Video Production Awards Issued – CIP 500409

Since the last Program Review Cycle, the Video Production program has experienced a 973% increase in the number of awards issued. FY2014-FY2018 saw 22 degrees/certificates awarded in Video Production, while FY2019-2023 saw 236 awards issued. In Fall 2023, 3 AAS degrees and 2 certificates were issued, with at least 49 more AAS/certificates projected by the end of 2024. This significant improvement has been mainly attributed to the revised curriculum established in FY2015 and the program's move into new facilities on the Frisco campus. FY2014-FY2018 was below the 25 in five-year target at just 22 awards issued. However, the FY2019-FY2023 period is more than nonuple (9x) the 25 awards issued over the five-year target.

Steps are being taken to identify and resolve barriers that are inhibiting growth. A key restrictive factor in student growth and success in the Video Production program is student access to computer labs. Our department has a limited number of labs equipped with the necessary technology to address course learning outcomes and accommodate assignment deadlines:

- One (1) dedicated classroom equipped with Mac workstations (PFIT-103)
- Two (2) solo editing suites equipped with Mac workstations (PFIT-101A and PFIT-101B)
- Two (2) open labs with both Mac and PC workstations (PFIT-101 and PFIT-106)

CONCERNS

- Students are not allowed in the classroom unless 1) there is an instructor present, and 2) they are enrolled in the course currently using that classroom. The classroom is only available during class times.
- The Video Production program has ten (10) courses (some with multiple sections per semester) that require access to computers and specific software to meet course learning outcomes. However, the entire program shares one (1) classroom with access to Mac workstations. The workstation limitation issue is slightly mitigated by fully online course sections and those taught in the Animation and Game Art classrooms.
- The editing suites (PFIT-101A-B) can only accommodate one (1) student or a small group per suite, must be booked in advance, and can only be used if an instructor is present.
- Not every workstation in the open labs has the necessary software taught by and used in the program. Also, the public labs can only be used by students when college staff or faculty are present.

We continue to work with our career coaches to identify any barriers that may affect students more directly and will continuously develop strategies to address these issues.

Based on classroom/workstation availability, the Video Production program has a de facto enrollment cap. While there are more physical classrooms available in the IT Center on the Frisco campus (which our program moved into during the Spring 2021 semester), finding ones with adequate workstations (including the appropriate software licenses) remains a hurdle. Most entry-level Video Production courses fill within a few days of enrollment opening for the following semester. There are twelve (12) Video Production course offerings impacted by workstation limitations. The ones in **bold** indicate a course that relies almost exclusively on student access to Mac (or PC) workstations.

First Year – First Semester

- ARTV 1351 Digital Video – a course that the Animation and Game Art students also take
- FLMC 2330 Audio Post-Production
- **RTVB 1329 Scriptwriting** – routinely offered as an online only class, eliminating workstation demand

First Year – Second Semester

- RTVB 1321 TV/Video Field Production
- **FLMC 1331 Video Graphics and Visual Effects I** – a course that the Animation and Game Art students also take; traditionally, this course meets in one of the Animation and Game Art classrooms, which are all equipped with the necessary workstations
- FLMC 2334 Directing for Film and Video
- RTVB 1325 TV Studio Production

Second Year – First Semester

- ARTV 2320 Team Program Production I
- **RTVB 2330 Film and Video Editing**

Second Year – Second Semester

- **FLMC 2331 Video Graphics and Visual Effects II** – a course that the Animation and Game Art students also take; traditionally, this course meets in one of the Animation and Game Art classrooms, which are all equipped with the necessary workstations
- **RTVB 2340 Portfolio Development**
- RTVB 2337 TV/Video Production Workshop I

Most Video Production courses share the same classroom (PFIT-103), which limits the number of sections that each class can offer and can hurt both enrollment numbers and students' ability to complete a degree/certification plan in a timely fashion. For the courses that do not require student workstations, finding a classroom is seldom an issue, however, the enrollment cap on other courses in the program necessitates a similar cap on all classes to facilitate all students being able to move through the program with little to no interruption.

Finding ideal candidates to teach Video Production courses is difficult because, as a Workforce program, we emphasize the demonstration of industry-applicable skills. Therefore, we require instructors who have demonstrated the course required learning outcomes in a professional setting at an elevated level. Ideally, this is supported by a bachelor's degree or higher award. The DFW area has an active video production industry. Some key candidates have been identified for future instruction. However, based on their ongoing involvement in the industry, they have limited schedules, making it difficult to match instructors with key course time offerings. The department is looking at a variety of strategies to address this issue. For example, we are actively soliciting instructors at industry events and through professional connections and will continue to do so. We are also cross training our full-time faculty so they are better equipped to handle a cross-section of courses, should the need arise.

The Video Production program is working closely with Career Coaches to develop strategies to improve enrollment and completion in all programs, including Video Production. The first step is to identify program majors earlier in their college career at Collin. By identifying these enrollees earlier, faculty, coaches, and the department can more effectively mentor them. The next step is to collect data regarding past enrollees to see if patterns reveal issues that can be addressed. With new tools such as ZogoTech, we are hoping to better capture these students, identify their progress, and identify barriers. With such information, we will be able to develop more targeted resolutions. The last step is to develop strategies to resolve and minimize identified barriers.

The Video Production program has begun implementing these strategies by capturing and assisting students with declaring their majors in first-semester level courses. The career coach will follow up with students in Video Production to ensure they are staying on the path of success and to provide aid as needed.

The Video Production faculty are highly engaged with their students regarding academic and career guidance. Students in entry-level courses are strongly encouraged to connect with full-time faculty specializing in their field of study. We have found this helps improve student completion because the faculty member can best advise the student through the curriculum and into their chosen career, while addressing any hidden barriers along the way. To increase these relationships, we are working with the career coaches to identify all program enrollees as early as possible. Additionally, the department is discussing ideas regarding group advising, registration, and department orientation. Professor McMillion has started implementing group registration and advising in her Video Production courses to ensure students are taking courses in the most efficient and beneficial order. Moreover, all students will be encouraged to participate in the Video Production Student Group upon its approval by Student Engagement. This will improve student retention and enrollment by connecting prospective and entry-level students with more seasoned ones, and by providing extra-curricular production opportunities.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

25

B. *What is the enrollment pattern? Declining, flat, growing, not exhibiting a stable pattern? Please explain.*

The enrollment pattern for the Video Production program is an upward trend of continued growth. Since the last Program Review, enrollment has increased significantly. Unduplicated Student Enrollment (USE) Fall FY2017 was at 125. As of Fall FY2022, USE has increased to 215. Comparing just the past four years, there has been a 34% growth between Fall FY2018 (USE at 161) and Fall FY2022 (USE at 215). The greatest growth of 18% occurred between 2019-20 (USE at 397) to FY2020-21 (USE at 467). We saw 10.5% growth between Fall FY2017-18 (USE at 400) to Fall FY2019-19 (USE at 442), and another 3% between Fall FY2020-21 (USE at 467) to Fall FY2021-22 (USE at 480). A 10% decline occurred between Fall FY2018-19 (USE at 442) and Fall 2019-20 (USE at 397), but this was due to the pandemic and transitioning several courses to online only. Except for 2019-20, USE has steadily increased. Based on department and industry observations, the increase in enrollment and overall completion can be attributed to an increase in industry interest, curriculum changes, program awareness, and the new facilities and resources available on the Frisco campus.

In Fall 2015, the Video Production program introduced a new 60-credit hour Associate in Applied Science and companion certificate. This makes completing the award much less time-intensive. The department took the opportunity to change course offerings to better reflect current industry practices. The course offering titles became more descriptive of the learning objectives, making the Video Production program more appealing to potential students. Growth is projected to continue based upon the following: ongoing and additional outreach (highlighted in later sections), increases in video production industry employment (both nationally and locally & highlighted in section 4), and the AAS being reduced from 72 credits to 60.

Count of Unduplicated Enrolled Students per term		Count of Unduplicated Enrolled Students per term	
FY2019		FY2022	
Fall 2018	161	Fall 2021	219
Spring 2019	171	Spring 2022	192
Summer 2019	68	Summer 2022	56
FY2020		FY2023	
Fall 2019	208	Fall 2022	215
Spring 2020	184	Spring 2023	196
Summer 2020	50	Summer 2023	69
FY2021			
Fall 2020	183		
Spring 2021	168		
Summer 2021	46		

Video Production

Unduplicated Student Enrollment by Program per Term

FY2019 through FY2023

COLLIN COLLEGE

Enrollment by Term and Year
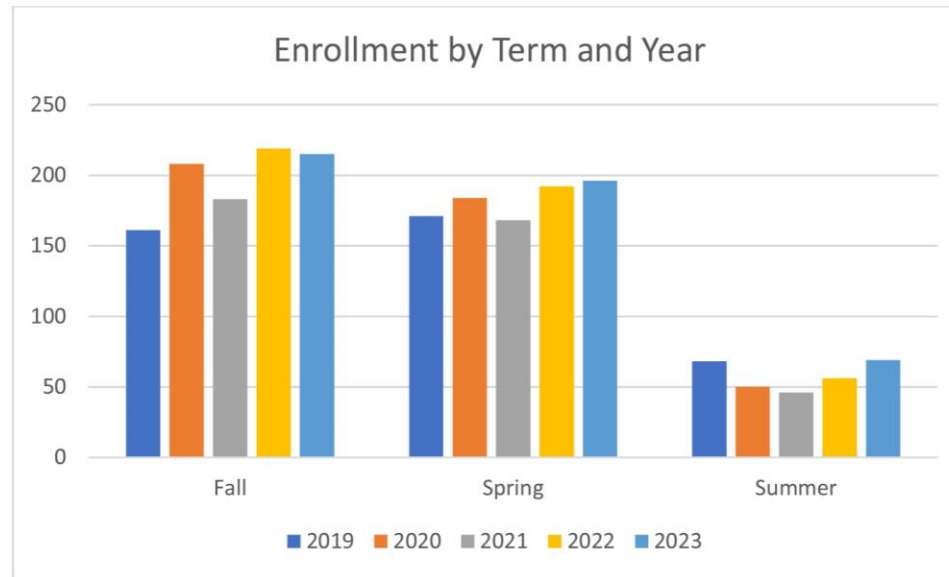
C. What are the implications for the next 5 years if the enrollment pattern for the previous 5 years continues?

If enrollment levels are maintained or continue to increase, the Video Production program will not be able to serve all interested students due to limitations in facilities, faculty, and staff. Completion numbers will become stagnant, limiting our ability to meet the 25 awards over 5 years goal for Video Production. Enrollment in the program may continue to grow as interest and job opportunities continue to grow, but restraints on admittance into courses and course scheduling based on instructor availability will limit student participation in the program. Additionally, the program may have to expand to other campuses, which could introduce an extra financial burden to the school that could be mitigated by making the necessary (but smaller) investments at the Frisco campus. Long-term, there is potential for a negative reputation to develop in the community, as students find it increasingly difficult to enter the program and complete the curriculum due to these limitations.

Strategies to address classroom/lab issues are limited but exist. Summer (and Maymester) sections are offered with variable results. Adapting some courses to online-only delivery reduce the need for physical resources. Without an increase in faculties, little can be done

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

28

to make a significant impact to meet demand. The department and administrators continue to discuss ways to address these issues. As stated above, the department has begun offering courses in the new IT Center on the Frisco campus.

The above analysis indicates there is a robust growth in demand by students to pursue awards in Video Production over the past five years and over the previous Program Review five-year cycle. However, several barriers have been identified including classroom/lab/resource availability, locating qualified instructors, identifying enrolled students earlier, promoting the program, and providing intensive advising. Great strides are being made by the administration, the department, and Career Coaches to find resolutions to these issues.

END OF SECTION III

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

29

4. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO MARKET DEMAND

Make a case with evidence to show that employers need and hire the program's graduates.

According to an informal survey of Video Program alumni on professional websites and social media alumni groups, Collin College graduates with a Certificate or AAS in Video Production are being hired in the video production industry in jobs from entry-level (yet crucial) grips and camera assistants; to mid-level camera operators, writers, photographers, editors, and production assistants; to high-level art directors, directors of photography, directors, and producers in the Dallas and Fort Worth area and nationally. They work for independent producers, video production companies, churches, and in-house video production departments of large corporations and non-profit companies. A few have started their own video production businesses.

In the video production and independent film industries, an associate degree, on-set experience, and a demonstration reel (usually hosted online) are enough to land a job in the industry. A degree or significant experience is required to gain full-time employment with a corporation or production studio, but there is still an emphasis placed on a demonstration reel and production experience during an interview.

The video and film production industry is big in North Texas. ProductionHub, which connects qualified film, video and live event professionals to companies, lists 91 profiles for Video production companies in the area (https://www.productionhub.com/directory/profiles/video-production-companies) and 43 profiles for Film production companies (https://www.productionhub.com/directory/profiles/film-production-companies).

There are more than 20 annual film festivals (https://dallascreates.org/community/dallas-film-festivals/) held in Texas. These festivals feature independent and unreleased films, giving them national recognition and providing a pathway to distribution deals with larger companies.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

30

A. FILM AND VIDEO EDITORS

For careers such as **and Video Editors**, the national job outlook looks good, and the state and regional outlook is *excellent* for the next decade, 2022 to 2032. According to O-Net Online, about 65% of respondents indicated they needed a bachelor's degree and 17% needed an associate degree, and 16% needed a high school diploma or equivalent. For many, the AAS in Video Production is a good pathway to prepare for starting a career in the film and video industry. According to the Bureau of Labor Statistics (BLS), employment of film and video editors is projected to grow four percent from 2020 to 2030, about as fast as the average for all occupations. The BLS cites increasing demand for streaming video content as a major driver of this growth. Additionally, the BLS states that the median annual wage for film and video editors was $62,650 in May 2020.

27-4032.00 - FILM AND VIDEO EDITORS			
https://www.onetonline.org/link/summary/27-4032.00			
Edit moving images on film, video, or other media. May edit or synchronize soundtracks with images.			
Sample of reported job titles: Assistant Film Editor, Editor, Film Editor, News Editor, News Video Editor, News Videotape Editor, Non-Linear Editor, Online Editor, Video Editor, Videographer			
Median Wages (2021)	$30.413hourly	$62,680 annual (50%)	
State Wages (Texas)	$30,640 Low (10%)	$49,660 Median (50%)	$94,900 High (90%)
Regional Wages (2021) (Dallas-Plano-I\Fort Worth-Arlington TX Metropolitan Division)	$37,010 (10%)	$50,040 (50%)	$102,180 (90%)
Employment (2021)	48,000 Employees		
Texas Projected growth (2021-2031)	Much faster than average (14% or higher)		

Texas Projected job openings (2021-2031)	48,100 (2021)		
Texas Projected annual job openings (2021 -2031)	5,700		

The Occupational Outlook Handbook at the Bureau of Labor Statistics shows a similar outlook for the same category of jobs:

QUICK FACTS: FILM AND VIDEO EDITORS AND CAMERA OPERATORS HTTPS://WWW.BLS.GOV/OOH/MEDIA-AND-COMMUNICATION/FILM-AND-VIDEO-EDITORS-AND-CAMERA-OPERATORS.HTM	
2021 Median Pay	$$60,360 per year & $29.02 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	None
Number of Jobs, 2021	81,700
Job Outlook, 2021-31	12% (Faster than average)
Employment Change, 2021-31	9/600

Texas is the 3rd largest market for employing **Film and Video Editors and Camera Operators:**

STATES WITH THE HIGHEST EMPLOYMENT LEVEL IN THIS OCCUPATION					
https://www.bls.gov/oes/current/oes274032.htm#st					
State	**Employment**	**Employment per thousand jobs**	**Location quotient (9)**	**Hourly mean wage**	**Annual mean wage**
California	10,800	0.65	3.28	$39.43	$82,010
New York	4570	0.53	2.65	$52.49	$109,190
Texas	1430	0.12	0.59	$26.67	$55,300
(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.					

The Dallas-Plano-Irving, TX Metropolitan Division is the 8th largest regional employer of **Film and Video Editors and Camera Operators** nationwide.

METROPOLITAN AREAS WITH THE HIGHEST EMPLOYMENT LEVEL IN THIS OCCUPATION					
https://www.bls.gov/oes/current/oes274032.htm#st					
Metropolitan area	**Employment**	**Employment per thousand jobs**	**Location quotient (9)**	**Hourly mean wage**	**Annual mean wage**
Los Angeles-Long Beach-Glendale, CA Metropolitan Division	8880	1.55	7.80	$36.96	$83110
New York-Jersey City-White Plains, NY-NJ Metropolitan Division	4530	0.52	2.63	$52.17	$108,500
Chicago-Naperville-Arlington Heights, IL Metropolitan Division	890	0.21	1.06	$33.03	$68,710

San Francisco-Redwood City-South San Francisco, CA Metropolitan Division	710	0.32	1.60	$42.75	$88,920
Atlanta-Sandy Springs-Roswell, GA	520	0.20	1.00	$29.53	$61,420
Miami-Fort Lauderdale-West Palm Beach, FL	480	0.20	0.98	$28.40	$59,070
Washington – Arlington – Alexandria – DC – VA – MD - WV	410	0.14	0.70	$35.64	$74,120
Dallas – Fort Worth – Arlington, TX	390	0.11	0.55	$28.81	$59,920
Austin – Round Rock, TX	370	0.34	1.71	$28.43	$59,130
Boston – Cambridge – Nashua – MA - NH	290	0.11	0.55	$32.77	$68,160

(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.

Career One Stop shows a similar excellent outlook for job growth and high wages in Texas for Film and Video Editors:

https://www.careeronestop.org/Toolkit/Careers/Occupations/occupation-profile.aspx?keyword=Film%20and%20Video%20Editors&onetcode=27403200&location=texas

B. CAMERA OPERATORS IN TELEVISION, VIDEO, AND MOTION PICTURES

For Camera Operators in Television, Video, and Motion Picture, according to the US Bureau of Labor Statistics, the job outlook for camera operators is expected to grow by 6% from 2020 to 2030. The industry is becoming more diversified and global, and the growing popularity of streaming services is expected to lead to an increase in demand for camera operators in the field. Additionally, advancements in technology are also likely to continue to create new opportunities.

27-4031.00 - CAMERA OPERATORS, TELEVISION, VIDEO, AND MOTION PICTURE

https://www.onetonline.org/link/summary/27-4031.00

Operate television, video, or motion picture camera to record images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

Sample of reported job titles: Camera Operator, Cameraman, Floor Director, Master Control Operator (MCO), Photojournalist, Production Assistant, Production Technician, Studio Camera Operator, Television News Photographer, Videographer

Median Wages (2021)	$23.67 hourly	$49,230 annual	
State Wages (Texas)	$30,160 Low (10%)	$49,230Median (50%)	$101,380 High (90%)
Regional Wages (2021) **(Dallas-Plano-Irving, TX Metropolitan Division)**	$33,340 (10%)	**$55,080 (50%)**	$129,890 (90%)
Employment (2021)	33,700 Employees		
Projected growth (2021-2031)	Faster than average (8% to 10%)		
Projected job openings (2021-2031)	3700		
State Trends (Texas)	1250 Employees (2020)	Projected Employees 1,510	**Growth +21%**

Texas is the 4th largest market for employing **Camera Operators for Television, Film, and Motion Pictures**:

STATES WITH THE HIGHEST EMPLOYMENT LEVEL IN THIS OCCUPATION

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

		https://www.bls.gov/oes/2017/may/oes274031.htm			
State	**Employment**	**Employment per thousand jobs**	**Location quotient (9)**	**Hourly mean wage**	**Annual mean wage**
California	5,360	0.32	2.25	$30.63	$63,700
New York	1,520	0.18	1.22	$43.71	$90,920
Georgia	1,170	0.10	0.66	$31.13	$64,750
Texas	1,170	0.10	0.66	$31.13	$64,750
Florida	970	0.11	0.78	$27.40	$56,990
(9) The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.					

According to Career One Stop, Texas is projected to perform at twice the national average, 21% over 9%, for job growth for Camera Operators in Television, Film, and Motion Pictures:

> https://www.careeronestop.org/Toolkit/Careers/Occupations/occupation-profile.aspx?keyword=Camera%20Operators,%20Television,%20Video,%20and%20Motion%20Picture&onetcode=27403100&location=texas&onet=27403100

There is currently a strong demand for video production graduates as the popularity of video content continues to grow across industries. Graduates with a degree or certification in video production can find work in various fields, including film and television production, advertising, marketing, social media, education, and more. Some specific job titles for video production graduates include video editor, cinematographer, director, producer, motion graphics designer, sound designer, or multimedia specialist (see table below for definition of each job). With the skills

and knowledge gained from a video production program, graduates are well-positioned to enter an exciting and dynamic industry with many opportunities for growth and creativity.

Career paths/job titles in the video/film production industry for which Video Production students would be qualified include:

Industry Job Titles	Position Definitions
Director	The director oversees the three main phases: pre-production, production and post-production. Generally, he or she does not actually do the work for post-production but oversees it.
Producer	A producer may do any or all of these: find the literary property (a novel, play or original script), shape the idea into a viable film, raise the money, hire the director, choose the cast, oversee production and postproduction, mastermind the marketing, and negotiate the worldwide rights.
Cinematographer	A cinematographer or director of photography (sometimes shortened to DP or DOP) is the chief over the camera and light crews working on a film, television production or other live action piece and is responsible for making artistic and technical decisions related to the image.
Data Imaging Technician	A digital imaging technician (DIT) works in the motion picture film industry. With the progress of digitization, ever more data management tasks emerge. As a result, the position of the Digital Imaging Technician was introduced. The DIT is the connector between on-set time and postproduction. The DIT ingests all the digital images and audio from each shoot and dispenses it to directors for dailies and the editors so that they can start editing the production.
Sound Designer	The Sound Designer is responsible for obtaining all sound effects, recorded or live, for a specific production. He or she is also responsible for setting up the sound playback equipment and must make sure the sound board operator is properly trained. Sound Design is an artistic component of the production.
Boom Operator/Audio	The principal responsibility of the boom operator is microphone placement, usually using a boom pole (or "fishpole") with a microphone attached to the end (called a boom mic). Their aim is to hold

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

37

	the microphone as close to the actors or action as possible without allowing the microphone or boom pole to enter the camera frame.
Screenwriter	A screenplay writer (also called screenwriter for short), scriptwriter or scenarist, is a writer who practices the craft of screenwriting. They write the screenplays on which mass media, such as films, television programs, and video games are based.
Video/Film Editor	A film editor combines hours of film footage together to make a movie. A film editor is a mechanic who removes the unneeded film and fits pieces of film together to make a finished movie. He is a collaborator who works with cinematographers and sound editors to bring sight and sound together.
Visual Effects Artists	A visual effects editor, also known as VFX editor, is the person who oversees and is responsible for all the visual effects in a production. The visual effects editor must have excellent communication skills, as the job requires the VFX editor to communicate effectively between VFX staff and the editors.
Industry End Product Examples	
Movies, television shows, news shows, sports broadcasts, internet videos, documentaries, movie trailers, feature films, and training videos	

END OF SECTION IV

Section II. *Are We Doing Things Right?*

5. HOW EFFECTIVE IS OUR CURRICULUM AND HOW DO WE KNOW?

A. **Make a case with evidence that there are no curricular barriers to completion. Review data related to course enrollments, course retention rates, course success rates, and the frequency with which courses are scheduled to identify barriers to program completion.**

FY2018-FY2023

Award Type	2018-19	2019-20	2020-21	2021-22	2022-23	TOTAL
Degree Total	14	49	40	48	44	195
Certificate Total	7	1	2	18	13	41
Combined Total	21	50	42	66	57	236

From FY2019 to FY2023, the number of graduates is above the average of 5 completers per year. The changes we made to our CIP at the end of the previous 5-year cycle are primarily responsible for meeting this goal. These changes include reducing the total number of hours needed for a degree/certificate, identifying majors earlier, replacing courses, and reorganizing the degree plan. In addition, the move into the new IT Center at the Frisco campus helped with space/workstation issues. Regardless, faculty and workforce career coaches will continue to work collaboratively to follow up with each student in each semester to ensure they are on a path to success and develop individualized strategies, as necessary.

In addition, we are working with career coaches to gather data and identify where students leave the program. A new resource has also been made available (Zogotech) that should assist with gathering relevant information in our efforts to address any ongoing attrition.

As the program continues to grow, course offering limitations based on available space/workstations will become a barrier to students efficiently completing awards in Video Production. So this needs to be addressed in the next CIP.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

40

The following courses have been identified as having an overall 5-year cycle success rate close to or below the target of 75%. Each is accompanied by an explanation of how the targeted course's success rate is being addressed as it relates to the Video Production program.

- ARTS 2348 Digital Photography – 77%. The success rate ranges between 72 to 81%.
  - This course is no longer part of the Video Production curriculum.
- ARTV 1371 Storyboard and Concept Development – 75%. The success rate ranges between 70 to 77%.
  - This course is no longer part of the Video Production curriculum.
- DRAM 2366 Film Appreciation – 78%. The success rate ranges between 77 to 81%.
  - This is a course external to the Video Production department and oversight by the Video Production program. Discussion with the discipline lead provided feedback that Video Production students perform well. Therefore, the Video Production program does not see a need to adjust this course.
- MUSC 1327 Audio Engineering I – 76%. The success rate ranges between 72 to 83%.
  - This course is no longer part of the Video Production curriculum.
- RTVB 1329 Scriptwriting – 69%. Success rate 55 to 77%.
  - This course has seen improvement since the previous 5-year cycle when the average success rate was 55%. This means that the previous CIP for this course has been working. Strategies to continue to improve this course and identify barriers to student success are in development and will be applied by cycle year 2024.

Although not all students declare their major in Video Production upon beginning their coursework toward an AAS or Certificate, we can analyze key courses within the first year/semester required of all incoming students. In ARTV-1351 Digital Video, for example, we have high enrollment numbers due to multiple sections being offered as well as the requirement that this is also a mandatory entry-level course for our Animation and Game Art program. Even after factoring out students who are pursuing one of those awards, there is a drop-off of students continuing to courses that are specific to Video Production. The Video Production department has an open enrollment policy. Students do not have to prove their aptitude for the program before enrolling. Students are not given an assessment or portfolio review as done with other Workforce programs or similar skill-based four-year programs. The RTVB-1329 Scriptwriting and ARTV-1351 Digital courses present students with an opportunity to learn important industry foundation skills as well as with the challenge to achieve entry-level mastery in technical and concept development.

To identify barriers for our students, we invite our career coaches to attend one session of each course in the Video Production curriculum. In earlier classes, this is to identify students who have declared Video Production as their major. Once we identify these students, we can then start to track their progress through the program, identify where they are either succeeding or lagging, and help them chart a path toward

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

41

graduation. These surveys also show us a snapshot of our students, which helps us answer important questions. Are they full-time or part-time students? Do they prefer online or face-to-face classes? Should we investigate offering express courses or spend more time offering summer courses? Towards the end of the student's time in the program, the career coaches ensure each has completed the steps necessary for graduation.

Since the last program review, the Video Production program has gone through a significant curriculum change. The program was reduced from 72 credit hours to 60 credit hours, and several courses were removed and/or replaced in the curriculum. Although these changes allowed us to focus the curriculum on the most important aspects of video production for our students, it makes reviewing the program a bit more difficult. To examine enrollment patterns, it is necessary to compare similar courses—one from each review cycle. The issue is that all the replacement courses (since 2020-21) are unique to Video Production students. Previous course offerings were available to more than one major; therefore, their numbers will be understandably higher.

Instead, we will look at the enrollment/completion patterns for the newest/replacement courses added since the last program review.

Course	Enrollment	Completion %	Success %
FLMC 2330 Audio Postproduction **2021-2022**	50	98%	92%
FLMC 2330 Audio Postproduction **2022-2023**	76	90%	85%
FLMC 2334 Directing for Film/Video **2020-21**	18	89%	83%
FLMC 2334 Directing for Film/Video **2021-22**	35	94%	89%
FLMC 2334 Directing for Film/Video **2022-23**	65	97%	88%
FLMC 2336 Production Development – Producing	18	94%	94%

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

42

2020-21			
FLMC 2336 Production Development – Producing **2021-22**	36	100%	92%
FLMC 2336 Production Development – Producing **2022-23**	25	88%	84%
RTVB 1325 TV Studio Production* **2021-22**	43	93%	81%
RTVB 1325 TV Studio Production* **2022-23**	34	85%	76%
FLMC 2333 Cinematography **2021-22**	27	96%	81%
FLMC 2333 Cinematography **2022-23**	22	95%	95%
RTVB 2347 Digital Media Business Management **2021-22**	18	100%	89%
RTVB 2347 Digital Media Business Management **2022-23**	23	100%	100%

* This class has been offered in the summer and grew enough to expand to two sections in Spring 2024.

Based on this evidence, the Video Production program shows steady growth. Unduplicated enrollment has grown from 400 in AY 2018-2019 to 480 in AY 2022-2023. A 20% increase. During the last program review, Video Production awarded 23 degrees/certificates. During this cycle, Video Production has awarded 67 degrees/certificates. This is a 191% increase. These numbers indicate strong student demand and improved student success all the way through completion.

B. Show evidence that the THECB standards listed below have been met. For any standard not met, describe the plan for bringing the program into compliance.

1. **Credit Hour Standard: There are no more than 60 credit hours in the program plan.**

   Number of semester credit hours (SCH) in the program plan: 60

2. **Completers Standard: Average 25 completers over the last five years or an average of at least five completers per year. FY2018-FY2023**

Award Type	2018-19	2019-20	2020-21	2021-22	2022-23	TOTAL
Degree Total	14	49	40	48	44	195
Certificate Total	7	1	2	18	13	41
Combined Total	21	50	42	66	57	236

3. **Licensure Standard: 90% of test takers pass licensure exams. If applicable, include the licensure pass rate. For any pass rate below 90%, describe a plan for raising the pass rate.**
   N/A

4. **Retention Standard: 78% of students enrolled in program courses on the census date should still be enrolled on the last class day (grades of A through F). Include the retention rate.**

RETENTION RATE CORE CLASSES (5 YEARS)

Legend: ■ COMPLETION %
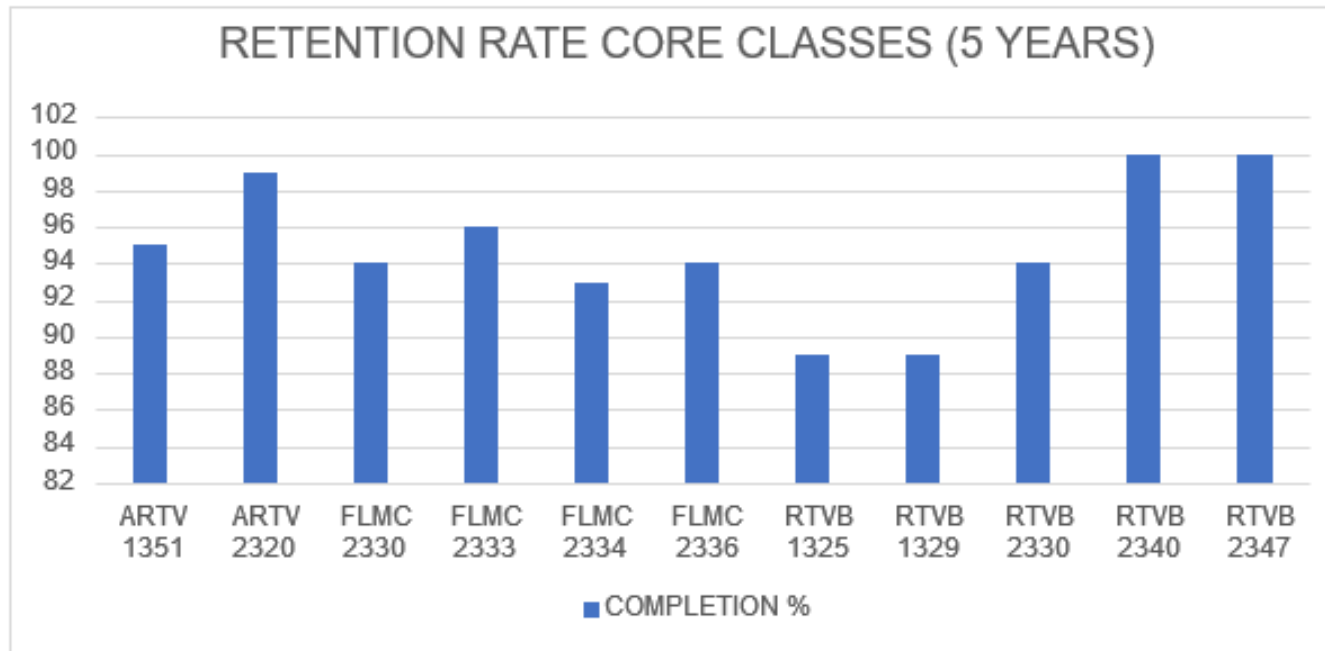
C. **Make a case with evidence that the program curriculum is current.**

The digital video program did a survey of schools that offer various degrees and certificates in the video production industry.

Collin College has a balanced program that does not directly compete with other local community colleges. Our department offers both an AAS degree and a certificate in Digital Video. Collin has partnered with the local production industry, through periodic Advisory Board meetings, to make sure that the Video Production Program meets the students' needs and industry standards. Geographically, Collin College's Frisco Campus is situated between 20 – 100 miles from the 2-year colleges studied.

> **Northlake College (**https://www.dallascollege.edu/cd/credit/video-tech/pages/default.aspx**)**
> **This program offers the most comparable degree program to Collin College. It specializes in Video Technology, which differs from Collin because it focuses on the use and internal workings of the camera. Although the Northlake program has some courses like**

Collin's, our program focuses more on the editing and post-production side of video production. Northlake's degree has a heavy emphasis on television production. Our degree program allows for our students to enter the television field, the motion picture industry, or independent video production. The Northlake degree trains students to work behind the scenes, specifically in the television news/sports industry.

Tarrant County Community College (https://www.tccd.edu/academics/courses-and-programs/programs-of-study/radio-tv-film/**)**
This school's program concentrates on Radio and Television Broadcasting/Broadcast Journalism, which differs from Collin College because their instructors spend much of their time teaching their students to be on-the-air talent, news reporters, news producers, or news broadcasters. In contrast, Collin trains students to work behind the camera and prepares them to be videographers, editors, producers, and directors.

Austin Community College (https://www.austincc.edu/academic-and-career-programs/areas-of-study/arts-digital-media-and-communications/radio-television-film**)**
This school is just down the street from one of the most renowned Radio -Television- Film four-year Universities, the University of Texas at Austin. Because of their proximity, many of the instructors are UT graduates who bring the latest tech and pedagogy to the school. This program includes curriculum in broadcast news, narrative storytelling (movies), technical broadcasting (training for television engineers), on air talent, and other technical jobs in the broadcast television arena. This program is well funded and offers its students a state-of-the-art production studio and labs. They also offer an AA in Radio Television and Film, an AAS in Radio-Television-Film Converging Media Production, and two level 1 certificates in Film /Video Technology Radio – Television-Film and Film/Video Production Management Radio-Television-Film.

University of North Texas (transfer) (https://mediaarts.unt.edu/**)**
The Video Production program is a Workforce program and is not set up as a transfer program. However, the video production program occasionally graduates students who are interested in transferring to a four-year university. If video production students are looking to transfer, the University of North Texas offers a degree in Media Arts. When students earn a BA in Media Arts from UNT, it prepares them for a career in television, corporate video, documentary video, radio and audio postproduction, social media production, marketing and media management, and entrepreneurship.

University of Texas at Dallas (transfer) (https://atec.utdallas.edu/)

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.   46

The University of Texas at Dallas offers video production classes, but the school does not offer a video production or radio/television/film degree.

Improvement and New Ideas

After researching several schools, a few important concepts were generated:

Many of the programs offer classes in social media. Our department needs to be mindful that a plethora of production jobs grow exponentially from online companies each day. Our students need to learn how to produce content and be content producers (to create original content on their own). Consequently, several of our courses have been modified to include both team and individual content creation that students can highlight in their end of the semester demo reels. We also routinely work with outside clients so that our students get real-world experience on live event production, corporate media development, and entertainment media creation.

Also, many of our students plan to enter the industry as freelance workers. The Video Production program offers at least three courses (Production Development, Portfolio Development, Digital Media Business Management) where students get practical knowledge about how to start and run their own company. Working with outside clients and inviting guest speakers also afford our students the necessary opportunities to learn from those already succeeding in the industry.

D. **Present evidence from advisory committee minutes, attendance, and composition that the advisory committee includes employers who are actively engaged on the committee and who are representative of area employers.**

Advisory Board Members	FY19	FY20	FY21	FY22	Spring 23	Fall 2023
Stephen Barnes, Collin College Adjunct		X	X	X	x	
Sondra Brunone, Producer/Director Image Makers	x					
TJ Callaway, Sounds Designer/Audio Engineer		x	x			X
Eva Coleman, Executive Producer, Frisco ISD_TV		x	x	x	x	

Julia Dyer, Freelance Director, Producer, Editor	x	x				
Beth Ekstrand, AMS Pictures		x	x		x	X
Ken Jones, City of Richardson	x	x	x	x		x
Laurie McNair, Freelance Editor		x		x		
Luisa Mendoza, Director of Photography		x	x	x	x	
Marcus Miller, Video Wise Group		x		x		
Adam Oas, Regional Sales Manager, TM Television		x	x	x	x	X
Scott O'Neal, Brand Enablement, Texas Instruments		x	x	x		x
June Owens, Collin College Adjunct		x				
Michael Smith, Cinematographer, Michael Bradley Productions	x	x				
Jason Starnes, Owner/Operator Muscular Puppy/CineSys.io				x	x	
Erica Taylor, Executive Producer, Taylor Productions; Red Alert LLC, Filmmaker	x			x	x	X
Bart Weiss, President and Artistic Director, Video Associate of Dallas		x				
Tim Werner, Daystar Television Network, Finishing Editor and Colorist	x	x	x			
Joshua Wethington, Content Strategist, Video Producer Broken Peanut		x			x	X
Glenn Harn, Owner, Primetime Lighting						x
Mente Bezuneh, Writer, Director, DP						x
Tyler Faison, Sound Supervisor, Vandelay Sound Exports						x

1. **How many employers does your advisory committee have?** 15

   From 2019 to 23, for each meeting, we have averaged: 9

2. **How many employers attended the last two meetings?** 14 (unique employers); some attended both meetings

3. **How has the advisory committee impacted the program over the last four years (including latest trends, directions, and insights into latest technologies)?**

   Over the past five years, the Collin College video production advisory board has significantly impacted the quality of education and success of its graduates. The board, comprised of industry professionals, has provided valuable insight and guidance to the program in various ways.

   The advisory board has helped the program stay up to date with the latest software, equipment, and technology used in the industry. Their recommendations have enabled the program to provide its students with the necessary skills and knowledge to succeed in their future careers.

   The board has provided input on the curriculum and suggested new courses, projects, and internships that align with industry needs. This has ensured that the program is relevant and effective in preparing students for the job market.

   The advisory board has helped connect graduates with potential employers and job opportunities. Through internships, job shadowing opportunities, and networking events, students have been able to gain valuable industry experience and build their professional networks.

   The board has offered mentorships and professional development opportunities, such as workshops and conferences, to help students stay current with industry trends and build their skills. This has been instrumental in equipping students with the tools they need to succeed in the ever-changing field of video production.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

49

Overall, the Collin College video production advisory board has played a critical role in the program's success over the past five years. Their contributions have ensured that the program remains current and effective in preparing students for the job market while providing them with valuable industry connections and experience.

4. **Briefly summarize the curriculum recommendations made by the advisory committee over the last four years.**

Faculty and administrators carefully reviewed the recommendations, and the program implemented them in various classes.

One of the recommendations was to include DIT (Digital Imaging Technician) jobs in the program's classes. As a result, the program included DIT training in the Team Production and Portfolio classes.

The board also suggested that the program remove audio engineering from the curriculum. After careful consideration, the program replaced audio engineering with Audio Postproduction, now a class in the curriculum.

The advisory board also recommended that the program remove shared courses with Graphic Design and Animation & Game Art. The program decided to remove the shared courses and add new classes: Production Development – Producing, Audio Postproduction, TV Studio Production, Directing for Film and Video, and Electronic Media Business Management.

The board recommended that the program teach students how to remote edit and use cloud storage for the editing workflow. The program recognized the importance of these skills and implemented them by adopting EditShare software. EditShare software is a media management platform that enables users to collaborate on media projects from anywhere in the world. The program has successfully implemented EditShare software in its classrooms, TV studio, and edit bays.

The advisory board also recommended that the program provide training for students on developing their brand. As a result, the Portfolio class now includes a lesson and assignment on "Design Your Brand Style for Video Production." This lesson is designed to help students develop their brand style in video production, which is essential for their success in the industry.

Moreover, this year, the program had its first student-produced podcast, which is a testament to the success of the advisory board's recommendation. The introduction of podcasting has provided the students with a new medium to explore and express their creativity.

Based on a previous board recommendation of providing students with internships before graduation, the program has added the FLMC 2380 Co-Operative Education course, which will be offered starting in Spring 2024. Additionally, there have been increasing

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

50

opportunities for students to work with local clients in the RTVB 2340 Portfolio Development class to gain real-world production experience and bolster their professional demo reels.

A recent recommendation by the board—moving the RTVB 2330 Film and Video Editing course to earlier in the degree plan and removing its prerequisite—is currently under consideration.

The Video Production Advisory Board's recommendations have helped to improve the program's curriculum significantly. The changes have been implemented successfully and have received positive feedback from the students. The program's commitment to staying up to date with industry trends and technologies is commendable. It ensures that the students are well-prepared for their careers in video production.

E. **For any required program courses where there is a pattern of low enrollment (fewer than 15 students), explain your plan to increase enrollment and/or revise the curriculum.**

Note: Our core classes have a lower enrollment cap (18) than most other college courses. So15 is not considered low enrollment for Video Production.

Currently, we have two courses that consistently exhibit low enrollment. The courses are RTVB-2330 Film and Video Editing and RTVB-2340 Portfolio Development. Our plan to grow these courses involves identifying Video Production majors earlier in their studies. If we can get them to declare their major while taking entry-level courses (e.g., ARTV-1351 Digital Video), the program will have an easier time with retention. Once majors are identified, we can disseminate important information to a targeted group and gather information that can positively impact course and event scheduling. Another plan is to promote the Portfolio Development course in other classes, reminding students about the importance of creating and archiving projects to use on their demo reel that will be essential to getting employment. We are also considering moving the Film and Video Editing course earlier in the curriculum and opening it to all students/majors.

F. **Make the case with evidence that the required courses in the program are offered in an appropriate sequence and at appropriate intervals to enable students to complete "on time" for students enrolled full-time and following the degree plan.**
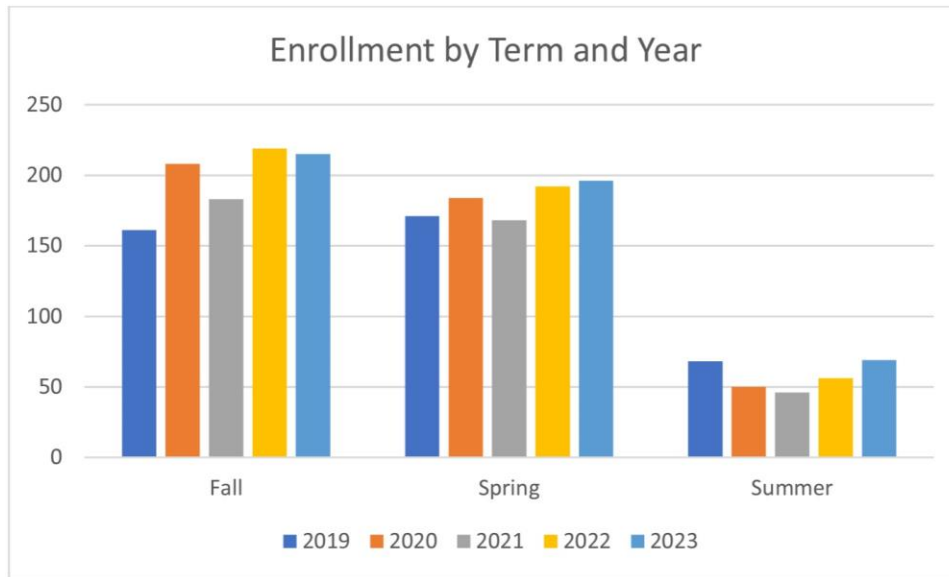
Informally, the discipline lead has been asking students who are in their latter semesters how long it took them to get through the program and if they experienced any barriers. At most, there are usually two students with issues, but these often stem from work or home conflicts or the student's desire to take more than the prescribed classes per semester. Formally, the discipline lead is working with the Career Coach to examine past graduates' schedules to see if she can locate any bottlenecks or obvious barriers that students may have run into.

G. Make a case with evidence that the program is well managed. Requested points to address, but not limited to:

Student/Faculty Ratios: Our student to full-time faculty ratio is 68:1. We have an average enrollment of 206 students per semester and three full-time faculty members.

Average Class Size: Our average class size is 15 overall (2019 – 2023) relative to our typical lab capacity of 18 students.

Count of Unduplicated Enrolled Students per term		Count of Unduplicated Enrolled Students per term	
FY2019		FY2022	
Fall 2018	161	Fall 2021	219
Spring 2019	171	Spring 2022	192
Summer 2019	68	Summer 2022	56
FY2020		FY2023	
Fall 2019	208	Fall 2022	215
Spring 2020	184	Spring 2023	196
Summer 2020	50	Summer 2023	69
FY2021			
Fall 2020	183		
Spring 2021	168		
Summer 2021	46		

Enrollment by Term and Year

Unduplicated, actual, annual enrollment **data**: The data demonstrates that the program enrollment is growing. In 2018 the program enrolled 161 students in the fall compared to 215 students enrolled in Fall 2023.

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Grade Distributions - Core Classes (Average over 5 years - 2019-2023)

Course	A	B	C	D	P	F	W	Completion	Success
ARTV 1351	51%	20%	11%	4%	0%	10%	5%	95%	85%
ARTV 2320	57%	33%	5%	2%	0%	2%	1%	99%	97%
FLMC 2330*	56%	17%	13%	2%	0%	5%	6%	94%	89%
FLMC 2333*	60%	14%	15%	0%	0%	7%	4%	96%	88%
FLMC 2334*	53%	18%	12%	3%	0%	7%	7%	93%	87%
FLMC 2336*	31%	32%	19%	8%	0%	4%	6%	94%	90%
RTVB 1325*	39%	22%	12%	5%	1%	10%	11%	89%	79%
RTVB 1329	26%	26%	13%	5%	0%	20%	11%	89%	70%
RTVB 2330	33%	29%	20%	7%	0%	5%	6%	94%	89%
RTVB 2340	37%	30%	19%	10%	0%	4%	0%	100%	96%
RTVB 2347*	66%	18%	3%	8%	0%	6%	0%	100%	94%

* This course is new and may not have 5 years' worth of data.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

Contact Hours Taught by Full-Time and Part-Time Faculty

Year	Full Time Faculty		Part Time Faculty		Total
2018*	38,208	49%	40,320	51%	78,528
2019*	49,248	52%	45,216	48%	94,464
2020	4,800	57%	3,648	43%	8,448
2021	9,984	42%	13,536	58%	23,520
2022	19,008	70%	8,080	30%	27,088
2023	6,160	29%	15,168	71%	21,328

* These years the Video Production program was not a separate department but part of the Communications Design department.

Average contact hours: 50,675. Increase in total hours from 2014 - 2018 12,560. Starting in 2020, when the Video Production program transitioned to its own department, there has been a progressive increase in full-time contact hours. Two additional full-time faculty were hired between Fall 2022 and Fall 2023 to meet increased enrollment and balance contact hours.

Identify all courses that have a success rate below 75%. If any of these are core courses, visit with the discipline lead for the course(s) in question to determine if its content is appropriate to the workforce program outcomes. Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students in courses with low success rates. Explain what instructional and other intervention(s) might improve success rates for each identified course.

Except for the course discussed below, program courses meet or exceed a 75% success rate.

- **RTVB 1329 Scriptwriting: five-year cycle success rate 69%**. Success rate 55 to 77%. This is a screenwriting class, and it has seen improvement since the last review cycle where its average success rate was 55%. This is usually the first time students are introduced to formatting for screenwriting. Like using APA or MLA in English classes, screenwriting has its own rules and regulations. Students will often turn in imaginative and interesting stories, which are incorrectly formatted. This brings down the grade of the project. The CIP for the years 2024-2025 focuses on addressing this course.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

55

How well are general education requirements integrated with the technical coursework?

The Video Production program incorporates general education requirements per Collin's AAS Core, including the following courses:

- o   ENGL 1301 Composition I
- o   SPCH 1311 Introduction to Speech Communication
- o   DRAM 2366 Film Appreciation
- o   Natural Science/Mathematics students may choose from many available optional courses
- o   Social/Behavioral Science students may choose from many available optional courses

Student satisfaction: What evidence do you have that students are satisfied with the program? What kinds of complaints are made to the associate dean/director by program students?

Associate Dean Dr. Tonya Cooper, Dean Dr. Lee Powell, and Career Coach John Hines mostly handle registration issues and were not able to find evidence of consistent student complaints related to the Video Production program.

The following statements are indicative of the feedback received by instructors from former and current students:

- o   "I enjoyed the course! I enjoyed the teaching! I felt like it reinforced a lot of the habits and skills I've been trying to learn and incorporate in my life. It's an extremely helpful class that isn't in many curriculums. I appreciated learning where and how to look for work in this industry and understanding the ins and outs of what people will expect from me as I begin working more in the industry."
- o   "The professor connected course content to real-world applications, which helps us see the practical relevance of what we are learning. Instructors demonstrated the real-world implications of the material, which can enhance our understanding and appreciation of the subject."
- o   "The professor was always giving examples and analogies that we could go back and reference. He always had references that we could view, and he would make sure we understood what we were learning. Plus, a lot of class interaction which I thought was very great, it helped us get to know each other but gave space for us to be creative."

END SECTION V

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

57

6. **HOW EFFECTIVELY DO WE COMMUNICATE, AND HOW DO WE KNOW?**

A. **Provide website URLs (for both the program website and the catalog information posted by the Curriculum Office):** *If no program website is available, describe plans for creation of website.*

http://www.collin.edu/academics/programs/VIDP_1Overview.html

http://www.collin.edu/academics/programs/VIDP_AAS.html

http://www.collin.edu/academics/programs/VIDP_Cert1.html

http://www.collin.edu/academics/info/VideoProductionInfoSheet.pdf

http://www.collin.edu/academics/pdf/Workforce%20Education%20Credit%20Areas%20of%20Study_Spring%2022022.pdf

The second phase of the overhaul of Collin College's website redesign (slated for Q3 of 2023) includes plans for each academic department to receive a dedicated webpage that is consistent (design-wise) with the rest of the college. These pages will integrate Workday (to create a faculty directory), link to a district-wide calendar system, and offer a more robust search provider. The necessary content (copy, images, etc.) for the Video Production page has already been provided to web services and their writers.

B. **Make a case with evidence that the program literature and electronic sites are correct, provide an accurate representation of the program, and support the program's recruitment plan, retention plan, and completion plan.**

Requested points to address, but not limited to:

- *Demonstrate how the unit solicits student feedback regarding its website and literature and how it incorporates that feedback to make improvements.*

  Currently, we do not have a direct way for students to give our department feedback on our program literature. In an informal manner, however, the faculty are always advising students on courses to take, suggesting associations to join, offering relevant professional activities to participate in, sharing job leads, and constantly updating our literature to ensure our students are receiving the most up-to-date information we can provide.

On an individual basis, faculty will also solicit feedback from students regarding how they heard about the program, why they choose this field, what they need to succeed, and how we can improve our communications and what we offer.

- *How does the program ensure that students are informed/aware of program literature? Is program literature made accessible to all students (i.e., can they obtain the information they need)?*

  Department brochures are available in the lobby of the building in which Video Production classes are held, as well as in the offices of relevant faculty and in some classrooms.

- *Designate who is responsible for monitoring and maintaining the unit's website and describe processes in place to ensure that information is current, accurate, relevant, and available.*

  Rajesh Michael, the manager of web communications for the college, is taking the lead in coordinating the development of the departmental website. Assisting him with this are Professors Shapiro and McMillion and Career Coach Hines, all of whom will provide Rajesh with the relevant content for the page. To complement the departmental website, Professor McMillion created a Facebook page for the Video Production program.

C. **Describe the process used to keep all program literature (course descriptions, degree plans, catalog entries, etc.) and electronic sites updated and aligned with College literature and sites.**

Course descriptions, including local need courses, are dictated by WECM. Degree plans are developed withing guidance from the Video Production Advisory Board and must comply with WECM's and SCAC's requirements. They are approved by CAB and the leadership team. The Curriculum Office oversees their entry into catalogs and electronic materials stemming from that resource. Department faculty and staff provide feedback regarding these items. Departmentally produced materials are proofed internally and when relevant, by the Curriculum Office and any other relevant or required parties.

D. **In the Program Literature Review Table (below), document that the elements of information listed on the website and in brochures (current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields) were verified for currency, accuracy, relevance, and are readily available to students and the public.**

Program Literature Review Table

Title	Type (i.e. URLs, brochures, handouts, etc.)	Date of Last Review/Update		Responsible Party
Department Website	http://www.collin.edu/department/communicationdesign/index.html	November 2018	✔ Current ✔ Accurate ✔ Relevant ✔ Available	Rajesh Michael - Webmaster Professors McMillion and Shapiro – Video Production Department
Department Brochure	Handout http://www.collin.edu/academics/info/VideoProductionInfoSheet.pdf	4/14/2017	✔ Current ✔ Accurate ✔ Relevant ✔ Available	Collin PR Department/Video Production Department
Student Reels	Digital Content (best videos from Video Production classes). These videos will be played on monitors in the IT Center and on various workstations in classrooms during special events (e.g., Media Arts Student Showcase).	Last Modified April 2023	✔ Current ✔ Accurate ✔ Relevant ✔ Available	Video Production Department

END SECTION VI

7. **HOW WELL ARE WE LEVERAGING PARTNERSHIP RESOURCES AND BUILDING RELATIONSHIPS, AND HOW DO WE KNOW?**

A. **Make a case that the program enlists business, industry, government, college, university, community, and/or consultant partnerships to advance the program outcomes.**

The Video Production program creates, builds, and maintains partnerships and connections to resources in the local community and nationwide, like the Broadcast Entertainment Association, that provide up-to-date curriculum advice and access to the latest

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

60

software tools necessary for our graduates to gain employment, and that foster the professional and personal relationships necessary for our students to establish and our graduates to grow a career in the video production industry.

Students have participated in projects that connect them to the community with real-world clients.

B. **Complete the Partnership Resources Table, below.**

Partner	Description (See Points to Consider)	Briefly Describe Partnership Value to Program
Cyber Security promotional video	Cybersecurity Conference at the Plano Campus	RTVB 2340 Portfolio students provided A/V support for the NTXISSA conference. Students also produced a promotional video for the students.
IT Building promotional Video	The Video Production program teams up with various community partners and tries to help them build their programs using media.	Video production students in their Portfolio course created a promotional video for the IT building on the Frisco campus. The video was used during an open house for the facility.
Frisco Library Makerspace promotional video	The Video Production program teams up with various community partners and tries to help them build their programs using media.	Video Production students worked with the Collin College Frisco library's Makerspace program to create videos for their website and for informational fairs.
Collin College Accounts Payable tutorial videos	The Video Production program teams up with various community partners	Video Production students worked with the Collin College Accounts Payable department to create tutorial videos for their website.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

61

	and tries to help them build their programs using media	
Larry Postel, Guest Speaker, Screenwriter	Screenwriter, Films include Main Event (Netflix), 5000 Blankets (Peacock, Netflix, Amazon Prime)	Larry Postel gives students in RTVB 1329 Scriptwriting class a primer on how to write a script and how to become a successful screenwriter.
NTXISSA Cybersecurity Conference A/V support and promotional video	Spring 2022 Cybersecurity Conference at Collin College's Plano campus.	RTVB 2340 Portfolio students provided A/V support for the conference and shot and edited a promotional video.
Luisa Mendoza, Guest Speaker, Cinematographer	Freelance cinematographer with more than 20 years' experience in the industry.	Luisa visits Collin College Video Production classes every semester to offer an expert's class on corporate interview shooting basics.
Wylie ISD Video Production Task Force	Video Production Professor Tonya McMillion is on their Board of Directors.	The Video Production Department maintains contact with feeder schools to ensure that curriculum is aligned, and students are prepared to start strong.

| Broadcast Education Association (BEA) Board of Director Member – National | Professor Tonya McMillion regularly attends their conferences to maintain professional relationships and industry ties, to receive training and to review upcoming technology. Professor McMillion was nominated and selected to serve on the BEA's board of directors representing 2 year and small colleges in the US and throughout the world. | BEA, in association with National Association of Broadcasters (NAB) is the premiere conference for research and workshops on the latest software and equipment in the video/film industry. BEA is a global association.

The conference provides a concentrated venue for training, networking, and technology evaluation.

The video production program is a BEA institution, which means the video production students can compete against other BEA schools in the world. |
| BEA Diversity, Equity and Inclusion (DEI) Task Force Member | Professor Tonya McMillion is a member of the BEA's diversity task force. | This task force works on bringing more diverse populations into the media industry. |
| Mike Stephens | Digital Video DIT, Colorist, Shooter, Editor for Mary Kay Inc., Davinci Resolve Trainer | Mike brings more than 20 years of experience to the video production program. He also gives student insight to working in corporate video companies. He is a guest speaker in the editing classes. He trains students how to color grade in the software Davinci Resolve. |

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions ", Michigan State University, 2008.

63

Erica Taylor	Owner, Taylor Productions/E-Motion film & Red Alert Brand	Erica is a advisory board member, mentor to Collin students, and a guest speaker.
Ken Jones	City of Richardson, Video Producer & Sharp Stick Productions, Owner Advisory Board Member	Video production for local government, used for informational, educational, training, and entertainment for city staff and residents. Freelance video production and writing, working on shows and events in numerous capacities including producing, directing, writing, camerawork, and show-calling.
Andy Costa	Owner, Andy Costa Films, Emmy winner	Gave a hands-on demo of several pieces of camera gear - mainly gimbals, steadicams, and sliders
Brian Aiken	Owner, Neon Cloud Productions	Guest speaker in the Cinematography class. Showed students how he made a million dollars with only a GoPro camera and a drone camera.
Mente Bezuneh	Owner, cinematographer, director of Mentopia Productions	He gave a masterclass in the video production industry to students taking ARTV 2320 Team Program Production.
Tiffany Volmer	President, Women in Film	Tiffany brings her vast experience with casting movies and TV shows. She's also a working makeup artist.

Open – Mic Night at Addison Improv Comedy Club	TV Studio Production students get real world experience.	Video Production students worked with the Addison Improv Comedy Club to record one of their mic nights.
Jazz Fest, Plano Campus	TV Studio Production students get real world experience recording live events.	Video Production students worked with the Collin College's Jazz Fest to record their live events
Plano Comedy Festival	TV Studios get real world experience recording live events.	Video Production students worked with the Plano Comedy Festival to record multiple venues the festival offered.
Gregg Pearlman	Local IATSE Representative	Presented the benefits of joining the audio/video production trade union & opened the door for individual job opportunities to students
Devin Connelly	Owner, Ethos Media	Presented how to market yourself as a freelancer & network within the industry; offered workshops on basic production setups & hired one of the students who attended
Joshua Wethington	Content Strategist/Video Producer, Broken Peanut	Presented how to start and run your own production business; mentored one of the students interested in collaborating with YouTube

Guest Speaker Series (Animation)	TV Studio Production students get real world experience recording live events.	Video Production students worked with the Animation Club to record some guest speakers on campus.

END SECTION VII

8. ARE WE HIRING QUALIFIED FACULTY AND ADJUNCTS, AND SUPPORTING THEM WELL WITH PROFESSIONAL DEVELOPMENT?

Make a case with evidence that faculty are qualified, keep current, and advance the program and the College.

For details on how each Video Production faculty member meets the Workforce, SACSOC and department standards, please see **Appendix 3 – Faculty and Adjunct Credentials.**

Workforce outlines their standards in GIPWE Chapter Two, Section F, 1 –

- *Faculty … "are in compliance with the current requirements of SACSCOC."* SACSCOC outlines these standards in Comprehensive Standard 3.7.1 of the Principles of Accreditation.
- *"The institution also considers competence, effectiveness, and capacity, including, as appropriate, undergraduate and graduate degrees, related work experiences in the field, professional licensure and certifications, honors and awards, continuous documented excellence in teaching, or other demonstrated competencies and achievements that contribute to effective teaching and student learning outcomes."*
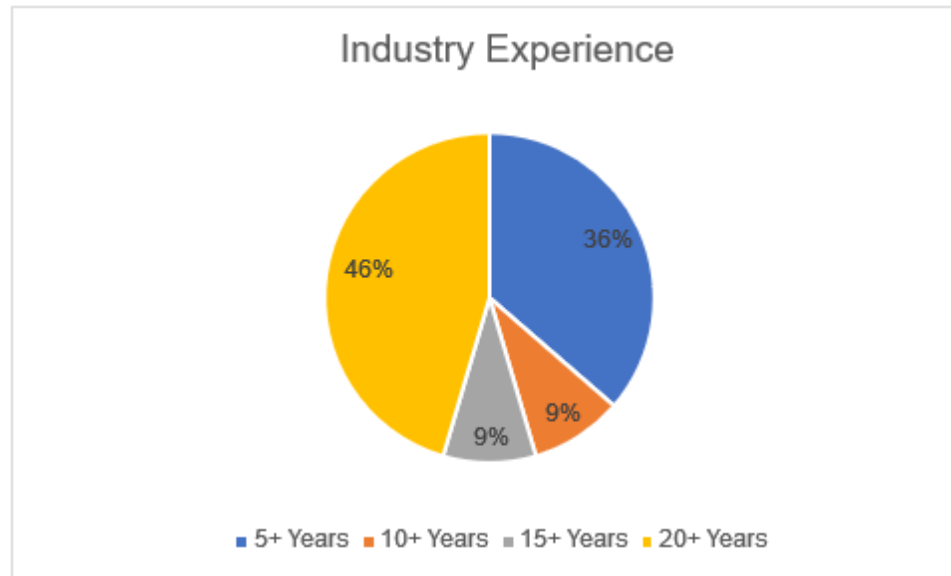
All Video Production department faculty meet Workforce and SACSCOC standards. The Video Production department has set the following internal standards to meet Workforce and SACSOC requirements. Credentials are accessed based on the following:

- Undergraduate and/or 18+ Graduate level hours in the field of study related to the subject the instructor is teaching.
- Related work experience in the subject the instructor is teaching.
- Continued documentation of excellence in teaching.
- Demonstration of competencies and achievements that contribute to the effective teaching and student learning outcomes.

Many leading professionals in the Video Production industry do not have direct degrees related to their field. This is partially due to the relative newness of those fields of study in accredited institutions. Additionally, many video production professionals develop their expertise in the field. To obtain the highest quality instructors, we prefer proof of competency through industry-based experience. An accredited award in the field is beneficial. However, the award itself does not demonstrate a candidate's capacity for effective skills application in the industry. Therefore, all faculty must have industry experience, and if possible, an accompanying accredited award in the field or related field. As such, part of our recruitment strategy involves a teaching demonstration, whereby candidates demonstrate not only how to effectively convey the subject matter they plan to teach, but also a practical demonstration of their skillset, if applicable.

We have found that setting this high standard with emphasis on industry experience translates to improved student success in the classroom and when entering their respective fields. Based on a department survey of faculty over the most recent five-year cycle, a significant majority have

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

44

over 20 plus years of experience to bring to the classroom.

Industry Experience

36%

9%

9%

46%

■ 5+ Years ■ 10+ Years ■ 15+ Years ■ 20+ Years

Professional development related to discipline and/or teaching

Appendix 3 – Faculty and Adjunct Credentials outlines the Video Production department's extensive professional development for both full- and part-time faculty.

For full-time faculty, this includes attending professional development opportunities through Collin, in addition to external opportunities. External opportunities for professional development can include, but are not limited to, professional work within the respective field, attendance and/or presentation at an industry conference, the publication of work, exhibition of work, and continued education via various avenues in, or related to, their respective fields.

Most of our part-time faculty continue to work in their respective fields. This directly translates to ongoing professional development related to the discipline and/or teaching. The extent of each instructor's professional development as related to directly working in the respective fields is noted in the chart above. You will find the same notation for full-time faculty, as they bring a history of industry experience to their teaching positions, and often practice professionally though at lower capacity.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

45

Note that most of the department's faculty bring over 20 years of industry experience to the classroom. This includes experience shaped by local businesses serving our community, along with national and internationally renowned industry-leading companies. While accredited awards in the respective fields are highly desired, the emphasis on direct industry experience brought to the classroom provides our students with a highly competitive edge. They are being taught industry standards and practices that directly translate to the job skills they will be emphasizing when seeking employment.

END SECTION VIII

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

46

9. DO WE SUPPORT THE PROGRAM WELL WITH FACILITIES, EQUIPMENT AND THEIR MAINTENANCE AND REPLACEMENT AND HOW DO WE KNOW?

A. **Facilities**
   a. The facilities dedicated to the Video Production Department are key components to the education provided by Collin College. The state-of-the-art facilities are a great support to the students and faculty. They provide a sense of real-world experience, preparing the students for a career beyond graduation. The facilities are a great support for faculty and staff by providing hands-on teaching experiences and curriculum enhancement.
   b. The facilities are in the newly built IT Building located on the Collin College Frisco Campus.
       i. The TV Studio has all components for Live Broadcast TV.
       ii. The Audio Room is equipped with components for Live Broadcast and for recording independent Audio.
       iii. The classrooms and labs are an essential part of the Video Production Department. Not only are they equipped with desks and chairs, but they also have computers for each student that they have access to inside and outside of their classes. All computers are equipped with access to Adobe Suite. Adobe Suite is essential to most of the classes in the program. Editshare is directly tied into the LPAD system at the college. There is also a hardwired component available in classroom IT 103A and both edit suites. Editshare is not available in the other classrooms used by the program. This limits students' access to Editshare. Due to the limit on classroom space, some classes will have no access because the class is held in a class that does not have access to Editshare or the ability to use proxies for editing.

Classroom Utilization Table

Classroom/Lab Location	Description (i.e. Special Characteristics)	Meets Needs (Y or N) Current	For Next 5 Years	Analysis of Classroom Utilization
IT-101 Classroom	19 Computers, 3 Printers and 1 Scanner, EditShare, Adobe Suite	Y	N	Room & Station utilization near 100% [1]
IT-101A Edit Suite	1 Computer, EditShare, Adobe Suite	Y	N	Room & Station utilization near 100% [1]

IT-101B Edit Suite	1 Computer, EditShare, Adobe Suite	Y	N	Room & Station utilization near 100% [1]
IT-103 Classroom	19 Computers, 3 Printers and 1 Scanner, Adobe Suite	Y	N	Room & Station utilization near 100% [1]
IT-106 Equipment Room	Holds equipment for student check in/out and used for storage	Y	N	Room & Station utilization near 100% [1]
IT-107 TV Studio	Control Room, Space for set, Audio Booth (See Video Lab* for Equipment List)	Y	N	Room & Station utilization near 100% [1]
IT107A Storage	Storage for extra equipment	Y	N	Room & Station utilization near 100% [1]
Various other classrooms (IT Building)	Used when IT 101, IT 103 are unavailable. No access to Adobe Suite, or EditShare.	N	N	Room & Station utilization near 100% [1]

Video Lab*
1. Video Production Studio
    1. 3 Studio cameras
    2. 3 pedestal tripods
    3. Lighting Grid
    4. Space for a set
    5. Green Screen wall/cyclorama

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

2. Video Production Control Room
    1. Switcher
    2. Audio mixing board
    3. Microphones
    4. Macintosh computers for video production software
    5. Video monitors
    6. Chyron (graphics) machine
    7. Telecom (headphones) system
    8. Monitor speakers
3. Audio Booth (adjacent to Control Room above)
    1. Audio mixing board
    2. Monitor speakers
    3. Macintosh computer for digital audio workstation (DAW) software
    4. Microphones
c. With the new facilities and state-of-the-art equipment and technology comes increased enrollment. There is only 1 dedicated classroom for the program. IT 103 classroom is equipped with necessary computers, software, and technology. The IT 103 classroom is operating at 100% capacity and utilization. Other classrooms used for this program are not fully equipped. With the amount of facility space right now, it affects the learning outcomes of the program. The enrollment to the program is increasing, therefore, the facilities, equipment, and technology should reflect that.

Video Production, AAS Census Enrollment Table (Frisco-Preston Ridge Campus)

Class (Year 1) - RTVB, FLMC, ARTV	Census Enrollment Total	RTVB	FLMC	ARTV
Fall 2021	160	36	70	54
Spring 2022	205	32	89	84
Summer 2022	17	8	0	9
Fall 2022	224	36	100	88
Spring 2023	230	31	131	68
Summer 2023	19	0	8	11
Fall 2023	216	35	109	72
Spring 2024	184	44	86	54

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

Class (Year 2) - RTVB, FLMC, ARTV	Census Enrollment Total	RTVB	FLMC	ARTV
Fall 2021	40	16	14	10
Spring 2022	74	40	27	7
Summer 2022	9	0	9	0
Fall 2022	64	28	22	14
Spring 2023	65	32	25	8
Summer 2023	0	0	0	0
Fall 2023	45	20	15	10
Spring 2024	76	26	37	13

B. **Equipment**
   a. The equipment dedicated to the Video Production Department is also a key component to the education provided by Collin College. The equipment and all software are all industry standard. The Video Production Department is aware of the fast-moving trends within the media industry. Our equipment and facilities are monitored and catalogued to make sure they are kept at the industry standard level. Every student enrolled in a Video Production call has access to all equipment provided by Collin College.
   b. Our equipment supports the following classes offered by Collin College. Now, with the consistent increase of students enrolling on the program, the need to expand in space and equipment is vital.
      i. Digital Video – ARTV 1351
      ii. Audio Production – FLMC 2330
      iii. Video Graphics and Visual Effects I – FLMC 1331
      iv. Directing for Film or Video – FLMC 2334
      v. TV/Video Field Production – RTVB 1321
      vi. TV Studio Production – RTVB 1325
      vii. Team Program Production I – ARTV 2320
      viii. Cinematography – FLMC 2333

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

      ix.   Film and Video Editing – RTVB 2330

      x.   Video Graphics and Visual Effects II – FLMC 2331

      xi.   Portfolio Development – RTVB 2340

      xii.   Cooperative Education – Cinematography and Film/Video Production – FLMC 2380

C. **Equipment Availability**

    a.   Most of the core classes in this program listed above require access to the equipment listed below. The classes required to access the equipment have a max enrollment of 18. Projects, assignments, and labs are assigned inside and outside of the classroom. Each student enrolled in these classes needs to have access to the equipment. Furthermore, assignments assigned outside of the class require each student to checkout equipment. Now, there is a struggle to provide full access of equipment to every student for their projects inside and outside the classroom. All the equipment must be available for each class. There are classes 6 days a week. That puts a limit on the equipment available for student checkout. The checkout time went from 7 days to 4 days to accomodate the availability of the equipment inside and outside of the classroom.

D. **Maintenance and Replacement**

    a.   The Video Department is operated at a level of excellence. Our equipment is state-of-the-art so that students are provided with real world experience. That means working with industry standard equipment.

        i.   Because we hire well-versed faculty and staff and experts in their field, the feedback they provide about equipment needed for their curriculum is considered.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

51

ii. The Video Department has hired a Video Production Lab Coordinator and one of their main duties is to maintain the inventory of the Video Production Department. The coordinator maintains the facilities, equipment, and technology of the program. They document the overall effectiveness of the facilities for the program. They also offer workshops to students and faculty so that all facilities and equipment are operated properly.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

52

Equipment/Technology

Grid 3

#	Product/Description	Category	Brand/Mo...	Reference	Price	Quantity
1	Blackmagic Design Pocket Cinema Ca...	CAM	Canon BL6...	https://ww...	$2,535.00	7
2	Sigma 24-70mm f/2.8 DG OS HSM Art...	CAM	Sigma SI24...	https://ww...	$1,299.00	7
3	Sigma 18-35mm f/1.8 DC HSM Art Len...	CAM	Sigma SI18...	https://ww...	$799.00	7
4	Canon XF605 UHD 4K HDR Pro Camco...	CAM	Canon CA...	https://ww...	$4,699.00	6
5	Sachtler System Ace XL GS AL with Flui...	MISC	Sachtler S...	https://ww...	$1,197.00	7
6	ikan Lyra Bi-Color 3-Point LED Soft Pa...	LIGHT	ikan IKLB2...	https://ww...	$2,249.00	4
7	Camcorder	CAM	Canon CA...	https://ww...		7
8	Canon XA20 Professional HD Camcord...	CAM	Canon RB...	https://ww...	$729.00	2
9	Action Camera	CAM	GoPro Her...			1
10	Zoom H8 8-Input / 12-Track Portable ...	AUD	Zoom ZOH8	https://ww...	$399.99	3
11	Zoom H6 Portable Recorder Field Kit	AUD	Zoom ZO...	https://ww...		10
12	Zoom F1-LP 2-Input / 2-Track Portable...	AUD	Zoom ZOF...	https://ww...	$169.99	4
13	Neewer NW-600 Heavy-Duty Tripod D...	MISC	Neewer N...	https://ww...		3
14	Blackmagic Design Pocket Cinema Ca...	CAM	Canon BL4...	https://ww...	$1,295.00	4
15	Studio Deluxe III Light Meter	MISC	Sekonic L-...	https://ww...	$229.00	6
16	Case	MISC	SKB iSeries			
17	Cage	MISC	SmallRig B...			
18	Cage	MISC	SmallRig B...			
19	Metabones T Speed Booster ULTRA 0....	MISC	Metabone...	https://ww...	$649.00	1
20	Azden SGM-250MX Mini-XLR Short Sh...	AUD	Azden AZS...	https://ww...	$199.00	7
21	Tokina 86mm PRO IRND 0.3 Filter (1 St...	MISC	Tokina TOT...	https://ww...	$129.00	1
22	Xcellon CFast 2.0 USB 3.1 Gen 2 Type-...	MISC	Xcellon XC...	https://ww...	$89.99	
23	Silicon Power 256GB Cinema PRO CFX ...	MISC	Silicone Po...	https://ww...	$139.99	
24	Pelican 1200 Case With Foam (Black)	MISC	Pelican 12...	https://ww...	$73.95	1
25	Rokinon 24mm f/1.4 ED AS UMC Wide...	CAM	Rokinon R...	https://ww...	$499.00	1
26	Lens	CAM	Rokinon 5...			1
27	Panasonic AU-EVA1 Compact 5.7K Sup...	CAM	Panasonic ...	https://ww...	$6,820.00	1

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self-Study Questions", Michigan State University, 2008.

#	Product/Description	Category	Brand/Mo...	Reference	Price	Quantity
28	Jason Cases Hard Travel Case for Pana...	MISC	Jason Case...	https://ww...	$499.00	1
29			Edge			
30	Sennheiser MKE 600 Shotgun Microph...	AUD	Sennheiser...	https://ww...	$329.95	11
31	Tokina atx-i 11-20mm f/2.8 CF Lens for...	CAM	Tokina TO1...			1
32	ikan EC1 Beholder 3-Axis Handheld Gi...	MISC	iKan 22881...	https://ww...		1
33			Tycka			
34	Resident Audio R100 Headphones	AUD	Resident A...	https://ww...	$19.95	1
35	Watson Duo LCD Charger for L & M S...	MISC	Watson W...	https://ww...	$79.00	
36	Manfrotto 055XB Aluminum Tripod	MISC	Manfrotto ...	https://ww...		1
37	Manfrotto 502A Video Head, 546GB Tr...	MISC	Manfrotto ...	https://ww...	$649.88	1
38	Aputure Amaran AL-F7 On-Camera LE...	LIGHT	Aputure A...	https://ww...		4
39		LIGHT	Arri Light Kit			
40	Boom Pole Holder	MISC	Auray AUB...	https://ww...	$24.95	
41	BESSEY XM5 2 In. Metal Spring Clamp	MISC	Bessey XM5	https://ww...	$2.95	9
42	C-47 Production Clips (Matte Black, 24...	MISC	C-47 C41C...	https://ww...	$9.99	
43	Datacolor SpyderCHECKR Color Chart ...	MISC	Datacolor ...	https://ww...	$139.00	6
44	Green Screen	MISC	Impact Por...			
45	Impact Saddle Sandbag -15 lb (Orang...	MISC	Impact IM...	https://ww...	$131.71	
46	Impact Turtle Base C-Stand Kit (10.75',...	MISC	Impact IM...	https://ww...	$169.00	
47	K-Tek Airo Booming Intro Kit 1	AUD	K-Tek KTAI...	https://ww...	$289.95	7
48	Kupo 4-In-1 Nesting Apple Box Set	MISC	Kupo KUK...	https://ww...	$202.95	
49	Lowel Tota Light Kit w/ Hard Case, 3 Li...	LIGHT	Lowell Tota	https://ww...	$339.99	2
50	Matthews Scrim and Flag Kit (18 x 24" ...	MISC	Matthews ...	https://ww...	$2,336.00	1
51	Atomos Shinobi 5" 4K HDMI Monitor	MISC	Atmos Shi...	https://ww...	$299.00	5
52	ProTapes Pro Gaffer Tape (2" x 55 yd, B...	MISC	ProTapes P...	https://ww...	$19.95	12
53	Sensei DOC-CK Deluxe Optics Care an...	MISC	Sensei SED...	https://ww...	$24.95	8
54	Hothand Gloves (Large)	MISC	Setwear SE...	https://ww...	$54.95	
55	Hothand Gloves (Medium)	MISC	Setwear SE...	https://ww...	$49.99	

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

54

#	Product/Description	Category	Brand/Mo...	Reference	Price	Quantity
56	ECM-VG1 Short Shotgun Microphone	AUD	Sony SOEC...	https://ww...	$199.00	1
57	Tilta Advanced Kit for Blackmagic Desi...	MISC	Tilta TITAT...	https://ww...	$469.00	4
58	Kopul Studio Elite 4000 Series Neutrik ...	MISC	Kopul KO...	https://ww...	$23.95	
59	Kopul Studio Elite 4000 Series Neutrik ...	MISC	Kopul KO...	https://ww...	$31.95	
60		MISC	Canon Batt...			
61		MISC	Canon Cha...			
62		MISC	DJI Pro Gi...			
63		MISC	Glidecams			
64	MSLED 20-S Broadcast Studio LED Light	LIGHT	Primetime ...	https://pri...		
65	1SLED-S Broadcast Studio LED Light	LIGHT	Primetime ...	https://pri...		
66	Light Kit	LIGHT	Great Vide...			
67	Kupo KG071112 Telescopic Hanger wit...	MISC	Kupo Grip ...	https://ww...	$222.95	8
68	The Light Source Mega Clamp Black w...	MISC	The Light ...	https://ww...	$13.75	2
69	5-pin DMX cable for use with 5-pin lig...	MISC	Chauvet Pr...	https://ww...	$22.56	
70	GUS 51 LED Fresnel Broadcast Studio ...	LIGHT	Primetime ...	https://pri...		1
71	HMI FRESNEL LTM LUXARC 200 Light	LIGHT	H Studio H...	HMI: HMI ...		1
72	CAME-TV Compact 575W HMI Fresnel...	LIGHT	Arri CAAR...	https://ww...	$2,162.34	1
73	LOWEL VIP LAMPAK	MISC	Lowel VIP61	https://rob...	$17.97	2
74	Double-ended frosted quartz halogen ...	MISC	Impact EHZ	https://ww...	$4.55	1
75	Double-ended, single contact clear tu...	MISC	Impact GDA	https://ww...	$13.21	1
76	Power Cord	MISC	Hirakawa E...	https://ww...		1
77	Power Cord	MISC	Longwell P...	https://ww...		1
78	Power Cord	MISC	Well Shin P...			1
79	Power Cord	MISC	Wonderful...	https://ww...		1
80	KUPO Medium Lightweight Telescopic ...	MISC	Kupo KLH...	https://ww...	$143.32	4
81	KUPO Short Lightweight Telescopic Ha...	MISC	Kupo KLH...	https://ww...	$132.30	6
82	Matthews Lightweight Telescoping Ha...	MISC	Matthews ...	https://ww...	$153.00	8
83	IndiPRO Tools 2 x Micro-Series 98Wh ...	MISC	IndiPRO 2...	https://ww...	$498.99	12

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

55

#	Product/Description	Category	Brand/Mo...	Reference	Price	Quantity
84	Blackmagic Design Micro Converter S...	MISC	Blackmagi...	https://ww...	$59.00	1
85	Blackmagic Design UltraStudio 3G Rec...	MISC	Blackmagi...	https://ww...	$125.00	3
86	ikan 18650 Lithium-Ion Battery (3.7V, ...	MISC	ikan IB-18...	https://ww...		1
87	Matthews Gobo Plate	MISC	Matthews ...	https://ww...	$31.00	1
88	Blackmagic Design Videohub Smart C...	MISC	Blackmagi...	https://ww...	$775.00	1
89	Dot Line Color Clapboard	MISC	Dot Line D...	https://ww...	$20.95	2
90	Shure Beta 58A Handheld Supercardio...	AUD	Shure BET...	https://ww...	$169.00	2
91	Blackmagic Design DaVinci Resolve Sp...	MISC	Blackmagi...	https://ww...	$395.00	1
92	K-Tek KE-89CC Avalon Series Aluminu...	MISC	K-Tek KE-8...	https://ww...	$204.90	3
93	RODE Blimp Windshield and Rycote S...	AUD	Rode BLIMP	https://ww...	$299.00	2
94	RODE VideoMic Camera-Mount Shotg...	AUD	Rode VIDE...	https://ww...	$149.00	1
95	Canon BP-A60 Battery Pack	MISC	Canon 087...	https://ww...	$429.00	9
96	Atomos Coiled HDMI Cable (11.8 to 1...	MISC	Atomos AT...	https://ww...	$29.00	25
97	Blackmagic Design 3500mAh Li-Ion N...	MISC	Blackmagi...	https://ww...	$55.00	19
98	ProGrade Digital 256GB UHS-II SDXC ...	MISC	ProGrade ...	https://ww...	$269.99	6
99	SanDisk 64GB Extreme PRO UHS-II SD...	MISC	SanDisk S...	https://ww...	$64.99	2
100	Sandisk SD Cards: SanDisk Extreme PR...	MISC	SanDisk S...	https://ww...	$199.99	10
101	(2-pack) 25 ft Power Extension Cord O...	MISC	LifeSupply...	https://life...	$65.98	3
102	GFCI Triple Tap Extension Cord 12/3, 2 ...	MISC	Prime Wire...	https://ww...	$29.99	2
103	Impact Plate Clamp Duckbill Style	MISC	Impact ME...	https://ww...	$59.95	3
104	Lowel LC-44EX Rifa-Lite EX44 Softbox ...	MISC	Lowell LC-...	https://ww...		1
105	Foldable on-ear headphones with rem...	AUD	JVC HA-S3...	https://ww...	$19.95	1
106	Elvid 9-Section Acrylic Production Slat...	MISC	Elvid PS-9...	https://ww...	$34.95	10
107	Wired Headphones	AUD	Sony MDR...	https://ww...	$99.99	7
108	Closed-Back Over-Ear Reference Head...	AUD	Mackie M...	https://ww...	$69.99	1
109	Wired Headphones	AUD	Resident A...	https://a.c...	$19.99	1
110	Cloud Stereo Gaming Headset for Play...	AUD	HyperX 4P...	https://ww...	$59.99	1
111	Wired on-Ear Headphones - Black	AUD	Onn AAAB...	https://ww...	$9.99	1

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

#	Product/Description	Category	Brand/Mo...	Reference	Price	Quantity
112	Volt 1 USB-C Audio/MIDI Interface	MISC	Universal ...	https://ww...	$119.00	8
113	USB-A to Mini USB 2.0 Fast Charging ...	MISC	Amazon B...	https://a.c...	$6.29	10
114	Studio Elite 4000 Series Neutrik XLR M...	MISC	Kopul M40...	https://ww...	$24.95	3
115	Studio Elite 4000 Series Neutrik XLR M...	MISC	Kopul M41...	https://ww...	$46.95	5
116	tudio Elite 4000 Series Neutrik XLR M t...	MISC	Kopul M40...	https://ww...	$20.99	1
117	Various XLR Cables	MISC	Unknown			9
118	Omnidirectional Lavalier Microphone ...	AUD	Sony ECM-...	https://ww...	$169.00	18
119	Three Pack of 1 Foot XLR 3P Male/Fem...	MISC	YourCable...	https://a.c...	$15.97	6
120	Camera-Mount Wireless Omni Lavalier...	AUD	Sennheiser...	https://ww...	$699.00	5
121	PortaFrame Scrim Flag Kit (24 x 36")	MISC	Impact PFS...	https://ww...	$149.00	11
122	Production Bag (Midnight Black)	MISC	CineBags ...	https://ww...	$309.00	2
					SUM	416

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

57

Office Space Table

Office Location	Description	Meets Needs (Y or N): Current	For Next 5 Years	Analysis of Office Utilization
IT-111D Frisco Campus	Tonya McMillion	Y	Y	Full-time Faculty Office
IT-316C Frisco Campus	Lee Shapiro	Y	Y	Full-time Faculty Office (very small)
IT-108A Frisco Campus	Danielle Thompson	Y	Y	Full-time Faculty Office

Financial Resources Table

Source of Funds (i.e. college budget, grant, etc.)	Meets Needs (Y or N): Current	For Next 5 Years	For any no in columns 2 or 3, explain why	For any no in columns 2 or 3, identify expected source of additional funds
General Contracted Services	Y	Y		
Meetings Expense	Y	Y		
General Supplies	Y	N	Increasing enrollment and ongoing need for purchasing supplies that support classroom technology.	Request for increase in annual budget cycle
Professional Development	Y	Y		

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

DP - Software	N	N	Demand: Increasing enrollment and ongoing need for technology upgrades to be current with industry standards.	Submit supplemental requests and request for increase in annual budget cycle
Printing Expense	Y	N	Increasing demand for printing classes such as Storyboard and introductory classes.	Request for increase in annual budget cycle
Postage	Y	Y		
Memberships	Y	N	As professional organizations continue to emerge and/or increase in influence, maintaining up-to-date memberships will be increasingly important.	Request for increase in annual budget cycle

IMAGES OF STUDENT SHOOTING AND USING OUR FACILITIES

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

60

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

61

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

62

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

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Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

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Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

66

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

Section III. Continuous Improvement Plan (CIP)

10. HOW HAVE PAST PROGRAM REVIEWS CONTRIBUTED TO SUCCESS?

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

A. Our past CIP was focused entirely on our Portfolio class. Our department decided to study how our most advanced students were doing in their most advanced course. We felt that if we could graduate students with a 75% or above on the CIP, in their Portfolio course, then we knew we were graduating students who would be employable in the industry.

Each of the CIP learning outcomes were created to ensure our students were graduating with the tools they needed to be immediately employable in the industry. Our SLO was that production students would pass their portfolio class with a 75% or higher. The students accomplished this. Our planned outcomes from our past CIP were:

1. Demonstrate effective **software proficiency** for the execution of professional media.

2. Demonstrate effective **critical thinking and concept development** for the execution of professional media.

3. Demonstrate effective **communication skills** in the execution of professional media.

4. Demonstrate proficiency in **design principles** in the execution of professional media.

B. Based on our previous CIP we implemented a few changes: Our CIP demonstrated that students are learning the basics. Specifically, students were learning this information in their lower-level courses. We learned this by watching student productions in the lower level production classes. After this observation, we then decided to implement more requirements for our degree-seeking students:

1) All students must create a LinkedIn Profile that highlights their resumes and their demo reels.
2) All students must create a YouTube channel to showcase their best work from the past two years in the program.
3) All students must create a video demo reel at least one minute and thirty seconds in length that showcases their best work and can be sent to potential employers.
4) The previous CIP showed us that our students are (or were) learning the basics necessary for them to enter the production industry based on video productions students turned in while in their lower level courses and conversations with students in the program. At the time of the change, our department was concerned that removing 12 hours from the curriculum would hurt our students. We develop the CIP to make sure that our students were still learning foundational skills in the 60-credit hour curriculum. All students must create a video demo reel at least one minute and thirty seconds in length that showcases their best work and can be sent to potential employers.

C. Our goal was that more than 75% of our students would pass the Portfolio/Capstone class. The pass rate is 92% for the class.

Please see the previous CIP Tables in *Appendix 2: 2015 Video Production CIP*.

11. HOW WILL WE EVALUATE OUR SUCCESS?

As part of the fifth-year Program Review, the program should use the observations and data generated by this process and other relevant assessment activities to develop the program's CIP and an action plan for the next two years. At the conclusion of the first two years, data collected from the first year plus any other relevant data that was collected in the interim should be used to build on the accomplishments of those first two years by developing another two-year action plan for the CIP to help the program accomplish the expected outcomes established in its CIP or by implementing one of your other plans.

Strengths:
- Steady enrollment growth in the program. In the last program review the program awarded 23 degrees/certificates. In this review, we are highlighting that the program awarded 241 degrees/certificates, a 948% increase.
- Unduplicated enrollment has gone from 400 to 480, a 20% increase.
- Industry-standard gear + new, state of the art facility

Concerns
- Students aren't declaring their major early in their degree program.
- Limited space. Limited access to specialized labs is capping the number of course offerings by the Video Production program.
- Technology limitations, including workstations with appropriate software and production gear.

12. COMPLETE THE CONTINUOUS IMPROVEMENT PLAN (CIP) TABLES THAT FOLLOW.

Table 1. CIP Outcomes, Measures & Targets Table (choose up to 5 outcomes)
Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

A. Expected Outcome(s) Results expected in this program(e.g. Students will learn how to compare/contrast theories; Increase student retention in PSYC 2301)	B. Measure(s) Instrument(s)/process(es) used to measure results (e.g. surveys, end of term class results, test results, focus groups, etc.)	C. Target(s) Level of success expected (e.g. 80% success rate, 25 graduates, etc.)
1. Accurately identify all Video Production majors.	Identify and confirm all Video Production declared majors	100%
2. Increase completion in Video Production program.	Awards issued	An increase of 20% completers each year.
3. Increase course offerings directly related to the Video Production curriculum.	The number of offerings each semester and a year as a whole.	Increase 25%
4. Students in RTVB 1329 Screenwriting will demonstrate competence using screenwriting formatting rules. SLO: produce documentary, and/or narrative scripts for long form productions.	Will measure by grading the final script in the class.	Success rate of < 75%

Table 2a. CIP Outcome 1

A. Outcome #1 Accurately identify all Video Production majors.	
B. Measure (Outcome #1) Identify and confirm all Video Production declared majors	C. Target (Outcome #1) 100%

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

71

D. Action Plan (Outcome #1) Identify Video Production majors in their foundational courses (ARTC 1325 Introduction to Computer Graphic, ARTV 1371 Storyboard, and ARTC 1305 Basic Graphic Design). In these courses, as an in-class activity, have the students accurately declare their major in the College system. With the assistance of the workforce Career Coach, confirm all declared majors.	
E. Results Summary (Outcome #1) In 2020, the curriculum changed, and the following classes were removed: ARTC 1325, ARTV 1371, and ARTC Basic Graphic Design. Now, the Video Program is its own department, and most students in our introductory courses are Video Production majors. We have the Career Coach visit most, if not all, of our classes to confirm their progress throughout the degree plan.	
F. Findings (Outcome #1) N/A	
G. Implementation of Findings (Outcome #1) N/A	

Table 2b. CIP Outcome 2

H. Outcome #2 Increase completers in the Video Production program.	
I. Measure (Outcome #2) Awards issued	**J. Target (Outcome #2)** Increase completers by 20% each year.
K. Action Plan (Outcome #2) Using identified majors list, faculty and workforce Career Coach will work collaboratively to follow up with each major, each semester to ensure they are on a path to success and develop individualized strategies as necessary.	
L. Results Summary (Outcome #2) In the past five years, we had 241 completers, including Fall 2023.	
M. Findings (Outcome #2) We increased completers by 948% compared to the previous 5-year cycle.	
N. Implementation of Findings (Outcome #1) We will continue working with our career coach to maintain and grow our completers.	

Table 2c. CIP Outcome 3

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

A.	Outcome #3
	Increase course offerings directly related to the Video Production curriculum.

B. Measure (Outcome #3)	C. Target (Outcome #3)
The number of offerings each semester and a year as a whole.	Students will earn a grade of 75% or higher.

D.	Action Plan (Outcome #3)
	At the Spring Creek (Plano) campus, work with administration to acquire more Communication Design labs. By doing this, it will free up the specialized K130 lab for more Video Production courses. College wide work with administrator to develop more Video Production labs and classrooms.

E.	Results Summary (Outcome #3)
	We relocated the Video Production program to a multimillion-dollar facility on the Frisco campus. The facility includes a dedicated classroom with student workstations, two editing suites, and a TV studio with control room and audio booth. We also have expanded access to additional classrooms.

F.	Findings (Outcome #3)
	We replaced courses that were not program specific and added more relevant ones suggested by our advisory panel. We also expanded the number of sections of each course.

G.	Implementation of Findings (Outcome #3)
	We have an increase in enrollment and need to continue investigating ways in which to expand.

Table 2d. CIP Outcome 4

H.	Outcome #4
	Students in RTVB 1329 Screenwriting will demonstrate competence using screenwriting formatting rules. SLO: Produce documentary and/or narrative scripts for long-form productions.

I. Measure (Outcome #4)	J. Target (Outcome #4)
Grading the last film script at the end of the course.	Students will earn a grade of 75% or higher.

K.	Action Plan (Outcome #4)
	Introduce more directed lesson plans on formatting. Include formatting into all labs (labs are given each class meeting).

L.	Results Summary (Outcome #4)
	Students demonstrated competence of formatting rules, and we know this due to a 25% increase in successful completions over the past 5 years.

> **M. Findings (Outcome #4)**
> The implementation of the targeted lesson plans and assignments led to an increase in student competence of scriptwriting formatting.

> **N. Implementation of Findings (Outcome #4)**
> We will continue to implement these lesson plans and related assignments.

13. HOW DO OUR IMPROVEMENT PLANS IMPACT THE PROGRAM BUDGET?

A. What additional funding beyond the program's base budget is needed to implement your Continuous Improvement Plan?

The Video Production program would benefit from updating/replacing equipment. Recently, we were able to upgrade our microphones, although recent growth will require additional purchases. Replacement or new equipment is purchased incrementally, but additional equipment will be needed at a faster rate to meet the growing demands of the program. In some scenarios, the purchase of new cameras, microphones, lights, and other ancillary devices could approach $50,000 or more. Supplemental requests may be able to offset larger purchases, but an overall increase in budget is recommended to remain current with emerging technologies and industry standards. We plan to work with our Associate Dean and Dean to secure additional funding.

B. With these additional funds, please explain how funds will be used to improve student learning or other program outcomes.

Additional funding would help us update equipment and remain current with industry standards, thus providing our students with the relevant training needed for the workforce. As mentioned before, our program is primarily for narrative storytelling (movies). With the appropriate equipment, our students could branch out into the broadcast industry (television), which makes them more marketable in the production field. Currently, the department submits a supplemental budget requests every academic year in order to update equipment for the program.

What happens next? The Program Review Report Pathway

A. Following approval by the Steering Committee,
- Program Review Reports will be evaluated by the Leadership Team;
- Reports will be posted on the intranet prior to fall semester;
- At any point prior to Intranet posting, reports may be sent back for additional development by the department.

B. Program responses to the Program Review Steering Committee recommendations received by August 1st will be posted with the Program Review Report.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

74

C. **Leadership Team members will work with program supervisors to incorporate Program Review findings into planning and activity changes during the next five years.**

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

75

Photos are from:

Digital Video Classes Summer 2023/ Fall 2023

TV Broadcast Camp Summer 2023

TV Studio Production Class Fall 2023

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

76

Appendix 1: Career Paths/Job Titles.

Career paths/job titles that are found in the industry that Video Production students would be qualified for include:

Industry Job Titles	Position Definitions
Director	The director oversees the three main phases: pre-production, production and post-production. Generally, he or she does not actually do the work for post-production but oversees it.
Producer	A producer may do any or all of these: find the literary property (a novel, play or original script), shape the idea into a viable film, raise the money, hire the director, choose the cast, oversee production and postproduction, mastermind the marketing, and negotiate the worldwide rights.
Cinematographer	A cinematographer or director of photography (sometimes shortened to DP or DOP) is the chief over the camera and light crews working on a film, television production or other live action piece and is responsible for making artistic and technical decisions related to the image.
Data Imaging Technician	A digital imaging technician (DIT) works in the motion picture film industry. With the progress of digitization, ever more data management tasks emerge. As a result, the position of the Digital Imaging Technician was introduced. The DIT is the connector between on-set time and post production. The DIT ingests all of the digital images and audio from each shoot and dispenses it to directors for dailies and the editors so that they can start editing the production.
Sound Designer	The Sound Designer is responsible for obtaining all sound effects, recorded or live, for a specific production. He or she is also responsible for setting up the sound playback

	equipment and must make sure the sound board operator is properly trained. Sound Design is an artistic component of the production.
Boom Operator/Audio	The principal responsibility of the boom operator is microphone placement, usually using a boom pole (or "fishpole") with a microphone attached to the end (called a boom mic). Their aim is to hold the microphone as close to the actors or action as possible without allowing the microphone or boom pole to enter the camera frame.
Screenwriter	A screenplay writer (also called screenwriter for short), scriptwriter or scenarist, is a writer who practices the craft of screenwriting. They write the screenplays on which mass media, such as films, television programs, and video games are based.
Video/Film Editor	A film editor combines hours of film footage together to make a movie. A film editor is a mechanic who removes the unneeded film and fits pieces of film together to make a finished movie. He is a collaborator who works with cinematographers and sound editors to bring sight and sound together.
Storyboard Artists	A storyboard artist (sometimes called a story artist or visualizer) creates storyboards for advertising agencies and film productions.
Visual Effects Artists	A visual effects editor, also known as VFX editor, is the person who oversees and is responsible for all the visual effects in a production. The visual effects editor must have excellent communication skills, as the job requires the VFX editor to communicate effectively between VFX staff and the editors.

Industry End Product Examples
Movies, television shows, news shows, sports broadcasts, internet videos, documentaries, movie trailers, feature films, and training videos

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

Appendix 2: 2015 Video Production CIP

A. Outcomes(s) Results expected in this department/program	B. Measure(s) The instrument or process used to measure results	C. Target(s) The level of success expected
Software Proficiency Understands and expertly uses appropriate software to achieve desired outcomes.	Capstone portfolio: Consistently knows what software/tools to use to create desired elements and effects or uses resources effectively and independently to find out. Uses software efficiently. Measured by a cohesive and comprehensive video-based project using computers and videography/design software. 33% - Effective production/producing designs for video production 33% - Effective environmental concept art to establish the "look and feel" of a production. 33% - Effective storyboard development to plan a narrative storyline as executed in final media. Total 99%	Capstone: Passing ≥ 75% -

Concept Development/ Critical Thinking	Capstone portfolio:	Capstone Passing ≥ 75% -
Demonstrates deep conceptual understanding, high order thinking skills, and knowledge construction of the concepts being taught Portfolio captures the goal of the established criteria is engaging and pre-planning preparation is evident in the final product	Portfolio clearly and effectively communicates to the target audience. The project is original concise and attention-grabbing. Measured by discussions, assignments, examinations, and video project, which includes editing, shooting and producing. 33% - Effective production designs for video production 33% - Effective producing concepts to establish the "look and feel" of a production. 33% - Effective storyboard development to plan a narrative storyline as executed in final media. Total 99%	
Communication Skills	Capstone portfolio:	Passing ≥ 75% -
Problem solving/communication skills are clearly evident throughout the process of completing the project.	Projects throughout the student's degree program are assessed to measure results. Measured by course discussions and students' demonstrated ability to communicate with their clients. 33% - Effective communication with clients, co- workers and supervisors. 33% - Does the finished work communicate effectively with the target audience? (I.e. client intent, target and audience need). 33% - Presents portfolio work effectively. Total 99%	

Proficiency in Design	Capstone portfolio:	Capstone: Passing ≥ 75% -
	Original and creative portfolio showcasing exceptional use of design principles and clear and distinct connections to key design concepts.	
	Measured by use of appropriate software, a demonstrated ability to edit using digital video specific television guidelines and a demonstrated ability to understand moving frames (key frames) in digital video productions.	
	20% - Form	
	20% - Color	
	20% - Lighting	
	20% - Movement	
	20% - Composition	
	TOTAL – 100%	

Outcomes Results expected in this department/program	Action plan Review Cycle Years 5 & 2	Implement Action Plan Years 1 and 3	Data Results Summary Years 2 & 4 Summarize the data collected.	Findings Years 2 & 4 What does the data say about the outcome?
Results expected: Digital Video Students will have mastered designing effective compositions, (which include: rule of thirds, the 180-degree rule, camera placement and shot size, selecting a camera	After reviewing the results, it has been determined that the CIP has been successful, and no other action needs to be implemented.	The Digital video program will use an end of the semester exams to gauge students' mastery of designing effective composition.	The capstone class has had only one F in the class.	The course had a more than 75% pass rate. This shows that students are mastering the rules of composition for video production.

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

angle, and moving the camera) after taking the ARTV 1351 Digital Video course.	The program will be creating new CIPs for this year's Program Review.	Raw data maintained in the Program Office through next Program Review.		

Appendix 3: Faculty and Adjunct Credentials

NAME	WORK EXPERIENCE	PROFESSIONAL DEVELOPMENT	AWARDS/CREDITS	EDUCATION

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

| Mark Kaufmann (adjunct) | Executive Producer, City of Allen (23.5 years) | Bridging the Gap: Spring 2023 Faculty Development Conference
Collin College Center for Teaching & Learning Workshops/Webinars
Adjunct Career Academy
FAA - Certificated Remote Pilot, Part 107 : Licensed 10/2018
Filmmakers Academy Membership since 11/2022
Mzed Pro Certificates
Short Films 101 (4/22)
How to Photograph Everyone (8/21)
Cinematography: Mastering the Image (7/21)
Filmmaking for Photographers (7/21)
Experience Lighting Masterclass (4/20)
Illumination Cinematography Workshop (4/20)
The Art of Visual Storytelling (3/20)
The Secrets of Optics (3/20)
Directing Color (11/19)
The Cutting Edge (9/19)
Philip Bloom's Cinematic Masterclass (9/19)
Linkedin Learning Certificates
Creating a Short Film (8/21)
Lighting Techniques for Videos (11/21)
Learning Cinematography (8/21)
1 Person Crew Video Productions (6/21) | NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES EMMY© AWARDS
20+ EMMY Nominations
2020 NATAS Lone Star EMMY - Branded Content Program for "Save Lives: Be A Firefighter"
2013 NATAS Lone Star EMMY - Public/Current/Community Affairs for "The Remembrance Rescue Project"
2013 NATAS Lone Star EMMY - Documentary (Cultural) for "Lap Ngo – Word Painter"
2012 NATAS Lone Star EMMY - Lighting Design
2011 NATAS Lone Star EMMY - Overall Programming Excellence in Community Service
2009 NATAS Lone Star EMMY - Public/ Current/ Community Affairs : Program / Special / Feature / Segment for "The Dilly-O"
2008 NATAS Lone Star Emmy - Arts/ Entertainment Program/ Special for "The Adventures of . . David Chicken"
2006 NATAS Lone Star Emmy - Service Program Category – "In Memory of..."
NATIONAL / STATE INDUSTRY AWARDS
2003 - 2022 National Association of Telecommunications Officers and Advisors Government Programming Awards. | Bachelor of Arts: Media Arts, Film/Video, 1995
Bachelor of Arts: Dramatic Theory, 1995
University of Arizona |

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

NAME	WORK EXPERIENCE	PROFESSIONAL DEVELOPMENT	AWARDS/CREDITS	EDUCATION
		DJI Mavic Pro: Tips, Tricks & Techniques (7/21) Understanding the Impact of DeepFake Videos (1/21) Premiere Pro Guru (6/2019) eNATOA Webinars Franchise and PEG Fees in a Video Streaming World (7/22) Just When You Thought You Were Done Being Creative (6/19) Launching PEG Over-the-Top (6/18) Social Media Promotion for YOUR Video and Channel (4/18) Disaster Preparedness & Recovery: The PEG Plan (3/18) Cut the Cord and Go Over-the-Top: The Future of Cable Franchising (11/17) 20 Ways to Tweak Your Productions (7/17) PEG Programming as Entertainment (6/17) Social Media for PEG (2/17) Best Practices for Video Production (11/16) Unforgettable Storytelling (7/16) SD to HD Conversion (6/16) UAS Remote Pilot Certificate Program, UTA, 10/2018 Drone Pilot Ground School 2018	2003 - 2022 Texas Association of Telecommunications Officers and Advisors GPA's 2018 Canine Film Festival - Best Canine Comedy / Best Director 2005 City-County Communications & Marketing Association Savvy Award 2005 Keep Texas Beautiful Awards 2004 Tami Award 2004 Leaders in Communication Award 2003 / 2005 Access Beacon Awards 2003 Crystal Award of Excellence 2003 Telly Awards 2002 Videographer Awards of Distinction 2001 AEGIS Awards of Excellence 2001 / 2003 / 2004 / 2005 Communicator Awards of Excellence COMMUNITY AWARDS 2012 Lifetime Achievement Award - The Brian Wilson Memorial Award for Programming Excellence (NATOA) 2007 Allen Police Department Citizen of the Year 2003 Outstanding Crime Prevention Media 2001 Outstanding Performance - City of Allen	

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

Andrew Cheney (adjunct)	Associate Director, Dialogue Design, Gearbox Software (14 years)	Audio engineer on hundreds of dialogue recording sessions, designed sound effects used in shipped have titles, organized and run the VO arm of the audio department.	Dozens of audio (sound design and dialogue design) credits on AAA game titles over my 23-year career.	Mass Communications California State University, San Bernardino
Jacob Kluge (adjunct)	Audio Engineer, Charlie Uniform Tango (23 years)			Radio/TV/Film Kansas State University
Mike Stephens (adjunct)	Producer, Educational Broadcasts & Online Media, Mary Kay (10 years)	Attended the National Association of Broadcasters Convention (NAB) 3 times. Professional training classes included multiple Color Grading classes in DaVinci Resolve. Attended Adobe Premiere and After Effects classes.	Earned End User and Trainer Certifications in DaVinci Resolve.	Master of Fine Arts (MFA) in Arts and Technology (ATEC) University of Texas at Dallas
Arthur Muhammad (adjunct)	Director, Filmmaker,	Attended several industry workshops & conferences Participates in & offers seminars via the Dallas Producer's Association	Member, Director's Guild of America Director, Editor, & Producer of over 14 feature-length movies, most of which have been exhibited theatrically and/or via streaming services Winner, *Step Dad,* IndieFest *(2023)*	Film Vermont College of Fine Arts
Elizabeth Ekstrand (adjunct)	Producer, AMS Pictures (6 years)	Austin Film Festival Reviewer (2018-2019), Austin TV Festival Attendee (2018), TV Producer for AMS Pictures (2017-Present), Independent Producer, short film Mason & Jay Save the World (2019)	Producer, Lifetime Original Series #TextMeWhenYouGetHome; Field Producer and Writer, EarthXTV's House of What?!	MFA Film and TV Producing Chapman University
Shadiah Jawad (adjunct)	Owner, Sweet Chariot Driving School (2 years)	Own and operate Shutter Speed Film Festival. Completed 3 films this past	Secured a distribution deal for my documentary; won Best Documentary	Master of Fine Arts in Film and Video

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

		year. Recently finished a documentary that had Deion Sanders.		University of Texas at Arlington
Aaron Kinnard (adjunct)	Sound Mixer, Freelance (3 years)	Competed (and won) several timed film production competitions	Graduated Cum Laude	Bachelor of Arts in Arts, Technology and Emerging Communication The University of Texas at Dallas
Danielle Thompson (full-time)	Video Producer, Genesis Metro Church (5 years) Co-Owner, Day 1 Video Productions (5 years) Director of Quality Assurance, Swagit Productions, LLC (8 years)	Software Professional Development - Excel, Monday.com, Airtable (Linked-In Learning) Small Video Production Company - Weddings, Corporate Video, Short Films, Commercials, etc.	Best Casting Director for a Short Film competition. Production Manager of the year at a video streaming company.	Mass Communications Oral Roberts University
Lee Shapiro (full-time)	Instructor, MediaTech Institute (12 years) Equipment Manager, Writing Mentor, Programming, The Movie Institute (13 years) Live Production Specialist, Lawson Light & Sound (6 years)	Completed several mini-courses offered by ScreenwritingU (Ultra High-Speed Rewrite, What It Takes to Sell Your Script, How to Write a Billion-Dollar Action Franchise, The Best One-Character Movie, Five Missing Skills for Screenwriters, Get Paid to Write Screenplays) Organized and attended training sessions offered by the installers of our TV studio, TM Television (Newtek	A Passing Glimpse (TV drama for Hallmark) Battle Run (web series) Launchpad City (corporate promo) Orlando Predators (commercials) Breast Cancer Awareness (PSA, starring Michael Winslow) Crooks (short; award winner; CBS "Comedy Night School) The Tick (cartoon & comic book) Ground Rules (feature, award winner) From the Ashes (feature, award winner)	B.A., Motion Picture Technology A.A., Communications University of Central Florida

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

		TC1, studio operations, audio mixer, patch bay, teleprompter)	Batman: DarKnight (feature for Warner Bros.)	
			Created the corporate logo for a regional multimedia firm (Star Mountain)	
		Organized and attended two workshops on our network file-sharing system, EditShare	Recognized by Citicorp, Bell Atlantic, the US Air Force, and Baylor Scott & White for service	
		Attended every session of the New Faculty Training Academy led by Allison Boye		
		Became a certified user of the NewTek TC1 vision mixer (our video switcher) thru the NewTek Academy		
		Regularly participates in The Dallas Producer's Association meetings and events, including the Texas Production Roundup and seminars from vendors (Canon, Panasonic, etc.) about new gear		
		In the process of completing a course from Adobe to become Creative Suite certified		
		Attended several sessions at the Spring 2023-24 Faculty Development Conferences		
		Completed several KnowBe4 Cybersecurity Training sessions		
		Completed the "Teaching with Canvas" online course through Canvas		

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

		Passed the required courses thru Vector Solutions (FERPA, Preventing Harassment & Discrimination, Protecting Youth) and thru Quality Matters (Phishing Awareness) Invited by the non-profit, The Movie Institute, to host workshops on screenwriting and manage a summer filmmaking camp for youth Invited by the Coppell Life Safety Park to speak to firefighters about editing, streaming, and chromakeying Worked with Baylor Scott & White Health and Canine Companions for Independence to provide production and streaming services for their service dog matriculation ceremonies Served as the Techincal Director for Commerica Bank's annual company overview; received additional instruction on TriCaster 860 operations and signal flow Upgraded a client's (Streaming Media Live) vision mixing system with faster hard drives and updated software		
Tonya McMillion	Owner, Tonya Mac Studios (3 years)	Presenter, The Screenwriter's Rollercoaster, Broadcast Education		

| (full-time; discipline lead) | | Association Conference, Houston, TX, October 2018

2018 Award of Excellence in Screenwriting - Broadcast Education Association (BEA) On Location Conference

Membership Chair, Broadcast Education Association Two Year/Small College Division 2018 – present

2018 Service Learning Faculty Fellow Recipient

McMillion, T., & King, C. S. T. (2017). Communication and Security Issues in Online Education: Student Self-Disclosure in Course Introductions. Journal of Interactive Online Learning, 15(1), 1-25.

Board Member, Wylie ISD Video Production Task Force 2017 - present

Collin College Continuing Education, Screenwriting, Fall 2018

Collin College Continuing Education, Video Editing, Summer 2017 | | |

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

		Carpe Diem Pictures, Two Day Film School, Fall 2017 Member, Dallas Producers Association, 2016 - present		
		Presentation Accepted: United States Distance Learning Association - Harnessing your Personal Learning Network Using Mobile Technology 2014		
		Presenter, Screenwriting Master Class, Booker T. Washington High School 2013		
		Co-Presenter, Collin College faculty Workshop, Learning Communities: Exploring Your Possibilities, 2013		
		Presenter, Collin College Faculty Workshop, Character, Conflict and Resolution: Educating Students Through Storytelling, 2012		
		Presenter, Final Cut Pro An Introduction to Video Editing for Teachers Frisco, TX Winter Working Connections, 2012		
		Presenter, How Technology is Changing Higher Education, Collin College Faculty Workshop, 2012		

Primary self-study questions were adapted from Academic Program Review "Structuring the Six Self Study Questions", Michigan State University, 2008.

90