

2017 Media Production Program Review

Program Review Guidebook for Academic Departments 2016-2017

Media Production

Overview

INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),
- b. degrees granted, concentrations available, programs offered
- c. where is the program located (campus location)
- d. Provide a brief history of the program
- e. Describe the changes made to the program since the last review.

a) The program is situated in the Communication Division of Seaver College.

b) As of this writing, the program offers a BA in Media Production. Students can choose a sports sequence or a production sequence. Additionally, production faculty and courses serve the Theater Media Production major situated in the Fine Arts Division and the Film Studies production students in the Humanities Division.

c) The program is located on Pepperdine University's Malibu, CA campus. The Center for Communication and Business (CCB), the current physical home of the COM division, was built in the early 2000s. This building includes the current studio and other supporting facilities used by the program. These facilities are shared with the broadcast emphasis of the Journalism major. This facility and the equipment housed within it also support all the production activities of the Film Studies and Theater Media Production majors.

d) A history of the Communication Division is attached, but it ends in 1997, long before the creation of the Media Production major. Pepperdine OIE data show that fall 2011 was the first year that Media Production had enrollment. Media Production replaced what had been called Telecommunications: Television Production. As a major, Telecommunications dates back to 1986, which offered emphases in either Broadcast Journalism or Production. The major was modeled after the major of the same name at the University of Florida, which still exists today. In the same year that Telecommunications renamed to Media Production, Broadcast Journalism also left Telecommunications. The related broadcast faculty moved to become a part of the Journalism major. Before 1986, Telecommunications was called Broadcasting. This history shows that until 2011, TV broadcasting was the emphasis of production related education in the COM division, that it was a part of the same major as Broadcast Journalism, and it was based on a mid-1980s design from the University of Florida.

The history also documents that the COM division was home to Dramatic Arts (Theater) and Creative Writing, including screenwriting. However, with the creation of Seaver College in the

1970s and the evolution of new divisions and organizational structures, Theater moved to Fine Arts and Creative Writing moved to Humanities. As such, important aspects of creative narrative screen production were separated across three divisions -- screenwriting in Humanities, the dramatic arts of acting and directing in Fine Arts, and screen related production in COM. Although these divisions may have made sense if one identifies writing, theater, and TV broadcasting as separate fields, it only did so because no comprehensive, narrative screen arts program existed at the college. At this time in history, demand for such programs was low nationally. Relatively few "film and television" schools or programs existed in the world.

The advent of digital media creation and distribution technology changed the entertainment industry significantly in the late 1990s. Those changes led to significant convergence across fields that were once separated. Technologically driven convergence aligned with other social and cultural forces to create an explosion of interest in the creation of screen based narratives through a variety of formats, platforms, and distribution methods. What was "production" became inclusive of a variety of final products with a surprisingly similar storytelling and production methodology. Animation and digital gaming became the fastest growing fields in narrative screen employment and education. Admission to the top production programs became as competitive as admission to the top law or business schools. The production programs at Seaver College were affected by these larger changes in the entertainment industry and society, but less so than at many other regional and national institutions.

In the 21st century, the addition of fine arts faculty, changes in the entertainment industry, and commensurate changes in student interest have slowly moved to a broader scope of production education not only in the COM division, but across Seaver College. In 2006, a Film Studies minor in the Humanities Division, led by dual-appointed English-Film Studies faculty, grew into a major and the major added a production emphasis in 2008. At an unknown point in time, a Theater/Media Production major began in the Fine Arts Division. And as previously noted, in 2011, the COM division renamed its Telecommunications program to the more inclusive title of Media Production.

e) The previous external review from 2013 and its recommended changes are attached. Actual changes since the last review are primarily in the area of personnel. One new tenure track professor was hired in 2014. One new visiting professor was hired in 2015. An additional visiting professor is starting in fall 2017. One long-serving visiting professor, the Director of TV Broadcasting, left in summer 2017.

2. THE EXTERNAL CONTEXT

This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.

Located in Malibu surrounded by the media moguls who built the entertainment industry, Pepperdine's Media Production program educates the next generation of cultural leaders to integrate a commitment to truth, beauty, and ethics into their work as storytellers, artists, entrepreneurs, and scholars to create work that enlightens, entertains, and challenges our diverse world.

Therefore, the Media Production program is one of a few that can access the experience of the Southern California entertainment business and integrate a Christian mission into the education of tomorrow's storytellers. Faculty and guest speakers in the program are working professionals in the local industry. The program creates a space for these professionals and their industry colleagues to address important issues in the field at locally held events sponsored by the

Institute for Entertainment, Media, and Culture (Diversity Works, etc.), and to celebrate accomplishments at exhibitions like the Reel Stories Film Festival.

Pepperdine's superlative commitment to study abroad also provides a unique opportunity to educate media professionals with a global perspective. The summer Australia program allows students to collaborate with other students in the heart of Australia's production hub. These experiences are designed to expand the horizons of new professionals in the field for the benefit of the global industry.

Additionally, Pepperdine's well recognized commitment to business and entrepreneurship affords opportunities for the program to create an educational nexus between the business and creative sides of the entertainment industry, graduating students with a unique ability to navigate both sides of the "show" and "business" of show business. This is a major focus of the program's MFA degree and is in the proposal stage for undergraduate students.

Evidence

History_of_the_Communication_Division.docx

MPRD_assessment_report_2013.docx

OUTCOMES

INSTITUTIONAL LEARNING OUTCOMES

Identifier	Description
CA-PEP-ILO-16.L-1-KS	Think critically and creatively, communicate clearly, and act with integrity.
CA-PEP-ILO-16.L-2-FH	Demonstrate value centered leadership.
CA-PEP-ILO-16.L-3-CGU	Demonstrate global awareness.
CA-PEP-ILO-16.P-1-KS	Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.
CA-PEP-ILO-16.P-2-FH	Appreciate the complex relationship between faith, learning, and practice.
CA-PEP-ILO-16.P-3-CGU	Understand and value diversity.
CA-PEP-ILO-16.S-1-KS	Apply knowledge to real-world challenges.
CA-PEP-ILO-16.S-2-FH	Incorporate faith into service to others.
CA-PEP-ILO-16.S-3-CGU	Demonstrate commitment to service and civic engagement.

MISSION

3. MISSION, PURPOSES, GOALS, AND OUTCOMES

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- a. **Mission** - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- b. **Goals** are general statements of what the program wants to achieve.
- c. **Outcomes** are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

a) **Mission:** With a strong foundation in purpose and service, the Media Production major empowers students to write, produce, direct, edit and provide technical expertise to tell stories of socially redeeming value with the highest narrative and production values. Students become cultural leaders who can flourish in any part of the art or business of creating and distributing narratives through radio, television, film, the Internet, wireless devices and social media.

b) **Goals:** The program has been focused on Mission & PLOs for the past 5 years

c) These are the current Program Learning Outcomes:

- Develop and identify major theoretical, business, legal, social, ethical and technological shifts in media.
- Research, develop and create stories from diverse sources targeted for a variety of diverse audiences.
- Produce, direct, shoot, and edit original media on location and in the studio.
- Evaluate media for creativity, continuity, technical qualities, ethical sensitivity, and emotional and social impact.

Evidence

Please attach evidence.

CURRICULUM MAP

I - Introduced
D - Developed
M - Mastered

Evidence

Media_Production_Curriculum_Map.pdf

A curriculum map for the program is attached.

ANALYSIS OF EVIDENCE: Meaning

Analysis of Direct Student Learning: Meaning Quality and Integrity

The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.

(2013 WSCUC Accreditation Handbook.)

Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:

4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes? How does the degree embody the distinct values, basic commitment, and traditions of the institution?

Faculty support the institutional mission and learning outcomes in the following ways:

- Creating original works for dissemination and peer review at festivals and other venues
- Mentoring students to integrate faith into production by acting ethically and legally in professional situations, as well as promoting the quest for truth in storytelling
- Promoting an awareness of the value of diversity in a variety of classes and projects, as well as producing events about diversity in the entertainment industry
- Enhancing learning with a global perspective, including opportunities to collaborate on international productions with students and professionals overseas

An analysis of the PLOs and the institutional outcomes shows that there is some alignment in all areas. However, the alignment with the faith mission, commitment to justice, integrity, and service are more indirect and inferred. The PLOs do mention social impact and ethics. There are no PLOs in sound, a weakness in the program.

The current PLOs are below:

PLO1 Develop and identify major theoretical, business, legal, social, ethical and technological shifts in media.

PLO2 Research, develop and create stories from diverse sources targeted for a variety of diverse audiences.

PLO3 Produce, direct, shoot, and edit original media on location and in the studio.

PLO4 Evaluate media for creativity, continuity, technical qualities, ethical sensitivity, and emotional and social impact.

Alignment of PLOs with Institutional Learning Outcomes

Place a check mark to indicate alignment between PLOs and ILOs. Only one or two ILOs need apply to each PLO.

This is to show how your program reflects the University's goals and ideals.

Institutional Learning Outcomes	PLO #1	PLO #2	PLO #3	PLO #4
ILO #1 Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.	•	•	•	•
ILO #2 Appreciate the complex relationship between faith, learning, and practice.	•	•	•	•
ILO #3 Develop and enact a compelling personal and professional vision that values diversity.		•		•
ILO #4 Apply knowledge to real-world challenges.		•	•	
ILO #5 Respond to the call to serve others.		•	•	•
ILO #6 Demonstrate commitment to service and civic engagement.		•	•	
ILO #7 Think critically and creatively, communicate clearly, and act with integrity.	•	•	•	•

ILO #8 Practice responsible conduct and allow decisions and directions to be informed by a value-centered life.		•	•	•
ILO #9 Use global and local leadership opportunities in pursuit of justice.		•	•	

5. Is there a coherent, aligned sequence of learning opportunities? Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.

Since the transition from Telecommunications in 2011, the Media Production major arose from a desire for a wide breadth of learning. Students learn communication theory, research, and ethics from a traditional communication perspective in the COM core. The first course in the MPRD sequence is COM 205 Storytelling through Media, a course that attempts to teach writing and basic production techniques for all media platforms. The production sequence goes from single camera, to multi-camera studio, back to single camera. All students are required to earn units in the co-curriculum, which offers students the opportunity to deepen their skills by working to create student-produced programming in broadcast news, dramas, sketch comedy shows, and more. In addition to communication core and production courses, the major requires a law course that emphasizes the first amendment, and an outside concentration of at least 9 upper division units in a non-media area.

Adding to the breadth, the major has had two emphases, Sports and Production.

Due to the breadth across a traditional communication core, journalism-oriented courses, sports, and an outside concentration, many students and faculty have noted a lack of depth in many areas, especially screenwriting and production. There is one screenwriting course that must cover all platforms in one semester. The number of units dedicated to production are the lowest of any four-year non-profit in LA County. The program is still ironing out wrinkles in the separation from Broadcast Journalism in 2011. The QIP will address the plan to add more breadth and depth specific to the field of production.

6. How current is the program curriculum? How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?

The last update to the Media Production curriculum came in 2008 in response to the addition of a production track in Film Studies, which necessitated shared courses between the two programs. MPRD 320 Producing and Directing, and MPRD 325 Cinematography were added to serve both FILM and MPRD majors. Otherwise, since the last program review five years ago, the COM division has not initiated any changes to the Media Production major that would require Seaver Academic Council approval. Rather, most "new" courses are taught under the 590 special topics course designation. These classes include: Cinematic Design, Advanced Editing, Scoring Visual Media I & II, Producing Commercials, Web Video Production & Monetization, and more.

7. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.

The comparison institutions are Calvin College (a Seaver College peer institution), the University of San Francisco (a university of comparable size and reputation) and Elon University (an institution held up as an exemplar of a strong Communications School with various programs). In making this comparison, the BFA program at Elon University is presented. This is a more intense program than its BA degree program. Also, in the benchmark comparison chart attached, Pepperdine's current BA in Media Production is presented.

Evidence

benchmark.docx

PEDAGOGY

8. Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).

Evaluations: Faculty have regular access to student feedback through their own course evaluations, but those evaluations and tenure peer evaluations are confidential.

Scholarship: For scholarship related to teaching, Dr. Michael Smith's article, Cinematic design plans as student created rubrics, can be found here.

<http://en.calameo.com/read/0000917896264288d7343>

Dr. Smith's paper, *Finding Athens in Hollywood: Production programs as liberal education*, is attached.

Student Surveys: See section 10 - Analysis of Evidence

Evidence

Finding_Athens_in_Hollywood.pdf

ANALYSIS OF EVIDENCE: Quality

Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.

9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)

- a. Service learning**
- b. Research opportunities**
- c. Internships**
- d. Other high-impact practices**

SERVICE LEARNING

Currently, there is no service learning required in the program.

RESEARCH OPPORTUNITIES / CREATIVE SCHOLARSHIP

Production of screen based narratives is a creative process. Rather than defining scholarship in this discipline as research, we define it as the creation of original works. In that regard, students are constantly challenged by high-impact practice of project-based learning. Across a wide array of courses, students work, usually in teams, to write, produce, direct, shoot, edit, and design sound for screen based products. These products are assessed in class by faculty and students in a workshop environment. Annual assessment reports also assess these products. See item #11 below for a list of student achievements in this area.

INTERNSHIPS

All Communication Studies majors are required to take at least 1 unit of internship, COM 595, before graduating. Students can find their internship on thier own, or with the help of division internship coordinator, Professor Debbie Wideroe, or through the Career Center. To count toward the major requirement, the internship must be approved by the student's major advisor who works with them to set learning objectives consistent with their program's learning outcomes. At the end of the internship experience, a daily work journal and reflection paper addressing the stated learning outcomes is submitted to the professor supervising the internship and is evaluated for credit during the semester and a grade in summer--summer grading is a result of students signing up for a general studies internship in the summer because the university offers a scholarship for that experience. This creates some inconsistency in grading which we will address in the QIP.

OTHER HIGH IMPACT PRACTICES - see below.

- 10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?**
- a. Academic and career advising programs and resources**
 - b. Tutoring, supplemental instruction, and teaching assistants**
 - c. Orientation and transition programs**
 - d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
 - e. Support for engagement in the campus community**
 - f. Support for emotional and psychological variables of success**
 - g. Spiritual development programs and opportunities**
 - h. Multicultural opportunities which support diversity**
 - i. Plays, musicals, art exhibits, and lectures**
 - j. the Sophomore Experience**
 - k. Study Abroad**

ADVISING AND MENTORING

Each student is assigned an academic advisor from the University (OneStop) who can help with general advising and GE requirements questions. They are also assigned a major advisor in our area who helps with class planning, internships, and career planning. They also have access to Professor Debbie Wideroe, the division's internship coordinator whose expertise is in the mediated fields. Students also make use of the Pepperdine Career Center and Career Coaching program.

- Professor Susan Salas received a mentorship grant for fall 2016 and spring 2017 which allowed her to mentor students in greater depth than ongoing informal mentorship opportunities.

SUPPLEMENTAL INSTRUCTION / CO-CURRICULUM

The co-curriculum includes project based learning as students make a variety of sketch comedy, talk show, radio, and other products. However, faculty exercise more of an advisory role in this area, rather than teaching. Most of the project design is student driven. These activities do not occur at a specific time in the curriculum sequence (students may participate at a time of their choosing), although all students are required to earn units that meet requirements in the major at some point in time. For a minority of Media Production majors, these co-curricular activities are a constant companion in their experience. For most, they are a one time obligation to serve in a supplementary role to students who lead these projects. Assessment is less direct and less frequent.

ORIENTATION

Since fall 2015, the program hosts an opportunity for incoming first year students to meet each other with faculty and some upper division students. This provides a brief orientation of who is who in the program and some of the opportunities available. The event is held in the Weisman gallery in conjunction Film Studies and other related programs. This is the only annual program that brings all Film Studies faculty and students together with all Media Production faculty and students.

TEACHING ASSISTANTS AND SCHOLARSHIPS

Teaching assistants and scholarships have been assigned mostly to promote students who participate in and lead co-curricular productions in sketch comedy and talk shows. The departing faculty member assigned all of the Media Production scholarships. Going forward, the program aims to do a better job of assigning teaching assistantships and scholarships to support a wide array of program activities and a larger number of students. This is an area the new divisional dean and program faculty are currently addressing through this time of transition.

CAMPUS ENGAGEMENT / REEL STORIES FILM FESTIVAL

Each January, the student activities office runs a one night film festival. Media Production students tend to dominate the submission entries and winners. This creates an opportunity for our students to showcase their work at a red carpet festival where most of the student body attends, along with many other members of the campus community and entertainment industry guests.

SPIRITUAL DEVELOPMENT

Professors Craig Detweiler and Michael Smith have led convos on a variety of topics including:

- *Who is my neighbor?: Reflections on the Syrian refugee crisis.* Michael Smith, February 16, 2016.
- Craig Detweiler served as a spiritual mentor to two students in the past two years
- Craig Detweiler led a convo related to gender and sexuality in Spring 2016
- Craig Detweiler led a convo on faith and technology in Spring 2016
- Craig Detweiler led a convo on faith versus fear in Fall 2014

SUPPORT FOR DIVERSITY

Faculty support for diversity includes:

- Michael Smith participation in the SEED (Seeking Educational Equity and Diversity) program, 2017-2018.
- Craig Detweiler and Michael Smith both served on the Seaver Diversity Council at different times in the past five years.
- Craig Detweiler hosted the *Diversity Works* symposium at the American Film Market in November 2016. Other Communication Division faculty participated in the event.

EXHIBITION

See the response in question 11 below.

AUSTRALIA SUMMER PROGRAM

In summer 2016, professor Craig Detweiler led a group of 20 students to make three productions on location in Sydney Australia in association with the International Screen Academy. Professor Michael Smith assisted with the program. Students met their MPRD 470 Narrative Filmmaking credit with the program. Some also took a critical studies course in Australian cinema taught by Australian faculty. After a swift three weeks of production, students screened their work to their Australian hosts, some of whom were local actors cast in their projects. Then the group took a tour of the Whitsundays before returning home. This was the highest rated first-time summer program in the history of Pepperdine. One project went on to win the Reel Stories Film Festival on campus and other nationally competitive awards. There is a plan to repeat the experience in summer 2018.

11. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.

Over the past few years, many faculty have encouraged students to submit their work to festivals. These are the outcomes of that effort:

REEL STORIES FILM FESTIVAL

As noted previously, the university holds an on campus film festival, Reel Stories. The most recent winners list is found here.

<https://www.reelstoriesfilmfestival.com>

SEAVER COLLEGE RESEARCH SYMPOSIUM

Beck, L. (Producer), & Adhikary, D. (Director). (2015). Find the others. Selection for the Seaver College Undergraduate Research & Scholarly Achievement Symposium, Malibu, CA.

BROADCAST EDUCATION ASSOCIATION FESTIVAL OF MEDIA ARTS

Felbaum, M. (Producer), & Issa, B. (Director). (2017). Night Lights. 2nd place narrative video competition. Broadcast Education Association Festival of Media Arts. Las Vegas, NV.

Pellant, K. (Producer), & Kelly, T. (Director). (2015). Heartbreak happy. 1st place small college video competition. Broadcast Education Association Festival of Media Arts. Las Vegas, NV.

OTHER FESTIVAL SCREENINGS AND AWARDS

Hutchinson, David (Producer, Director, Cinematographer, Editor). (2016) How Far I Want to Go.

- St. Louis International Film Festival 2016, Official Selection, (In Competition).
- My Hero International Film Festival 2016, 1st Place Winner, College Documentary
- Fandependent Films 2017, 1st Place Winner
- Visions Film Festival 2017, Winner, Excellence in Documentary
- Southwest London International Film Festival 2016, Special Jury Recognition
- Marina del Rey Film Festival 2016, Social Impact Award
- Student BAFTA Shortlist 2016
- Reel Stories Film Festival 2016, Grand Prize, Audience Choice Award, Best Director
- Impact DOCS Awards, Award of Merit of Special Mention

Weaver, Michelle (Actress). (2016). "Illicit"

- Pan-African Film Festival
- Toronto Black Film Festival 2016-2017

Taylor Johns (Producer). (2017). Take Every Wave

- Sundance Film Festival 2017

Conrad, Sean. (Writer, Director). (2016). Dominoes

- 2017 New York State International Film Festival

Conrad, Sean. (Writer, Director). (2016). Vape Noir

- 2016 LA Shorts Awards

Nutt, Haven (Writer,Director,Producer). (2015). Mr. Man

- 2015 Slamdance Film Festival
- 2015 Fantastic Cinema Festival
- Kodak Vision Award

Sinn,Christopher (Writer,Director,Actor). (2017). Almost Home

- 2016 Action on Film Festival

Sinn,Christopher (Writer,Director,Actor). (2017). The Butterfly Fable

- 2016 Action on Film Festival
- 2017 Los Angeles New Wave International Film Festival - Winner Audience Choice Award

Sinn,Christopher (Writer,Director,Actor). (2017). The Architect

- 2017 Los Angeles New Wave International Film Festival

Sinn,Christopher (Writer,Director,Actor). (2017). Dine and Dash

- 2017 Die Laughing Film Festival
- 2017 Action on Film Festival

Barba, Moises (Writer,Director,Editor). (2017). Desarraigado

- 2017 British Academy Awards (BAFTA) Nominee in Student Documentary Category.
- Reel Stories Film Festival 2017, Grand Prize, Audience Choice Award, Best Director

Haiden Harvey "Gordan and Milo", Writer, Director

- 2017 Cannes Film Festival- Short Film Corner

GRADUATE SCHOOL MATRICULATION

Matt Allen (2015) Recently Awarded an MFA from The American Film Institute

Briana Chmielewski (2017) Accepted at Chapman University (MFA) and as a Fellow at the American Film Institute (MFA).

Isabella Issa (2017) Accepted at University of California Los Angeles (MFA) and as a Fellow at the American Film Institute (MFA).

Evidence

Internship_Data_Ken_Waters_2.pdf

Internship_Survey_Results__Graphs.pdf

STUDENT SUCCESS, ALUMNI, AND ASSESSMENT DATA

12. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?

Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).

OIE provides this data annually and houses the reports on the OIE website and LiveText site.

Student Success Data

Attached is the student success data for your program.

Enrollment_Data_Media_Production_Fall2011_15.xlsx

The attached enrollment data show a consistent enrollment in the production program in the COM division even as the name changed from Telecommunications to Media Production. Enrollment ranges from 100-120 students overall. Disaggregated data show that the major reflects the trends in the broader student population of Seaver College. The major is 60-67% women, which is normal for Seaver and most undergraduate programs, but high compared to the history of many other production programs in the country. About 50% of the students are White with the remainder spread across a variety of races and ethnicities. Churches of Christ students range from 10-15% of the overall group. We are pleased to have the diversity that we do, as it is part of our mission and important to the storytelling process in a diverse world.

A slight decrease in SAT and high school GPA has occurred over the past five years. This may indicate that the major is attracting less academically prepared students over time. Without a comparison to the larger Seaver trends in this area, that is just a theory.

Therefore, the profile looks like the profile one would expect from Seaver College based on admissions. The major is not necessarily different in the kinds of students it attracts. However, we may be attracting students who less academically prepared in a traditional sense. If so, this would be consistent with other programs in our field. Most professors in this field across a wide range of universities would claim that their students are more interested in hands on, applied aspects of liberal education than abstract academics. They are usually more interested in the pursuit of this study to build skills for use in a creative field than to build an impressive academic profile.

Student and Alumni Data

13. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.

Student and alumni survey data

Attached is the student and alumni survey data for your program.

Data_Report__COM_Alumni__2016__FINAL_08_22_16.pdf

The alumni survey of the COM division as presented in the attached report allows for analysis of Media Production compared to other majors in the Communication division only. Therefore, this is the context of that analysis.

On most measures, Media Production alumni respond in ways that are similar to alumni from other COM majors. However, some salient differences are worth discussion.

Most importantly, Media Production alumni gave the second lowest rating for whether Pepperdine prepared them for their primary activity, after Advertising (page 6). The average for the division was 3.18 vs. 3.05 for Media Production, while the highest score was 3.46. Media Production alumni also gave the second lowest score for satisfaction with COM core courses and the lowest score for courses in the major. These data are consistent with comments faculty hear from graduating seniors anecdotally, as well as in focus groups and surveys. This is a problem most program faculty eagerly want to address through the curriculum and supporting activities of the program.

Another significant difference from the majority of the division was in employment in the field of study. For the first and second job after graduation, Media Production alumni had the second highest percentage in their field (59% in film and TV entertainment) after Broadcast News majors in radio and TV news. By the third job after graduation, Media Production alumni had the highest percentage in their related field by far (nearly one third). These data show that many students who choose to study this field may be different from the average COM division student. They are not studying just to get a four-year degree and figure out a career later. They are studying a passion and a calling that sticks with them through most of their waking hours for the rest of their life. Digging deep into this field is their desire. To do so will shape the people who tell stories to the world for a long time to come.

In most other metrics, Media Production alumni are similar to COM division alumni.

Assessment Data

14. Other relevant data. e.g. General education data, special reports.

Assessment Data

Attached is the assessment data for your program.

COM_180_LiveText_Report__Speech_and_Rhetoric.pdf

The general education requirement met by our program is COM 180: Public Speaking. See attached report.

ANALYSIS OF EVIDENCE: Integrity

In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.

15. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this? Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

The annual reports from the previous years are attached. They show that benchmarking for the assessment of learning is based on assignment specific rubrics. Comparisons are mostly internal, examining performance year over year in the same courses. Some external evaluators from the professional industry were used. From 2013 to 2016, the assessments show that internal standards of performance were met in some areas, but decreased from 2015 to 2016. Also, self-reported learning from students in lower division independent study courses showed higher rates of meeting basic standards than direct and indirect faculty assessments of learning in upper division courses. Faculty are currently discussing the potential use of portfolios for more consistent benchmarking. This will be addressed in the QIP.

16. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

The attached annual reports, survey data, and previous external review provide a holistic evaluation of student learning. They also provide a consistent set of findings relative to the strengths and weaknesses of learning in the program.

Overall, the data show:

1) Students are meeting the existing learning outcomes at expected levels in many areas, with room for improvement in others. Students earning employment after graduation was the most often cited evidence of meeting learning outcomes. PLO3 (actual production activities) was the one cited as needing the most improvement. There is consistency in the findings from the last program review, the annual reports, focus groups, and survey data.

2) Self-reports of learning in lower division courses showed 100% achievement in learning outcomes. Assessments in upper division courses captured more direct and indirect evidence of weaknesses in PLOs. Advanced and clearly sequenced learning were cited as areas for improvement. These assessments came from rubrics for assignments, student and faculty focus groups, and surveys of student learning.

3) The solutions proposed to address areas for improvement are consistently in the realm of proposing changes to curriculum. Specifically, proposals include the need for more production related courses, more sustained learning to advance skill development, and addressing key outcomes earlier in the curriculum. Annual reviews suggested the need to change the PLOs to address outcomes that are missing -- some analysis identified the PLOs overemphasizing communication as opposed to production. There is consistency in the conclusions from the last program review, the annual reports, focus groups, and survey data.

Overall, a holistic view of the data portrays a program still in transition from the 2011 decision to separate Broadcasting from Media Production. Co-curricular activities appear to be strong, however, faculty recently identified that these activities have operated without clearly defined learning outcomes. There are no syllabi for students who earned academic credit for these activities over the past 8 years. Curricular activities could use more attention, including better assessment such as portfolios, which will be outlined the QIP. Attempts to broaden and deepen learning in the field are still in process.

2017 CLOSING THE LOOP

- The 2013 report found that many areas of production were at acceptable levels, but post sound was not. It also found that PLOs needed to more directly address diversity. It noted students thought the outside concentration could be replaced with more relevant production courses. The report indicated faculty would address curriculum changes, but had not done so yet.
- The 2014 report found self-reported learning at 100% of expected levels in all areas in lower division courses. Upper division courses had challenges in advanced and specific skills of writing, producing, cinematography, editing, and sound. No advanced projects were accepted into the on campus film festival. The report indicated faculty would address curriculum changes, but had not done so other than to offer an advanced editing course.
- The 2015 report found that expectations were met in WASC outcomes measured. It also noted the need to rewrite some PLOs. Proposed PLOs were attached as evidence of the curriculum proposal in process at that time. The report also included the summary of a student survey (included below).
- The 2016 report found that expectations were not met in PLO1 and in Oral Competency in a 500 level course.

STUDENT SURVEY FINDINGS

The written survey was administered from March 9-13, 2015 in MPRD 250, 320, and 470. These are production courses with no overlapping enrollment. Students were informed that the survey was anonymous and that they did not have to answer any questions. Students were asked to respond to a series of 16 statements on a 5-point scale from “Strongly Disagree” to “Strongly Agree” (5=Strongly Agree). They were also given the opportunity to write short answers to four open response prompts. 39 students responded.

<u>COURSE:</u>	<u>250</u>	<u>320</u>	<u>470</u>	
	17	12	10	
<u>MAJOR:</u>	<u>Film Studies</u>	<u>Media Production</u>	<u>Theater/Production</u>	
	11	25	3	
<u>STATUS:</u>	<u>Freshmen</u>	<u>Sophomores</u>	<u>Juniors</u>	<u>Seniors</u>
	2	9	18	9
<u>M/F:</u>	<u>Male</u>		<u>Female</u>	
	15		24	
<u>TRANSFER:</u>	<u>Yes</u>		<u>No</u>	
	7		32	

SUMMARY OF KEY FINDINGS

- The lowest Likert score indicated that students do not think that Pepperdine's production curriculum is comparable in quality to that of the curricula at the top ten production programs. (2.64 / 5)
- Short answer responses indicated that students think the COM courses should be deleted from the production major, most often mentioning COM 300, 200, 205, 570, and 400 in that order. Students listed a need for more production, screenwriting, and business courses in that order.
- The farther students progress through the production curriculum, the less they think the curriculum is comparable to top ten programs (2.1) or think that the curriculum prepares them for post-graduation goals (2.8).
- Students think the production curriculum could be improved to prepare them better for their post-graduation goals than it does now. (4.41 / 5)
- The strongest student response indicated a desire for more specialized elective courses in production (4.43 / 5). More screenwriting and story courses also were preferred (3.67 / 5). Students were neutral on the preference for more film and TV history courses (3.1 / 5).
- Students would prefer a mandatory 4-year plan as long as they had some elective choices. (4.1 / 5)
- Students would be willing to trade a year abroad for a semester at a Pepperdine study abroad location and a summer production at an international location. (4.18 / 5)

- 470 and 320 students showed stronger support for changes to curriculum, 4-yr plan, and study abroad.
- 470 and 320 students would prefer a required capstone project after MPRD 470 or FILM 480. (4 / 5)
- 470 and 320 students would prefer that their projects screened to the public more often. (4.23 / 5)

Evidence

2013_Media_Production_Assessment_Report.pdf

2014_Media_Production_Assessment_Report.pdf

2015_Media_Production_Assessment_Report.pdf

2016_Media_Production_Assessment_Report.pdf

MPRD_External_Review_2013.docx

CURR_SURVEY_RESULTS.xlsx

WASC 5 CORE COMPETENCIES

17. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies.

The writing competency and critical thinking are in the 2015 assessment report and oral communication is in the 2016 report (attached).

Evidence

2015_Media_Production_Assessment_Report.pdf

2016_Media_Production_Assessment_Report.pdf

SUSTAINABILITY: RESOURCES

18. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.

In order to demonstrate this each program should address

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

The table below (also see the attached pdf chart) show that Media Production (MPRD) fall enrollment grew from 51 in 2012 to 92 in 2016, making it the tenth largest major at Seaver College in 2016. During this period, the old Telecommunications degree was being replaced by Media Production, a process that was mostly complete by 2014. The data also show the enrollment for affiliated majors that are taught by production faculty using COM facilities and equipment -- Film Studies (FILMSTD) and Theater/Media Production (THMP). When all of these students are added together, the production faculty and courses have served an average population of 130 students over the past five years. The MPRD students constitute the largest group of students taking production courses taught by production faculty in the COM division, but they are only about two thirds of the total enrollment in production courses. The overall enrollment of all three majors has remained consistently close to 140 students since Telecommunications was phased out in 2014.

FALL ENROLLMENT BY MAJOR*

FALL ENROLLMENT BY MAJOR*

	2012	2013	2014	2015	2016	Average
MPRD	51	74	90	100	92	81.4
FILMSTD	44	43	34	28	28	35.4
THMP	9	11	14	15	17	13.2
TOTAL	104	128	138	143	137	130

* All data are from the Pepperdine OIE website, Fact Book, Enrollment by Majors found here oie.pepperdine.edu/facts-and-figures/students/enrollment-trends-and-majors.aspx

Analysis of this data leads to the following conclusions:

a) Student demand for production education in general and Media Production in particular remains consistent and relatively large compared to other areas of study in the division and college. From 2014 to 2016, Media Production was either the 10th or 11th largest major in the college. Furthermore, an analysis of the previous program review found that Telecommunications Production had a peak enrollment of 74 in 2010. Thus, the change from Telecommunications to Media Production increased the overall enrollment in the COM division's production major by about 27% since 2010. This increasing demand aligns with observations at other production programs nationwide.

b) The data show that 1 out of every 3 students required to take production courses is from either the Humanities or Fine Arts divisions. Neither of these divisions contributes to the equipment and facility budget for the production program. Thus, the COM division is required to stretch its equipment budget allocated for the 90-100 Media Production students to cover the needs of nearly 140 students who actually use the resources.

See more details in question 22, relative to financial resources.

c) The anticipated demand for a production program remains strong, given observations in related trade journals and labor research. This article from The Hollywood Reporter found

that applications recently tripled at nearby Loyola Marymount University's School of Film and Television.

www.hollywoodreporter.com/lists/best-film-schools-2014-top-823276

Similarly, this article from Variety included Pepperdine among some of the top production programs in the country as a "school on the move."

variety.com/2016/film/spotlight/entertainment-education-schools-on-the-move-1201761096

While these are articles in trade magazines using rankings as a means to promote their publications, the fact that these trade journals have identified a lucrative market in appealing to prospective production students is a good indicator of the size of that market.

The US Bureau of Labor Statistics predicts that most occupations related to the production major will have faster than average growth from 2014-2024 (producers, directors, editors, camera operators, etc.). The advent of digital distribution combined with the explosion of narrative production work in video games, VR, and other media have created a growing need for content and the people who make it.

A production program at Pepperdine has a particularly auspicious future given the program's location next to a major industry hub. The 2017 Otis Report on the Creative Economy found that in the Los Angeles region, 1 of 8 private wage and salary workers are in the creative economy, the largest sector of the creative economy was in entertainment, and 50% of the jobs in the creative economy require at least a BA degree. Furthermore, the local creative economy grew by 8% from 2010 to 2015. California has more jobs in the creative economy than any other state, while among cities, Los Angeles is second only to New York City. The report also highlighted a positive picture beyond Los Angeles noting, "This growth is against the backdrop of a global surge in economies connected to art and design." Given the Media Production program's location in LA County at a university with a global presence, the program is well positioned to take advantage of these trends and to serve the local and global industry.

19. FACILITIES

Please describe the adequacy of

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

PRODUCTION FACILITIES

The production area includes a radio station, a broadcast newsroom that doubles as an edit lab/classroom for many production courses, six editing bays, a small equipment check-out room, a control room, and a multi-camera studio used primarily for news. A few faculty offices are in this area and others are on the second floor of the CCB where some of the courses requiring traditional classrooms or other computer laboratory space are housed.

STUDIO

The multi-camera studio has a large backdrop for a news set against one wall secured for a relatively permanent basis. It could not be moved out of the way for a class and then moved back. As such, the production faculty rarely use this room for anything other than a cinematography class and a multi-camera class. Some student led co-curriculars use the studio as well. But most production courses emphasize on location work, in part, due to the limited space and time available in the studio. Given the increased demand and expectation for digital effects in media production, a green screen studio would meet the learning outcomes expected in the industry, but one does not exist on campus. A green screen curtain was purchased, but it does not meet the specifications requested by the faculty for the instructional needs of the program. A space to build sets or bring in flats for a variety of narrative productions would teach valuable skills to students. The news set has been moved away from the exterior doors so that it might be possible to bring flats into the studio.

POST-PICTURE

The 6 edit bays and 10 additional stations in the "newsroom" have been adequate for picture editing operations of 140 students in all three production programs, but continued growth across programs is causing a strain. Picture editing uses Adobe or Avid. The newsroom doubles as a classroom for many production courses that need to make use of editing software and playback from Adobe/Avid.

POST-SOUND

Sound is a weakness in curricular design and student products. This is, in part, a byproduct of facility issues. A sound mixing room, Edit X, has an Avid sound board with a 4k monitor. However, it is rarely used for mixing as this is not incorporated into the curriculum.

LONG-TERM FACILITY CONSIDERATIONS

During the writing of this review, some faculty discussed the rapid changes in technology in the field, including the apparent movement toward higher sound and picture quality for a small audience, even an audience of one. These technologies are driven in part by advances in virtual reality and gaming, and include the possibility that by 2025, immersive sound from headphones with excellent picture from goggles could be a standard affordable for most consumers. If this scenario plays out, it could have an impact in reducing the need for larger rooms for mixing and finishing. These faculty would like to emphasize that thanks to advances in technology and changes in the culture of entertainment, physical space is probably less of an issue for the future practice of our field than the quality of the technology that is used within that space. The article below is presented as supporting data.

<https://www.stereophile.com/content/audio-engineering-next-40-years>

EQUIPMENT

A complete equipment list as of May 2017 is attached. Equipment management has been a major area of concern for faculty for several years. The program is discussing systems to purchase for equipment management. There is also a need to make a long term plan for equipment purchases rooted in curricular design, something that has not occurred in the past. The program hopes to engage in these discussions soon.

STUDY SPACES

There are 6 edit labs and space available in the newsroom, but students would benefit from a student production office for pre-production or festival submission activities. There is a large storage closet behind the newsroom that would work as a student production office.

FACULTY AND STAFF

20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?

Evidence in this category should include (this could be collected through faculty CVs) :

- a. Proportion of faculty with terminal degrees**
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
- c. Record of scholarship for each faculty member, professional presentations for staff members**
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
- e. External funding awarded to faculty/staff**

Over the past several years, the division has hired several new full-time and adjunct faculty with terminal degrees and experience in narrative cinema and television production. This constituted a change in direction from the division's previous and almost exclusive emphasis in broadcasting a decade ago. As a result, program faculty include:

- the 2016 Variety Mentor of the Year,
- a production Fulbright scholar in 2012-2013,
- several Academy and Emmy award winners and nominees,
- and many other working, award-winning producers, screenwriters, directors, cinematographers, and editors.

The qualifications and achievements of this faculty fit the program purpose and goals, in so far as the mission is to be a premiere and globally influential program inclusive of cinematic storytelling across the wide array of screen based platforms. Additionally, tenure and tenure track faculty were hired, in part, for their experience relevant to the faith mission of the institution, with teaching and administrative backgrounds at other nationally recognized faith-based institutions and scholarship that integrates faith into production and the study of screen media and culture.

With these many strengths, there are some notable areas of expertise that are absent among current faculty. While we have an adjunct who teaches music composition for screen media, there is no sound specialist in areas beyond music. As a cause or effect, sound has never been worked into the curriculum comprehensively. Additionally, while Pepperdine has a reputation for graduating alumni into the business side of show business, these students tend to come from the business majors. There is a stark line between the creative and business sides of entertainment education at Seaver College. The MFA program hired development producer Samantha Shear to teach the business side of the industry in a way that helps production students navigate the industry better through the pitch process for a variety of screen products. It also hired producer Justin Bell to teach the marketing of these products. Although some of our faculty touch on these issues in undergraduate courses, there are no faculty with this kind of expertise regularly teaching courses that result in portfolios and business plans suitable for the broad entertainment business marketplace. The MPRD 550 course is doing something in this realm, but it is limited to broadcast television. The curriculum proposals awaiting approval would emphasize this entrepreneurial hallmark in Pepperdine's education and would benefit from faculty with working expertise in these areas.

How do faculty and staff contribute to the quality of the program? Over the past five years, several professors have created documentary and fiction films and TV shows, as well as feature and pilot screenplays. They are active in the field and receiving peer review from the current industry. This experience informs the teaching in the program. Furthermore, some faculty have collaborated with colleagues across the country to produce scholarship related to improving production education. One faculty member has published multiple books over the past few years related to the broader issues of media in society, which informs the teaching in our Introduction to Media course. This active faculty, in collaboration with the Institute for Entertainment, Media, and Culture, has invited several industry guests and experts to events in classrooms, on campus events, and off campus events like the nearby American Film Market. In fact, program faculty were instrumental in developing, forming, funding, and leading the Institute for Entertainment, Media, and Culture, which launched in 2015. This entity raises Pepperdine's overall profile in a variety of entertainment fields, including Media Production.

A detailed description of faculty qualifications is below:

a) TERMINAL DEGREES

100% of full-time faculty have terminal degrees. There are five full-time faculty. Four teach production courses. All four have terminal MFA degrees. Of those four, two also have doctorates, as does the fifth professor.

Among the three currently active adjuncts, none have terminal degrees. In lieu of terminal degrees, as is the case at other accredited production programs, they have extensive industry experience, including top ranked peer reviewed work in the field such as Academy/Emmy Award nominations and work that qualified for membership in exclusive guilds.

b) SPECIALTIES RELATED TO CURRICULUM

Craig Detweiler, MFA, PhD: screenwriting and story development (MPRD 600), film production (MPRD/FILM 470), documentaries (MPRD/FILM 560), film history (FILM 311/111, FILM 501), religion and film (FILM 451/REL 451), the entertainment and media industries (COM 260):

Jacob Michael, MFA: screenwriting (COM 205)

Don Shores, PhD (COM 400, MPRD 550)

John Sitter, MFA: Pre-production planning (MPRD 250), Directing (MPRD 250), Editing (MPRD 250, MPRD 590), Post Production Process to Delivery (MPRD 590), Story/Script Analysis (MPRD 250,590), Film and Television Media Technologies (MPRD 250,590)

Michael Smith, MFA, EdD: screenwriting and story development (MPRD 320, 470), pre-production planning (MPRD 320, 470), cinematic design (MPRD 590), line producing (MPRD 320,470), entertainment business (COM 260)

Eric Allaman: music composition (MPRD 590)

Graeme Clifford: directing and editing (MPRD 320)

Germano Saracco - cinematography (MPRD 325)

c) SCHOLARSHIP

See attached CVs. Two links to adjunct IMDB pages are here:

Graeme Clifford (adjunct directing professor)

Eric Allaman (adjunct music composition professor)

d) DEVELOPMENT ACTIVITIES IN TEACHING/LEARNING/ASSESSMENT (past 5 years)

Sitter, J. (2016, May) Inclusive Curriculum Retreat, Pepperdine University. Malibu CA.

Smith, M.C. (2017-2018). SEED Program. Pepperdine University. Malibu, CA.

Smith, M.C. (2014, October). Congress attendee. International Association of Schools of Film and TV Congress. Newport Beach, CA.

Smith, M.C. (2013). Faculty Fellow. Academy of Television Arts and Sciences. North Hollywood, CA.

e) FUNDING (past 5 years)

Dr. Craig Detweiler received a \$300,000 grant from the William Randolph Hearst Foundation.

<http://newsroom.pepperdine.edu/university/2015/04/faculty-awarded-noteworthy-grants>

Smith, M.C. (2012). Fulbright grant to consult and to teach at the Red Sea Institute of Cinematic Arts in Jordan. \$50,000. U. S. Department of State, Washington, DC.

21. FACULTY/STAFF

Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?

- a. Distribution of faculty across ranks (or staff years at institution)
- b. Diversity of faculty/staff
- c. Number of full-time faculty (ratio of full-time faculty to part-time faculty)
- d. Student-faculty ratio
- e. Faculty workload
- f. Faculty review and evaluation processes
- g. Mentoring processes
- h. Professional development opportunities and resources (including travel and research funds)
- i. Sufficient time for research, program development

This introduction is a summary and analysis of the data presented below, with some context for consideration.

The faculty are spread thin across the many obligations of university life and the ever-increasing numbers of students from the university's three unaligned production programs. Reviews, professional feedback, and mentoring were inconsistent in the past five years. Attempts at program development have not produced a significant change. The demands are high and the degree of support required is equally high. Most program faculty would like more help from the institution in program development. This is an area the new division leadership plans to address.

a) DISTRIBUTION OF RANKS

2 Professors (tenured)

1 Associate Professor (tenure track hired in 2014)

2 Visiting Professors (one hired in 2015, one hired in 2017 to replace one who is leaving after nearly 20 years)

3 Adjuncts

b) DIVERSITY OF MPRD COURSE FACULTY

All full-time and part-time faculty who teach MPRD courses are White men.

The only full-time woman teaching in the program left in summer 2017 after 18 years of service. The only woman who served as an adjunct that taught the introductory production course left in 2015. While it is possible for students to take COM core and some elective courses with non-White male faculty, this is clearly a rare exception to the rule in the program. It is also cause for an examination of hiring practices and a new commitment to diversity in hiring faculty for the program. The film and television industries have fallen under increased scrutiny for lack of diverse representation of our world in front of and behind the camera. Unfortunately, we reflect that problem despite our attempts to confront it in our scholarship, teaching, and even events held by the MFA and Institute for Entertainment, Media, and Culture. The MFA program has sought and hired a few women as adjuncts and required students to take a critical studies course that examines diversity in media (also taught by someone who is not a White man). As the MFA closes in the next two years and the MPRD curriculum is revised, opportunities to include these faculty in the MPRD program will hopefully arise.

It is worth noting that the full-time faculty in Film Studies are more diverse than the Media Production faculty. More collaboration across these programs would increase diversity.

Regardless, faculty diversity is an issue to address. Promoting diversity is an institutional goal, and it is an aspect of the proposed mission and goals for a revised production program. Diverse teams are a documented way to pursue our mission of academic excellence, because diverse groups make better decisions. And a diverse team pursues our mission of Christian values, because diversity reflects the Imago Dei. The program would benefit from greater diversity among faculty.

c) RATIO OF FACULTY

5 full-time to 3 part-time (currently active).

d) STUDENT-FACULTY RATIO

With 92 MPRD major students in fall 2016, and using the Common Data Set calculation for faculty [(5 full-time) + (3 part-time/3) = 6], the student-faculty ratio is 15.3 to 1. If all students who take MPRD courses are counted (n=137), the ratio is 22.8 to 1.

However . . .

e) FACULTY WORKLOAD

Analysis of faculty workload shows that the teaching assignments of these faculty are not exclusively in the undergraduate MPRD program. In fact, only about half of the collective expected course load of these faculty is in MPRD.

- One tenured faculty teaches 1 MPRD course and then other courses in the COM division.
- One tenured faculty teaches 3 courses per academic year with release time for fundraising activities and work with the Institute for Entertainment, Media, and Culture. Some of these courses are taught in the graduate program or elsewhere in Seaver.
- One tenure track faculty teaches 5 courses per year with one course release for administration of the MFA and pre-tenure work. Some of these courses are taught in the graduate program.
- The two remaining visiting faculty teach 8 courses per academic year. Some of these courses are also taught in the graduate program.
- Each of the three adjuncts usually teaches 2 courses per academic year.

f) FACULTY REVIEW AND EVALUATION

There is one pre-tenure faculty who has received a review through a pre-tenure process. Other than that, all faculty are self-reviewed annually followed by a discussion with the divisional dean to discuss accomplishments and areas for improvement in the future. This review process has not been consistent in the past few years.

g) MENTORING

Only tenure track faculty receive a designated mentor for their first year, which includes a few meetings with someone from another division in the college. There is no formal mentoring process for faculty in the division or program.

h) PROFESSIONAL DEVELOPMENT

Faculty receive two travel reimbursements of up to \$1200 if they are pre-tenure, one if they are tenured. Other voluntary opportunities are offered by the college, such as SEED training, other teaching training, pre-tenure seminars and writing groups, etc. The college also offers competitive grants for various teaching and research opportunities.

i) TIME FOR SCHOLARSHIP AND PROGRAM DEVELOPMENT

Given the state of the program, work on proposals to improve the curriculum and operations, the expectations for a heavy load of service outside of the university, the hands-on nature of production teaching, and work supporting the graduate programs, there is little time for scholarship for most faculty without a sabbatical or reduced load.

Evidence

MPRD_Enrollment.xlsx.pdf
Michael_Smith_CV_7_2017.pdf
JSS_CV_2017A.pdf
JMichael_CV_2017__1_.pdf
Germano_Sarocco.pdf
Craig_Detweiler__CV_2017.doc
Matthew_S.resume3.pdf
Bill_Dawson_Pepperdine_Resume.docx
equipment_list_may_17.pdf
DLSVitae17.doc

FINANCIAL RESOURCES

22. Financial Resources:

Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.

Funding for faculty salaries comes from the Seaver Dean's office. The Communication Division's general operating budget provides support to the all programs in the division for supplies, maintenance, computers, travel funding for faculty and students, adjunct faculty, and student work. Some resources for production come from the operating budget for the studios housed in the Center for Communication and Business. T

EXTERNAL REVIEW

In summary please explain how, through the findings in the annual assessments, the program has achieved a holistic evaluation of the educational experience that is supported through benchmarking. (Has the program been reviewed by external stakeholders, such as practitioners in the field, or compared with other similar institutions, or national standards?)

I. GUIDELINES FOR ORGANIZING THE EXTERNAL REVIEW

The external review typically occurs after a program or department completes its self-study report, but the selection and invitation of external reviewers can occur during the self-study process to ensure the availability of the best reviewers. However, programs with concurrent accreditation (e.g., AACSB, APA, ABA) can use the visiting team for that discipline-specific accreditation as the external review. The report from the site visitors should be included in the final report. For an illustration of potential areas for the reviewers to consider, see Attachment below.

II. CHOOSING REVIEWERS

The size and composition of the review team can vary, depending on the size of the program under review. Usually, the team involves one or two people. At the time a department or program is notified that it will be conducting a program review, appropriate individuals should submit a list of names of possible reviewers. These reviewers should be external to the school/University. External reviewers should be distinguished scholars/teachers/practitioners in the field and be familiar with campuses that are similar to Pepperdine University and the program undergoing review. It is also helpful for external reviewers to have had experience with program administration and with program assessment. At least one of the reviewers should be experienced with student learning

outcomes assessment in order to review and analyze the program's assessment processes and results. The Dean of each School will have the final approval of the external reviewer.

III. MATERIALS FOR THE EXTERNAL REVIEW TEAM

At least 30 days prior to the scheduled department visit, the information from the program self-study and appropriate additional materials are sent to each member of the external review team. An identical information package should be provided to appropriate members of the administrators overseeing the program. The reviewers should compile a report that includes observations, strengths, weaknesses, and recommendations based on evidence. The attached External Review Report expectations outlines the guidelines for the external reviewers' site visit and report. Reviewers and Divisional Deans should also sign a consultant agreement. External Reviewers should also be given a schedule for their visit and a confirmation letter, and programs will submit a budget proposal for the site visit to the Office of Institutional Effectiveness.

IV. CATEGORIES FOR EVALUATION

- Curriculum
- Faculty
- Resources
- Viability

V. EXTERNAL REVIEW TEAM VISIT AND REPORT

The review team visit typically lasts for two days, during which time the review committee members meet with department faculty, academic advisors, students, and select administrators. The review team typically takes part in an exit interview just prior to concluding its departmental visit.

The team is expected to submit its written evaluation to the campus program review committee no later than 4 weeks after the visit. The written evaluation should include a review of strengths and challenges, resource allocation, and program viability as well as suggestions for policy and resources. Upon submission of the report, off-campus reviewers receive a previously agreed upon stipend and travel expense reimbursement (to be determined by the department under review).

As soon as the program receives the report from the external review team, it is distributed to the appropriate individuals. The department is typically asked to review the report (within a brief time period) for factual inaccuracies and misperceptions. To maximize the effectiveness of program review, the findings and resulting decisions should be shared with all of the stakeholder groups. Such sharing of findings generates buy-in to the program's and/or institution's goals. To facilitate and track the implementation of improvement plans, each year the relevant faculty members should review the progress of programs reviewed in previous years. If the department/program was not successful in implementing all aspects of the plan, they may follow up with their appropriate administrative unit regarding resource allocation or other barriers involved in preventing successful implementation.

External Reviewer Report Expectations

Please find the link below for the "External Review Summary Sheet".
<https://www.surveymonkey.com/r/Z835R7F>

External Reviewer Report Expectations

Please attach the completed form.

Media_Production_External_Review_2017.docx

FORMS

QUALITY IMPROVEMENT PLAN

For the Quality Improvement Plan, the program should extract from the "preliminary quality improvement goals and action plan" of the self-study (section A.III) as well as from both the external and internal review recommendations.

The following prompts may be helpful in considering your QIP:

1. Are the curriculum, practices, processes, and resources properly aligned with the goals of the program?
2. Are department/program outcomes aligned with the institutional learning outcomes (ILOs)?
3. Is the level of program quality aligned with the school/University's acceptable level of program quality?
4. Is the level of program quality aligned with the constituents' acceptable level of quality?
5. Are program goals being achieved?
6. Are student learning outcomes being achieved at the established standard of achievement? What are you using for comparison/benchmarking?
7. How have the results of program review been used to inform decision-making and improve instruction and student learning outcomes?
8. What was identified in the process of examining the institution's program review process that may require deeper reflection, changes, and/or restructuring? What will be done as a result? What resources will be required?
9. What have the reviewers learned as they carried out assessments of student learning? How have assessment protocols, faculty development, choices of instruments, or other aspects of assessment changed as a result?

Many of the changes that occur following program review are related to curricular adjustments that are, in essence, resource neutral. Program faculty or staff should make note of the ways that they used data to make decisions. Changes that are outside the control of the program or need additional support should be noted and reviewed by the dean in the final section, the Memorandum of Understanding (MOU).

QIP Form

Please find the link below for the "QIP Form".

<https://drive.google.com/file/d/0B6ufJTOgPx32M3JiNTM3bV9KNVk/view?usp=sharing>

Please attach the QIP form

Please attach the completed form.

MPRD_QIP_Form.pdf

The QIP is attached.