



University of Nevada, Las Vegas

Office of the Senior Vice Provost for
Academic Affairs

Program Review Self-Study

Program(s) Under Review: Film

Degree(s): B.A.

Program Chair or Director: Dr. Heather Addison

Dean: Dr. Nancy J. Uscher

Date of Report: 1-31-23

GENERAL INSTRUCTIONS

- Please complete the program review self-study using this template.
- If this review is covering several degree levels, be sure to address each level in the responses to the questions.
- This is a formal document that will be read by Senior Vice Provost for Academic Affairs, the Nevada System of Higher Education (NSHE), and the Board of Regents, and will become a public document when submitted to NSHE. Please use professional language throughout the document.
- Writing style:
 - Write the self-study in third person (i.e., do not use “I, we or our”).
 - When referring to the program or faculty, use “the faculty” or “the program’s faculty”.
 - Use plain language when explaining parts of the program, i.e. don’t use discipline specific jargon or slang that will not be easy for others outside the program to understand.
 - Define abbreviations before using.
- Answer every question; do not refer to different sections as an answer. Information can be restated or summarized for subsequent sections.
- Please do not alter the format of this document.
- Ensure that the document has been edited (check for grammar, punctuation, notes to self, etc.) **prior to submission**.
- Send completed self-study electronically to: programreview@unlv.edu
- Questions can be addressed to the Academic Programs Analyst in the Office of the Senior Vice Provost for Academic Affairs or to programreview@unlv.edu

The Provost Office is committed to engaging programs in a clear and useful program review process. To facilitate continuous improvement, we welcome feedback from programs and departments, external or internal reviewers, and any other constituents of the process.

I. Program Description

a. College/Program

- College or School: Fine Arts
- Unit: Film
- Web address: www.unlv.edu/film
- Program(s) being reviewed: Bachelor of Arts in Film
- Degrees and their abbreviations: Bachelor of Arts (B.A.)

b. Primary Individual Completing This Worksheet

- Name: Heather Addison
- Title: Professor and Chair
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- Mail stop: 5015
- E-mail: heather.addison@unlv.edu
- Date of self-study: December 2022

c. Other Faculty Involved in Writing This Report

- Names and e-mails: Warren D. Cobb (warren.cobb@unlv.edu), Francisco Menéndez (francisco.menendez@unlv.edu)

d. Catalog Description

- i. Insert the most recent catalog description(s) of the programs(s)

The Bachelor of Arts in Film is designed to give students the tools and knowledge they need to succeed in an entry-level position in the film industry and/or to pursue a graduate degree in a program that matches their professional goals, whether those involve production, screenwriting, or scholarly studies in cinema.

- ii. Is the description for the program(s) correct? If not, what needs to be changed? Have changes been initiated in Curriculog?

The description is correct.

e. Relationship to Other Programs

- i. What relationship does this program have to other programs, e.g. articulation, transfers, collaborations, partnerships, in the NSHE system?
All undergraduate programs have transfer agreements.

The program, hereafter referred to as the “Film BA,” routinely accepts transfer students from other NSHE institutions such as the College of Southern Nevada and reviews their coursework to give them appropriate credit in the major for their previous courses. Courses designated “vocational” must be given petition approval by the Faculty Senate to be accepted as credit in the major. The program’s advisor and the faculty also counsel students to take foundational courses, such as FILM 100 (Intro to Film), FILM 110 (Language of Film), and FILM 220 (Film Production I) at UNLV so that they can engage with a strong cohort in the program.

- ii. What relationship does this program have to other programs at UNLV, e.g. collaborations, partnerships, affiliated faculty, general education requirements?

Faculty and students in the Film BA collaborate with other academic programs in the College of Fine Arts, the Greenspun College of Urban Affairs, and the Boyd School of Law. In the long-standing Advanced Directing Initiative led by Founding Artistic Director Francisco Menéndez, a cohort of classes in which directing, acting, production design, cinematography, and costume design students shoot scenes each week, faculty and students from Film and Theatre are closely involved as instructors and participants. Students in the sound design track, led by Professor Tom Bjelic, collaborate with faculty and students in Theatre and Music to create and mix all aspects of sound for film, including dialogue, effects, and scoring. Professors Cobb and Levner and their students have partnered with Music, Theatre, Journalism and Media Studies, and Law to produce professionally shot and edited films based on theatrical and operatic plays and performances at UNLV as well as community advocacy documentaries.

II. Mission Alignment, Excellence, and Productivity

- i. What is the program’s mission statement?
If the program does not have a mission statement, please use the department or college mission statement.

Located in Las Vegas, city of the future, UNLV FILM embraces the dynamic world of cinematic storytelling to prepare students for cutting-edge careers as professionals and scholars in film, television, and digital media.

- ii. Briefly describe how this program is aligned to and supports achievement of the university's [Mission](#) and [Top Tier 2.0 Strategic Plan](#).

The mission and values of UNLV are at the heart of the Film BA, which is training new generations of film and television creators and innovators in an inclusive environment that fosters diversity of perspectives, approaches, and outcomes. The program is a critical engine of artistic and cultural vitality, as it brings together a unique cohort of students and faculty who are generating transformative new voices in the entertainment industry. It aims to give students a world-class education focused on the creative possibilities of film and media.

The program concentrates its resources to synergize contemporary approaches to production practice with cinematic storytelling in a scholarly film history context. It foregrounds spontaneity, innovation, empathy, and rigor in an active framework that encourages students to embrace and enjoy the dynamic process of viewing and creating films and the incredibly diverse range of rewarding career opportunities that the industry affords.

- iii. Provide at least three examples of the integration of teaching, research and service at the program level (e.g. faculty mentoring which led to student presentations at conferences, service learning classes, community service activities involving students, or other noteworthy student activities and achievements).

1. Co-Curricular Projects: Since the early 1990s, faculty have served outside the classroom to lead feature film productions that have provided critical opportunities to highlight Las Vegas issues and stories, and for students to gain professional industry experience in essential crew positions while being mentored by faculty. In the last ten years, examples include *Stealing Las Vegas* (2013), *The Track* (2016), and *Riot in Bloom* (shot in 2022; currently in post-production).

2. UNLV FILM Docs: The program's award-winning in-house documentary brand, helmed by faculty member Brett Levner, focuses on community-inspired short projects that embrace diversity and advocate for a better future. Examples include "Windsor Park: The Sinking Streets" (2021) and "Broadway in the Hood" (2022).

3. Brenden Filmmakers Award: Established in 2011 with funding from the Brenden Mann Foundation, this award provides \$25,000 biannually to a competitively selected student team to shoot a feature film. Typically, teams also raise another \$25-35K. Features produced by winning teams have succeeded because of critical student and community involvement; the most recent example is *Shellfish* (2022), which has screened theatrically and at more than 35 major festivals around the world.

4. Howard Hughes Motion Picture Records: Donated to the Department of Film by Howard Hughes' estate, these records document his involvement in Hollywood from the early 1920s to the 1970s. With a \$270K grant from the National Endowment for the Humanities, they were preserved and catalogued at the UNLV Library over a two-year period, with the assistance of

Film BA students working in critical positions to make this unique collection available to researchers and the public.

5. Nevada Women's Film Festival: For nearly a decade, Film BA faculty have had close involvement with the Nevada Women's Film Festival, which was established in 2015 as a means of celebrating female engagement and achievement in filmmaking as actors, crew, directors, producers, and writers. Film BA faculty have served on the board and helped to plan and organize the annual festival in Las Vegas, where it draws many members of the community. Students (and recent graduates) of the program have participated as volunteers and executive committee members.

iv. List and briefly describe five highlights or areas of excellence of the program.

Film practice with a film studies foundation: The Film BA is a broad-based undergraduate degree in the history, theory, criticism, and production practices of cinematic arts that prepares students for success in entry-level positions in the film industry and admission into top-tier grad schools.

Fluidity, discovery, and specialization: The curriculum is designed so that students can explore multiple areas of specialty, sampling every part of the film production cycle and film art and history to discover their voice and disposition as they develop an appreciation for the contribution(s) of all areas of film expertise.

Rich extra-curricular environment: In the Film BA, real or virtual classrooms are a gateway for a rich tapestry of extra-curricular experiences that include UNLV film festivals (48 Hours, Spring Flicks), major events (Fall Assembly, Honors Celebration), weekly showcases (UNLV FILM Thursdays), competitions & awards (From the Archives, the Write Stuff, Wegner Award) and travel opportunities (LA, Sundance, Telluride, Cannes).

Workforce development: Faculty recognize that the film and television industry offers a wide range of distinctive careers. Therefore course content and faculty mentorship are designed to build bridges to those employment opportunities. Examples include frequent invitations to expert guests and a newly developed course, "Producing I: The Business of Hollywood," that provides a step-by-step template for students to familiarize themselves with all aspects of the industry and develop a network of contacts in their desired area(s) of specialization.

UNLV FILM Universe: This is the program's signature initiative for supporting the holistic well-being of students, many of whom face challenges such as working full time, experiencing food insecurity, and/or being the first in their families to attend college. Faculty strive to build a welcoming, inclusive, and dynamic environment that nourishes students physically, socially, and creatively, an especially crucial enterprise for a commuter campus. The initiative includes (but is not limited to) the Crafty Café [named for "Craft Services," the catering unit on film sets] in the main reception area for the Department of Film, which offers free lunches, snacks, and coffee in a friendly environment with comfortable seating; the Production Central lobby on the first floor of FDH, which features posters celebrating upcoming events and films being shot or studied each semester; and special events to encourage networking and collaboration.

- v. Provide an indication of faculty productivity appropriate for your unit (lists of publications and other creative activities, grant proposals submitted and funded, installations designed, etc.) organized by category.

Scholarly and Creative Activities (representative sample from the last decade; underlined names signify Film BA faculty or lecturers):

Stealing Las Vegas (2012; feature film directed by Francisco Menéndez, produced by Warren D. Cobb, with a supporting performance by Michael Tylo). Heist film about a casino owner who threatens to lay off his employees. Theatrical and streaming release.

Two Little Monsters (2012; feature film directed by David Schmoeller with a supporting performance by Michael Tylo; produced by May May Luong). A thriller about two teens who killed a young child being released from prison. Theatrical and streaming release.

Dog Explosion (2013; stage play written by Sean Clark; directed by Francisco Menéndez) A dark comedy about a family crisis involving a dog set in rural Missouri. Presented at the Nevada Conservatory Theatre.

The Track (2015; feature film directed by Brett Levner; produced by May May Luong; and edited by Jason Edmiston with Clarence Gilyard in a supporting performance) Docudrama about underage sex trafficking in Las Vegas. Theatrical and streaming release.

Driving Miss Daisy (2016-2022; stage play with lead performance by Clarence Gilyard) Over decades, a chauffeur develops a close friendship with the widow who hired him. Touring nationally at regional playhouses for six years.

The Butcher (2017; TV series produced by Gary Oldman; developed and scripted by Charles Burmeister) A hard-boiled detective pursues an elusive, supernatural serial killer. Optioned by Sony Crackle; now in turnaround.

“The Eyes of the Audience” (2019; 30-minute film written, directed, shot, and edited by Karl Ulrich) A documentary on lens selection and its impact on storytelling, with interviews and insights from leading cinematographers. Disseminated via invited interactive screenings at universities across the country, including Towson, Chapman, Cal State Long Beach, Cal State Fresno, Johns Hopkins, Old Dominion, and Catholic University.

The Perfect Race (2019; feature film with lead performance by Clarence Gilyard) A female runner at a small college seeks a win in a national race, with her supportive coach mentoring her. Streaming release.

“Newest Ideas about Brain Power”: Jean Harlow, Hollywood’s Platinum Blonde” by Heather Addison. *Bright Lights Film*. 3 July 2019.

“‘Actor Denied Straight Nose’: Louis Wolheim and the Gendered Practice of Plastic Surgery in Silent-Era Hollywood” by Heather Addison. *Journal of Cinema and Media Studies*. Vol. 58, no. 4, Fall 2019. Pages 1-20 (lead article in issue).

Ojai (2020; feature film starring Eric Roberts with Karl Ulrich as second unit DP) A mom and her son move to a strange town for an experimental camera treatment. Shooting completed in 2020 but release delayed to 2023.

“*Die Hard Is Back*” (2020; featured performance by Clarence Gilyard) Reboot of *Die Hard* franchise with original cast to promote “Die Hard” batteries. National ad campaign, including broadcasting during the Superbowl.

The Human Comedy (2021; produced by Warren D. Cobb; streaming film of theatrical production) During the pandemic, the Nevada Conservatory Theatre could not perform before live audiences. *The Human Comedy* is a recorded and fully edited version of the NCT’s production of Thom Babbes’ classic play, which was streamed for remote audiences in February 2021.

“Lift” (2021; 22-minute film written and directed by Charles Burmeister) An Uber driver who hates his life suddenly finds himself struggling for survival. Screened at multiple festivals, including the Independent Film Festival Boston and the Ft. Lauderdale International Film Festival, where it was named Best American Indie Short.

The Hard Row (2022; stage play written by Sean Clark) Two immigrant fisherman row across the Atlantic in a small wooden boat, seeking freedom. Presented at the Winchester Dondero Cultural Center.

Crimes of the Future (2022; feature film directed by David Cronenberg; sound design & sound effects editing by Thomas Bjelic) Avant-garde horror film about physical metamorphosis. Theatrical and streaming release.

Wedding Season (2022; feature film directed by Tom Dey; sound design by Thomas Bjelic) Romantic comedy about two strangers who date to please their interfering parents. Streaming on Netflix.

Riot in Bloom (2022; feature film directed by Brett Levner; co-written by Brett Levner and Roudi Boroumand; produced by May May Luong; edited by Jason Edmiston). A love letter to Las Vegas about a feisty woman who unexpectedly discovers a new path in life. Shot in 2022 for planned theatrical and streaming release in 2023.

Conference Presentations and Invited Talks & Screenings (representative sample):

Film BA faculty members regularly present their scholarly and creative work at the annual conference of the University Film and Video Association, a large national organization of film and media educators and artists founded in 1947. UFVA is well suited to support the Film BA’s focus on studying production in a scholarly context, as it foregrounds production, screenwriting, scholarship, pedagogy, and emerging media.

The list below does not include the very numerous faculty presentations of scholarly and creative work at UFVA and other film conferences over the past decade; rather, it highlights 1) notable

presentations or exhibitions at other major events or institutions and 2) collaborative Film BA panels at UFVA related to pedagogy that highlight the program's successes and challenges.

"Is Cinephilia Dead or Is It Just Expanding?" (April 2017; Heather Addison). Invited speaker on keynote panel at the National Association of Broadcasters annual convention in Las Vegas.

"Bitter Grounds" (2017-2018; Francisco Menéndez). Invited installations of interactive VR exhibit adapted from the award-winning novel *Bitter Grounds* by Sandra Benitez, which focuses on El Salvador's Civil War. Presented at the CILECT Congress in Zürich, Switzerland; the annual University Film and Video Association conference in New Mexico; and the Barrick Museum in Las Vegas, Nevada. NOTE: "CILECT" is a French acronym for the International Association of Film and Television Schools; UNLV became a member in 2018.

"Story-Living" Virtual Reality Workshop (2018 & 2022; Francisco Menéndez) A week-long workshop situating visual storytelling in the new context of immersive environments. Presented at the National Film School in Sofia, Bulgaria.

"Living the Virtual Moment: Production in Immersive Environments" (2018-2022; Francisco Menéndez) A series of 90-minute workshops on adapting the techniques of traditional filmmaking to the imperatives of immersive environments, including considerations of story structure, workflow, technology, pre-production, etc. Presented at CILECT Congresses in Moscow, Russia (2018); online (2021); and San Sebastián, Spain (2022).

"Here to There: Connecting Students to the Industry in a Non-Industry Town" (2019; Kynan Dias, Heather Addison, Francisco Menéndez, Karl Ulrich, and Marc May, Towson University) Panel addressing industry connectivity issues for film programs situated outside of film and TV production hubs. Presented at the UFVA conference in Minneapolis, Minnesota.

"The Eyes of the Audience" (2019, 2021-2022; Karl Ulrich) Invited interactive cinematography workshop based on Ulrich's 30-minute lens selection and visual storytelling documentary. Presented at Towson, Chapman, Cal State Long Beach, Cal State Fresno, Johns Hopkins, Old Dominion, and Catholic University.

"Successful Co-Curricular Collaboration: 'Teaching Together' in a Multidisciplinary Holistic Filmmaking Workshop" (2020; Kynan Dias, Francisco Menéndez, Heather Addison, Karl Ulrich, and Marc May, Towson University) Panel exploring the interdisciplinary Advanced Directing Initiative in the Film BA at UNLV and its successful transition to virtual rehearsals and shooting during the pandemic. Presented at the UFVA conference, held online that year.

"Popular Culture in the 1920s" (April 2022; Heather Addison) Invited talk at the Las Vegas Mob Museum as part of a day-long interactive public seminar, "Payday on Block 16: Life and Leisure After the Colorado River Compact."

"Pedagogy as Research: Connecting Teaching to Scholarship and Creative Work" (2022; Heather Addison, Francisco Menéndez, Kynan Dias, and Marc May, Towson University) Panel providing specific strategies for film professors and instructors to incorporate their creative work

and scholarship in their teaching practice. Presented at the UFVA conference in Fredonia, New York.

Grants Funded (representative sample):

“Brenden Mann Production and Travel” (Annual; Francisco Menéndez) Specialized grants from the Brenden Mann Foundation for multiple programs and initiatives; the total for FY12 to FY22 inclusive is \$382,900. Grants include the Johnny Brenden Filmmakers Award, supporting the biannual production of a student-led feature film; the Virtual Reality Project, supporting student exploration and engagement with emerging technologies such as immersive shooting and virtual production; and Sundance and Cannes Travel Grants, supporting student experiences at top-tier national and international film festivals and markets.

“From the Tower to the Streets: Exploring an Interdisciplinary Model of Public Policy Research.” (2018; Charles Burmeister). UNLV Faculty Opportunity Grant funded in the amount of \$10,000. Interdisciplinary project melding the traditions of cinéma vérité [“cinema truth”] filmmaking with ethnographic research to produce a case study of economic extremes in the Fremont Street area in Las Vegas. Proposal submitted to the Office of Research and Economic Development by Charles Burmeister and co-PI Stefani Relles of the Department of Educational Psychology.

“Inventing Hollywood: Preserving and Providing Access to the Papers of Renegade Genius Howard Hughes.” (2020; Heather Addison) NEH Humanities Collections and Reference Resources Grant 20190716-PW. Two-year project, funded in the amount of \$271,580, that focused on preserving and cataloguing a critical collection of motion picture records and ephemera from the Howard Hughes estate relating to the history of Hollywood from the 1920s through the 1970s. Proposal submitted to the NEH by Heather Addison with co-PI Cyndi Shein of UNLV Libraries Special Collections. (NOTE: Shein left UNLV in 2021 so Addison completed the project as sole PI.)

“UNLV FILM Virtual Production Initiative.” (2021; Warren D. Cobb) Project funded in the amount of \$1.55 million. UNLV invited proposals from academic units for innovative, forward-thinking uses of federal COVID-19 relief funds. The VPI affords the Film BA program a critical opportunity to embrace the technology and techniques involved in virtual production (in which an LED wall can generate realistic backgrounds that shift perspective with camera position). Proposal submitted to the Office of the Provost.

“Pandemic Bridge Fund.” (2020 and 2021; Francisco Menéndez) Supplemental equipment funding provided by the Scott Miner Foundation; two grants of \$10,000 each to help the program adapt to the exigencies of the pandemic.

“UNLV FILM Production Fund.” (2021; Heather Addison) \$10,000 grant from the Beverly Rogers Trust to support the UNLV FILM Production Fund, helping students in move beyond “zero budget” filmmaking to create more fully polished and noteworthy projects that can attract the attention of festivals, agents, producers, representatives, and production companies.

“Broadway in the Hood.” (2022; Brett Levner) \$4915 grant from the Beverly Rogers Trust to produce a short documentary focused on Broadway in the Hood, a vital community organization in Las Vegas led by Torrey Russell that nurtures curiosity, creativity, discipline, and excellence in arts education, regardless of race, social, or economic status.

Economic Development

“Shaping Film Incentives for a Flourishing Future.” (2022; Andi Isaacs; in progress) In the fall of 2022, new faculty member Andi Isaacs, a production executive with major industry and tax incentive experience, began meeting with local filmmakers and vendors regarding tax incentive initiatives and collaborating with the Las Vegas Film Office and the Governor's Office of Economic Development on a revised Entertainment and Media production tax incentive program for the state of Nevada, focused on bringing \$5-\$15 million projects to the region.

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- vi. Provide an indication of student productivity appropriate for your unit (lists of publications and other creative activities, grant proposals submitted and funded, installations designed, etc.) organized by category.

Short Films

Students in the Film BA are extremely productive, perhaps motivated by the wide range of opportunities that the program affords for them to write, shoot, edit, and screen their work. The Department of Film sponsors two film festivals each year, the 48 Hour Film Fest (in November) and Spring Flicks (in April) and a weekly program showcase, UNLV Film Thursdays, that features “work-in-progress” screenings and presentations of award-winning projects. Both festivals have been a tradition for more than twenty years and are very popular with students, who look forward to participating. Most of the projects submitted to Spring Flicks are extra-curricular, though films shot in class are also eligible for submission. Many of the films produced have gone on to other festivals and/or have been awarded Student Emmys from the Pacific Southwest Chapter of the National Academy of Television Arts and Sciences. Film BA students have won 20 Student Emmys in the last five years, as enumerated in the following list. Of particular note is “The Big Wish,” a commercial funded with \$15,000 plus in-kind support from Coca-Cola and Regal Cinemas (awarded when a Film BA student team was named one of five finalists in a national competition). “The Big Wish” played before feature films on Regal screens across the country for a two-month period in 2019.

“Captive” (Fabiana Chavez Del Valle) – Best Animation/Graphics/Special Effects 2022

“Windsor Park: The Sinking Streets” (Jacqueline Olivé) – Best Long Form (Fiction/Nonfiction), Best Editing 2022

“Friends in the Attic” (Mirlana O’Keefe) – Best Directing 2022

“Watch the Birdie” (Krishna Menon) – Best Long Form (Fiction/Nonfiction), 2021

“*La Danza de Pasion*” (Sky Castle) – Best Short Form (Fiction/Nonfiction, 2021
 “Opera Las Vegas” (Marquise Hebbler) – Best PSA (Public Service Announcement), 2021
 “As It Grows” (Nayely and Erica Santos) – Best Animation/Graphics/Special Effects 2021
 “How to Haunt Your Girlfriend” (Marquise Hebbler) – Best Writing 2021
 “Resilience” (Dacen Batara) – Best Cinematography, Best Editing 2021
 “The Day the Lights Went Out” (Ahmad Abu-Shamma) – Best Video Essay 2021
 “Lost in the Eighties” (Brandon Mowles, Blake Gilmore) – Best Long Form
 (Fiction/Nonfiction), Best Writing, Best Cinematography 2020
 “I Exist” (Alysen Arsen, Jemsan Bollozos) – Best Short Form (Fiction/Nonfiction), Best
 Directing 2020
 “The Big Wish” (Nicolle Peterson, Lily Campisi) – Best Commercial 2020
 “The Lost City Museum” (Spencer Holmes, Benjamin VanAlstyne) – Best Video Essay 2020
 “Impulse” (Jemsan Bollozos) – Best Long Form (Fiction/Nonfiction) 2019
 “Splashing the Streets (Matthew Shepard, Patrick Moore) – Best Writing 2018

Feature Films

In addition to participating in faculty-led feature film projects, students also have opportunities to make their own features, supported by the Johnny Brenden Filmmakers Award, which provides \$25,000 every two years. Projects funded by the Brenden Award since it was established in 2011 are listed below. In 2019, the award was split between two projects: \$5000 for a documentary and \$20,000 for a narrative fiction film.

Liars Fires and Bears (awarded 2011) – A neglected foster child trying to reunite with her brother goes on a cross-country road trip with an unreliable thirty-something man. Produced by Constanza Castro and directed by Jeremy Cloe. Theatrical premiere and streaming release.

The Beast (awarded 2013) – A celebration at a mountain lodge becomes a potentially deadly mind game. Directed by Cody and Ryan LeBoeuf and produced by Lauren Oldfield. Theatrical premiere and streaming release.

Death to False Hipsters (awarded 2015) – A psychedelic journey across the Vegas hipster scene. Directed by Kathrina Bognot and produced by Roudi Boroumand and Andrea Walter. Premiered at the Las Vegas Film Festival in 2019.

Shellfish (awarded 2017) – A stop-motion animator mourning his brother’s death must create a film in one week. Written and directed by Hunter Hopewell and produced by Hunter Hopewell, James Hopewell, Phebe McCorkle, and Nadine Natividad. Theatrical premiere, screenings at over 35 film festivals, and streaming release.

Critical Incidents (awarded 2019 - \$20,000) – A middle-aged housekeeper working in Vegas hotels struggles with the exploitative nature of her job. Directed by Engie Contreras and produced by Veronica Castillo. Delayed by the pandemic; still in post-production.

Crave (awarded 2019 - \$5000) – A feature-length documentary highlighting the arts community in Las Vegas and its varied and active voices. Directed by Jems Bollozos and produced by Alysén Arsen. Delayed by the pandemic; still in post-production.

Ramen Days (awarded 2021) – A warm yet heartbreaking tale of an immigrant family running a souvenir shop in Las Vegas. Directed and produced by Hannah Tran. Delayed by the pandemic; still in pre-production.

Short Scripts and Critical Writing

Through its annual competitions, the Film BA program also encourages students to hone their skills in screenwriting and film criticism. The Write Stuff, a short script competition, recognizes short scripts that are outstanding examples of the art of screenwriting, and the Hart & Winnie Wegner Award in Film Studies, established by Dr. Hart Wegner, a former chair of the department, recognizes excellence in film writing by encouraging dynamic voices and inventive, well-developed arguments. From the Archives is a new competition that will encourage excellence in writing film history. All winners of competitions and awards are recognized at the annual UNLV FILM Honors Celebration in the Student Union Ballroom, which has become a major annual event for the program. Below is a list of recent award winners to provide a sense of the range of work that is produced.

The Write Stuff (2022)

First Place: “Please Remain Calm” by C.R. Sherman. A pilot and passenger manifest extreme reactions to a life-and-death situation, putting characters and readers literally on the edge of their seats.

Second Place: “Roommates” by Peyton Crosby. A poignant window on love and loss and the power of the touchstones that constitute intimacy.

Third Place: “Luc Wants to Play” by Jack Silver. A slice-of-life look at a friendship between dogs, offering a simple-yet-powerful meditation on love and the fleeting moments that make life worth living.

Wegner Award for Film Studies (2022)

First Place: “Love and Fantasy: How *The Tender Bar* Comforts Us” by Matthew Kuan. “Love and Fantasy” argues that through the strategic and innovative use of its track and original score, *The Tender Bar* creates an audio experience that charms its viewers by cultivating familial nostalgia and innocence.

Second Place: “A Stage Actor on Screen: Contextualizing & Analyzing Robert Donat as Mr. Chips” by Taylor Tuntland. “A Stage Actor” argues that Robert Donat’s unique approach to transnational screen acting, informed by his theater background, allows the audience of

Goodbye, Mr. Chips to achieve the difficult feat of empathizing with a character across many distinct incarnations.

Third Place: “Windows Ever Present in Jane Campion’s *The Power of the Dog*” by Rachel Baisden. This essay expertly explores how a window motif in *The Power of the Dog* introduces the principal characters, establishes and traces their emotional states, and demonstrates the symbolic impact of the figure of three.

III. External Demand for the Program

- i. Who are the main (local and regional) stakeholders of your educational programs? In other words, which employers and entities benefit from these programs, by hiring the graduates or admitting them to graduate and/or professional programs?

Film majors are an invaluable asset in any fields that involve media and communication, as they have been highly trained in the structure and art of cinema aesthetics and storytelling. Popular industries for UNLV FILM graduates are film & television, arts & entertainment, media, advertising and marketing, and education.

Most professionals in the film & television industry are employed on a per-project basis in their area of expertise. They build strong reputations that allow them to secure successive projects and earn a good living. Employers include a wide array of companies such as MGM Resorts International, Caesars International, the Golden Knights, the Silver Knights, the Las Vegas Convention Authority, Amazon, Fox Corporation, Netflix, Lifetime, Boyd Gaming, Ultimate Fighting Championship, Apple, and Disney.

During their time in the program, students work with a faculty mentor in their area of professional interest to identify internship opportunities, which target companies that are part of the Las Vegas entertainment industry and high-profile film & television companies in production centers across the United States.

Our program also equips students for entry into graduate programs in cinema production or screenwriting (MFA track) or film-related research and scholarship (MA/PhD track).

There are many Master of Fine Arts programs that the faculty recommend, such as those at the University of California Los Angeles, the University of Southern California, Chapman University, the University of Texas at Austin, Florida State University, New York University, and the American Film Institute.

In the Department of Film, there is one graduate program available. The Master of Fine Arts in Writing for Dramatic Media takes an intensive, conservatory approach to the art of screenwriting that involves practice and repetition; students accepted into the program create a significant body of professionally polished feature and television scripts.

For the very small number of students who are interested in becoming film scholars, faculty recommend MA/PhD programs at top graduate institutions such as the University of South California, the University of California Los Angeles, and New York University, as well as other options at research universities with strong reputations.

- ii. Describe the needs of these stakeholders for graduates of this program.

Stakeholders would like Film BA students to be collaborative communicators who 1) understand the technical and aesthetic principles and practices of film and media, and 2) can deftly and effectively apply an awareness of historical and cultural context to creative expression in the cinematic arts. They appreciate independent, innovative thinkers who bring specific ideas to the table but recognize that such ideas must be shaped and applied in a dynamic, collaborative context; they are looking for graduates who can serve in multiple roles in media production environments. This is a strength of the program, which is flexibly designed so that students can gain competencies in multiple tracks.

Just as students and their family members are looking for credible bridges to employment, stakeholders seek opportunities to become familiar with students and their capabilities and interests. Existing classes within the Film BA program, such as Industry vs. Artistry in Film, Working in Film & Television, and a new course, Producing I: The Business of Hollywood, serve the students and stakeholders as gateways in which stakeholders can share their needs and students can begin establishing relationships with current industry professionals.

- iii. What are the anticipated placement needs for program graduates over the next 3-5 years? Please cite your sources (e.g. Occupational Outlook Handbook, Nevada Workforce Research Data System, etc.).

Arguably, it has never been a better time to be a film graduate; experts agree that the industry is in a dynamic growth phase. According to Grand View Research in a 2021 report, the global movie and entertainment industry is expected to expand at a compound annual growth rate of 7.2% from 2022 to 2030. In its 2022 Motion Picture Industry Market Report, [marketdataforecast.com](https://www.marketdataforecast.com) notes that the global motion picture industry was worth \$42.2 billion in 2021 and is expected to reach a valuation of \$45.9 billion by 2027, reflecting an annual compound growth rate of 8.5% from 2022 to 2027.

In early 2022, Charles Rivkin, the Chairman and CEO of the Motion Picture Association, asserted in the annual Theme Report, a comprehensive analysis and survey of the theatrical and home/mobile entertainment market, “As the Motion Picture Association looks ahead to our second century, I have never felt more confident about the future. We have navigated a century’s worth of challenges, and yet we continue to re-emerge as vibrant and creative as ever. Our members are the most dynamic and innovative companies on earth. Their capacity to bring people together through the timeless magic of extraordinary stories, well told, will continue to amaze, inspire, and captivate billions of viewers over the next 100 years.”

Thus it is likely that the demand for Film BA graduates will be ongoing and growing. The challenge is to prepare students to enter a continually evolving industry.

Sources:

<https://www.grandviewresearch.com/industry-analysis/movies-entertainment-market>

<https://www.marketdataforecast.com/market-reports/motion-picture-industry-market>

<https://www.motionpictures.org/wp-content/uploads/2022/03/MPA-2021-THEME-Report-FINAL.pdf>

- iv. What changes to the program, if any, will the anticipated placement needs for the program graduates require?

The Film BA is a fluid program that prepares students with multiple competencies that can serve them professionally in many contexts, both within and beyond the film and television industry. However, it must provide more coverage and depth in underserved areas of expertise, especially those with exponential industry growth, evolution, and job opportunities. These critical areas include animation and VFX (visual effects), production design, virtual production, and post-production; new faculty hires and infrastructure enhancement (eg, sound stages and production facilities) will be required. As of Fall 2022, the program is planning to install an LED volume, which is a significant step forward; one drawback, however, is that it must be installed in the only large studio space available, FDH 143B, which is used for most of the instruction in production-related courses.

In particular, the program must further professionalize its production workflow with greater faculty oversight and support for post-production so that students can create fully polished films that are calling cards in the industry. New faculty hires, especially in the area of post-production, are critical. Notably, a recent initiative from the President's Office establishing interdisciplinary clusters allocated the Film BA a new producing position, which has been of great value to the program. Since her arrival in the fall of 2022, producing professor Andi Isaacs has been reviewing current production protocols and developing suggestions for updating Film BA competencies and guidelines, forms, insurance options, and safety protocols.

- v. Describe the placements of recent graduates.

Most professionals in the industry work on a per-project basis. The recommendation is that graduates from the Film BA program move to Los Angeles or other production centers (NYC, Atlanta, etc) and then pursue work on specific projects via the program's alumni network(s); the direct professional contacts they have developed while they are in the program; and outreach on ImdbPro (a professional network for the industry). To support successful career launches for students who move to production centers, new faculty member Andi Isaacs is facilitating the creation of an RSO (Registered Student Organization) called "Moving On" that focuses on strategies for planning, networking, and support when students leave the state for film work.

Graduates of the program in the last ten years have pursued a wide range of paths in the industry in Las Vegas and other production centers as creative executives, editors, sound editors, segment producers, screenwriters, line producers, producers, videographers, production designers, cinematographers, and directors for such companies as Blumhouse, Alcon Entertainment, Shoreline, Lifetime, Disney, HBO, the Golden Knights, the Silver Knights, and Ultimate Fighting Championship.

The program connects students with projects and jobs at local companies on a rolling basis as it receives information about specific opportunities, and the Nevada Film Office provides a current list of projects in NV and contacts for getting hired in the southern NV area. Existing classes within the program (Industry vs. Artistry in Film, Working in Film & Television, and The Business of Hollywood) serve the students as gateways to find internships, meet real-world filmmakers, and secure entry-level jobs in the industry.

- vi. If the program does not have placement information on graduates, what is the plan to gather that information?

The faculty leverage social networking to follow students' and graduates' achievements, although this method is not systematic enough to provide detailed placement data for entire cohorts of students. The program also engages in alumni tracking through the College of Fine Arts and the UNLV Alumni Association, Forever Rebel. For more consistent and reliable information, the primary plan is to develop a UNLV FILM alumni database by gathering exit info from all graduates of the Film BA program, and then engaging in twice-yearly outreach to update specific employment news and other developments in graduates' careers.

- vii. As required by NSHE, discuss how the program assesses whether the graduates are meeting employers' needs.

The program has ongoing relationships with local and national industry professionals, production companies, and employers, which provide regular feedback on the strengths and potential deficits Film BA graduates demonstrate as they enter the field, either as per-project or salaried employees. For example, JR Reid, the owner of JR Lighting, a local equipment rental house for film and video production, teaches a course for the program called "Basic Grip and Electrical"; mentors and employs recent graduates; and has provided critical feedback regarding Film BA students' technical preparation as camera and lighting crew. Industry experts who visit the program to speak and/or give workshops share current standards and trends for skills and competencies with faculty and students.

IV. Program Resources

a. Faculty Time and GA Resources

Please fill in the table below in order to answer the questions below.

Staff Type		Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022
Tenured & Tenure-Track Faculty	Total Number:	6	7	7	8	7	8
	Percent of Courses Taught:	32.7	25.0	29.3	30.0	28.6	26.7
	Student Credit Hours Taught:	1107	561	714	816	756	828
Faculty in Residence (FIRs), Lecturers, & Visiting Faculty	Total Number:	3	3	3	3	3	3
	Percent of Courses Taught:	23.1	21.4	20.7	20.0	21.4	23.3
	Student Credit Hours Taught:	840	1384	945	819	933	870
Part-time Instructors (PTI)	Total Number:	8	12	13	12	11	11
	Percent of Courses Taught:	28.8	35.7	36.2	33.3	32.1	40.0
	Student Credit Hours Taught:	1113	1233	1716	1461	1527	1707
State-supported Graduate Assistants (GAs) Provided by the Graduate College	Total Number:	8	8	8	8	8	8
	Percent of Courses Taught:	9.6	10.7	8.6	10.0	10.7	6.7
	Student Credit Hours Taught:	240	441	237	528	327	156

b. Budget

- i. Fill in the three tables below and use this information to answer the questions below.

Revenues	Fiscal Year (FY)	FY 20-21	FY 21-22
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	19-20		
State Operating Account	\$18,122	\$18,122	\$18,122
Student Fees	\$50,770	\$52,650	\$52,650
Other (Donations + AIR Funding)	\$96,463	\$63,825	\$114,610
Total Revenue	\$165,355	\$134,597	\$185,382

Expenses	FY 19-20	FY 20-21	FY 21-22
Salaries (faculty, staff, GAs, work-study student, etc.)	\$1,091,304	\$1,090,713	\$1,035,091
Operating Expenses (operational and instructional supplies, equipment maintenance, software licensing, online electronic subscriptions, etc.)	\$17,403	\$17,306	\$17,704
Student Activities (recruitment, career services, general activities, etc.)	\$33,297	\$39,691	\$51,235
Other	\$96,797	\$50,865	\$97,369
Total Expenditures	\$1,238,801	\$1,198,575	\$1,201,399

Graduate Assistantships	FY 19-20	FY 20-21	FY 21-22
Number of Graduate Assistantships provided by the Graduate College	8	8	8
Number of Graduate Assistantships funded by grants	0	0	0
Total number of Graduate Assistantships	8	8	8

Are these resources sufficient to meet the degree program's instructional and scholarship needs? If not, approximately how much additional funding is needed for what specific activities? What funding sources could be reasonably increased to help the program attain its goals?

These resources are not sufficient. Currently, the Film BA operates on a "shoestring," as it does not have sufficient ongoing revenues to allow it to replace and upgrade equipment and facilities,

provide full support for the production workflow, offer students scholarships, or allow greater access to extra-curricular enrichment, such as travel to film festivals.

Importantly, the program has ongoing, though recently diminished, resources for bringing top industry guests to campus to share their experience and expertise with students. Traditionally, through the Provost's Office, the College of Fine Arts has provided \$40K per year of "AIR" or Artist-in-Residence funding (which it also allocates to four other units: the School of Music, the Department of Dance, the Department of Theatre, and the Department of Art). Historically, the AIR support was offered to the CFA in exchange for giving up possible hires early in the 2000s, though over the years the amount was never increased to account for inflation. And, unfortunately, those funds were permanently cut to \$30K during the pandemic (FY21). In FY22, the CFA began supplementing the funding amount of \$30K from the Provost's Office with \$5K, bringing the annual AIR funding for the Film BA up to \$35K.

Film BA faculty agree that without additional state or institutional support at UNLV to supply the funding the program needs to offer a top quality education to all of its students, a differential fee is the best option. This approach will allow the program to be transparent regarding the actual cost of a rigorous and effective film education.

When students join the Film BA program, they learn that there are many out-of-pocket costs that they must cover personally, such as production costs for their film projects. Disclosing these costs up front through a differential fee would allow students to get financial aid (scholarships, grants, loans) to cover them, which provides a more equitable distribution of resources. All Film BA students would potentially have the same opportunities to succeed, rather than the system privileging those who have greater personal resources. In addition, fifteen percent of differential fees collected would be devoted to student scholarships.

Significantly, even with a differential fee, the Film BA's in-state annual tuition and fees would still be below the average for peer institutions.

c. Program Funding

- i. Is funding from other sources sufficient to assist the program in achieving its outcomes? (Other sources include: differential tuition, grants and contracts, endowment income, and one-time gifts for student scholarships.)

Currently, funding from other sources is not sufficient to achieve desired outcomes, which include providing students with a richer arena of production-related and extra-curricular support so that they have critical bridges to industry. The department is exploring the option of differential fees for its high-cost Film BA program.

- ii. If not, which funding streams could be increased to help the program attain its outcomes?

All funding streams can and should be increased, especially those which offer ongoing support, such as endowments and differential fees.

If a differential fee were instituted for all 300- and 400-level courses in the Film BA at a rate of \$100 per credit hour, it would raise approximately \$500K per year, based on current enrollment figures. The Film BA program would flourish in a manner that has not been possible with its limited resources, allowing improved rigor, equity, and growth.

In regard to grant funding: Notably, the Department of Film and EED (Entertainment Engineering and Design) in the College of Fine Arts are actively partnering with UCLA in a major ten-year Southwest NSF (National Science Foundation) STEAM Engine proposal that will allow faculty in the Film BA to develop creative applications for emerging technologies, placing the program at the forefront of industry innovations.

- iii. What, if any, new donor revenue has been generated since the last program review?

Over the past decade, the Artistic Director has secured significant funding from multiple donors; the most impactful of which has been the Brenden Mann Foundation, which provides a \$25,000 biannual production grant for a student-led feature film incubator, plus Virtual Reality, Sundance and Cannes Film Festival grants that typically total over \$50,000 per year and provide cutting-edge equipment and travel experiences for Film BA students. The program has also received equipment support from the Scott Miner Foundation (two \$10,000 grants), and production fund support from the Beverly Rogers Trust (two grants totaling almost \$15,000).

- iv. Discuss the unit's engagement in fundraising activities during the last five years to garner support for the program. Alternatively, explain the constraints that have prevented such actions.

The Chair, Associate Chair, and Artistic Director regularly work in concert with the Director of Development for the College of Fine Arts (CFA) to identify and develop local and national donors who may have an interest in supporting the program. Fundraising goals are matched to specific projects and outcomes of the department.

d. Program Resources

- i. Is the quality and quantity of available consumable materials and supplies (e.g. office supplies or laboratory supplies) adequate? If not, please explain why.

The Film BA operating budget of \$18K is insufficient for departmental needs; it requires faculty to adopt a “bare bones” approach to purchasing. For example, the program cannot buy new

chairs for offices or paper clips if they are needed; it has cut phone service to many offices; faculty avoid making color copies; and the department cannot paint or carpet offices.

- ii. Is the quality and quantity of available technological resources (e.g. computers, large format displays, software) adequate? If not, please explain why.

The Department of Film has no budget for computers or software licensing for its faculty or students. The College of Fine Arts provides computers and software for Film BA faculty, but these are not upgraded or replaced on a regular schedule, and do not include the additional computing power and specialized software that Film BA faculty require.

With the exception of limited studio spaces under its control for instruction, the program must rely on general classrooms for screening, production, and editing – which are only available during class meeting times, thus limiting their potential to benefit the program.

In terms of programmatic technological resources, the program requires the following dedicated equipment and spaces:

- 1) A surround-sound theatre that seats up to 300 people. FDH 109 is this space, but the Film BA has only limited access to it.
- 2) Four acoustically treated classrooms with film-quality audio and video that seat up to 40 people. FDH 105 is one of these spaces, but the Film BA has only limited access to it.
- 3) An editing lab with 24 stations, each fully loaded with specialized software such as Adobe CC, Final Cut Pro, MovieMagic, Final Draft, and ProTools. This would allow the program to have a “hub” for editing that is available outside of class times (preferably 24 hours per day).
- 4) Additional, updated studio facilities for teaching and production. The two studio spaces (FDH 143A and FDH 143B) allocated to the department are small and outdated. Both must be fully devoted to instruction, and there is no additional studio space for constructing sets or shooting ongoing projects. Faculty must be able to schedule productions outside of class exercises conducted in these spaces.

Having such specialized spaces dedicated to the Film BA would allow faculty to offer classes when students want and need them, and to support student productions when students are available to shoot and edit, not when faculty can get access to rooms that the program does not control.

- iii. Is the quality and quantity of other types of necessary equipment adequate? If not, please explain why.

At the Dean’s discretion, the Film BA used to have occasional available one-time funds for equipment purchases, but that has not happened in over a decade. During the pandemic, the

program received one-time federal COVID relief funds for buying additional equipment that needed to be checked out to students working remotely.

In the film and television field, things change at lightning speed; the program must have a sustainable means, such as might be provided with a differential fee, of purchasing and updating equipment and providing necessary software.

- iv. Is the quality and quantity of available library and information resources adequate? If not, please explain why.

Library and information resources are adequate; through its database collections, Lied Library subscribes to most of the major scholarly journals in the film and television field, including the *Journal of Cinema and Media Studies*, the *Journal of Popular Film & Television*, the *Journal of Film and Video*, *Film & History*, *Camera Obscura*, *Jump Cut*, *Black Camera*, *Screen*, *Bioscope*, *Film Comment*, *Animation: An Interdisciplinary Journal*, *Film Quarterly*, and the *Quarterly Review of Film and Video*.

Providing a wide variety of specialized streaming films is of particular importance to the program. The library's subscription to Kanopy, which offers documentaries, international films, class cinema, and independent films, has been valuable. Film BA faculty also have access to the Swank Digital Campus, though the film list is limited and films must be requested ahead of time for availability in a specific screening window.

- v. Are available program staff resources sufficient to attain the program's outcomes? If not, please explain why and state what additional staff resources are needed and how they would be funded.

The Film BA is critically understaffed to operate as a top-tier film program. Immediate needs include:

- A Publicity and Outreach Coordinator who can promote the program on the web, on social media, and in the press, and plan and execute recruitment initiatives.
- A Production Coordinator to ensure that students have done appropriate pre-production and safety planning.
- A Virtual Production Specialist to facilitate efficient and effective implementation of the LED volume being installed.
- A Studio & Lab attendant who can troubleshoot equipment and software issues as they arise.
- Specialized short-term staff (student workers?) for project and event support.

If the plan to pursue differential fees is successful, that revenue could be employed to fund these positions.

e. General Education

- i. If your program or unit offers General Education courses, estimate what portion of the unit's teaching resources are allocated to those courses.

As part of General Education requirements at UNLV, students must take a minimum of three courses in the Humanities and Fine Arts. This means that any courses in the Film BA could potentially fulfill that requirement, but in practice, because FILM 100 (Intro to Film) or FILM 110 (Film Language) are prerequisites for most film courses, students in other majors taking FILM courses for Gen Ed credit typically sign up for FILM 100 or FILM 110. In each fall semester, there are two large sections of FILM 100, which meet for a joint screening session on Tuesdays, plus a third Saturday section; in each spring semester, there are two large sections of FILM 110, which meet for a joint screening session on Tuesdays, plus a third Saturday section. To accommodate the large numbers of students interested in FILM 100 for Gen Ed credit, the program also offers three online sections with 45 students each in fall and spring, plus additional online sections in the summer, as needed.

- ii. Are there any factors that affect the unit's ability to offer courses for its major students? If so, please explain why.

The program cannot offer the range and depth of specialized courses desirable – eg, Production Design, Costume Design, Animation, Post-Production, Special Effects & Visual Effects because it does not have adequate faculty or facilities. Additionally, it must increase class sizes, especially in “film studies” (history, theory, and criticism) courses, because there are insufficient faculty and instructors to offer the number of sections needed. For example, FILM 300 (Film Criticism) and FILM 400 (Film Theory), both courses that would benefit from small class size to support discussions and intensive writing assignments, typically have 40-50 students enrolled.

V. Size, Retention, Progression and Completion

a. Size of the Program

- i. Headcount, course enrollment and degree conferred data provided by the Office of Decision Support. Use the tables to answer questions below.

Note:

Program review data does not include transfer students or part-time students in the retention rate calculations or in the 6-year degree completion rate calculations.

Headcounts of student majors and enrollments in courses do include all student enrollments (both transfer and part-time student enrollments are included). Counts of degrees conferred for a program would also include any student earning the degree (both transfer and part-time students earning degrees are included in the degree counts).

The program may track graduation rates differently from the official data provided by the Office of Decision Support and that can be described in the document in the data section. Please be sure to explain how and why these data differ from the official data. Do not delete the Decision Support information.

Headcount declared majors in Film BA

Headcount declared majors in Film BA

Plan code 'FLMBA'

Department of Film

Term	Fresh men	Soph.	Junior	Senior	Post-Bacc
Fall 2010	77	69	81	113	0
Spring 2011	53	68	71	126	0
Fall 2011	81	56	75	104	9
Spring 2012	62	48	78	103	9
Fall 2012	89	62	69	102	8
Spring 2013	59	58	57	115	9
Fall 2013	79	58	56	86	6
Spring 2014	53	55	57	90	4
Fall 2014	87	69	61	85	5
Spring 2015	59	66	55	87	4
Fall 2015	87	64	68	70	5
Spring 2016	58	73	77	85	4
Fall 2016	83	68	84	80	5
Spring 2017	52	63	81	88	5

Headcount declared majors in Film BA

Headcount declared majors in Film BA

Plan code 'FLMBA'

Department of Film

Term	Fresh men	Soph.	Junior	Senior	Post-Bacc
Fall 2017	102	70	87	81	5
Spring 2018	70	73	82	97	4
Fall 2018	98	91	79	92	4
Spring 2019	71	86	78	102	2
Fall 2019	113	90	94	84	3
Spring 2020	72	85	92	93	5
Fall 2020	88	91	86	102	3
Spring 2021	58	72	95	117	4
Fall 2021	77	77	95	104	6
Spring 2022	52	68	93	117	8

Source: PeopleSoft Table PS_LV_CNR_STDNT_CR
 PS_LV_CNR_STDNT_CP
 Office of Decision Support, July 2022

Department of Film enrollments by course subject

Enrollments in FIS lecture courses by course level

Film

Term	Level - 100	Level - 200	Level - 300	Level - 400
Fall 2010	312	150	256	411
Spring 2011	251	130	297	392
Fall 2011	240	134	214	435
Spring 2012	240	97	261	442
Fall 2012	241	136	251	320
Spring 2013	168	97	166	496
Fall 2013	295	124	200	335
Spring 2014	199	133	164	425
Fall 2014	365	133	268	388
Spring 2015	231	111	181	480
Fall 2015	372	133	215	401
Spring 2016	212	113	160	533
Fall 2016	315	136	242	526
Spring 2017	265	131	199	536

Department of Film enrollments by course subject

Enrollments in FIS lecture courses by course level

Film

Term	Level - 100	Level - 200	Level - 300	Level - 400
Fall 2017	346	125	238	506
Spring 2018	244	151	248	451
Fall 2018	353	145	254	476
Spring 2019	316	142	256	452

Source: PeopleSoft Table PS_LV_CNR_ENRL
Office of Decision Support, July 2022

Enrollments in FILM lecture courses by course level

Film

Term	Level - 100	Level - 200	Level - 300	Level - 400
Fall 2019	344	142	258	423
Spring 2020	304	152	242	461
Fall 2020	366	121	184	564
Spring 2021	288	105	233	612
Fall 2021	373	134	226	542
Spring 2022	314	105	284	544

Source: PeopleSoft Table PS_LV_CNR_ENRL
Office of Decision Support, July 2022

Degrees Conferred by Academic Year

Degrees conferred by Academic Year (July to June)
Film BA (Plan code 'FLMBA') Bachelor of Arts
Department of Film

Academic Year	Degree Count
1996-97	9
1997-98	18
1998-99	19
1999-00	22
2000-01	22
2001-02	33
2002-03	46
2003-04	39
2004-05	50
2005-06	60
2006-07	70
2007-08	63
2008-09	58
2009-10	59
2010-11	64
2011-12	63
2012-13	77
2013-14	59
2014-15	51
2015-16	54
2016-17	70
2017-18	66
2018-19	71

Degrees Conferred by Academic Year

Degrees conferred by Academic Year (July to June)
Film BA (Plan code 'FLMBA') Bachelor of Arts
Department of Film

Academic Year	Degree Count
2019-20	56
2020-21	71

Source: PeopleSoft Table PS_LV_CNR_DEGREES
Office of Decision Support, July 2022

Graduation rates for Fall Cohorts

First-time, Full-time College Students
 declaring Film BA (Plan code 'FLMBA')
 and graduating within 6 years
 Department of Film

Cohort Term	Cohort Size	Degree in Plan	Degree % Plan	Degree in Dept	Degree % Dept	Degree any Dept	Degree % any
Fall 2010	41	12	29.3	12	29.3	19	46.3
Fall 2011	44	17	38.6	17	38.6	23	52.3
Fall 2012	43	15	34.9	15	34.9	23	53.5
Fall 2013	46	25	54.3	25	54.3	29	63.0
Fall 2014	58	27	46.6	27	46.6	34	58.6
Fall 2015	53	20	37.7	20	37.7	27	50.9
Fall 2016	47	20	42.6	20	42.6	25	53.2

Source: PeopleSoft Table PS_LV_CNR_DEGREES
 PS_LV_CNR_CP
 PS_LV_CNR_CR
 Office of Decision Support, July 2022

Retention rates for Fall Cohorts

First-time, Full-time College Students entering Fall term
declaring Film BA (Plan code 'FLMBA')
and retaining to second academic year fall term
Department of Film

Cohort Term	Cohort Size	Retention (%)
Fall 2010	41	80.5
Fall 2011	45	68.9
Fall 2012	43	79.1
Fall 2013	46	87.0
Fall 2014	58	84.5
Fall 2015	53	81.1
Fall 2016	47	76.6
Fall 2017	67	80.6
Fall 2018	65	83.1
Fall 2019	71	71.8
Fall 2020	63	73.0

Source: PeopleSoft Tables PS_LV_CNR_ENRL
PS_LV_CNR_STDNT_CP
PS_LV_CNR_STDNT_CR
PS_LV_CNR_COHORTS
Office of Decision Support, July 2022

- ii. Discuss the headcount figures from the last five years. Are the trends in line with projections in your unit's strategic plan?

They are in line with current resources, but over time the faculty hope to have a larger physical footprint (production facilities) and additional faculty, which would allow the program to provide more areas of specialty and serve additional students.

- iii. Does your program's enrollment trend differ from national trends? If so, please explain why.

The program's enrollment is strong and growing, reflecting its value. Over the past few years, there has been a decline in college enrollment nationally, but the Film BA (and UNLV) are bucking that trend. "Do it yourself" YouTube videos and other online content have the potential to undermine some media production degrees, but because the Film BA provides a liberal arts education coupled with practical, hands-on skills and knowledge, an online tutorial cannot replace the program, which provides students with a critical framework that allows them to synthesize information into knowledge.

The predicted growth of the film and entertainment industry creates demand for film graduates, and as Las Vegas emerges as a film production center, more students are interested in studying film in this region.

Sources:

<https://www.wsj.com/articles/college-enrollment-declines-again-though-online-schools-hbcus-see-increases-11666223613>

<https://www.washingtonpost.com/education/2022/03/31/college-enrollment-down-recruitment-freshmen/>

b. Major Course Offerings

- i. Does the program offer enough courses to meet enrollment demands? If so, please explain why.

The program has sufficient courses to meet demand, though the enrollment caps are higher than appropriate. The faculty would also like to offer more specialized and advanced courses in such areas as production design, post-production, and animation/VFX (visual effects).

- ii. How many major courses have been added or eliminated in the last five years?

a. 2 Added 0 Eliminated

- iii. Why were these actions taken?

In the last five years, the Film BA program prefix was changed from "FIS" (for "Film Studies") to "FILM," as the faculty felt it offered greater clarity regarding the nature of the program and highlighted its focus on production. FILM 320 (Film Production II) and FILM 420 (Film Production III) were added to create a three-course production sequence (FILM 220, 320, and 420).

- iv. What additional actions should be taken to improve retention, progression and graduation of students in the program?

Film BA are strongly focused on retention, progression, and completion (RPC). The cornerstone of the program's approach to those issues is its welcoming and inclusive atmosphere, recently branded the "UNLV FILM Universe." This approach includes custom spaces and events in which students can gather to network with each other. Another important step for RPC is to add courses in the specialized areas that students have demanded, such as animation, post-production (visual effects, color grading), and production design.

- v. Are there courses that represent barriers for progression and/or graduation, because students routinely have difficulty enrolling in, and/or completing those courses? If so, please explain why.

No. The foreign language requirement is difficult for some students, but substitutions with courses that focus on systems of signification in human culture are allowed. Another issue is that the program offers new courses under a special topics number (FILM 450, Advanced Directed Studies in Film); courses repeated multiple times as a FILM 450 should go through the curricular approval process to get a permanent course number.

- vi. If there are courses that represent barriers for progression and/or graduation, please describe financially-based and non-financially-based solutions to reduce "bottle-necks" in these courses.

The program does not have bottlenecks, partially because of its flexible structure with a small core that allows students to move from track to track as they discover and define their dispositions. The Film BA only requires one production course, although in practice most students take as many production courses as possible during their time in the program. Additional faculty would be necessary to make multiple production courses required, so that enough sections could be offered to accommodate all students; otherwise, a bottleneck could be created.

- vii. Can any changes in sequencing of courses be made to facilitate student retention, progression and graduation?

Faculty and the program advisor should ensure that students take FILM 100 and 110 as freshmen. Other core courses, such as FILM 216 (Intro to Screenwriting) and FILM 220 (Film Production I), should be taken as early as possible in a student's plan of study. The faculty are discussing adopting the progressive, sequential model of FILM 220, 320, and 420 (Production I,

II, and III) in other areas of specialty. The faculty are also considering whether FILM 220 can be taken concurrently with 100 or 110 so that students can get involved in production from their first semester.

- viii. Please discuss whether the unit has plans to provide any or more online courses within the next 2-3 years. If the unit does not have such plans, please explain why.

As many academic programs did, the Film BA adapted rapidly during the COVID-19 pandemic; in addition to providing many “Web-based” (asynchronous remote) and “Web-live” (synchronous remote) courses, the Film BA offers many of its in-person courses in the “hyflex” mode, which means that they can be flexibly attended in person or remotely. A student can potentially complete the entire program remotely if they only choose to take one production class (FILM 220). In practice, however, most students desire a strong focus on production; for a production-heavy plan of study, remote completion of the degree is not an option.

c. Curriculum

- i. Is the program’s curriculum aligned with current developments in the discipline? If so, please explain how.

To the extent that available resources allow, yes. In the film discipline, technology and techniques continually evolve, even as many of the essential features of visual storytelling endure. Supported by the Brenden Mann Foundation and \$1.55 in federal grant funds from UNLV, the program is exposing students to virtual reality and virtual production, especially in FILM 453 (Co-Curricular Projects), led by Professor Francisco Menéndez.

- ii. If the program curriculum is not aligned with current developments in the discipline, please explain what steps faculty are taking to modernize the curriculum.

In order to align with the current industry, the program must hire faculty in production design, post-production, and animation/VFX so that those areas of specialty can be offered in greater depth.

Engaging with virtual production, which combines real-time game engine animation using Unreal Engine along with LED volumes (walls) and tracked cameras to deliver visual effects shots live and in-camera, is also critical. A big step forward is the program’s Virtual Production Initiative, which includes an LED volume that will be installed in the Film BA’s main teaching studio, (FDH 143B).

Finally, as faculty guide students in the creation and analysis of cinema, they must choose diverse, inclusive examples for study that provide as full a picture as possible of the rich history and potential of the medium.

d. Advising

- i. How many full-time academic advisors are available at the College's Advising Center? Is this number sufficient?

The Advising Center for the College of Fine Arts has four full-time advisors, plus a Director and Assistant Director. One of the four full-time advisors is partially assigned to the Film BA; that individual's duties also include advising students in the Graphic Design major in the Department of Art. The Film BA should have a full-time advisor with a background in film who is integral to the program and fully available to respond to students' needs. Currently, the film advisor visits the department for open advising hours three hours per week, and is otherwise housed in a separate advising office across campus.

- ii. Describe any changes to advising practices in the last five years based on the findings of assessment reports.

Turnover in the advising office is frequent; the Film BA has had multiple advisors assigned to it in the last five years, none of whom have had a background in film. To help advisors tailor their recommendations for each student on the basis of the student's specific and emerging aspirations, faculty have met individually with new advisors so that they can become familiar with Film BA courses and curriculum. Faculty also need to engage more strongly with the advisor tasked with overseeing First-Year programs to ensure that incoming students have a clear understanding of the Film BA and its potential.

e. Graduation Rates

- i. Program graduation numbers and rates are summarized below (insert here tables with graduation data). Use the tables to answer the below questions.

Please see graduation tables on pages 30-32.

- ii. Are the trends in 6-year cohort graduation close to the University's goal of 50% graduation rate?

Yes, the rates are above 50% for every cohort, except for Fall 2010. Since that time, every cohort has consistently graduated at a rate above 50% within 6 years.

- iii. If not, what is being done to reach the 50% graduation rate?

Not applicable; the rate is over 50%.

VI. Quality

a. Admission and Graduation Requirements

- i. List program admission requirements as they appear in the current UNLV academic catalog.

Students must be admitted to UNLV and declare a film major.

- ii. List any updates that need to be made to the undergraduate or graduate academic catalogs.

The faculty should propose permanent numbers for courses repeatedly offered under the FILM 450 special topics number.

- iii. Have these changes been initiated in Curriculog?

No.

b. Outcomes and Assessment

- i. Student Learning Outcomes and Program Assessment Plans and Reports by program concentration are available through the [Office of Academic Assessment](#). Attach the most recent assessment report in the Appendix.

Please see Appendix A for the 2022 assessment report.

- ii. As a result of information gathered in your assessment reports, has the program revised its curriculum (e.g. changing prerequisites, adding or eliminating required or elective courses, or co-curricular experiences for the degree(s)) in the last five years? If so, what changes were made and why?

Though faculty have traditionally supported an open structure in the Film BA curriculum that enables students to complete core courses and then select track electives to specialize in their area(s) of choice, assessment information indicates that greater sequencing and clarity in the curriculum is needed. A practical plan is to retain the open structure but create straightforward sequencing in areas of specialty, so that students may move incrementally through subject matter of increasing complexity. One change that was made in the last five years to incorporate this principle is the introduction of the film production sequence: FILM 220 (Film Production I), FILM 320 (Film Production II), and FILM 420 (Film Production III). All students must take FILM 220, but a select number take FILM 320 and FILM 420, which cover intermediate and advanced production skills in the creation of festival-ready short films.

The program has also incorporated virtual technologies and virtual production into its long-standing co-curricular projects, which allow students to work on major professional projects under faculty supervision.

- iii. Describe how the program has revised course content or pedagogical approaches based on findings in its assessment reports in the last five years?

Based on assessment feedback, the program has attempted to build an environment that fosters the creation of collaborative relationships between students, faculty, alumni, and industry professionals. From a pedagogical perspective, such relationships are the foundation for successful careers in the film and television industry. In the last five years, the Film BA has amplified its signature initiatives (such as the 48 Hour Film Fest and Spring Flicks) to present more networking and collaborative opportunities. These include the weekly UNLV FILM Thursdays showcase, which offers special events, screenings, and workshops that can be attended on a drop-in basis; the annual UNLV Film Oscar Party, which presents a black-tie evening for students to celebrate the art of cinema; the annual UNLV FILM Honors Celebration, which has become a critical event to recognize student achievement; and the Crafty Café, which provides an inviting space in the main departmental office where students can get free snacks and lunches while they socialize with one another between classes (an important feature for a commuter campus).

- iv. Describe how you have used the findings in one assessment report to improve student learning.

Most directly, assessment findings indicated a deficit in the program's support of sound recording, mixing, design, and editing, which was evident in the lack of audio quality and complexity in students' films. The program hired a part-time instructor to teach one specialized course in film sound, but advocated strongly for a faculty line in sound production. That line was granted in 2019, frozen in 2020 as a result of the pandemic (just as the faculty were about to make an offer to their top candidate), and then reopened in 2021, when the offer was made and a highly qualified sound designer, Thomas Bjelic, joined the program in the fall of 2021. Since that time, Professor Bjelic's influence has been transformational; student learning in sound production has grown exponentially in the Film BA, especially in the areas of sound editing and design.

VII. Conclusion and Self-Assessment

a. Faculty Review of Self-Study

- i. On what date did the program and/or department faculty review this self-study?

January 18, 2023

b. Conclusions

i. What are the top three priorities and/or needs for the future development of the program?

1. Differential fees: The revenue from differential fees would allow the Film BA to step into a sweet spot in national film education. It would still be much more affordable than elite programs but would arguably have the resources to offer a film degree that is equal to those programs in its quality and outcomes.

2. Enhanced production supervision: Students must be able to take their films through the full production cycle, including development, shooting, and all aspects of post-production (VFX, color correction, scoring, and delivery), which is not possible with current resources. The Film BA needs the facilities and faculty to exponentially increase oversight of student production courses so that projects can be collaboratively supervised and expertly facilitated through all stages of production (pre-production, shooting, and post-production). The program needs immediate hires in the areas of animation/VFX, post-production, and production design.

3. Better facilities: The program must expand its footprint with more exclusive spaces designed for its needs, with the goal of making the Film BA a nationally ranked film program that can recruit students from across the country and the world.

ii. What are the strengths of the program?

One of the greatest strengths of the program is its spirit of collaboration, compassion, collegiality, and community. Film is a business of people, and the central business of the Film BA is to ensure the holistic well-being of its students, faculty, and stakeholders.

The Film BA deftly balances production with studies (history, theory, and criticism), providing a critical liberal arts context for students' engagement with the practice of filmmaking.

Situated on one of the most diverse campuses in the nation, the program nurtures and empowers dynamic new creative voices for the entertainment industry.

The Film BA offers a rich extra-curricular environment that features film festivals, weekly events, travel opportunities, faculty-led projects, and very active RSOs (Registered Student Organizations).

The program has strong international connections through its membership in CILECT (the International Association of Film and Television Schools), which allows students access to top films from schools across the world. The faculty have contact with leadership from global film schools and can glean their approaches to pedagogy while sharing their own expertise. Notably, one of the faculty, Prof. Francisco Menéndez, was awarded CILECT's prestigious Teaching

Prize in 2020, and is the only North American faculty member to have earned such recognition, highlighting the high quality of teaching practice in the Film BA program.

iii. What are the challenges facing the program?

The biggest challenge facing the program is its lack of access to a source of revenue sufficient to provide a top-quality film education that is equally accessible to all students who enroll.

The program needs more and better connection(s) to the current industry so that faculty have up-to-date knowledge of how it works. More individuals from the industry should be hired in every possible capacity – as faculty, part-time instructors, and guest speakers.

The Film BA must also consider how it creates value for students in an era with easy access to online tutorials on all aspects of filmmaking. Why should students go to film school when they can watch YouTube videos? Each day, Film BA faculty work to give students a critical framework that allows them to synthesize complex principles and information into nuanced creative achievement, something that cannot be easily gleaned from Internet content.

iv. Provide any additional comments about the program.

At its foundation, the Film BA is about rigor, empathy, and creativity. It allows students who may be adept with technology to confront the emotional truth, authenticity, and beauty of human experience and share their vision with others.

APPENDIX

Annual Academic Assessment Report

Program Information

Program Assessed: Film BA

Department: Film

College: Fine Arts

Department Chair: Heather Addison

Semesters and Year Covered in this Report: AY 2021-2022 (Fall 2021, Spring 2022)

Contact Person for This Plan

Name: Heather Addison

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Email: heather.addison@unlv.edu

Please attach a narrative (not to exceed 4 pages, excluding appendices) addressing the following:

- What are the student learning outcomes? Please provide a numbered list.
- Which learning outcomes were assessed?
- Undergraduate programs should assess at least one University Undergraduate Learning Outcome (UULO) each year, which may or may not overlap with a program learning outcome.
- Graduate programs should assess at least one outcome related to one of the following graduate level requirements each year:
 - student engagement in research, scholarship, creative expression and/or appropriate high-level professional practice.
 - activities requiring originality, critical analysis and expertise.
 - the development of extensive knowledge in the field under study.
- ***FOR 2022: Did the program assess learning outcomes related to workforce outcomes/career attainment? If so, what was assessed, and what were the findings?***
- How were they assessed? (Programs must use at least one direct assessment of student learning.)
- What was learned from the assessment results?
- How did the program respond to what was learned?

Please limit the narrative portion of your report to no more than four pages. You may attach appendices with data, tables, charts, or other materials as needed. Please explain the relevant conclusions from any appendices in your narrative. Please contact the Office of Academic Assessment if you have questions or need assistance.

PROGRAM FOCUS

The Film BA at UNLV cultivates students' potential as creative artists, critical thinkers, skilled practitioners, and ethical professionals. In our undergraduate program, students master the psychology and technology of visual storytelling, with keen attention to its roots in emotional truth. They are challenged with innovative training in directing, signature screenwriting approaches, the latest cinematography techniques, cutting-edge nonlinear solutions, and interactive courses in film history, theory, and criticism.

Our program gives students the tools and knowledge they need to succeed in an entry-level position in the film industry. Once required courses are complete, students can select track electives to specialize in the area of their choice and prepare themselves to pursue careers as cinematographers, critics, directors, editors, historians, screen actors, producers, screenwriters, or professional crew.

Students are also equipped to seek a graduate degree that matches their professional goals, whether those involve production or research. If their interest is in screenwriting, they can apply to the Department of Film's highly selection Master of Fine Arts program in Writing for Dramatic Media, a three-year program that funds all admitted students with graduate assistantships that cover tuition and living costs.

LEARNING OUTCOMES

1. By the end of the program, students will be able to distinguish major figures instrumental in the creation of world cinema and distinguish different film genres, film forms, national cinemas, their production and distribution systems.
2. By the end of the program, students will be able to communicate cinematic language in terms of the art and craft of cinema including: mise-en-scene, cinematography, editing, sound, acting, directing, narrative storytelling, documentary, film criticism and film theory.
3. By the end of the program, students will be able to recognize and discuss strengths and weaknesses with structural elements of a cinematic story
4. By the end of the program, students will be able to use the library, search the internet and understand a foreign language sufficiently to conduct emphasis-appropriate research in their selected field of cinema.
5. By the end of the program, students will be able to recognize and describe the terms taught and apply them to any discussion of the field of cinema.
6. By the end of this program, students will be able to write film essays, use proper screenplay format, and create short films.
7. By the end of this program, students will be able to evaluate films and screenplays and communicate critical and oral response.
8. Each film major meets with a mentor to focus on one of these areas from which they may choose to specialize: film history, production, or screenwriting. It is expected that the student meet actively with the mentor to tailor their track electives to meet their needs, interests, and career goals.

OUTCOMES ASSESSED

We focused on outcomes most directly related to career development and student success in the field of film and television production, as it is the preferred path for most of our students; these include items 2, 5, and 8. UULOS assessed include those under Intellectual Breadth and Lifelong Learning, specifically items 5 and 6:

- Demonstrate lifelong learning skills, including the ability to place problems in personally meaningful contexts; reflect on one's own understanding; demonstrate awareness of what needs to be learned; articulate a learning plan; and act independently on the plan, using appropriate resources.
- Achieve success in one's chosen field or discipline, including applying persistence, motivation, interpersonal communications, leadership, goal setting, and career skills.

ASSESSMENT METHOD

Students who graduated with a Bachelor of Arts in Film in Summer or Fall 2021 and Spring 2022 were invited to complete an anonymous Qualtrics survey requesting general demographic information and open-ended feedback their experiences with Department of Film course offerings and extracurricular activities.

Students were contacted a minimum of four (4) times with an invitation to participate. The individuals contacted included seventy-nine (79) Bachelor of Arts graduates. Twenty-two percent (22%) of students completed the survey (N = 18). The sample is limited but offers a cross-section of feedback from recent graduates focusing on a variety of career tracks in the Film BA.

RESULTS & ANALYSIS

Timely degree completion: Seventy-eight percent (78%) of students reported finishing their degrees in 4.5 years or less, with twenty-two percent (22%) taking 5 years or more. Providing RPC support for degree completion in 4 years remains an issue for the Film BA program; a significant number of our students are with us for five years or more, often because they take a semester off for work or do not take 15 or more credits in a semester.

Degree of rigor: Sixty-seven percent (67%) of respondents described their film courses as “moderately challenging” or “challenging,” with one-third rating the courses as “moderately easy” or “easy.” This is an ongoing concern which we are addressing with annual review of course syllabi, including all assigned work, to determine whether the level of rigor in Department of Film courses is appropriate, and make suggestions for change to instructions and faculty when indicated.

Most helpful courses: A wide range of courses were mentioned, including a mixture of hands-on and critical/analytical examples such as Editing, Advanced Directing, Sound Design, Professional Film production Methods, Story Development, Screenwriting, Film Theory, Documentary Techniques, Industry vs. Artistry, and Improv and Sketch Comedy. Here are two representative comments:

- “The Documentary Techniques course with Prof. Levner was the most helpful because it provided students with real life application of on-set skills and gives students the experience of working with a client.”
- “Professional Film Production Methods - May May was so helpful and brought in professional working people so that we could learn more and gain on set experience.”

Career track: Students can now select multiple career tracks in our survey; by far, the most popular selections were directing and screenwriting. Two students identified “no specific focus.” We need to expand our efforts to make students fully aware of the diverse range of careers available in the film industry.

Suggested area of instruction: This year, the most common request was for more courses focused on the film business, film distribution, and producing, which are all closely related areas. Students also called for VFX and 3D animation, as they are critical industry skills. As noted in previous reports, we have tried to offer these subjects with part-time instructors, but the quality is not consistent. Notably, one student called for “more focus on formal experimentation to optimize discovery of one's own character and interests.” This is helpful feedback, as students have limited exposure to experimental filmmaking in the program. Another student noted: “Set ethics, business practice, and even schmoozing are important skills. learning how to deal with an unpleasant producer who likes to viciously yell at PAs might keep a kid from quitting the business just as they're starting. Most, if not all of my professors mentioned these ideas as part of their lectures, but I feel like more formalized guidance would be beyond helpful and give students an advantage.”

Most helpful extra-curricular activities: The dominant items mentioned were Six Foot Films (our pandemic version of the 48 Hour Film Fest in 2020), the 48 Hour Film Fest (which returned in 2021) and Spring Flicks, which are annual festivals sponsored by the Department of Film. Students also spoke highly of any opportunities to “fail” (ie, get more experience by jumping in on lots of film projects and learning through trial and error), mentoring relationships with professors, and working on the Coca-Cola/Regal Films finalist project (which was shot and edited in 2019).

Career preparation: This year, eighty-nine percent (89%) of respondents indicated that they were “satisfied” or “moderately satisfied” with their career preparation in the program, an increase from last year. We have been focused on providing better bridges to industry (workforce development), so this may be a factor in the improvement; also, the country began emerging from the COVID-19 pandemic.

Proudest achievement: Students highlighted their satisfaction at completing short films and scripts, especially for work that was screened in our festivals, the 48 Hour Film Fest and Spring Flicks, and film festival travel to Sundance and Cannes (prior to the emergence of the pandemic). They also mentioned personal development and the practical, analytic skills they gained: One student noted, “My proudest achievement is just finally being able to embrace myself as a filmmaker and be proud of it,” and another commented, “I’ve gotten quite a few awards, but I am proud that my peers reach out to me to direct their scripts. I feel very honored to have been recognized by my friends to trust me with their projects. That’s a really nice feeling.” A third praised the department’s alumni network: “Creating many connections through alumni opened up a lot of things for me.”

General comments: The feedback this year is generally positive, despite the lingering pandemic. Here are representative comments:

- “I was satisfied with my education. I thought all professors were professional and cared about us. There was a clear love for the art form.”
- “Nearly everything I have learned about being a professional filmmaker was learned during my time at UNLV.”
- “The UNLV Department of Film gives its students multiple opportunities to be involved in several projects so that they can apply what they learned from their courses to showcase their talents.”
- “I never thought that I really connected with anyone until my last semester. Covid certainly didn’t help.”
- “Hold higher standards! People are getting degrees without doing the work! For example, [in one of my classes], final projects had actors reading directly off scripts and were filmed on iPhones. That shouldn’t be okay.”

ACTION PLAN

This is the sixth year that UNLV Film has conducted a senior exit survey for Film BA students. The responses we received represent thoughtful feedback from twelve (12) of our most recent graduates, individuals who have a valuable perspective on key aspects of our program.

The statistics and themes that emerged suggest that possible action steps for the Department of Film include the following:

1) Emphasize the value of formal expression and experimentation in the films that are selected for study and in the projects that students create. One immediate step in this direction is to offer a course in Experimental Filmmaking under our FILM 450 special topics number, which we did in Fall 2022.

2) Expand our efforts to ensure consist quality and rigor across our courses by compiling data on the format and relevance for final exams to determine whether faculty and instructors are applying course-appropriate approaches.

3) Continue to build on the success of our in-house film festivals by offering more extra-curricular opportunities for students to collaborate and network. These efforts were interrupted by the pandemic, but became possible as in-person events in Fall 2021 and Spring 2022, when they were strongly attended. The Honors Celebration, a signature end-of-year event for the program, was our biggest ever in May 2022.

4) Build better bridges to industry for our graduating students, which has been an ongoing concern.

- Production funds for projects help students craft better films that can be calling cards for the industry. In 2021, we secured a \$10,000 production grant that was devoted to a slate of student projects in Spring 2022, most of them production in FILM 320 (Film Production II).
- Our advocacy for additional faculty lines was rewarded with a highly qualified producing hire, as part of the President's recently established cluster for Entertainment Media Research, Development, and Education. Our new faculty member, Andi Isaacs, immediately offered a new course (under our FILM 450 special topics number), "The Business of Hollywood" designed to give students critical information about the operation of the industry and strategies for building a virtual "Rolodex" of contacts for potential employment. We must continue to advocate for lines in animation/VFX and production design.

5) Though the feedback we receive from the senior exit survey, especially responses to open-ended questions, is very helpful, it comes from a limited number of students. We should consider adding another method to assess program outcomes, such as a capstone experience that faculty can evaluate annually.