

## Questions from IPBT

1. What strategies do you have to try to diversify your applicant pool as much as possible, especially for student groups for which there is an equity gap? For instance, is the Dept. aware of, or has done research on, training/graduate programs and organizations for their disciplines and fields that are known to be welcoming/advocates for diversifying their disciplines and fields?
  - The Film/TV department always requests announcements in training/graduate programs and organizations known for diversifying the discipline and fields:
    - Local CSUs with Master's programs in the discipline: San José State University (Departments of Film and Theatre and Animation/Illustration) and San Francisco State (Cinema Department). This allows us to draw from graduates who reflect our local population.
    - Private universities renowned for their film programs, such as the University of Southern California's School of Cinematic Arts (SCA), whose statement mirrors the stance of the F/TV Department:

“SCA is committed to cultivating a diverse and inclusive learning environment at all institutional levels . . . to include age, race, ethnicity, physical ability, gender identity, gender expression, sexual orientation, socioeconomic status, country of origin, veteran status, religious practice, and political ideology. SCA seeks to weave a philosophy of inclusion and respect for difference into the fabric of our community; take a leadership role in areas of diversity and inclusion across the university; and establish a model for media industries to empower different voices and perspectives.”
    - Local studios and production companies that produce media celebrating different voices and perspectives, such as Pixar Animation Studios in Emeryville (*Purl*, *Coco* and *Soul*).
    - Local training organizations such as the nonprofit Bay Area Video Coalition (BAVC) that provide job board postings in the discipline.
    - The Association Internationale du Film d'Animation (ASIFA) with almost 40 chapters around the world, including the local ASIFA-SF with inclusion and diversity always visible in its monthly newsletter.
2. How challenging is it to find part time instructors to open up new sections when you have waitlists? How often do you have large waitlists, but no ability to open new sections due to lack of faculty (FT or PT)?
  - Most of the courses involved are lecture/lab activity courses with a limit of 30 people and thus shorter maximum waitlists of 5, and there is normally 1 section of each course. Even if wait lists are full there are not enough sections to add up to enough students for another section.

- If we do not have an instructor for an upcoming course we recruit for that specialty in the months before.
  - There is a challenge in finding part-time instructors from the industry due to the amount of pay we can provide part-time instructors compared to what they can earn in The Business.
3. Where relevant, supporting data for justifications they have written (for example, growing demand, number of students who could not take their classes each quarter, number of students who are delayed because of lack of these classes, etc.)
- Animation: Fill rates have increased (by 6%) even as the number of sections has increased (16 to 20, or 25%). This has occurred due to the rebuilding of program by the last FT Animation hire. She began the process following the discontinuation of courses due to the lack of 5-year curriculum reviews by the previous FT instructor. Not replacing her would cut off this progress.
  - Production: The number of sections has declined by 4 (14%) while the fill rate has increased by 4%.
    - Due to the pandemic some of the most popular courses cannot be offered due to the hands-on experience required, such as TV Studio and Motion Picture Film Production.
  - Multiple Course Substitution Petitions had to be signed this last year for courses required for F/TV certificates/degrees that could not be offered in order for students to graduate on time.
4. Confirmation that the data on FT and PT is updated and accurate
- Updated information was sent out by Mallory Newell this afternoon. The ethnicity is mostly White or Caucasian, but improvements have been made recently.
5. What departments have lab technicians?
- The Film/TV department has a FT staff person, but their duties are not primarily tutoring.
6. Why are African Americans, Latinx, and Filipinx students grouped together? Who decided on this, and is this up for reconsideration?
- The data is grouped together in the earlier portion, but the ethnicities are separated on page 4. The formatting can be more specifically addressed by Institutional Research and Planning.

## Film/TV

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7. Why is the fill rate between Animation and Production so different?
- The Animation fill rates went up from 79% to 90% in a single year.

- Since Animation was rebuilding under the new FT instructor the Animation starting point was lower. However, 11% in one year is quite an increase. To match Film/TV it would have had to increase 17% in one year, even as the number of Animation sections offered increased 25%.
8. Would it be possible to hire someone who could teach both Animation and Production (even though they may specialize in only one of the two)?
- It is very difficult to find someone who teaches all of the topics in Animation, let alone Production as well.
  - Think of the number of different jobs in the credit roll of a movie. There are normally hundreds. Could one person be trained to do all of those jobs, and thus be able to train others? Put another way, could you hire one person to teach every science, or a Music teacher who could play every possible instrument and sing?
    - *Soul* credits: [https://pixar.fandom.com/wiki/Soul\\_Credits](https://pixar.fandom.com/wiki/Soul_Credits)
    - *Call of Duty* end credits (12:48): <https://www.youtube.com/watch?v=DkspHgt27Io>
    - *Avengers: Endgame* credits: [https://www.imdb.com/title/tt4154796/fullcredits?ref=tt\\_cl\\_sm#cast](https://www.imdb.com/title/tt4154796/fullcredits?ref=tt_cl_sm#cast)
9. They mentioned that it is "nearly impossible to find a single person" who is capable of teaching the different Production areas. Given this year's delayed timeline, what challenges do they see in hiring?
- We do not anticipate a challenge in hiring for a FT faculty hire beyond the need to advertise in specialized industry listings, which our faculty have already identified.
  - New job descriptions would be specific for those areas that we need a FT instructor to teach rather than the full spectrum of topics.
    - For example, the Production person we need to replace had post-production skills listed, since we already had someone who could teach the variety of skills needed in the main production (or principal photography).
10. How will the hiring of this instructor fulfill the equity and diversity goals?
- Since the equity gap is at 0% for Production, the goal is to preserve the full-time support that made that possible.
  - The second lowest gap, for Animation, has the same goal.
  - Both are below the 5% equity gap goal set by the college.
  - Because there is a lack of diversity in the full-time hires (in terms of ethnicity) having either position would allow us to change that. Without it we have no chance to increase diversity.
  - In addressing equity people often note the lack of representation in the media.
    - "I don't see anyone like me." Who is going to make those stories with a variety of diverse voices unless we train them?

- In that sense every Film/TV person who gets work in the industry is a force multiplier for enhancing diversity in the nation and the world. Many people gain their awareness of culture and identity through the media.
- If we don't have FT faculty to help then you are less likely to see these images come from our students. We won't be able to help fulfill equity goals important to everyone at the college.