



OLYMPIC COLLEGE

Bachelor of Applied Science in Digital Filmmaking

November 2016

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**COVER SHEET
NEW DEGREE PROGRAM PROPOSAL**

Program Information

Institution Name: Olympic College

Degree: Bachelor of Applied Science in Digital Filmmaking CIP Code: 50.0602

Name(s) of the existing technical associate degree(s) that will serve as the foundation for this program:

Degree: AAS-T in Digital Filmmaking CIP Code: 50.0602 Year Began: 2015

Degree: _____ CIP Code: _____ Year Began: _____

Planned Implementation Date (i.e. Fall 2014): Fall 2017

Proposal Criteria: *Please respond to all eight (8) areas listed in proposal criteria FORM D.*

Page Limit: 30 pages

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Chief Academic Officer

Date

INTRODUCTION

Olympic College (OC) is pleased to develop a Bachelor of Applied Science degree in Digital Filmmaking (BAS DF), with an anticipated start of **Fall 2017**. The program builds upon OC's current Associate in Applied Science--Transfer (AAS-T) degree in Digital Filmmaking, and will grow student expertise in video production, directing, cinematography, screenwriting, and acting. The degree will fill proven local and regional industry demand for a range of job titles in filmmaking occupations (such as video producer, videographer, video editor, visual communicator, and digital storyteller). The degree will also prepare them for **digital content production** in a variety of industries, including jobs with branding, marketing, and advertising companies, businesses in any industry that create digital content for training purposes, and entrepreneurial opportunities.

The primary audience for this degree will be place-bound students and workers with filmmaking experience who lack the bachelor's degree necessary to compete for positions beyond technician-level roles—positions with higher earnings potential, greater responsibilities, and more room for advancement. In this program students will complete coursework in several filmmaking disciplines, as well as in leadership and teamwork, and in general education classes such as applied anthropology. This content mix aligns with industry expectations for management professions and ensures students demonstrate mastery of relevant knowledge, skills, and abilities.

In this new degree program proposal, Olympic College presents the following criteria:

- **Criterion 1:** BAS DF curriculum, including program learning outcomes, program evaluation criteria and process, course preparation needed by students transferring with technical associate degrees, general education components, and coursework needed at junior and senior levels.
- **Criterion 2:** Qualified faculty to teach core coursework, general education courses, and electives, in sufficient number to support the curriculum.
- **Criterion 3:** The BAS DF selection and admission process and OC's commitment to serve a diverse population.
- **Criterion 4:** Descriptions of critical Olympic College services provided to BAS DF students, including services for financial aid and academic advising.
- **Criterion 5:** the College's plan to sustain the BAS DF program over time. A comprehensive financial plan for the first five years of program operation is included. Administrative staff to support BAS DF program operation and the success of program students.
- **Criterion 6:** Rationale for not seeking specialized program accreditation for the BAS DF degree program. Accreditation through NWCCU.
- **Criterion 7:** Pathways for BAS DF students who wish to continue their studies in graduate school.
- **Criterion 8:** A summary of external expert program evaluations.

CRITERION 1: CURRICULUM DEMONSTRATES BACCALAUREATE LEVEL RIGOR

In order to create a strong course of study for the Bachelor of Applied Science in Digital Filmmaking (BAS DF) program, faculty researched best practices from similar programs around the country and leveraged the significant breadth and depth of expertise available among current full- and part-time faculty already teaching associate-level classes as part of the Associate in Applied Science-Transfer degree in Digital Filmmaking (AAS-T DF). Faculty also consulted AAS-T DF advisory committee members throughout the curriculum development process, including hosting an industry forum that included advisory committee members and industry representatives.

Program Description

The Bachelor of Applied Science in Digital Filmmaking is a practitioner-oriented, applied degree that will prepare students for a range of positions in the rapidly changing field of digital film, including jobs in video production, directing, cinematography, screenwriting, and acting. The degree will also prepare them for **digital content production** in a variety of industries, including jobs with branding, marketing, and advertising companies, businesses in any industry that create digital content for training purposes, and entrepreneurial opportunities.

Guiding Principles

The BAS DF program is directed by guiding principles that reflect state, college, and program missions, affirm core values, and shape program learning outcomes.

1. Maintain a strong focus on building technical expertise and aesthetic maturity in filmmaking.
2. Deliver a relevant, rigorous, and personal program that maximizes student potential and achievement.
3. Design an innovative, cutting-edge curriculum that reflects the latest technologies, research, and current/future industry standards.
4. Integrate academic and experiential learning through meaningful and creative partnerships with local and regional employers.
5. Nurture a program culture that empowers student success and a passion for lifelong learning.
6. Promote accessible, flexible, and sustainable academic and professional pathways.
7. Appreciate and leverage diversity as citizens of the local, national, and global community.
8. Foster creativity and vision, critical thinking, problem-solving, and teamwork.
9. Model and stimulate ethical thinking, personal responsibility, and integrity.
10. Value and support the personal and professional development of our faculty and staff.

Program Learning Outcomes

The BAS DF program adds knowledge, skills, and abilities in filmmaking expertise to students' professional technical education and work experience. Upon successful completion of the program, all students will be able to:

- Consciously develop a responsible, socially, culturally, and historically relevant aesthetic and apply to filmmaking disciplines (such as producing, directing, acting, scriptwriting, editing, cinematography, and post-production).
- Demonstrate competency as a practitioner in a range of filmmaking disciplines.
- Assess productions for quality control, ethical compliance, and sound business practices.

- Demonstrate leadership, project management, and effective collaboration on filmmaking teams.
- Evaluate emerging technologies in filmmaking and industry trends to maintain currency and drive innovation.
- Integrate specialization in two or more filmmaking disciplines in an advanced film project.

Program Evaluation Criteria and Process

Olympic College is dedicated to **rigorous evaluation of all courses and programs** as part of its commitment to continuous improvement and student success. The BAS DF program will benefit from this commitment, as well as from established procedures and available resources already promoted by the college.

To ensure the most comprehensive approach throughout the program, evaluation processes will engage all stakeholders, including students, faculty, college divisions and departments, industry, and the community. Industry will continually participate in curriculum and program review and make recommendations through the Digital Filmmaking advisory committee. **The advisory committee meets quarterly**, and members represent a variety of roles from a range of public and private industries. **With the addition of the BAS DF program, the committee will expand its scope beyond the AAS-T DF degree to offer ongoing support for BAS DF program planning and curriculum.** The committee will help keep the program abreast of changes in the field, review curriculum to ensure it is up to date with evolving industry needs, evaluate program success, and ensure rigor and continued relevance.

Program evaluations will survey and assess efficiencies and successes by measuring student performance or satisfaction in the areas of:

- Curriculum and learning outcomes
- Course-level assessments and measurements
- Instructional materials
- Learner interaction and engagement
- Course technologies used
- Equipment and resources
- Services provided throughout the college
- Advising, intake and post-graduation

Internal Review Processes

Several methods for measuring effectiveness will be employed that include both already existing college processes and those developed specifically for the BAS.

Olympic College will evaluate student cohort success on an annual basis by tracking student fall-to-fall retention and graduation rates and assessing student portfolios. In addition, post-graduate surveys will be conducted annually for up to five years, and graduate employer surveys annually for two years after graduation. The program will also annually assess student attainment of program learning outcomes in both Production Workshop 1 and Production Workshop 2.

The BAS DF program will participate in Olympic College's formal five-year review of all programs. **All BAS DF courses will be reviewed in four years. The fifth year, in preparation for the program's formal five-year review, will be spent in intensive assessment analysis, with heavy involvement from the BAS DF advisory committee.**

The five-year program review process looks at a variety of indicators to assess how well existing programs are meeting stated outcomes and goals, both general to the college and specific to the program. Indicators include institutional statistics on student retention and degree completion, student demographics, enrollments, student-to-faculty ratios (as compared to state averages), and quarterly course completions. The program review process provides for commendations and recommendations as indicated. Detailed follow-ups are performed periodically throughout the five year period, at the end of which the process starts again.

Portfolios

Electronic portfolios will be a critical component in providing students and faculty with formative and summative assessment of essential knowledge, skills and abilities articulated in the program learning outcomes. During the first program quarter, faculty will guide students in exploring the purpose and prominence of portfolios for ongoing assessment of learning.

As they progress through the program, students will be asked to carefully select products and artifacts for inclusion in portfolios. Items will be chosen to demonstrate attainment of established program learning outcomes. They will also display individual student strengths, interests and goals. Students’ reflective statements will help document the learning process and progress.

Portfolios will serve as a key method for students and faculty to assess individual student progress. In fall of Year 2, students will take Production Workshop 1, a “cornerstone course” where student portfolios are reviewed and feedback is given to students so they remain on track and retention is maximized. In spring of Year 2, the last program quarter, students will take Production Workshop 2. In this capstone course, students will assemble and refine their portfolios for presentation to prospective clients and employers.

The aggregate portfolios of all program students will serve as an essential factor for faculty to annually review and assess attainment of program learning outcomes for student cohorts. They will use information to critically assess teaching and learning activities and make improvements.

Metrics for Program Success

Direct, indirect, qualitative, and quantitative data will be used to measure success and to define areas in need of improvement. Continuous improvement by evaluating relevant, evidenced-based measurements will be the basis for program success. To ensure that the most-relevant data and approaches are used, indicators will be defined, refined, and measured throughout the student experience and program life-cycle. Results collected and compiled will be the subject of periodic and regular analysis by the appropriate reviewers, including discipline faculty, deans, Program Manager, and others as needed. Based on this analysis, recommendations for implementation into the program will be developed.

Table I outlines various assessment tools that will be used for program assessment.

TABLE I: PROGRAM ASSESSMENT		
Methods/Tools	Used to Assess	Notes
STUDENTS		
Student course evaluations	Course learning outcomes, materials, resources, equipment, facilities	Course evaluations will be done according to OC policy, and results will help target areas of strength

		and weakness
Student survey	Faculty, student services, facilities	Existing OC surveys already in place will be utilized
Graduate survey	Career preparedness, workplace expectations relevance, wage and career progression	Exit surveys will be done once a year for all program graduates; follow-up surveys will be done one-year from graduation for up to five years
EXTERNAL/EMPLOYERS		
Advisory committee	Curriculum, facilities, resources (i.e., subscriptions), equipment, materials, learning outcomes, capstone coursework, and professional portfolios	Advisory committee members will meet quarterly throughout program year, and further will participate in annual focus groups to review and provide feedback and recommendations
Survey of potential employers	Identify advisory committee members and maintain industry relevance	Annual survey results will help target areas of strength and weakness
Graduate employer survey	Program effectiveness of employer expectations; employees' knowledge, skills and abilities improvements; overall program effectiveness	Employers will be asked to participate in annual surveys for up to two years , per already-existing college processes
INTERNAL/PROGRAM		
Production Workshop 1 (cornerstone course) and Production Workshop 2 (capstone)	How well students apply and refine all knowledge and skills across the curriculum	Production Workshops 1 and 2 will involve concentrated production, revision, and completion of portfolio, as well as documentation of knowledge, skills and abilities attained throughout the program
Professional portfolio	Evidence of quality of skills and abilities attained	Students will select portfolio materials across the curriculum and throughout the program; portfolios will be collected and assessed annually by faculty and advisory board members
INTERNAL/INSTITUTION		
Faculty survey	Support services, facilities, library resources, and instructional technology	Periodic surveys to program faculty in all disciplines to assess service levels
Administrative survey	Program impact to college services	Periodic surveys to major college departments to assess program impact to college services

Institutional statistics	Student demographics, trends in enrollments and retention, course completions (and student success as measured by 2.0 or better), student progression throughout the program	Data tracking conducted by the Office of Institutional Planning, Assessment, and Research will be leveraged to improve student support throughout the BAS
Instructional Program Planning and Review (IPPR) five-year review	How well program is meeting its stated outcomes	An existing, formal process already in place at the college will be used

Course Preparation Needed by Students Transferring with a Technical Associate Degree

Olympic College’s BAS DF degree is designed to ensure a smooth pathway for students who hold an Associate in Applied Science – Transfer degree in Digital Filmmaking (AAS-T DF) from Olympic College. The BAS DF program will also seek to enroll students with a similar professional technical degree from other system colleges, as well as place-bound students with 90 or more quarter hours *and* filmmaking-related technical expertise. Such students who enroll full-time will typically be able to complete the BAS DF program in two years with little additional preparation.

As an open door institution, Olympic College seeks to accommodate as many qualified students as possible. The application requirements for admission to the BAS DF program as outlined in Table II establish minimum qualifications to provide maximum access to the degree and at the same time ensure student success at the baccalaureate level.

TABLE II: APPLICATION REQUIREMENTS FOR ADMISSION TO BAS DF	
Prerequisite	Specifications
Filmmaking-related associate degree or 90+ quarter hours in any field and Completion of DF-related prerequisite coursework <i>or</i> submission of demo reel	90+ quarter hours from a regionally- or nationally-accredited institution 25 quarter hours; see Table III
2.5 cumulative GPA	
2.0 GPA or higher in all general education courses which meet program entry requirements	30 quarter hours from AAS-T DF (see Table IV); gen ed preparation from other associate programs may differ

Digital Filmmaking Prerequisite Coursework

Although student entering the BAS DF from Olympic College’s AAS-T DF have, as part of their associate program, all the filmmaking-related course preparation they need to succeed at the

bachelor’s level, interested students from other degree programs may or may not have sufficient filmmaking-related knowledge, skills, and abilities in order to succeed.

In order to establish a baseline of filmmaking-related preparation needed for program entry, students desiring to enter the BAS program from associate degree programs not closely related to digital filmmaking will have two options to demonstrate their technical expertise and readiness for success. These options are *in addition to* meeting other requirements for entry—90+ quarter hours of college-level credit, at least 2.5 cumulative GPA, and at least 2.0 GPA in all general education courses which meet program entry requirements.

Option 1: Students who do not hold a filmmaking-related associate may meet BAS DF program entry requirements by completing 25 quarter hours of filmmaking coursework in several film production disciplines (ex., producing, directing, scriptwriting, acting, etc.) as outlined in Table III.

Option 2: Students without sufficient coursework in at least two different film production disciplines—for example, students with strong industry experience but not a bachelor’s degree—may submit a demo reel for evaluation by BAS DF faculty. The scope, criteria, and evaluation process for demo reels will be established by BAS DF faculty and publicized to all prospective students.

TABLE III: FOUNDATIONAL COURSE PREPARATION FOR BAS DF
25 quarter hours of filmmaking-related credits
DRMA 201 Introduction to the Art of Film (5) or other equivalent intro to film course
DRMA 280 Film Directing 1 (5) or other equivalent film directing course
DRMA 285 Digital Filmmaking 1 (5) or other equivalent film production course
DRMA 245 Screenwriting 1 (5) or other equivalent screenwriting course
DRMA 240 Acting for the Camera 1 (5) or other equivalent acting course

General Education Components

Students earning Bachelor of Applied Science degrees in Washington state must earn a minimum of 60 quarter hours of credit in general education coursework. Students completing the AAS-T DF degree at Olympic College will have already earned at least **30** quarter hours toward that total. Table IV shows general education requirements completed at the associate and bachelor’s levels for AAS-T DF students.

As the table indicates, AAS-T DF students will need to complete 5 credits in communication, 10 credits in natural sciences, and 5 credits in social sciences in the BAS DF degree program. Students entering the BAS from other degree programs may require additional general education preparation. BAS program staff will work with prospective students to determine the best pathway into the BAS DF based on their educational background.

TABLE IV: AAS-T DF and BAS DF GENERAL EDUCATION REQUIREMENTS

Course Number	Course Name	Credits	Typical Completion
Communication (10 credits)			
ENGL& 101	English Composition	5	Associate
CMST& 220	Public Speaking	5	Associate
Quantitative Symbolic Reasoning (5 credits)			
MATH& 107 Math in Society or <i>any college-level math course</i>		5	Associate
Humanities (10 credits)			
HUMAN 201	Introduction to the Art of Film	5	Associate
DRMA 101	Intro to Theatre	5	Associate
Social Science (10 credits)			
ANTH 350 Applied Anthropology or <i>other social science</i>		5	BAS
HIST 230	Films in American Culture	5	Associate
Natural Sciences (10 credits)			
<i>Any non-lab natural science course</i>		5	BAS
<i>Any natural science lab course</i>		5	BAS
Other (15 credits)			
HUMAN 202 Literature and Film or <i>other approved humanities</i>		5	BAS
HUMAN 250 Major Film Directors and Works or <i>approved other humanities</i>		5	BAS
CMST 250 Intro to Popular Communication or <i>other approved communications</i>		5	BAS
TOTAL CREDITS REQUIRED		60	

Coursework Needed at Junior and Senior Levels in the BAS

Ninety (90) quarter hours of junior- and senior-level coursework in the BAS DF program are required. As outlined in Table V, this also includes 30 general education credits. The total number of credits required for graduation is 180, including 90 quarter hours from the associate (Table II).

The BAS DF program emphasizes both the technical proficiency and aesthetic maturity that employers desire (one recent job posting noted, “A video editor who brings artistic acumen gets a gold star!”) and that students need to thrive as visual storytellers. The program’s course of study, developed in response to high-level program outcomes, establishes broad-based competence in several filmmaking disciplines (such as production and post production, directing, cinematography, scriptwriting, and acting) while providing hands-on experience using emerging technologies.

Production Workshop 1 and 2 offer students the opportunity to work on team-based film projects that synthesize knowledge, skills, and abilities gained throughout the BAS.

In a student survey, “likely students” in associate-level DF classes overwhelmingly preferred a face-to-face format for the BAS DF program, so this will be the modality used for most upper level digital filmmaking courses. The program will also be full-time-only and cohort-based in order to support formal and informal student collaboration, progression, and retention. In future cohorts, a hybrid modality and part-time option may be offered if there is student demand for this pathway.

For detailed upper-level course descriptions, please see Appendix A.

TABLE V: JUNIOR AND SENIOR LEVEL COURSEWORK FOR BAS DF	
Course Description	Credits
General Education (shows only BAS-level—see Table III for more detail)	30
ANTH 350 Applied Anthropology <i>or other social science</i>	5
<i>Natural science lab course</i>	5
<i>Natural science (non-lab) course</i>	5
HUMAN 202 Literature and Film <i>or other humanities</i>	5
HUMAN 250 Major Film Directors and Works <i>or other humanities</i>	5
CMST 250 Intro to Popular Communication <i>or other communications</i>	5
BAS DF Core Courses	60
FILM 301 Directing Actors in a Film Performance	5
FILM 310 Advanced Cinematography	5
FILM 320 Advanced Film Directing	5
FILM 330 Advanced Scene Study for Film Actors 1	5
FILM 340 Advanced Film Producing	5
FILM 350 Advanced Post Production Techniques	5
FILM 360 Adaptation Workshop for Screenwriting	5
FILM 420 Emerging Technologies in Filmmaking	5
FILM 430 Advanced Scene Study for Film Actors 2	5
FILM 440 Production Workshop 1	5
FILM 450 Production Workshop 2	5

OLTM 400 Leading and Facilitating High Performance Teams*	5
Total BAS DF Credits	90
Total Associate + BAS Credits	180
*This course overlaps with the Bachelor of Applied Science in Organizational Leadership and Technical Management course of study	

Table VI shows a sample student schedule based on the program's full-time cohort model. The table assumes 15 credit hours per quarter and 6 - 8 quarters for two-year completion. **A part-time time option may be added in the future if there is student demand for this pathway.**

TABLE VI: BAS DF SAMPLE STUDENT SCHEDULE			
Year 1 Fall Quarter	Directing Actors in a Film Performance	Advanced Cinematography	Literature and Film
Year 1 Winter Quarter	Advanced Film Directing	Intro to Popular Communication	100/200 Natural Science (<i>Non-Lab</i>) Gen Ed
Year 1 Spring Quarter	Advanced Film Producing	Advanced Scene Study for Film Actors 1	Advanced Post Production Techniques
<i>Year 1 Summer Additional Gen Eds as Needed</i>			
Year 2 Fall Quarter	Production 1	Adaptation Workshop for Screenwriters	OLTM 400 Leading and Facilitating High Performance Teams
Year 2 Winter Quarter	Emerging Technologies in Filmmaking	Advanced Scene Study for Film Actors 2	ANTH 350 Applied Anthropology or other SS gen ed.
Year 2 Spring Quarter	Production 2	Major Film Directors and Works	100/200 Natural Science Lab Gen Ed
<i>Year 2 Summer Additional Gen Eds as Needed</i>			

CRITERION 2: QUALIFIED FACULTY

Olympic College’s Associate in Applied Science-Transfer program in Digital Filmmaking is staffed by one full-time faculty member and two part-time faculty members. Two of these faculty members are well-qualified to teach in the BAS program in Digital Filmmaking (BAS DF), and one faculty member is currently completing her Master of Fine Arts degree in Film and will be qualified to teach bachelor’s-level courses when she finishes. These digital filmmaking faculty combine exemplary academic credentials – each holds or is earning an MFA, considered in to be the terminal degree in this field -- with industry experience in directing, digital production, scriptwriting, and acting. All faculty bring extensive experience that integrates formal education, subject matter expertise, and learner-centered content delivery. Collectively, these faculty members have the breadth and depth to cover all curricular areas of the program.

Faculty Commitment to the BAS Program

Olympic College projects 15 full-time student enrollments in 2017 – 2018, the first year the BAS DF program is offered. In years two (2018 - 2019) and three, the program plans to admit a full-time cohort of 20. Years 4 and 5 will support cohorts of 22. To support these cohorts, OC expects to allocate to the program 1.0 FTE faculty the first year (with .33 release time for Faculty Lead) and approximately 1.78 FTE faculty the second and subsequent years.

AAS-T DF program staffing is currently at capacity; OC’s AAS-T full-time faculty member is expected to teach and serve as Faculty Lead (see Criterion 4) for the BAS DF program in Fall 2017. In order to fully staff the associate program, OC plans to hire one new full-time faculty member for Fall 2017 to teach AAS-T DF courses. To accommodate a second cohort in Fall 2018, additional staffing will be necessary.

Faculty teaching general education courses within the BAS program will do so as part of their normal load, so no additional faculty are anticipated in departments outside digital filmmaking.

Faculty Credentials

All BAS DF faculty will meet or exceed standards required for **community and technical college** teaching personnel in Washington Administrative Code (WAC) 131-16-091. Full- and part-time faculty who teach in the BAS program will be expected to hold a master’s degree or higher in a field related to the course content they teach.

Table VII outlines the educational credentials of current AAS-T DF faculty.

TABLE VII: CURRENT AAS-T DF FACULTY	
Full-time DF Faculty	Educational Credentials
Timothy Hagan	MFA, Dramatic Arts , Yale University BFA, Video and Theater Arts , Goodman School of Drama
Part-time DF Faculty	Educational Credentials
Aaron Drane	MFA, Screenwriting/Film , UCLA MA, Clinical Psychology , Antioch University BA, Communications/Journalism , Washington State University

Amy Hesketh	MFA, Film , Vermont College of the Arts (in process) BA, Fine Arts/Art History , Goddard College	
FULL-TIME GEN ED/COGNATE FACULTY		
Full-time Gen Ed/Cognate Faculty	Educational Credentials	300- or 400-Level Course(s) Qualified to Teach
Carolyn Hartse	PhD, Anthropology , University of New Mexico MA, Anthropology , University of New Mexico BS, Sociology , Montana State University	ANTH 350 Applied Anthropology
Victoria Newsom	PhD, Media and Communication Studies , Bowling Green State University MA , Bowling Green State University BA , Westminster College	CMST 250 Intro to Popular Communication
Philip Mathew	PhD, Leadership Studies , Gonzaga University MA, Counseling , Western Seminary BA, Journalism , Eastern Washington University	OLTM 400 Leading and Facilitating High Performance Teams

CRITERION 3: SELECTIVE ADMISSIONS POLICY CONSISTENT WITH AN OPEN DOOR INSTITUTION

The Bachelor of Applied Science in Digital Filmmaking (DF) is designed to provide maximum access to the degree and at the same time ensure student success and retention at the baccalaureate level. Designed for place-bound students interested in the rapidly changing field of digital film, this degree will build expertise in video production, directing, cinematography, scriptwriting, and acting. The degree will fill proven industry demand for a range of job titles in filmmaking occupations (such as video producer, director, videographer, and video editor.) The degree will also prepare them for **digital content production** in a variety of industries, including jobs with branding, marketing, and advertising companies, businesses in any industry that create digital content for training purposes, and entrepreneurial opportunities.

The primary audience for this degree will be place-bound students and workers with filmmaking experience who lack the bachelor’s degree necessary to compete for positions beyond technician-level roles—positions with higher earnings potential, greater responsibilities, and more room for advancement. In order to accommodate as many qualified students as possible, Olympic College will award credit for prior learning, and a part-time pathway may be added to assist students whose commitments do not permit full-time enrollment.

The entry requirements of the BAS DF program as previously outlined (Table II) and reprinted here (Table VIII) establish minimum qualifications to ensure prospective students possess foundational knowledge in general education and a baseline for success before entry.

TABLE VIII: APPLICATION REQUIREMENTS FOR ADMISSION TO BAS DF	
Prerequisite	Specifications
Filmmaking-related associate degree or 90+ quarter hours in any field and Completion of DF-related prerequisite coursework <i>or</i> submission of demo reel	90+ quarter hours from a regionally- or nationally-accredited institution 25 quarter hours; see Table III
2.5 cumulative GPA	
2.0 GPA or higher in all general education courses which meet program entry requirements	30 quarter hours; see Table IV for general education components

Admission to the BAS DF program at Olympic College will be selective, as the number of enrollment spaces is planned to be 15 the first year (2017 - 2018) and expected to be 20 the second and third years (2018 - 2019) and 22 each year thereafter. To be considered, applicants must meet the minimum qualifications and satisfy all application processes, including the submission of transcripts for evaluation and a “letter of intent” narrative that addresses student goals for success in the program. OC plans to create a dedicated online presence for the program (similar to the current OC BAS websites) to advertise admissions procedures and program requirements. Per OC’s open door policy, all applicants who meet the minimum qualifications and have successfully completed the application process will be considered for the program.

If qualified applicants exceed openings in any given year, OC will follow established guidelines for priority consideration: Priority consideration will first be given to qualified students who meet the application deadline **and submit all application materials, including letter of intent and demo reel (if applicable)**. Among qualified students who meet the deadline, priority will be given to students who have shown superior academic performance in digital filmmaking courses and/or who submit a highly rated demo reel, and who demonstrate excellence in their coursework as a whole.

The SBCTC outlines very clear guidelines for prior learning assessment (PLA). Using these guidelines, along with current OC institutional policies, the BAS DF program is developing a clear process and appropriate range of strategies to assess demonstrated student skills. BAS DF faculty will work with the Registration and Records Office, as well as with office such as Military Education and Veterans Services, in order to produce transparent, consistent, equitable procedures for PLA.

Commitment to Equal Opportunity and a Diverse Student Body

Olympic College is committed to providing educational opportunities to persons of diverse cultures and backgrounds in order to assist all students in achieving their academic and professional goals.

Like all Washington state system colleges, OC is an Equal Opportunity College providing equal educational opportunities for all students and expressly forbidding discrimination. Moreover, among the core values of Olympic College are a respect for diversity (Value 3) and appreciation for difference (Value 3b). The BAS DF Guiding Principles also state that the program will “appreciate and leverage diversity as citizens of the local, national, and global community,” and in program learning outcomes, students will “consciously develop a responsible, socially, culturally, and historically relevant aesthetic and apply to filmmaking disciplines.”

In order to better fulfill its mission and core values, OC recently hired its first chief diversity officer, the Vice President of Equity and Inclusion. This cabinet-level position provides leadership in the development, coordination, and implementation of programs that promote equity and pluralism at Olympic College. The position designs and implements the overall diversity plan for the college and engages stakeholders to successfully meet goals set forth in the College strategic plan.

The college’s Diversity Advisory Council (DAC) advises the President and Vice President of Equity and Inclusion on enhancing diversity, multiculturalism and equal opportunity in all aspects of the college’s mission. DAC represents all of the college’s mission areas and student, staff, and faculty groups. Working together, DAC members facilitate communication and collaboration across OC’s campuses and departments. For the past three years, DAC has planned Olympic College’s successful spring Diversity Conference. The conference offers participants from OC and the community opportunities to build community and network while enhancing their understanding and skills in the areas of diversity, inclusion, multiculturalism, and social justice. **The conference may also offer the opportunity for the BAS DF program to advertise and recruit for diverse students.**

Olympic College also has established multiple programs to ensure that education is accessible to all students. The college has offices and centers for multicultural, veteran, international, disabled, and other populations that assist students with academic and campus life, financial aid, and job placement.

CRITERION 4: APPROPRIATE STUDENT SERVICES PLAN

OC maintains a full range of support services to increase success, and BAS students receive the same high-quality support services available to all OC students.

Program Support and Advising

As reflected in its guiding principles, the BAS DF program is dedicated to ensuring student success through accessible pathways to academic and professional goals. OC’s BAS program support and advising will provide students clear, reliable access to services that will assist them as they complete their education.

As detailed in Criterion 5, a half-time BAS Program Manager is planned to be hired beginning Fall 2018 (with Cohort 2) to provide embedded support for BAS DF students. The Program Manager will be these students' one-stop point of access, a “go-to” person from the first stages of the admissions process through degree completion and, for those who wish to continue, into transition to graduate school. **The Program Manager will coordinate program outreach and student recruitment and enrollment, liaise with student services like financial aid, counseling, and advising, support faculty to strengthen student achievement,** and facilitate work-based learning and employment opportunities in conjunction with OC’s Career Center. In addition, the Program

Manager will be a reassuring, physical presence in the BAS DF program, available for student appointments when students are actually on campus.

Students will meet regularly with the Faculty Lead (described in Criterion 5) and/or individual faculty members for academic advising in the program.

New Student Recruitment

In order to reach the largest number of eligible BAS students, including place-bound and underrepresented populations, Olympic College will implement robust student recruitment strategies. While the Program Manager will coordinate these efforts and track admissions and recruitment data, the BAS DF program will also leverage existing campus resources and personnel to maximize effectiveness. For example, OC will use a variety of current technologies and channels, such as customized digital content, a dedicated website, and social media, to promote information sessions and other recruitment and registration events, highlight student successes, and share critical information; make early and frequent contact with future students; spread word to and through alumni, advisory committees, and industry groups; and represent the BAS program at educational and employment fairs.

In addition, the BAS DF will draw on the experience of OC's three current applied bachelor's programs and appropriate institutional resources in reaching out to disadvantaged and underrepresented students. OC has an already strong commitment to student diversity (see also page 16-17), and faculty will emphasize this commitment to prospective students, as well as partner with OC Multicultural and Student Programs and the Office of Institutional Planning, Assessment, and Research to further recruitment and retention strategies.

Financial Aid

The Olympic College Financial Aid office offers students multiple services as part of a comprehensive education plan, including one-on-one consultations, scheduled group presentations, a quarterly newsletter, and a wealth of online information (such as a financial aid FAQ). In addition, students may receive assistance in filling out FAFSA and other required forms and may monitor their financial aid status via the Student Financial Aid Portal.

BAS students are eligible for numerous sources of assistance. Students may receive Federal, State, and/or institutional support in the form of grants, loans, and scholarships. Institutional support may be based on need, merit, or both. For example, the Olympic College Foundation has scholarships available to students on the basis of need and merit, and the Foundation offers targeted scholarships to specific groups, such as students planning to pursue a bachelor's degree, high achieving students, underrepresented/economically disadvantaged students, and female students. The Foundation is always exploring new opportunities to provide students with additional funding. Other students may be eligible for aid through offices like Veterans Services and Workforce Development.

All-Hours Access

Many of Olympic College's support services, including open labs and student tutoring, are also offered in late afternoon/evening and on weekends as well as across OC's three campuses (Bremerton, Poulsbo, and Shelton), and the college has steadily increased student access to online support resources. For example, the catalog, class schedule planner, degree planning worksheets, and student handbook are all available online. Students may register online using OC's online schedule planner and may also take advantage of e-tutoring, online Writing Center,

24/7 cooperative reference library service, e-books and electronic databases, instructor websites, and other Web services and support tools.

College Resources

A complete list of all college resources is available in OC's catalog and student handbook, offered in print and online, as well as on the college's website. Among the services BAS DF students may use most frequently:

Access Services: Students with a permanent or temporary disability may contact the office of Access Services to discuss appropriate accommodations and facilitate individual educational opportunities to receive the benefits, rights, and privileges of college programs and activities.

Adaptive Technology: OC offers adaptive technology for students with disabilities and provides instruction in a variety of specialized computer programs and devices to facilitate equal access to computing resources. Adaptive technology course offerings include voice recognition, voice output, screen magnification, Braille translation and printing, and one-handed keyboarding.

Bookstore: The campus bookstore offers course materials, school supplies, and computer accessories. Books and merchandise may also be purchased online.

Career Center: OC's Career Center provides a wide range of career and employment planning services to assist students in developing self-directed job search skills. Services include resume and cover letter writing, interview practice, and career development workshops. The Career Center also offers on- and off-campus student employment and work-study opportunities.

Child Care and Early Learning: The Sophia Bremer Child Development Center provides high-quality early care and learning experiences for children 12 months to 5 years of age from OC-affiliated families. Rates for students' children are discounted below the cost of care; many student families qualify for child care assistance.

Counseling Services: Counselors provide a variety of services designed to help students address issues that impact college success. Services include assistance with career-planning and decision-making as well as personal counseling.

Multicultural and Student Programs: The Multicultural Center focuses on supporting the academic success and retention of diverse student populations. In addition to direct student services such as tutoring, leadership development, library resources, and event programming, the Multicultural Center partners with community agencies and collaborates within the institution to enhance learning.

Libraries: The Haselwood Library at OC's Bremerton campus offers outstanding learning, study, and research opportunities for students. Resources include permanent and e-collections, interlibrary loan, electronic databases, group and individual study spaces, and an open computer lab. Haselwood Library is open six days a week for a total of 65.5 hours each week. Library faculty are available to provide research assistance and instruction during all open hours. They also serve as subject liaisons to instructional faculty and academic departments, and are responsible for purchasing library materials, providing in-depth reference help and consultations, and instruction students in the research tools and methods of each discipline.

Library resources are also available at Poulsbo and Shelton campuses.

Open Computer Labs: Although the BAS DF program will have its own active learning classroom at the Bremerton campus available for some open lab hours, program students may also utilize labs at OC campuses open to all students. OC open labs are first-come, first-served and offer evening and weekend hours for maximum access.

Registration and Records: Many in-person and online enrollment services are available through the Registration and Records office, including course registration, credential evaluation, and degree audits. As the “go-to” point of contact for BAS DF students, the Program Manager will work directly with the Registration and Records and Admissions offices to adhere to all policies and procedures and ensure students receive excellent enrollment, credentials, and transfer credit/credit for prior learning support.

Students in Need Group: The Students in Need Group (SING) provides information and referral services to help students overcome barriers to educational success, such as financial hardship, hunger, and emergency problems.

Tutoring Services: Olympic College Tutorial Services provides help to students who need assistance beyond the classroom. A consortium of faculty and staff coordinates the program. Tutoring is provided in a variety of settings and takes place in lab/study centers, small groups, and occasionally one-on-one. Lab/study centers are on a drop-in or appointment basis. Requests for group and individual tutoring assignments may be made at the Tutorial Office. The Tutorial Office also provides students who have content mastery in a discipline the opportunity to be trained and employed as a tutor.

Olympic College is also now part of the Western eTutoring Consortium. This service provides online one-on-one chats with a tutor in math, social sciences, natural sciences, and more. There is also an e-Writing Lab where students can upload papers for feedback and critiques. Finally, students can post questions to the e-Question drop-box and get an answer as soon as an appropriate tutor is available.

Military Education and Veterans Services: OC is among the top military-friendly colleges and universities in the United States, and enrolls the second largest post-secondary student veteran population in Washington state. The Military Education and Veterans Services (MEVS) office at OC helps military-connected students determine eligibility for educational benefits and assists with application forms, benefits clarification, and degree options. In addition, OC’s new Center of Excellence for Veteran Student Success offers targeted support to connect students with local community resources, financial aid, and benefits, as well as professional development for all OC faculty and staff. The Center also sponsors fellowship activities and promotes a calm environment for study and relaxation.

CRITERION 5: COMMITMENT TO BUILD AND SUSTAIN A HIGH QUALITY PROGRAM

Olympic College is committed to building and sustaining a high quality Bachelor of Applied Science in Digital Filmmaking (BAS DF) program. The college recognizes that appropriate facilities, equipment, personnel, and support resources are required to create an engaging, student-focused learning environment that will ensure student success.

Types of Funds Used to Support the Program

The BAS DF program funding model will be state-support. By the program's third year (2019 - 2020), revenue is expected to cover operational costs. The college will provide required start-up costs until the program begins to break even.

Students will pay the tuition set for state-funded upper division courses, currently, \$200.94 per credit. They will pay the same fees as lower division students, including a \$2.00 per credit student services fee (maximum \$20.00/quarter), a \$3.50 per credit technology fee (maximum \$35.00/quarter), and a \$20 security enhancement fee.

Estimated Program Expenditures

The BAS DF program will be part of the Social Sciences and Humanities (SSH) Division, and the first BAS program in that division. Dean of SSH is Dr. Rebecca Seaman, a historian with deep experience in faculty leadership and assessment.

As detailed in Table IX, new program faculty and staff positions will be hired to provide BAS DF students with excellent instruction, wrap-around support, and strong program leadership. Timothy Hagan, currently Faculty Lead for the AAS-T DF program, is expected to begin as Faculty Lead for the BAS DF program in Fall 2017. The Faculty Lead will receive .33 release time to provide program oversight. To replace his teaching and leadership at the associate level, a full-time faculty member will be hired. An additional .78 FTE faculty for the BAS DF is anticipated to meet student enrollment in Fall 2018. This is planned to a full-time faculty position with shared responsibilities in the AAS-T DF program.

A part-time (18 hours/wk.), exempt Program Manager will be a "go-to," **year-round** embedded support staff member for students beginning in Year 2. Until then, the SSH Dean, current division faculty and staff, and BAS director will assist in BAS DF operations.

The main duties of the Faculty Lead and Program Manager are noted below.

Faculty Lead

- Advise students
- Coordinate curriculum enhancements
- Recruit and mentor part-time faculty
- Lead program assessment

Program Manager

- Coordinate program outreach and student enrollment
- Liaise with student services like financial aid, advising, counseling and veteran services
- Maintain program statistics and reports
- Support work-based learning and employment opportunities
- Provide program administrative support
- Facilitate streamlined student pathways, including articulation agreements with other community colleges and colleges and universities

In keeping with greater need for faculty to stay current with industry trends and innovation, with a consequent need to update curriculum on an ongoing basis, funds have been set aside each year for faculty professional development and curriculum development.

After consultation with DF faculty and the Library Division dean, Erica Coe, a \$5,000 yearly budget has been established to purchase a robust streaming video service (ex., Kanopy) and enhance existing collections.

Campus Facilities, Equipment, Technology, and Instructional Resources

Key to student retention and success are welcoming, engaging physical and virtual spaces, with robust resources to support student learning. Students in the BAS DF program will have access to excellent facilities and resources beginning with the first cohort in Fall 2017, when Olympic College opens the new College Instruction Center building. Both the associate and BAS programs will be housed in this new 70,000 foot facility, which represents the largest state investment in community and technical college system history (\$46.5 million). The building will feature a new 276-seat theater with production studio, sound stage, green rooms, and a Mac Pro lab, as well as state-of-the-art classroom space, including an active learning classroom. Program faculty and staff will also be housed in the new facility, and office equipment and set-up have already been accounted for in planned building expenditures.

TABLE IX: ESTIMATED PROGRAM EXPENDITURES

	Year 0 Start up	Year 1	Year 2	Year 3	Year 4	Year 5
Salaries, Wages, and Benefits						
Part-time Program Manager*	0		28,794	29,658	30,547	31,464
Full-time Lead Faculty** (salary + benefits)	0	75,919	78,197	80,542	82,959	85,448
Full-time Faculty (.78 FTE and benefits)	0	0	59,217	60,744	62,317	63,937
Curriculum Development Stipends (includes benefits)	19,500	3,000	3,000	3,000	3,000	3,000
Professional Development	0	3,000	6,000	6,000	6,000	6,000
Goods and Services						
Supplies (including Marketing)	2,000	4,000	4,000	4,000	4,000	4,000
Library	0	5,000	5,000	5,000	5,000	5,000
Computer/equipment refresh	0	0	0	0	36,000	0
Tax (8.6%) and shipping (10%)	0	0	0	0	6,696	0
Total Program Budget	21,500	90,919	184,207	188,944	236,519	198,848
Notes: *Estimated 3% increase each year in all salaries and benefits. **The full-time faculty hired Year 1 will be the lead program faculty and will receive 1/3 release time each quarter.						

Anticipated Revenue

As illustrated in Table X, the estimated program revenue is based on enrollment projections and retention rates in line with BAS state averages. Instructional delivery will be face-to-face, with full-time students moving through the program in cohorts. A part-time option may be added once the program is underway if there is student demand for this pathway.

For revenue and budget projection purposes, students will be full-time (15 credits) and enrolled three quarters a year for two years. Anticipated enrollment is 15 students in the first cohort, year one (2017 - 2018), and 20 students in the second and third cohorts, years two and three (2018 - 2020). In subsequent years, 22-student cohorts are planned. Projected retention rates are 80 percent for Cohort 1, 85 percent for Cohort 2, and 86 percent for each subsequent cohort.

	Year 1	Year 2	Year 3	Year 4	Year 5
Headcount	15	32	39	41	41
FTES Each Quarter (15 cr/quarter)	15	32	39	41	41
Tuition (15 cr. x 3 quarters)	6,178.35	6,178.35	6,178.35	6,178.35	6,178.35
Total Program Revenue	92,675	197,707	240,956	253,312	253,312
Notes: 80% retention Cohort 1 (Year 2); 85% Cohort 2 (Year 3); 86% Cohort 3 and beyond (Year 4 and 5)					

Faculty, staff and administrators are prepared to launch and maintain a program that utilizes state-of-the-art technology, provides comprehensive services, and focuses on student learning and success. Table XI below summarizes a sustainable financial plan.

	Year 0 Startup	Year 1	Year 2	Year 3	Year 4	Year 5
Total Program Budget (from Table IX)	21,500	90,919	184,207	188,944	236,519	198,848
College Overhead (9%)	0	8,183	16,579	17,005	21,287	17,896
Total	21,500	99,102	200,786	205,949	257,806	216,745
Revenue (from Table X)	0	92,675	197,707	240,956	253,312	253,312
Balance	-21,500	-6,426	-3,079	35,007	-4,494	36,568

CRITERION 6: PROGRAM-SPECIFIC ACCREDITATION

In 2007, Olympic College was granted accreditation by the Northwest Commission of Colleges and Universities (NWCCU) to offer baccalaureate degrees. The college currently offers three BAS degrees: BS in Nursing, BAS in Information Systems, and BAS in Organizational Leadership and Technical Management. Baccalaureate degrees play an important role in Olympic College's commitment to provide high quality, flexible, accessible education programs and to strengthen the economic life of its diverse community.

Olympic College does not plan to seek program-specific accreditation for the Bachelor of Applied Science in Digital Filmmaking (BAS DF) program, since no program-specific accrediting body exists for this field. Approval of this program is pending with the Northwest Commission on Colleges and Universities (NWCCU).

CRITERION 7: PATHWAY OPTIONS BEYOND THE BACCALAUREATE DEGREE

Bachelor of Applied Science in Digital Filmmaking (DF) degree graduates will have opportunity to continue their study by earning an MFA in Filmmaking and Producing or an MA in Producing at Seattle Film Institute, located in downtown Seattle. Students with a bachelor's degree in any discipline, cumulative GPA of 2.0 or higher, official transcript, and application essay are eligible for admission. **The application essay is “the most important document” in the application, addressing a student’s “motives, attitudes, and desires” to study film; OC faculty will work with students interested in this pathway to prepare all application materials.**

Olympic College is committed to developing clear, streamlined, articulated pathways for BAS DF graduates. Once these are fully developed, faculty and staff will promote them to entering program students so students can begin plan and prepare early for next steps upon completing their BAS DF program.

CRITERION 8: EXTERNAL EXPERT EVALUATION OF THE PROGRAM

Olympic College asked Professor Larry Silverberg of Shenandoah University and industry expert Ray Zimmerman to provide external evaluation of the Bachelor of Applied Science in Digital Filmmaking program. Their full reviews are included in Appendix B.

Larry Silverberg

Professor Silverberg, Full Professor and Master Teacher of Acting at Shenandoah University, strongly recommended the BAS DF program after reviewing the program proposal. In his overall assessment, Mr. Silverberg wrote that the “program has clear relevance to the current state of the filmmaking job market with both the interest, and the flexibility, to grow with emerging technologies and techniques in the digital creative world.”

Mr. Silverberg lauded the program’s emphasis on both technical mastery and “authentic relationship,” and supported the degree’s curricular emphases and balance of core digital filmmaking courses with general education requirements.

Ray Zimmerman

Ray Zimmerman has a long history of industry experience, including a 10-year role as Senior Vice President for Sony/Tristar/Columbia Pictures, **and has taught in the Producers Program at UCLA.** He also reviewed the BAS DF program highly, noting that it “addresses the rapid changes in the film industry brought on by disruptive technologies in virtually all aspects of production and distribution due to the advancements made in computer sciences, camera, lens and digital technologies ... Employer demands have exhibited explosive growth far beyond the traditional positions available ...”

Mr. Zimmerman participated in an OC industry forum held to help determine program learning outcomes, so he had a preview of the program’s curricular objectives. One area he felt might be omitted was a Business and Law course for the industry or a robust unit on this subject within Advanced Film Producing. On his suggested, OC integrated content on the subject into the Advanced Film Producing course.

APPENDICES

Appendix A: Bachelor of Applied Science in Digital Filmmaking Course Descriptions

Course Descriptions

Directing Actors in a Film Performance

This course examines highly effective film directing styles and techniques that inspire actors to create real behavior and authentic emotion in an on-camera performance. Students explore the complexities and methodologies used to successfully direct and intimately work with actors during the entire directing process from casting and rehearsals to the final wrap of principle photography.

History of Film

This course is an overview of the history and theory of global film art from its beginning to the present. Emphasis is placed on the examination of the historical development of film language, aesthetics, editing, styles, genres and technology. Narrative, documentary, and experimental films are explored through their own unique national, cultural and social-political cinematic traditions.

Advanced Scene Study for Film Actors I

This emotionally challenging class explores the actor's method of creating a personal reality within an imaginary scene that spontaneously generates real behavior and authentic emotion. Emphasis is placed on the acting techniques of Stanislavsky, Strasberg, Meisner and Lewis that empower the inner life of a character igniting dynamic and compelling film performances. Topics also include film set protocol and terminology.

Advanced Scene Study for Film Actors II

In this psychologically demanding course students explore advanced scenes furthering the refinement and development of their emotional availability and creative imaginations. The techniques of emotional preparation and character creation are deeply explored facilitating intuitive, nuanced and fully realized film performances. Topics also include learning to adjust the performance for specific shot sizes and methods of hitting a mark.

Production Workshop I

In this course students will immerse themselves in the pre-production and development phases of making a Final Film Project. This class will provide innovative hands-on experience with outlining deliverables, location scouting, budgeting, creative financing, project development, and an in-depth examination of existing and emerging distribution platforms.

Master Storytelling Workshop

This advanced scriptwriting class takes an analytical and creative hands-on approach to the art and craft of compelling storytelling from both a conventional and independent filmmaking standpoint. The focal point of this class is on perfecting the pre-existing script by honing in on the story's central question, finessing character arcs, building tension and momentum and cause and effect connections, isolating the marketable aspects of the script, while balancing the needs of convention and genre demands. This course also addresses the essential stages of script development, specifically the screenplay revision process and associated formatting conventions, providing step-by-step lessons for Production Drafts through the final Shooting Script. Students will also have the option of adapting pre-existing source material into a screenplay, addressing the challenges of remaining faithful to the material while privileging the writer's individual voice and style.

Psychology of Film4

This class provides students with an examination of topics and theories relating to psychology and their practical application to visual storytelling and film analysis.

Emphasis is placed on applying psychological insight to character development, story structure, and innovative plot design. From isolating the weak-links in the story structure, plot and characters, to gaining invaluable insights into the psychological impact of editing and sound design on the audience, this class is a tool by which students will examine and gain insight into their own filmmaking and that of others. This class also analyzes the classical mythological themes and archetypes, their contemporary equivalents, and their application in story and character development, plot structure, and rising conflict.

Advanced Film Producing

This class is a survival guide to understanding what it takes to guide a feature film, TV, or new media project from script to screen without sacrificing its creative elements or vision due to budgetary constraints. Students will learn tactics for harnessing available resources to successfully create a release-worthy film on any budget. Students will address the conflicting aspects of the business and creative demands of producing, and managing potentially counterproductive situations that arise during pre-production, principal production, post-production and distribution.

Production Workshop II

In this course students will delve into the production and post-production phases of a Final Film Project that exhibits their individual voice and/or style. Students will fulfill a crucial, creative, production and/or post-production role in two student films, or their own film and another student's film. With an eye for quality control, students will culminate their artistic skills in this Final Film Project.

Advanced Post-Production Techniques

Using industry standard applications, students will delve into this crucial part of professional visual storytelling. Students will develop a deeper understanding of the language of digital film, and the influence their choices and craft have on the final stages of a project. Combining analysis and hands-on practice in non-linear editing, color correction, sound design and mixing, students will learn how to create high polish for digital films ranging from the micro-budget to the big budget. Students will learn the principles and workflow of deliverables for various platforms, including DCP (theatrical,) physical products, and new studio streaming platforms to meet quality control and the expectations of distributors.

Advanced Film Directing

In this class, we will analyze in the classroom, and explore hands-on, the elements needed to develop a personal voice and style in filmmaking. Students will learn advanced techniques in script analysis, actor staging and blocking, and carefully designed camera movement as elements of visual style. Personal voice will emerge through the analysis of subject, theme, point of view and their application to artistic approach. Students will develop a deeper understanding of their voice and style and use them to communicate their cinematic vision to a crew.

Advanced Cinematography

This class focuses on developing a critical eye, creating an individual approach to cinematography and successful collaboration to create an original, adaptable cinematic look for a digital film. Students will learn advanced camera techniques and movements, the importance and uses of professional lenses, the exclusive and inclusive nature of frame composition, and the impact of lighting on the overall look and feel of a film. Through lighting and camera practice, students will

create professional sets and scenes with different moods, blocking, and locations. Students will then combine the essential elements of cinematography to create a professional look for digital film on any budget.

Emerging Technologies in Filmmaking

Students will explore the ever-changing landscape of storytelling, evolving production techniques, and post-production workflow for cutting edge technologies such as Virtual Reality (VR) and other interactive media. This class provides an innovative analysis and breakdown of storytelling methods, camera, lighting, directing, and blocking techniques applicable to emerging technologies in digital film, and examines their impact ethically and globally from both creative and business perspectives. Students will learn how to apply these techniques to be pioneers in the film industry.

OLTM 400 Leading and Facilitating High Performance Teams

Fundamental concepts, theories, and techniques for guiding work teams to achieve organizational outcomes and maximize human potential. Focus on current challenges and issues confronting leaders/managers in technical organizations and identifying positive team management strategies to build and sustain high performance teams.

CMST& 220 Public Speaking

Principles and techniques of preparing and delivering effective public speeches to inform, analyze, and persuade.

Appendix B: External Reviews

College Name:	Olympic College	BAS Degree Title:	Bachelor of Applied Science in Digital Filmmaking
Reviewer Name/ Team Name:	RAY ZIMMERMAN	Institutional or Professional Affiliation:	Directors Guild of America, Producers Guild of America
Professional License or Qualification, if any:	Former Sr. VP Sony Pictures (1995-2005) and established Producer with over 37 years experience in Hollywood. (see resume attached)	Relationship to Program, if any:	I participated in a preliminary planning discussion via Skype several weeks ago. I have known Timothy Hagan for many years.
Please evaluate the following Specific Elements			
a) Concept and overview	<p>Is the overall concept of the degree program relevant and appropriate to current employer demands as well as to accepted academic standards? Will the program lead to job placement?</p> <p>Comment:</p> <p>Yes and yes! The degree program is very relevant and addresses the rapid changes in the film industry brought on by disruptive technologies in virtually all aspects of production and distribution due to the advancements made in computer sciences, camera, lens and digital technologies, just to mention a few. Employer demands have exhibited explosive growth far beyond the traditional positions available in the old film industry.</p> <p>The new Digital Filmmaking/Storytelling industry still encompasses most of the traditional jobs and positions of the old film industry, but now has expanded to many other jobs and opportunities. Branding, marketing and advertising companies use skilled digital storytellers to create and produce short form digital content for release on television, Netflix, Amazon, YouTube, as well as more entrepreneurial endeavors on the internet (webisodes and short form content for various popular social media platforms.) Most major companies as well as the military and educational institutions have either in-house personnel or rely on outsourcing their needs for commercial spots, training videos and as-needed video messaging. Digital Filmmaking/Storytelling is clearly a dominant form of communication in our evolving culture and its pervasive growth creates demand for those that can learn, master and use the medium effectively and efficiently.</p> <p>The ability to create and tell stories is, to me, a hallmark of being human. To have the skill-set to create a digital film, of any length, is not just the ability to communicate, but also the ability to create and share art and the human experience. If you can give students the tools, understanding and confidence to go into the world and create their own digital stories, either original works, or works for hire, you are “teaching them to fish” (as the old adage goes).</p>		

b) Degree Learning Outcomes	<p>Do the degree learning outcomes demonstrate appropriate baccalaureate degree rigor?</p> <p>Comment: From my understanding of the rigor of the classes and curriculum, definitely yes. I do recommend that a course in Business & Law for the film industry be added to the curriculum or possibly integrated into BAS-DF 340 Advanced Film Producing . In my path as a professional in the film industry, my legal and business skills (garnered from my education and early on-the-job training) definitely gave me a “leg up” and helped me advance to the levels of success that I achieved.</p>
c) Curriculum Alignment	<p>Does the curriculum align with the program’s Statement of Needs Document?</p> <p>Comment: Yes, to the best of my understanding.</p>
d) Academic Relevance and Rigor	<p>Do the core and elective courses align with employer needs and demands? Are the upper level courses, in particular, relevant to industry? Do the upper level courses demonstrate standard academic rigor for baccalaureate degrees?</p> <p>Comment: Yes, yes and yes. (See my comments in (a) above.)</p>
e) General Education Requirements	<p>Are the general education requirements suitable for a baccalaureate level program? Do the general education courses meet breadth and depth requirements?</p> <p>Comment: I hold a B.S in Business Administration and an M.S. in Environmental Education Administration and have taught and been guest speaker for many graduate level classes, but, having spent the past 37 years in the film industry, but my specific knowledge of these two questions relating to the standards and practices of the education field is not current. In my humble opinion and under the rubric of common sense, my answer to both questions is YES.</p>
f) Preparation for Graduate Program Acceptance	<p>Do the degree concept, learning outcomes and curriculum prepare graduates to enter and undertake suitable graduate degree programs?</p> <p>Comment: Based on my experience in teaching a graduate producer class at UCLA in 2013, yes, definitely.</p>
g) Faculty	<p>Do program faculty qualifications appear adequate to teach and continuously improve the curriculum?</p> <p>Comment: As with any new program it will be extremely challenging for the faculty as they work together to develop an organic flow of information that will guide the students to meet the objectives set by the course of study. Judging by the information presented in TABLE VI: CURRENT AAS-T DF FACULTY, the qualifications of the faculty are impressive and having participated (via Skype) at one of the early planning sessions, the passion and knowledge of the faculty present was top notch and very admirable. My answer to this question is YES.</p>

<p>h) Resources</p>	<p>Does the college demonstrate adequate resources to sustain and advance the program, including those necessary to support student and library services as well as facilities?</p> <p>Comment:</p> <p>I lack the specific budgetary knowledge of Olympic College’s financial resources pertaining to cash flow, overhead, variable costs and knowledge of the detailed inner financial workings of the College to comment on the financial resources and support services of the college. However, from participating in the Skype planning session I was very impressed by Martin Cockroft’s and Timothy Hagan’s leadership and the passionate and respectful sharing of the faculty as we discussed the various challenges, relevancies, issues and philosophies.</p> <p>I’ve known Tim for over 5 years and worked with him on a feature film project, which, unfortunately never got made. His knowledge of and passion for filmmaking, writing, storytelling and teaching very much impressed me. Having seen many members of your faculty in action, I feel the human resources are in well in hand and I can certainly answer YES to this part of the question.</p>
<p>i) Membership and Advisory Committee</p>	<p>Has the program received approval from an Advisory Committee? Has the program responded appropriately to it Advisory Committee’s recommendations?</p> <p>Comment:</p> <p>My understanding is yes, although I have not seen documentation supporting this.</p>
<p>j) Overall assessment and recommendations</p>	<p>Please summarize your overall assessment of the program.</p> <p>Comment:</p> <p>I applaud the vision and courage of all those at Olympic College who are creating this Bachelor of Applied Science in Digital Filmmaking degree program. This type of program exists at the top schools in Los Angeles and New York, but as the industry has changed and the technologies have become more accessible to everyone the playing field for this type of education is rapidly being leveled and you are part of this on-going process.</p> <p>OC’s BAS-DF degree program appears to be unique in your geographic region and addresses a strong demand and need from the millennial generation. The field of Digital Filmmaking is clearly a major part of their world and a major influence on their culture. By providing them a path to learn the skills, techniques and the art form of Digital Filmmaking you are giving them the resources and opportunity to enter an industry that is experiencing exponential growth and giving them a chance at exciting careers and meaningful personal growth. I look forward to having the privilege of sharing my experience with you and working with your very talented and excited faculty. Best of luck to all of you.</p>

Reviewer Resume:

Ray Zimmerman

PRODUCER * CONSULTANT * EXECUTIVE

Film & Digital Entertainment Content

rayzfilm @ gmail.com

(310) 418-1195

BACKGROUND

Ray Zimmerman is a 37 year veteran of Hollywood serving in many capacities: Crew Member, Independent Producer, Senior Studio Executive and Independent Consultant and Instructor. Ray has a proven history of strong leadership across a broad range of production and management skill-sets.

During his 10 years as **Sr. V.P. of Production Administration at TriStar / Columbia / SONY Pictures** (1995-2005) Ray consistently demonstrated a clear, strong, diplomatic, problem solving, and crisis prevention management style while working closely with top studio management. He has directly supervised the physical production of over 100 major feature films with budgets ranging from \$6MM to \$250MM+ with combined production costs of over \$5 Billion. Films like **Jerry Maguire, As Good As It Gets**, Martin Campbell's **Zorro 1+2**, Sam Rami's three **Spider-Man films**, **Memoirs Of A Geisha, Men In Black 2, Ali, Pursuit Of Happiness, Godzilla, Starship Troopers, Bad Boys 2, All the Pretty Horses, Holiday, Something's Gotta Give, SWAT, My Best Friend's Wedding, Big Fish, DaVinci Code, Vertical Limit, Panic Room** and many more.

Ray has a demonstrated ability to communicate and collaborate with "A-List" Producers, Directors, and Top Studio Management while maintaining the highest levels of fiduciary responsibility and creative integrity. He has a unique blend of big budget (Studio) and low budget (Independent) experience, dealing with every aspect of motion picture production. He stays relevant in this fast changing industry by consulting and working closely with visionary filmmakers and entrepreneurs.

PROFESSIONAL EXPERIENCE

- + On-Going Independent Producer and former senior executive with a broad skill-set in filmmaking. Clients include:
Columbia Pictures, Unity Pictures, Enchanted Productions, Ltd., Stellar Productions, The Weinstein Company, The China Film Group, Pegasus Entertainment and A-list Talent.
- + 2016 Producer – **Distortion** – a short film written and directed by Julia Max. Her 23 minute short film has been chosen by the Obama/Biden's legacy project "**It's-On-Us**" as their 2016-2017 centerpiece for their roll-out to hundreds of colleges and universities across the country. "**It-s-On-Us**" addresses the critical issue of halting sexual assault on campus.
- + 2015 Producer – **The Colonies** – a 13 minute short film written and directed by Julia Max where she was nominated for Best actress at the 2015 L.A. Women's Film Festival.

- + 2014 Producer - **Malibu Road** – a period, micro-budget feature film, erotic thriller. Montgomery Markland – Director.
- + 2013 **Instructor - UCLA** – Instructor for the winter quarter graduate course in Budgeting & Scheduling for the UCLA Producers Program.
- + 2012 **Producer - Urban Games**, a Chinese, local-language, action thriller. Filmed in Korea and mainland China.
Bob Brown – Director. (China Film Group – Chinese Release)
- + 2011 **Production Manager (Action Unit) - Cowboys & Aliens** – Filmed on location in New Mexico. Director Jon Favreau;
Producers – Steven Spielberg, Ron Howard, Brian Grazer, Roberto Orci, Alex Kurtzman. (DreamWorks / Universal)
- + 2008 - **Walden Executive In Charge of Prince Caspian**. Direct, on-site, day-to-day oversight of all aspects of the physical production of this, the 2nd of the **Chronicles of Narnia** franchise. Filmed in New Zealand, Czech Republic, Slovenia and Poland. Andrew Adamson – Director; Mark Johnson – Producer. (Walden/Disney)
- + 1995 - **Sr. Vice President – Sony / TriStar / Columbia Pictures** (1995-2005). Supervised and managed all aspects of the physical production of over 100 major feature films (approx. \$5 Billion of production costs) including: **Jerry Maguire, My Best Friends Wedding, Starship Troopers, Zorro 1 & 2, Godzilla, Memoirs of a Geisha, Panic Room, Big Fish, Men In Black II, Ali, Sam Raimi's Spider-Man 2 & 3, Hitch, Bad Boys 2, Vertical Limit, Bewitched, Something's Gotta Give, Tim Burton's Big Fish, Pursuit of Happiness, Ghost Rider, Vertical Limit, As Good As It Gets** and many more.

As Sr. VP, Ray supervised, managed and coordinated interactions with all various studio departments including: Business Affairs, Legal, Risk Management, Insurance, Music, Post Sound, Rights & Clearances, Visual Effects, Post-Production, Finance, Accounting, Physical Production, Labor Relations, Human Relations, Information Technology, Studio Facilities Operations / Management as well as having direct responsibility for the physical production of all his assigned film.

- + 1990 – 1995 Co-Producer / Production Manager / Associate Producer / Production Supervisor – **Bottle Rocket; True Crime; Heat Seeker; Hong Kong '97; Spitfire; Grave Secrets; Leprechaun II; Incident At Oglala; Desire & Hell at Sunset Motel.**
- + 1980 -1990 Production Accountant – **Demolition Man, L.A. Story, Dave, Flatliners, Gnome Named Gnorm, Hard To Kill, Two Moon Junction, Vamp, Tuff Turf.**

INTERNATIONAL EXPERIENCE:

Directly supervised and or worked on productions in:

USA (many states), Canada, Mexico, Hong Kong, The Philippines, Thailand, France, U.K., Panama, Spain, Germany, Ireland, Poland, Hungary, Czech Republic, Slovenia, Mozambique, Ghana, South Africa, Namibia, United Arab Emirates, Puerto Rico, China New Zealand, Australia, Fiji, Spain, and the Netherlands.

Professional Memberships:

Directors Guild of America & Producers Guild of America

Education:

B.S. Business Administration, Miami University, Ohio
M.S. Environmental Education Administration, George Williams College

College Name:	Olympic College	BAS Degree Title:	Bachelor of Applied Science in Digital Filmmaking.
Reviewer Name/ Team Name:	Larry Silverberg	Institutional or Professional Affiliation:	Shenandoah University Conservatory of the Arts.
Professional License or Qualification, if any:	University Title: Master Teacher of Acting, Full Professor	Relationship to Program, if any:	Tim Hagan is a graduate of my Meisner Teacher Training Program.

Please evaluate the following Specific Elements

a) Concept and overview	<p>Is the overall concept of the degree program relevant and appropriate to current employer demands as well as to accepted academic standards? Will the program lead to job placement?</p> <p>As someone who has spent most of my adult life in the professional world, and now in my third year as a full professor at a university conservatory of the arts after being recruited to help the school build and energize a new theatre program, I can appreciate the great wisdom in the way you are constructing this new Digital Filmmaking baccalaureate degree program. Clearly, with the academic foundation that supports the carefully thought out menu of artistic and technical classes, along with the construction of your new state of the art facilities, your new program kicks off with great advantages in attracting quality, serious minded students who I believe will appreciate a rigorous training and who will take full advantage of the opportunities provided them while in school. In this way, I believe, you will have a good job placement track record for your graduates out of the gate and as a result, to build the program...</p>
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b) Degree Outcomes	<p>Do the degree learning outcomes demonstrate appropriate baccalaureate level outcomes?</p> <p>Yes, actually, I believe with the program as designed, the learning outcomes go beyond what I would consider simply a baccalaureate degree and has aimed towards a very exciting masters level, professional training in the art of digital filmmaking from both the technical and artistic vantage points. This, to me, is a very, very good thing. Something I also appreciate and which I believe will be an important underpinning in the success of your program, is that you have included in your mission and in your program design, let's call it "humanity 101", an essential ingredient in the training of young filmmakers, an ingredient as vital as the technical and artistic aspects of the program and something I see missing in much of the academic world. To be clear, as I explored your documents, I was encouraged to see these statements: <i>Model and stimulate ethical thinking, personal responsibility, and integrity. Collaborate effectively, demonstrating flexibility, reliability, and consistency. Employ leadership. Consciously develop a responsible, socially, culturally, and historically relevant aesthetic.</i></p>
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<p>c) Curriculum Alignment</p>	<p>Does the curriculum align with the program’s Statement of Needs Document?</p> <p>Yes, clearly, the needs for the school - 1) to grow and deepen it’s mission in an organic and meaningful way, 2) to offer significant experiences and opportunities to filmmaking students by adding a baccalaureate degree designed to equip students to enter the marketplace and make a life for themselves both financially and artistically, and 3) to serve with the student population, as well as the filmmaking industry in Washington state - have been carefully addressed in the creation of a curriculum that offers three main areas of training: 1) the art of filmmaking, 2) the craft of filmmaking and 3) the need to be an available and responsive human being which will lead to the true success of the first two parts of this equation.</p>
<p>d) Academic Relevance and Rigor</p>	<p>Do the core and elective courses align with employer needs and demands?</p> <p>Are the upper level courses, in particular, relevant to industry? Do the upper level courses demonstrate standard academic rigor for baccalaureate degrees?</p> <p>The core program as designed gives a wonderful foundation which will prepare the students for the work that is coming ahead. I like very much this kind of step by step approach, preparing the students with a strong sense of the backdrop of filmmaking as an art form, along with slowly diving in to the work that must be done on both sides of the camera. By giving the students a first exposure to the techniques & technology of filmmaking, to screenwriting and to acting in front of the camera, they will have a good taste of the major components of what goes into the making of a film as well as being confronted immediately by the fact that the art form requires unceasing hard work if one is to make any real progress.</p> <p>The design of the upper level courses then take the student from journeyman status into the realm of mastery and the preparation to enter an industry that is waiting for skilled, sensitive and relentless artists who have an appetite for hard work and for growing with the continual advances made in digital technology.</p>
<p>e) General Education Requirements</p>	<p>Are the general education requirements suitable for a baccalaureate level program? Do the general education courses meet breadth and depth</p> <p>This question is really not in my area of experience but from the Program Proposal, it seems that the gen ed component that is offered is sufficient. My own leaning is to give the student as much time to study in their major as they possibly can and that there are alternative ways (rather than required classes) to help the students deepen their understanding of life, as well as an awareness of life all around them, to sensitize their work as young filmmakers. This part is essential to me, but I do not believe it has to be done in the traditional classroom. I actually started a weekly experience for the acting students at my school called “Samurai” which was an exploration of the human condition from many different angles. There was more than just a need for this kind of “conversation” in these young students, there was true hunger for it!</p>

f) Preparation for Graduate Program Acceptance	<p>Do the degree concept, learning outcomes and curriculum prepare graduates to enter and undertake suitable graduate degree programs?</p> <p>Well, that doesn't seem to be the point. Yes, of course, the program will certainly prepare a student to go on to enter a masters program if they want to teach, but my understanding is that your interest is in helping young filmmakers go out from school and work. That is what I think you have created here, a brilliant program which leads to students getting a job in the industry. I think this will be the cornerstone of your success and the attraction to young filmmakers nationwide.</p>
g) Faculty	<p>Do program faculty qualifications appear adequate to teach and continuously</p> <p>Well, I have to start with Tim Hagan as he is the only one of your faculty that I know. I can tell you that I have the greatest admiration for Tim, for his deep caring about making a difference with his students, for his skill and artistry, for his great wisdom, for his passion to help your school grow in substance and effectiveness, for his expertise in building a truly ground breaking program and for his interest in the profound nature of being human. As for the others listed, they all seem to be qualified certainly but I do not know them so I can not speak about them specifically. As you grow in your student population, of course you will need to bring on to your faculty other great professionals who have the skill to teach. As I am sure you are aware, the combination of these two qualities is quite rare, but the excellence in the teaching will absolutely be what leads to continued success.</p>
h) Resources	<p>Does the college demonstrate adequate resources to sustain and advance the program, including those necessary to support student and</p> <p>The key here is simply this: “Students in the BAS DF program will have access to excellent facilities and resources beginning with the first cohort in Fall 2017, when Olympic College opens the new College Instruction Center building. Both the associate and BAS programs will be housed in this new 70,000 foot facility, which represents the largest state investment in community and technical college system history (\$46.5 million). The building will feature a new 276-seat theater with production studio, sound stage, green rooms, and a Mac Pro lab, as well as state-of-the-art classroom space, including an active learning classroom.”</p> <p>What a gift to the students, to the faculty and to the school to have your new facility to study and work in. This facility, along with the leadership from Tim Hagan, will make you a leader in the country in offering a program that “means what they say!” and which offers students the real deal. Other than the major filmmaking programs that are long established in the US, what I have witnessed in many schools is a makeshift program in “filmmaking” or in “acting for the camera” that is thrown together because it sounds good to prospective students or to parents or to donors, but which in reality does not have either skilled faculty or appropriate facilities/ equipment to back up their advertising. I think that when a student or their parents are paying the fees to come to a school to learn something, when they invest their hopes and dreams into a school and dig in to their bank accounts or take on significant school loans, the school owes it to give them their moneys worth in every aspect of the program. I believe this is what you are creating here.</p>

i) Membership and Advisory Committee	<p>Has the program received approval from an Advisory Committee? Has the program responded appropriately to it Advisory Committee's recommendations?</p> <p>N/A</p>
j) Overall	<p>Please summarize your overall assessment of the program.</p> <p>I'm sure you already have a strong sense that I think the program is not just a winner, but is very much needed at this moment in time with the lack of programs who fulfill the three main obligations of a school to its students: comprehensive course design and structure, faculty who have achieved mastery in the art and who have the sensitivity and skills to teach young students and the appropriate facilities to support a rigorous, professional program.</p> <p>Your program has clear relevance to the current state of the filmmaking job market with both the interest, and the flexibility, to grow with emerging technologies and techniques in the digital creative world. Your emphasis on students becoming more than mere technicians, that you are rooting the program in human values and empowering the students to work in an atmosphere of integrity and collaboration, is more than refreshing, it is almost revolutionary in the academic environment, where it is easy to forget that the key to success in any domain has to do first with the ability to be in "authentic relationship." This is what I see as the aim of what you are doing - bringing together art, craft and humanity, a powerful combination. Not only are you offering a training ground for young filmmakers to learn and grow into employable artists and craftsmen, you are setting out to graduate young adults who can make a difference through their art and live a happy, satisfying life doing it. Thanks for the opportunity to share in your process. I hope my feedback has been useful.</p>

Reviewer Bio or Resume

Larry Silverberg is one of the world's foremost authorities on the Sanford Meisner technique of acting and with the recent release of his ninth book on acting, he is one of the most published acting coaches in the world.

Larry is the author of the internationally acclaimed four volume series, *The Sanford Meisner Approach: An Actors Workbook*, his books, *Loving To Audition*, *The 7 Simple Truths of Acting for the Teen Actor*, *Meisner For Teens: A Life of True Acting*, *True Acting Tips*, and his most recent release, *Winning Your Acting Auditions*. Larry's books are published by Smith & Kraus, the number one theatre book publishers globally.

In addition to being an award winning actor/director, Larry is also the Master Teacher of Acting

and senior professor of theatre at renowned Shenandoah University Conservatory of The Arts at Shenandoah University in Winchester, Virginia.

Larry is a graduate of the Neighborhood Playhouse School of Theatre where he studied with legendary acting teacher, Sanford Meisner. Since then, Larry has worked professionally as an actor and director across the United States and in Canada, winning the Seattle Critic's Association "Stellar Acting Award" for his portrayal of "Teach" in the Belltown Theatre Center production of David Mamet's *American Buffalo* and two Best Play of the Year Awards for his direction of Larry Kramers, *The Normal Heart* at Freefall Theatre in St. Petersburg, Florida.

Larry has been very busy working throughout Europe, Canada, South America and the US, teaching acting through his professional actors training program, "The Meisner Master Class" which he brings to universities, colleges and professional acting studios around the globe. In the summers, Larry is busy teaching at Willamette University in Salem, Oregon where he leads his Meisner Certificate Training Program for actors, directors and teachers. Larry is also Founder and Artistic Director of True Acting Institute Europe where he leads ongoing classes for actors and film directors at his school, The Brussels Playhouse in Belgium.