

# ACADEMIC PROGRAM REVIEW

Film & Television Production,  
School of Stage & Screen  
College of Fine & Performing Arts  
Western Carolina University

2014

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## **EXECUTIVE SUMMARY**

It is safe to say that since our first Academic Program Review five years ago, the Film & Television Production program remains strong. Those first five years were stressful. We first needed to create an overriding philosophy to guide the program: story above all. We had to build a curriculum based around a pedagogy developed by a program director new to academia in collaboration with a small but more experienced faculty. We had to equip the program, write and rewrite syllabi, develop courses, and create a culture of professional filmmaking at WCU. We were also still working out our relationship with the other units in our new Department (now School) of Stage & Screen. The final step in this initial phase of our development was to create a Handbook that codified all our rules, procedures and philosophy.

In these last five years we have increased our enrollment and graduation numbers, added substantially to our equipment inventory, adapted an unused TV studio into a small but useful film stage, and survived a near-death experience in summer 2013 when the Program Prioritization Task Force recommended to the Chancellor that we be eliminated. Fortunately, he didn't take their advice. We have seen 86% of our FTP graduates either find work in the field or get into top graduate schools like NYC, USC, Chapman and the University of Pennsylvania. We have found power and synergy in being co-joined departmentally with the Theatre Program. Sony gifted us with their top-of-the-line F65 camera, the only school in the Southeast to receive such a gift from Sony. In addition to now owning the camera, we see the gift as outside validation of the quality of our program. We would like to think that our curriculum, courses and quality of teaching have evolved over these five years to further advance our teaching goals: to produce quality filmmakers who can compete and succeed in the professional world with a solid set of technical skills, a deep understanding of story, the knowledge of how the professional world operates, and a respect and love for cinema.

Yet challenges remain. We have the same three faculty we started with nine years ago. We lack a professor of editing/post-production, a position we had hoped to have by our third year. In addition to bringing professional experience in the digital world to our

students, this person would also supervise and set standards for post-production workflow and interconnectivity that we sorely need. We also lack faculty to teach production and to bring those skills to the running of the FTP program. We do not offer any courses in CGI, 3-D graphics or animation, and we only offer an introductory course in documentary production. Our relationship with the Film Studies program, housed in English, has degraded since the last Program Review. And we lack the vision and energy that newer faculty would bring to FTP. We lack permanent staff and have had to make do with student assistants, the cost for which comes out of our budget, which is smaller than it was five years ago. While FTP's enrollment has grown, enrollment in our introductory courses has doubled due to the BA Stage & Screen requirement that their students take those courses as well as interest from other majors, including Commercial Music and Broadcasting students, Art students, Film Studies and Writing students from the English Department, and foreign exchange students.

Money, or lack thereof, has been a nagging issue if not a fatal one. We've been successful at receiving additional funding from the Provost's Office and, last year, from the Council of Deans who provided a \$42K grant so we could buy lenses and batteries for the F65 so we could actually use it. But none of this is funding we can count on and has often come in the form of end-of-year money where we don't know how much or even if we will get it. This year, however, we are permitted to charge a lab fee to all FTP students, and that income – still to be determined – will be a great help in meeting such recurring costs as insurance which we must pay for and fees for software and membership as an Avid Learning Partner. We have also stepped up our fund-raising efforts and are presenting a version of our film festival in Cashiers, a well-to-do resort area south of here, as a fundraiser with the help of the Office of Development and Susan Belcher, wife of the Chancellor and a great supporter of the Arts at WCU.

We look forward to the Program Review as a chance to get some outside perspective on where we are as a film production program and some advice on how and where we can continue to improve as teachers and as a Program and to best serve our students.

## **RESPONSE TO STANDARDS**

### ***Standard 1. The purpose of the program reflects and supports the mission and strategic vision of Western Carolina University and the mission of its School and/or College.***

#### **1. Program purpose**

- The purpose of the Film & Television Production program is to graduate students who understand the art, technique, and practice of filmmaking and who have the skills to work professionally in film, video, television, or other areas of production that tell a story with moving images and sound.
- While we teach technique in all areas and emphasize professional standards and behavior, we believe the primary skill in filmmaking is storytelling. Those who understand this, whether calling the shots or in the crew, will have a better chance to succeed, rise up the ladder, and find the profession fulfilling.
- We expect some of our students to locate in the major centers of production after graduation. Others may seek their careers locally or regionally where they will work for existing businesses or create their own while contributing to their local economy.
- We expect that because of changing technology, there will be disciplines available to our graduates that are not currently apparent but which are as dependent upon storytelling, such as game design is today. Therefore our program, addressing the needs of all groups, takes a generalist approach.

#### **2. Alignment of program's purpose with the University's mission and that of its School and/or College.**

*The WCU Mission:*

*"The university focuses its academic programs... to improve individual lives and enhance economic and community development in Western Carolina and beyond."*

Our students come into the FTP program with a passion for filmmaking. We nurture that passion and provide the opportunity to fulfill it by giving them skills and knowledge that are marketable in the profession. Some will work for others; some will work for themselves and hire others. All should contribute economically, especially in an industry

that is rapidly expanding and decentralizing, a boon to our state. Six months into 2014, the North Carolina Film Office reports an estimated production tally of \$268 million in direct in-state spending and nearly 19,000 job opportunities for North Carolinians. In so far as film and video has the ability to affect community on a local and national scale, our students will do so.

*WCU Core Values and Guiding Principles:*

- *“Excellence, Scholarship, Teaching and Learning”*
  - FTP faculty are committed to excellence in teaching. We use course evals, student surveys and peer critiques to improve our teaching, amending, updating, and in some cases, redesigning courses based on this input. We also attempt to align teaching in related courses when appropriate. For instance, students edit some of the work produced in the Documentary Directing course in the Non-Linear Editing course. The Intermediate and Advanced Directing and Cinematography are co-scheduled so that certain production assignments are done with students and faculty collaborating, often in conjunction with a co-scheduled Acting course. Being in the same School as Theatre provides opportunities for a unique synergy between the two. All production courses combine working in teams with working individually (as in writing and editing). The program connects proficiency in technology with the ability to tell a story and provide information in a clear and compelling manner.
- *“Collaboration with and Respect for our Communities”*
  - As a cross-disciplinary major, students are encouraged (and/or required) to take courses in English, Music, Art, Theater and other arts. We expect them to have both theoretical and practical knowledge. In a business that is continually changing, both in its technology and in its daily challenges, lifelong learning is inevitable. We also foster service and engagement with the community by seeking collaborative projects with organizations both within and outside the university that are trying to improve people’s lives. Many of our courses include community involvement. Our Documentary Directing course always includes a service project for local non-profits. Senior Project films require students to go into the community for fundraising, locations, permits, etc.

- *Free and Open Interchange of Ideas*
  - Students learn to openly critique their own work and that of classmates in a productive and positive manner. This process teaches them the necessity of holding each other to the highest professional standards while doing so in a manner that allows the group to function effectively, an essential component of working within any professional group.
- *Cultural Diversity and Equal Opportunity*
  - As it has grown, FTP has broadened its student diversity by increasing the numbers of women and minorities in the program. We also have several exchange students every year who contribute their particular points of view into the student mix.

*The Mission of the College of Fine and Performing Arts is “to strengthen and broaden the intellectual and cultural horizons of the university and the larger community by providing a creative learning environment in the fine and performing arts.”*

FTP, as well as the other programs in the College, fulfills that mission. As for the Goals listed within the CFPA Mission Statement (see appendix), it can safely be said that FTP fulfills them all.

### **3. Distinctive aspects of this program at Western Carolina University**

- FTP is a generalist program. Our intention is to graduate students who can make an economic or cultural contribution to their community, whether local or national. Given the proliferation of the use of digital video production, they should be able to take advantage of any opportunity that comes their way. In fact, many of our students discover that there are careers in production (script supervisor, production design) that they didn't know existed before entering our program.
- We are a professional program within a liberal studies context. We believe a broad education, not only in the arts but in all areas of the humanities, allows students to bring much more to the table as they approach the subject matter of their films and as they seek employment in the field after graduation.
- We use dramatic narrative and documentary as paradigms to teach the use of moving images and sound to tell a story in a compelling and coherent manner. We assume once those skills – clarity, concision, structure, character development,

originality, reliance on images and sound to tell the story – are mastered, or at least understood, they can be applied to other forms, be it a commercial, a corporate film, an experimental film, an instructional film, etc. We agree with Roger Ebert that “Cinema is a machine for creating empathy.”

- A key aspect of the program is a faculty with extensive professional experience in the subjects they teach. Our faculty understands what is most important, where to direct one’s efforts, what can be delegated, what to watch out for. They have learned – and teach – the tricks of the trade, the shortcuts. They know about professional deportment and attitude and model it in working with students and in student production. They have seen those who have succeeded and those who did not. Professionals who have worked with our students consistently point out their professionalism. It is our intention to maintain that standard, even with our need for adjunct and visiting instructors. Required courses from other departments obviously have their own standards. However, our primary partners, Elizabeth Heffelfinger in Film Studies (ENGLISH) Bruce Frazier in Music & Sound Technology (MUSIC), and Mary Anna LaFratta in computer graphics (ART) are excellent teachers and collaborators. We have a close working relationship with them, and we all work to align projects and class schedules.
- All FTP students must do a 135-hour industry internship where they can put their classroom knowledge into a professional context.

#### **4. The primary strengths/weaknesses of the program**

##### **STRENGTHS:**

- Entirely professional faculty teach the real world of filmmaking.
- Access to that professional faculty beginning with introductory courses.
- An extraordinary screenwriting program taught by Terry Curtis Fox as well as Brenda Lilly who is part of the Theatre faculty but teaches screenwriting courses and mentors students. Both have long Hollywood resumes, served on the Board of the WGA, and are also playwrights. Fox specializes in dramatic writing and worked as a film and drama critic prior to his career in filmmaking. Lilly has extensive experience writing comedy.
- We are part of the School of Stage & Screen (S&S), one of the few in the country to combine filmmaking and theatre/musical theatre/dance. Our students work

with student actors and have access to costumers, designers, etc. We do two large narrative Senior Project films that shoot for 6 days each. These are scheduled within the School with the same weight as major plays and musicals so there are no conflicts and FTP filmmakers have full access to student actors and the full resources of the School.

- We are in a College of Fine & Performing Arts that is focused on all the arts and is committed to their cross-fertilization. We work closely with Commercial & Electronic Music, which teaches composing, recording, and sound editing and provides us with students skilled in those fields for our productions. We also work with students and faculty from Art and Design for photography, graphics, and design.
- We have had strong support from our Dean and the university administration.
- We are multi-disciplinary: Our curriculum requires courses from English (film studies) and Music. Students are encouraged to take courses in Broadcasting, Art & Design, Philosophy (who offer film related courses) and Business, in particular their Entrepreneurship program.
- We are very open to student input and engagement. We create new courses or modify existing ones based on student need and feedback.
- FTP is still relatively small, with an enrolment that varies between 60 and 75 students, so faculty know every student's strengths and needs and can address them.
- We have professional facilities. Students work in HD video using a range of cameras including our Sony F65 and F900. We have two stages with a complement of grip and lighting equipment. Our students also learn sound in the professionally equipped sound studio in the CAT center where they are taught sound editing, mixing, and ADR alongside Electronic Music majors.
- We have a 21 seat editing lab equipped with Avid Media Composer, Movie Magic Screenwriter, and EP scheduling and budgeting software. We also have a post-production suite equipped like a professional editing room. As an Avid Learning Partner we can offer Avid certification to our students. This is a tangible, industry-recognized credential that can help them advance their career and provide measurable benefits to their employer.
- We are very liberal in how students may fulfill the required minimum of 15 hours of electives in the major. Students can specialize in an area of filmmaking or

explore other subjects they have interest in, some of which can be fairly far afield. We believe everything you know can be used on a film at some point or other.

**WEAKNESSES:**

- **Insufficient Faculty:** We lack full-time faculty in editing/post-production and producing, a major shortcoming. We have no CGI/animation/3-D instruction. With increased demand for our introductory courses from the B.A. Stage & Screen, from Film Studies, Music, Art and Broadcasting students, we now must offer these courses every semester instead of yearly but with the same 3 faculty we had when the program started. With expected student growth of 10% per year, our current faculty will not be able to meet classroom demands. We have so far been able to find local adjuncts with professional resumes to fill in, but these are hard to find, particularly given the remoteness of our location and the low compensation the university offers for adjuncts. We do not want to dilute our strongest point – a faculty with considerable professional experience in the subjects they teach – by bringing in those with lesser resumes to teach additional sections. Introductory courses, which are sometimes taught by junior or adjunct faculty in other institutions, are in many ways the most important courses students will take since they set the tone and philosophy for all the courses that follow and therefore should be taught by our best faculty.
- **Lack of diversity in faculty:** All three faculty are in their sixties and come from a similar background of mainstream feature and TV production. This has the benefit of experience and similar viewpoint on filmmaking and pedagogy. The downside is lack of diverse viewpoints and the mindset of newer filmmakers with a different and perhaps fresher set of experience. Whenever we have used younger adjuncts, they tend to get high course evaluations and are much appreciated by the students for their ability to connect with them and present different approaches, something we encourage.
  - Editing/Post-Production: The plan, when FTP was begun, was to have someone in this position two or three years in. With the downturn in the state economy, Jack Sholder volunteered to teach the non-linear editing course as a stopgap. A former Emmy winning *film* editor, Sholder is very strong in the art of editing but has no professional experience in digital

post-production. He took and passed two levels of Media Composer certification training from Avid, and he knows everything in the books. But the FTP program is predicated on instructors who have the experience and expertise to go beyond what is in the textbooks. The students know this and are well aware of Sholder's technical limitations. In addition, there is no one in the faculty who can implement and supervise a fully thought-out post-production workflow or troubleshoot post-production problems. More importantly, we cannot provide students with the detailed technical training expected in the professional world. Our editing facilities and server currently are handled by people from IT who are not film specialists and whose understanding of our problems are generic and not specific.

- Production: Again, this was planned to be filled in our third year, but that never happened. We require a producing course for all students and have tried to teach this with adjuncts, with varying success. Our real need is for a full-time faculty member who, in addition to teaching production and other courses, would oversee all student production and contribute to the growth and operation of the program.
- CGI/Animation/3-D: We currently have nothing to offer in this area. The Art Department only offers a 2-D computer graphics course. While this does not affect our current curriculum, this is an area that greatly expands the employment possibilities of our graduates. This also affects recruitment since some of our feeder Community Colleges have strong CG programs. CC and AA students who wish to go on in that field must choose another university.
- Staff: We lack an Equipment Manager to oversee our equipment, facilities, and student production. This person would schedule and monitor all stage production time; teach and monitor safety and basic equipment skills; and handle upkeep and repairs to our inventory. Currently these tasks are handled by student lab assistants who do the best they can but lack the experience, dedication, and authority a professional would bring to the job. Maintenance has become an issue as some equipment reaches the end of its life cycle and begins to fail. Cinematography professor Arledge Armenaki oversees this area, but it is not part of his job description and is a burden on his already busy schedule. Current

faculty are unable to supervise most student production, other than to oversee pre-production and make the occasional visit to the set.

- Equipment:
  - Cameras: As of July 2014 we are in pretty good shape with intermediate cameras, having just purchased 5 new Sony NX5U cameras with a grant from the Provost's Office to complement the ones we already own. For advanced classes and senior project films we have the Sony F65 that Sony gifted us last year. We received a grant to purchase a set of primes, batteries and other accessories to make it operational this fall, but we could easily spend another \$10K on other necessary accessories, not to mention a zoom. We also own an F900 that continues to be operational. We own an assortment of Z1Us V1Us that we use for intro classes. They shoot to tape, an increasingly outmoded technology, and are on their last legs. We hope to replace them with DSLRs and hard lenses this fall.
  - We have a reasonable assortment of studio grip and lighting equipment but could certainly use more. We have a doorway dolly but could benefit from a crab dolly with hydraulic arm. A recent graduate built us a jib arm, but as of this writing it lacks a camera mount and a remote head.
  - We do not own an outdoor lighting/grip package that would include HMI or LED lighting units. This limits our ability to teach exterior day and night lighting.
  - Transportation: We need a box truck with a lift gate or a van for location shoots. We also need taco carts for the equipment. We have discussed the possibility of purchasing a truck that could be used by Theatre as well. Given the different needs of Theatre – transporting theatre sets etc. – with that of a grip/electric truck with built-ins to hold the various equipment, we are exploring making built-ins that could be unlocked and rolled out when the truck is needed for other uses. This is obviously quite cumbersome but would suffice. Since the WCU Motor Pool does not service vehicles that belong to individual programs, that task would fall to the above-mentioned Equipment Manager, and we would need a budget for fuel and maintenance of the vehicle.
- Low Application Numbers:

- Despite the high quality of the program and its faculty and the accomplishments of its students, we remain a well-kept secret. On a recent search for “Film Schools North Carolina” and “Best Film Schools in North Carolina.” FTP showed up on p.4 of the search. On websites that list “Film Schools in N Carolina” we do not show up on the lists. Despite numerous pleas for help in this area, none has been forthcoming, and we lack the expertise to fix it ourselves. We changed our name from “Motion Picture & TV Production” to “Film &...” in an attempt to come out better on searches, and we completely redesigned our webpage, but none of this has changed our position in searches. We are able to accept 21 new students into the sophomore class each year, which is really where the program begins. We have been successful most years in doing so, drawing from a pool of FTP declared freshmen (who only need to check the box to be declared but then must apply for continuation into 2<sup>nd</sup> year), change of majors, transfers and AA students. But we should have a much larger pool to choose from rather than accepting anyone who meets the minimum standards.
- Broadcasting: The FTP major began its life combining film, video and broadcasting within the Department of Communications, Theatre and Dance. In 2007, when the new College of Fine and Performing Arts (CFPA) was formed, film moved to Stage & Screen, but Broadcasting elected to remain in Communications in the College of Arts & Science. This split was occasioned by a difference of philosophy between the film and broadcasting areas rather than by considerations as to what would best serve the university and the students. Clearly students in both areas would benefit by more formalized contact with each other. There is also duplication of equipment and to some extent curriculum that makes little sense, particularly in this time of tightened budgets. The previous Program Review stated this as a major concern, but nothing has been done to change the status quo.

**Standard 2. The program engages in ongoing, systematic planning that is reflective of the University's strategic priorities.**

1. Program's strategic goals/objectives

- We will teach students how to tell a story on a screen, using moving images and sound, in an entertaining, coherent and compelling way.
- While we use dramatic narrative as a paradigm, we will also focus on documentary, persuasive, and informational videos, commercials and other genres to prepare our students for as many situations as they may encounter in their professional lives.
- We will provide students with a strong set of technical skills, using the most current equipment and software available but with the assumption that every bit of it will change. More importantly, we will teach the underlying principles so that when the technology shifts, they can shift with it.
- We will prepare students to understand the entire creative process even though they may eventually specialize in one segment of it.
- We will expose our students to the history, art, and theory of motion pictures and television. Literacy in film is essential to all cinematic artists. To that end, we not only provide an opportunity to view and study a large range of material which has stood the test of time but provide our students with the tools of critical assessment which will allow them to analyze and understand any works they encounter on their own, current or otherwise.
- We will provide an opportunity for students to specialize if they have the desire, both through general courses and through individually tailored programs.
- We will familiarize students with how the real world of motion pictures operates; the unspoken rules, the shortcuts, the etiquette. To that end, our faculty will all have extensive experience so they can embody and impart the skills and attitude necessary to be successful in those fields.
- We will prepare students for the job they will get when they graduate and for the job they will have in ten years.

2. Process for developing and modifying goals/objectives

- Due to our being placed in Category 3 by the Program Prioritization Task Force last summer, FTP was required to submit an Action Plan this fall

stating our mission and goals and how we planned to meet them. The Action Plan was approved by the Provost's Office.

- The FTP faculty has a retreat the week before classes begin to review objectives and pedagogy. We frankly discuss what is working, what we feel can be improved, and how to do so. We have unit meetings as needed during the school year to follow up and discuss new issues
  - We ask students for feedback on our courses at the end of each semester that we use to evaluate course effectiveness and to determine any changes that are needed.
  - We require feedback from employers in internships and other situations where our students are employed so that we may monitor the quality of their performance.
  - We solicit feedback from alums working in the industry to see if they have been successful in finding and maintaining employment in our field and to see how what we have taught affects them in any endeavor they may pursue. I should mention that lack of proper preparation in post-production is often cited.
  - Jack Sholder attends the UFVA Conference every summer and makes a point of attending panels on pedagogy and new media. He often incorporates this material into his classes and into the program.
  - We make use of the Coulter Faculty Commons to find solutions to specific problems, to work with adjuncts, and to provide guidance in the art of teaching.
3. Relation of program goals/objectives to its curricular and programmatic activities (i.e., curriculum, enrollments, pedagogy, faculty scholarship, creativity, and service, etc.)
- The curriculum was created to directly relate to the goal of teaching both storytelling and the technical means to do so.
  - Our goal with enrollment is to accept students who we believe have a chance of succeeding in our field. Any student may declare FTP as an incoming freshman. Since the hands-on part of the program begins in 2<sup>nd</sup> year, they must apply to continue in 2<sup>nd</sup> year. This puts them in a pool with change-of-

majors, transfers and AA students who have often proven to be outstanding students. Prospective majors must submit work or an essay, have an interview, demonstrate passion for filmmaking, and show an ability to succeed academically by having and maintaining a minimum 2.5 GPA.

- Every technical course also emphasizes storytelling.
- All production courses have technical standards.
- Students almost always work in teams and are required to evaluate their teammates as a means of monitoring work ethic, performance, and the ability to work with others – all essential to success in the field.
- We bring in filmmakers and outside professionals to give students real world contact and to fill in areas of filmmaking for which we do not yet have full time faculty.
- Being in a department that includes theatre and technical theatre, we are able to use faculty in these disciplines to enrich the learning experience of our students. Acting instructors come into directing classes and mentor senior project directors. Directing students are required to use student actors and to take at least one acting course. Cinematography students photograph auditions and scenes. Courses in directing, cinematography, and acting are often co-scheduled so that they can combine on scenes and projects under faculty supervision. Theatre design and costume students are assigned to senior projects.
- We also work closely with other departments. Music technology students often record, cut sound, and score projects as part of their course work. Art students design titles and publicity materials for Senior Projects. We coordinate film studies and theory courses with the English and Philosophy Departments.
- We are able to tailor curriculum to the students' interests in areas we don't cover, such as production design where students work with the Theatre Technical Director and with faculty in Arts & Design. In some cases we've been able to provide them with internships in production art departments.

- We bring in regional professionals to teach courses where our current faculty lack the professional background or where extra sections are needed.
  - All faculty are working professionals. As such, we draw from industry experience and involvement. On the technical side, we attend workshops, seminars, and conferences to keep up on technical advances and pedagogic techniques so they can be incorporated into our courses.
4. Process of implementing program goals/objectives
- FTP faculty meets throughout the semester on an as-needed basis. At least once a year we review the 8-semester sequence to identify areas of the curriculum needing improvement or modification. We revise or adjust our curriculum, pretty much on a yearly basis.
  - We have an FTP Handbook that codifies the rules, regulations, curriculum and philosophy of the program. It too is updated on a yearly basis. At the beginning of each school year sophomores thru seniors are required to pass an open book test on the Handbook before they may check out equipment for class assignments.
  - We include feedback from other disciplines that provide required courses for FTP, inviting film studies and music technology (which includes sound recording, editing, & mixing) faculty into our meetings to give us feedback on student preparedness and to present their ideas on our curriculum. This has been particularly fruitful in terms of our work with Music Technology.
  - FTP faculty combine lab times with like courses such as Intermediate Directing and Intermediate Cinematography. Faculty can then observe student effectiveness and suggest changes and emphases to improve areas that are lacking. These are then reflected in adjusted syllabi.
  - Senior Projects reflect the culmination of student training in their respective fields. All faculty members review the progress and outcomes of Senior Projects. This allows us to evaluate strengths and weaknesses of student course work as shown by students' ability to effectively carry out their respective jobs. We assign a faculty mentor to each project who closely monitors each step of the process. In addition, each faculty member provides one-on-one mentorship in his respective areas. We have been providing A.D

workshops with DGA 1<sup>st</sup> A.D. Craig Huston on a bi-yearly basis. Craig also mentors the ADs on or senior projects electronically. This year we will bring in a production designer and script supervisor to shore up those areas.

- All members of S&S are required to observe the teaching of assigned colleagues and to submit their observations in writing to the Director. This gives faculty feedback, including faculty from other disciplines, that helps determine our effectiveness in meeting goals. Areas found lacking are corrected by changes in syllabi and curriculum.

**Standard 3. The program provides and evaluates a high quality curriculum that emphasizes student learning as its primary purpose.**

*Curriculum*

1. Alignment of curriculum with disciplinary standards
  - Establishment of and adherence to pre- and co-requisite courses
    - FTP has an eight semester sequence consisting of 63 hours, plus 42 required hours of liberal studies and a minimum 15 hours of electives in the major, for a total of a minimum 120 hours to graduate.
  - Rationale for selection and organization of courses in the curriculum
    - Freshman year is devoted largely to liberal studies. In spring they take a stagecrafts course and a lecture course, Thinking Like A Filmmaker.
    - 2<sup>nd</sup> year has introductory hands-on courses in basic technique, directing, plus screenwriting, film studies and an acting class as students complete most of their liberal studies requirements. All students must now take Production Practicum (1 credit hour) each semester through fall of senior year which requires them to log 36 hours crewing, going to screenings, assisting the department, etc. Crewing together allows upperclassmen to pass the experience and FTP culture to newer students.
    - 3<sup>rd</sup> year consists of intermediate courses in all subjects and electives and normally concludes with a professional internship over the summer. In spring, students must consider and pitch their senior

project for next year. Students are given career advising and are recommended to take roles in Senior Projects that are appropriate for their talents and skills, be that screenwriting, directing, production, editing, or cinematography. The faculty chooses the two best narrative scripts, as well as any documentary projects that seems viable and doable, and then roles are assigned to all rising seniors.

- Senior year students take advanced courses and electives and spend most of the year working on senior projects.
  - Logic, sequence, and coherence of the curriculum
    - We feel the logical sequence described above leads students to a deeper understanding of storytelling technique. It also provides additional and advanced technique as projects become more complex and both technical and storytelling standards are raised.
2. Amount of time needed to complete the curriculum
- This is essentially a three-year program that starts in 2<sup>nd</sup> year. The sequence works well for incoming freshmen but can presents problem for those transferring in from other institutions or other majors at WCU in their junior year. If they have not had the equivalent of our introductory courses, they need at least 2 ½ years to complete the degree. In a few cases we have made special arrangements with junior transfers who, for financial reasons, cannot afford to spend what would amount to a fifth year here. Students transferring in as sophomores do not have this problem. We also have a 2+2 plan with A-B Tech and are working on one with Blue Ridge and Western Piedmont Community Colleges where, if they take the technical courses taught as part of their film program, they can graduate in two years, for a total of four.
3. Multi- or interdisciplinary strengths of the programs
- FTP requires courses taught by Theatre, English, and Music, with recommended courses in Art, Philosophy and Business & Entrepreneurship. We recommend students take courses far afield from FTP to broaden their general knowledge.

*Academic Program Review: Film & Television Production*

- At the same time, we have students in related majors who take our courses for credit toward their degree. Students in the Professional Writing or Film Studies major in English can take screenwriting or production courses. Students in Broadcasting, Art, Theatre and Music often take our courses. In the case of the B.A. in Stage & Screen, students are required to take our intro courses and at least one or two intermediate courses.
  - We have a Film Production Minor, but we often fill up our introductory courses and so have temporarily suspended the minor until we have sufficient faculty to handle the load.
  - We also offer a MP Production component to the Humanities Program that is multi-disciplinary, but no one seems to have had an interest in this.
4. Alignment of curriculum to meet University needs (i.e., liberal studies)
    - We have a course, Filmmakers on Filmmaking, which we teach as an Upper-Level Perspective course in Liberal Studies.
  5. Statement of course objectives that reflect the expected student learning outcomes of the program in all syllabi
    - The syllabi contain this information.
  6. Internal process(es) used by the program to modify the curriculum
    - As mentioned, FTP faculty meet regularly to discuss effectiveness of the curriculum. We also seek input from students in the form of our own class evaluations. There have been modifications to the curriculum almost every year.

*Learning Outcomes Assessment*

Learning outcomes expressed as measurable statements of what students will know or be able to do upon completion of the program.

*Program Goals/Objectives*

<b>Intended Learning Outcome</b>	<b>Curricular and/or Co-curricular Experiences</b>	<b>Methods of Assessment</b>
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*Academic Program Review: Film & Television Production*

<b>STORYTELLING:</b>		
Students will be able to use moving images and sound to tell a story and/or present information in a coherent and compelling fashion.	Storytelling is a component of every FTP course. In technical courses, skills are taught, then put to use in service of story. FTP 253, FTP 310, FTP 361, FTP 460, FTP 461, Senior Project (FTP 488/489)	Students will demonstrate competence by creating narrative, documentary, and other short films for qualitative feedback from instructor.
<b>PRODUCTION SKILLS:</b>		
Ability to outline, write, understand and format a screenplay.	FTP 253, FTP 310, all upper level screenwriting and directing courses	Students will write scenes, short & feature films and TV episodes in screenplay format for qualitative feedback from instructor. Such feedback is shared with other faculty.
Ability to work in the various forms of production: narrative, documentary, informational, commercial.	FTP 253, FTP 361, FTP 460, FTP 461	Students will submit short films in all formats, created singly and in teams, for qualitative feedback from instructor.
Basic producing skills: setting up and supervising a production, budgeting, scheduling, financing and distribution	FTP 365, FTP 488/489	Students will prepare schedules, budgets, and production plans to demonstrate competence. This skill is then demonstrated and evaluated in Senior Projects and other production assignments by faculty.
Ability to communicate with actors and to stage dramatic scenes effectively.	FTP 361, FTP 461	Students will rehearse and shoot narrative scenes for qualitative feedback from instructor
<b>TECHNICAL SKILLS:</b>		
Competence with digital cameras, lighting techniques, exposure and understanding of digital theory.	FTP 250, FTP 335, FTP 435, FTP 488/489	Students will light and photograph narrative and non-narrative scenes for evaluation. Students will be tested on technical competence. This skill then demonstrated and evaluated in Senior Projects and other production assignments by faculty.
Competence in shaping material in the editing room to tell a coherent story as well as proficiency in Avid Media Composer.	FTP 250, FTP 357, FTP 457, FTP 488/489	Students will edit in various genres for qualitative feedback from instructor. This skill then will be demonstrated and evaluated in Senior Projects and other production assignments by faculty
Competence in post-production: ability to record sound and effectively incorporate and edit dialogue, music, and effects tracks using Pro Tools and/or Media Composer. Competence in color grading.	MUS 383, FTP 250, FTP 357, FTP 435, FTP 457, FTP 488/489	Students will record, edit, and mix sound and also color correct scenes for qualitative feedback from instructor. Students will be tested on technical competence. These skills then will be demonstrated and evaluated in Senior Projects and other production assignments by faculty.

<b>HISTORY &amp; THEORY:</b>		
Understanding of the history of motion pictures and other media including acquaintance with the classic films, shows and texts of the medium.	ENGL 278, FTP 340, all film studies courses offered by FTP, English, Music, & Philosophy & Religion Depts.	Students will submit written work and/or tests to demonstrate understanding of history and theory of subjects.

Faculty Resources, Teaching, Scholarship, and Service

**Standard 4. The program has sufficient faculty resources to meet its mission and goals.**

1) Faculty (full-time, part-time, and instructional staff) credentials consistent with SACS and, if applicable, program accreditation standards

- All current faculty have B.A. degrees. However, each has substantial professional and/or teaching experience that is deemed the equivalent of an advanced degree in their respective fields.
- There is no accreditation body for film & TV production. However, FTP faculty have all taught and been guest artists in numerous classes and workshops at other universities and institutions. This attests to their competence in their respective fields. In addition, Sholder has presented numerous panels at the UFVA Conference on directing and editing pedagogy and has been published in the Journal of Scholarship of Teaching & Learning.

See Documentation: Standard 4: Vitae

2) Faculty backgrounds that adequately span the major concentrations in the program

- All FTP faculty have had extensive professional experience in the subjects they teach.
- Jack Sholder, who currently teaches editing, has extensive experience as well as an Emmy as a *film* editor but lacks professional experience in digital editing.

3) Representative nature of faculty in terms of demographics, tenure, and diversity

- As mentioned under “Weaknesses,” the demographics and diversity of faculty are not wide-ranging. Future addition of new faculty in post-production and production provides an opportunity to bring in those with different sets of experience and viewpoints.
- Terry Curtis Fox is the only FTP faculty who is tenured. Both Sholder and Armenaki have been on contracts that must be reviewed and renewed every three years. This presents a burden to these faculty. In many other peer programs, such contracts, once the faculty member has proven his/her worth, are often for five or more years, particularly for the Program Director.

4) Faculty that demonstrates continuing growth as professional practitioners, teachers and scholars

- Both Fox and Armenaki continue to work professionally in their fields. Given his 12-month a year university contract, the fact that directing a feature is at least a 6 month commitment, and the difficulty of getting feature or TV work while out of Hollywood and out of the workforce for nine years, it has been difficult for Sholder to pursue professional directing work. However, he continues to develop projects and, per the terms of his contract, is available for such work.
- Sholder attends the UFVA conference each year to both learn pedagogy and to deliver panels on teaching editing and directing, something he has done for the past seven years. He has also received two levels of certification training on Media Composer and is an Avid Certified Professional-level Instructor.
- Armenaki has attended professional development workshops in new camera technology and keeps up with technological advances in his field. Armenaki has taken teaching workshops offered at the Coulter Faculty Commons.
- Fox teaches screenwriting at NYU during the summers and has developed an online course for Singapore that he taught from Cullowhee during the year. He continues to write for both the screen and theatre and has had scripts optioned and plays workshopped.

5) Adequacy of professional and pedagogical development opportunities for faculty

- There are not a lot of professional film production opportunities in and around Western North Carolina. Armenaki has found regional work during his summer breaks. Fox's screenwriting is not location dependent, other than trips to L.A. and NYC as required. WCU provides teaching workshops of various kinds that we occasionally attend.
- 6) Presence of a positive, productive work environment for all faculty in the program.
- We believe this is the case. When disputes or conflicts arise, they are discussed and resolved at unit meetings, sometimes in the presence of the School Director.
- 7) Equitable distribution of instructional loads among the faculty
- Normal load at WCU is 4 courses per semester. Both Armenaki and Fox have reduced loads of 3 courses to give time for development and, in the case of Armenaki, supervision of equipment. The latter, it should be mentioned, is not part of his job description but something he has taken on while we wait for an Equipment Manager position to assume those duties. Sholder has a reduced load of 2 courses to allow time to run the program.
- 8) Rational and coherent performance standards for faculty review, tenure and promotion
- Stage & Screen has a set of TPR standards to reflect the specifics of theatre and film faculty. Fox was a member of the committee that wrote the new TPR document. Each member of the faculty receives an Annual Faculty Evaluation
- 9) Orientation of graduate teaching assistants to the mission and goals of the program, if applicable
- N/A
- 10) Mentoring and evaluation opportunities for graduate students, if applicable
- N/A

**Standard 5. The program attracts, retains, and graduates high quality students.**

1. Size and demography of students enrolled in the program appropriate to its mission and goals

- The original goal of FTP set by then Chancellor Bardo was 50-60 students. Our numbers now exceed that. Given that our program consists of 3 full time faculty, 21 new students per year is about the maximum we can handle. Unless there are additional faculty and facilities, we cannot meet the goal of a net increase of 10% per year up to 100.
- The majority of students come from within North Carolina, with the majority of those representing the major urban areas and the western half of the state. 19% of MPTP majors are from out of state. The WCU average is 9.4%.

*See Documentation: Standard 5:FTP Students & Diversity Data*

2. Diversity of student population

- We have been pleased to see a large increase in the numbers of women and minorities over the past five years.
- We also have international exchange students taking our courses. We consider waiving pre-requisites if we feel they can handle the work in order to bring them into our classrooms to provide diversity. Last year one of our exchange students from Glasgow Caledonian decided to transfer to WCU due to the superiority of our film program and increased production opportunities.

3. Enrollment patterns in the program relative to institutional and national enrollment patterns

- FTP's enrollment mirrors the general diversity, or lack thereof, of the WCU student body in which minorities are under-represented compared to national enrollment patterns.

4. Future viability of the program in terms of enrollment

- We believe there is a strong demand for our program, given that visual media is now a dominant form of information in the 21<sup>st</sup> century and a growth industry. A survey of our graduates undertaken last summer showed that

86% of those we were able to track claimed employment in some form of film or media production. Several of our students have gone on to graduate film programs at USC, NYU, Chapman and the U of Pennsylvania.

5. Academic qualifications of students admitted to the program compared to the general profile of Western students

- FTP students are required to have and maintain a minimum 2.5 G.P.A. Given that all WCU students are required to take 42 hours of liberal studies courses, our G.P.A. requirement puts an emphasis on good academics. Last year 25% of our students were in the Honors College, well above the WCU average.
- We also require a high level of motivation in our students since they put in many more hours out of class than most of their colleagues in other majors.

6. Accuracy and consistency of student advising

- All FTP students are advised by FTP faculty. This assures they are taking the proper courses to insure both their timely graduation and their ability to emphasize their areas of interest with. Students are distributed evenly among faculty, with each advising twenty or more. Program Director interviews new students and assigns an advisor based on their interests. Advisors are sometimes reassigned based on students' changing career goals.
  - a. Mechanisms to monitor students' progress toward degree
    - When students reach 90 hours, their advisors review degree evaluations with the students indicating when they should graduate and what is required for them to graduate at that time. The Director of S&S also reviews and keeps tabs on progress toward graduation.
  - b. Use of or collaboration with professional advisors and other student support services to provide quality advising to their students
    - We work closely with the WCU Advising Center who advise all new FTP students before the Program Director assigns them an FTP advisor. When questions arise, we seek the advice of more experienced faculty, our School Director, and members of the university advising service and

Registrar's Office. FTP students in Honors College are also assigned an Honors College advisor.

- We consider advising to be more than just determining courses for the next semester. We each have 2 hours a week set aside for office hours and invite students to discuss all issues academic, professional, and personal with their advisors. Depending on their issues we may refer them to the Writing and Learning Commons, Student Support Services, and the Office of Disability Services where they can get accommodations to help them succeed in their academic careers.
7. Student opportunities to engage in enriching activities that have been shown to promote retention and graduation such as involvement with faculty research, independent study, study abroad, internships and cooperative education, volunteerism, honor societies, and student organizations
- All FTP students are required to do an internship. It must be in motion picture/TV/video production and must involve meaningful work. Internships have included crewing on independent features; working at rental houses; working on TV series or production houses in LA, NY, Atlanta, Charlotte, Wilmington, and Asheville; working in post-production doing motion graphics, TV commercials, graphics, etc.; producing short films for the WCU and local non-profits; and working at TV studios.
  - We produce a number of service projects as part of our Documentary Directing course, and our students also take on independent projects that we support as part of our Production Practicum course. We encourage our students to participate in the Asheville 48 Hour Film Project where they have won numerous awards, including best film, best director, best cinematography, and Audience Award. A senior project film, "Jerry," won Best Student Film at the 2013 Asheville Cinema Festival where there were over 90 submissions in the category.
  - We put on the Controlled Chaos Film Festival on the last day of classes to showcase the best student work of the year. It is entirely student produced

with faculty oversight and is held in the Bardo Arts Center. Proceeds from ticket sales go into a fund to help support Senior Project films.

- Our students have done their own productions during the summer and have produced content for the WCU student TV station.
- There is a Film Club that is mentored by FTP faculty.
- We bring in outside filmmakers to screen and discuss their work by supporting the Southern Circuit. We have done field trips to the Full Frame Documentary Festival. We also use our guest artist funding (\$8200 last year) to bring in experts in areas of filmmaking we don't cover or cover well, such as production design, script supervision, Assistant Directing, and Special Effects.
- We have an exchange program with the University of South Wales and Portsmouth University, both of which have strong production programs, particularly in areas we do not cover, such as animation, CGI and Design. Our students can attend for fall semester of their junior year.
- Several of our students have presented papers at the National Council on Undergraduate Research.

#### 8. Processes/activities to recruit and retain students

- Recruiting:
  - We are trying to increase our web presence. Last year we changed our name for "Motion Picture & TV Production" to "Film &..." since we believed it would aid in searches by prospective students. We also completely redesigned our webpage to better show who we are and all we have to offer. Despite those changes, our web presence shows up on p.4 of a search, and our reputation has not spread much beyond Western NC. This year, with a new Dean and new head of Marketing for WCU, we plan to change that. We have seen that once students arrive at our webpage, there is strong interest in the program.
  - We maintain relationships and visit film and media faculty at regional high schools and Community Colleges that have film. We often present a class or lecture to intrigue students and especially their instructors, rather

than just make a pitch for the program. We also have done workshops at WCU for high school and community college groups.

- We have developed 2+2 articulation agreements with local community colleges that teach film and production. We plan to expand these.
- We encourage students interested in FTP to visit the campus, and we invite them to sit in on our classes.
- FTP faculty man a booth at each of the 4 recruiting open houses the university organizes on campus. We hold breakout sessions on those days for parents and students specifically interested in FTP and follow up with emails.
- We are considering a summer workshop in film and video production for media teachers in collaboration with the School of Ed. This would satisfy certification needs of the teachers.
- Retention:
  - Since any student can declare FTP as an incoming freshman by simply checking the box on the admission form, there is a drop-off of between twenty-five and forty percent of those who realize a professional filmmaking program is not for them. Since all sophomores, including transfers and change of majors, must actually apply and be accepted, the retention rate from sophomore to senior year is closer to ninety percent. Part of this is attributable to an *esprit de corps* and a culture of committed filmmaking that we demand and emphasize to the students. They also strongly bond since they all must work together and rely on each other in all production courses including senior project.
  - The issue of freshman drop-off is ameliorated by the fact that perhaps a third of our students come into FTP in 2<sup>nd</sup> year as transfers and change of majors and replenish our numbers. These tend to be committed students.
  - After years of steady growth to reach capacity of 21 students per class, the Program Prioritization Task Force recommended in May 2013 that FTP be discontinued. The university then sent a letter to that effect to all

incoming FTP freshmen and transfers. Two months later the Chancellor responded to the Task Force recommendation by declaring that FTP was a successful program and would be retained. But the damage was already done, and needless to say, not only our freshman numbers took a drop this past fall, but we also lost many of the transfers who replenish the sophomore class. The numbers for this fall seem to be up, and we are hoping that the damage to our reputation is, or soon will be, in the past.

- The usual drop-off rate from freshman to sophomore year can appear negatively to bureaucrats with little knowledge of FTP. Our new Provost and acting Dean are well aware of this and have pledged to use best efforts to see that our retention, which is quite good overall, is properly interpreted.

9. Student performance on licensure or professional certifications exams relative to regional and national standards

- Since we are an Avid Learning Partner, we can offer certification for Media Composer. Sholder gave a not-for-credit certification training in spring 2013, and three students from a class of nine passed the certification exam. Sholder is planning to offer FTP 457: Advanced Editing as an overload in spring 2015 where one of the goals will be for students to become certified.

10. Adequacy of financial support/opportunities to recruit and retain high quality students

- The Admissions Department has been unable to provide much support, either financial for travel and recruitment or with research such as locating all high schools in North Carolina that offer media programs. The former Dean offered to help finance travel for recruitment, and has in fact done so, but to date no formal figures have been specifically allocated. The acting Dean is very cognizant of this need and will try to support recruitment activities. There are also funds that can be found in State & Screen to support recruiting.
- We have access to a college-wide Friends of the Arts scholarship of \$1000 to attract high quality students, but this is a one-time award, and it is dubious as to how much of an impact \$1000 would have on a sought after student.

One thing we do offer for quality students, particularly those paying out-of-state tuition, is guaranteed acceptance into FTP so long as they maintain a 2.5 GPA, and this has often closed the deal.

## **Administrative Structure and Operational Resources**

### **Standard 6. The program has an administrative structure that facilitates achievement of program goals and objectives.**

1. Processes in place to ensure efficient and effective decision-making
  - Having a faculty of three makes most decision-making simple. Since the Program is run democratically, there is discussion, often lively, and then two out of three votes decides most issues. In case of irresolvable disagreement the Program Director or, if need be, the School Director will assist in making final decision.
  - Notes of Program Meetings are sent to the School Head
2. Support and training opportunities provided for faculty serving as department heads, program directors, or other leadership positions
  - Coulter Faculty commons offer workshops and training sessions for Program Heads and other faculty.
3. Faculty involvement in ongoing program activities such as assessment, curriculum development and review, and faculty review, tenure and promotion.
  - A member of FTP faculty is on every S&S committee that works on issues that might affect FTP including AFE and TPR as well as search committees. Fox was on the committee that wrote the S&S CRD. Members of FTP also serve on college and university committees.
4. Involvement of students, alumni, and other program constituents in program decision-making

- The students elect a Student Representative responsible for conveying student issues to faculty. Student Representative also serves on the S&S student representative council.
- FTP Faculty have tended to take a “we know best” attitude which, in most cases, is not only correct but is faculty’s responsibility. In some instances, however, such as selection of films for our festival, the students have a selection committee that in some cases was overridden by faculty who had final decision. They felt they were disempowered and respectfully addressed the issue with faculty. We agreed to have a student representative on the faculty committee that makes final festival decisions. Particularly in production classes, students’ sense of what a schedule should reasonably be can provide insight to instructors, so having their buy-in and their participation in such planning can be very useful. We are moving toward that model in some of our courses.

#### 5. Evaluation of administrators

- Aside from oversight by the School Director and an Annual Faculty Evaluation, there is no other evaluation of Program Head.

### **Standard 7. The program has adequate resources to meet its goals and objectives.**

#### 1. Adequacy of budget to support the mission and goals of the program

- Budget is adequate to run the program, but it is not adequate to fully support the mission and goals of the program.
- Annual budget was originally \$15,000/year when we had 40 students in the program. A 10% holdback was imposed seven years when the state economy soured, and there is no indication that we will ever get that money back. Two years ago we were given an additional assessment to help pay for a part-time office assistant in the S&S office, bringing our total budget down to \$12825. From this comes all operating costs including equipment repair and maintenance, travel, supplies, wages for student workers in our equipment room (since we have no equipment manager) and someone to

work in the editing lab (since we have no post-production faculty) as well as for a student to proctor the editing lab on Sundays since the building is locked Sunday as well as Saturday evenings and our students need that time to work on assignments. Wages for student assistants is the largest item in our budget.

- Our Controlled Chaos Film Festival brings in about \$3000 or more each year. Proceeds are earmarked to help support senior project films with matching grants and to help with other senior project needs.
- This year we will have two additional sources of revenue. We are bringing our film festival to Cashiers, a wealthy resort community a half hour south of WCU and hope to raise between \$5,000-\$10,000. We plan to use those funds to replace our Z1U and X1U cameras with DSLRs for our 200 level classes. Any remaining funds will go toward grip/electric and post-production needs, such as the \$1000 we pay to Avid to be an Avid Learning Partner. This is actually a good deal since Avid gives us 25 free upgrades to Media Composer as long as we remain an ALP, something that would otherwise cost us \$2500/year for the 25 seats we own. The second source of funding is from a new lab assessment being charged to FTP students. It remains to be seen how this will play out and how much we will receive from this. We have not determined how that money would be used, but it is clear that at least some of it will need to directly benefit the students so they see value in their assessment.
- In May 2013, Sony gifted us with an F65 camera plus card reader, valued at close to \$100K. Unfortunately, it did not come with lenses or batteries. So we had to wait until fall when the Council of Deans gave us \$45K to furnish the camera and make it operational.
- Our state insurance deductible for equipment loss or damage went from \$500 to \$5000 five years ago. Our Equipment Checkout Form still holds students responsible for \$500, which is about as much as most of them could afford. Since this is insurance provided by the state, we cannot increase the deductible or add a rider. A good chunk of our budget is in jeopardy if one of our camera packages is lost or damaged.

- We have received end-of-year surplus monies from the Provost, but this is not something we can count on or budget for. This May we received \$22K to purchase 5 new Sony Nx5U package, our workhorse camera for all intermediate courses.
  - I should stress that both the Dean and the Provost have been highly supportive of FTP, but their resources are limited.
2. Currency and adequacy of facilities and laboratories, instructional technology, and library resources to support the mission and goals of the program
- Facilities:
    - Killian 132 is adequate for our needs as a teaching stage.
    - The Ramsey Stage is nicely equipped and is a good teaching stage for advanced courses, though it needs a computer refresh. We also use the stage to build sets for senior project films. This fall we will build a set for a web series that will be part of the Advanced Directing/Cinematography class in collaboration with the Theatre and the Electronic & Music Technology programs.
    - As mentioned earlier, we lack grip/lighting equipment for exterior and night shoots.
  - Instructional Technology: This is fine for our two main classrooms, Killian 132 and the editing lab. We purchased 21 iMacs two years ago and that should hold us for several more years. We own and get free upgrades on all our non-university software: Media Composer, Screenwriter, Movie Magic Scheduling & Budgeting. We could use an upgrade to the projector in the editing lab which is VGA, but it is adequate.
  - Library Resources: The library has allocated a budget to FTP that is quite sufficient for all our needs. Film Studies (English Dept) also has a budget, so together we can buy all the DVDs we need. There is also a librarian assigned to us who is very responsive and responsible.
3. Program staffing needs

- As mentioned, we need an Equipment Manager to help in equipment/stage supervision. This is currently handled by student workers under Armenaki's supervision. We also need someone to supervise and manage our post-production area including keeping our editing lab and its server working and up to date. We person, part of whose job was to help us with software and hardware issues for the editing lab, but he left WCU this summer. We are working out who will take over those duties with IT and hope to have it sorted out by start of fall classes. There will certainly be a learning period while the new person becomes familiar with the lab, Media Composer, and the server that allows everyone to do the work. If/when we hire the editing/post-production instructor, he or she would supervise the lab, set post-production workflow policy, and troubleshoot problems.
4. Effective and appropriate use of staff
- N/A.