

PROGRAM REVIEW REPORT SUMMARY: SHORT PROGRESS REPORT

1. Reporting Institutions: Eastern Illinois University
2. Program Reviewed: Bachelor of Arts in Television & Video Production
3. Date: 1/12/2024
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5. Summary of Program Goals and Objectives and Progress at Meeting Them

The original purposes of the Bachelor of Arts in Television & Video Production were to:

- Prepare students to effectively work on major production sets and independent one-person shoots alike in a wide variety of production circumstances in television, film, audio, and video positions.
- Provide a comprehensive hands-on experience of every stage of the production process (development → pre-production → production → post-production) in a wide variety of television, film, and video genres and formats, from cinematic productions to live broadcasts.

Additionally, learning the theory and practice of television, video, and film production has a high financial barrier to entry at schools that specialize in it. Continuing EIU's mission as an institution of access and opportunity, this major provides a superior education and specialization in the field of television and video production at the lowest cost in the state for a Bachelor's degree thus providing access to individuals of all socio-economic statuses.

Program learning goals:

At the completion of the Television & Video Production major:

- Students will gain disciplinary knowledge about narrative in televisual, filmic, and video content.
- Students will gain disciplinary knowledge about the signification process in televisual, filmic, and video content.
- Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video content.
- Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.
- Students will be able to engage with and extend the representation practices of television, film, and video.

Assessment:

The Television & Video Production B.A. annually assesses student learning outcomes as guided by university guidelines. Our assessment process is longitudinal and evaluates both television theory through a pre-test / post-test questionnaire as well as the applied skills through a final project evaluation of the introductory course and the capstone course. The goals are to have students rated as competent in every area. During our most recent assessment period students in the post-test and the capstone course scored as highly competent in all but one area (where they scored competent). Students

demonstrated a 28.7% improvement in each area of disciplinary knowledge (narrative structures & symbolic practices) and a 17.5% improvement between the application of their skills in Production I vs. Production IV (with increases in each category (narrative, mise en scene, basic shot composition, advanced shot composition, technical fundamentals, audio, first cut, fine & final cut). See Appendix 1 for a breakdown of the scores.

Enrollment and Students:

The Television & Video Production major began in Fall 2018 as a reasonable and moderate extension of the Mass Communication program. In its first year 24 students were enrolled, and since then has enrolled a minimum of 40 students at the beginning of every semester. As Television & Video Production is necessarily an in-person program, the COVID pandemic provided a challenge to retention and growth. However, it remained over 40 students for the duration of the pandemic and in 2023 our 10th day numbers had 48 students enrolled in classes. Additionally, these increases have occurred despite overall university enrollment decline as the major comprises 1.1% of total undergraduates demonstrating its establishment as a destination school for students, both coming from high school and as transfers from other colleges / universities. The major is currently the third largest major in the School of Communication & Journalism only behind Communication Studies (all option areas) and Journalism (all option areas).

	FA18	FA19	FA20	FA21	FA22	FA23
Students Enrolled (10th day numbers)	24	44	43	40	41	48
Degrees Awarded (prior academic year)	N/A	0	11	9	9	9

Additionally, the major allows for access and opportunity to all individuals. First, the major has five active 2+2 agreements with community colleges from Illinois and Indiana. This allows students a clear path to complete their B.A. in four semesters and be provided with access to upper division courses via avoiding duplicity in coursework. Secondly, the major has averaged 43.2 students every Fall 10th day with 52.3% of the students being individuals of color and 36.2% of the students being African American (compared to 25.3% and 13.8% at the university level). Having a television and film program at a state school allows for the lowering of the traditional financial barrier to entry and results in a diverse program that serves a population who may not otherwise have access.

Career Outcomes:

We work with EIU Career Services to track the organizations that students are employed by after graduation. Our graduates have been employed by a variety of media organizations including multiple television stations (WCIA, WXIN, WTHI, NCTV17), the University of Illinois Chicago (university videographer), Cromwell Media, Walgreen's (product photographer / video), Complete Weddings + Events (videographers), Rural King (videographers), John Deere (advertising), UnRated Flair (videographer), and Blue Wave Products (product videos).

Noteworthy Developments:

- Faculty have engaged in an annual Media Job Fair, recruiting employers from around the Midwest to come to EIU and meet with students (both current and alum) about jobs and internships with their media organization. Each year 12-18 television stations, production

companies, media groups, and filmmakers attend (with many others sending job calls) and around 60 students attend each year to meet with employers.

- Students work roughly 2,000 hours each year at campus media organizations as part of their required CMN 2375 - Practical Experience (40 hours are required) and CMN 4275 – Internship (80 hours are required) courses. Organizations include EIU Athletics, filming games for ESPN+, crewing for WEIU-TV productions, producing the televisual component of HitMix-FM radio shows, and working as videographers for EIU Marketing.
- Since 2018, the Television & Video Production B.A. has forged 2+2 agreements with five community colleges. This includes Lakeland, Parkland, Southwest Illinois College, College of DuPage, and Illinois Eastern Community Colleges (which includes multiple schools including Wabash Valley and Olney Community College). Each agreement included having the coordinator from the community college visit EIU, extensive conversations about curricula, and keeping an open dialogue between the schools to make the transition from college to university a seamless one.
- Faculty have been active in refining the curricula to provide the most depth in the area and overall flexibility for students. This has included the creation of a new episodic course (CMN 4751 – Topics in Episodic Television Production & Filmmaking, as Television and Video are the story that never ends) in place of CMN 2520- Intro to Mass Communication, the removal of elective clusters and the expansion of related overall electives, and the allowing of the choice between THA 2244 - Acting I and THA 2211 – Stagecraft based on individual student interests.
- Students founded an RSO, the EIU Film Club, in 2021. This was done inductively by the students due to their interest in television and film. It includes the social viewing of films and producing an original scene each semester with majors and non-majors who just have an interest.
- Students who meet the requirements may enroll in the Accelerated Graduate School Program where they can complete up to three 4750+ level courses that count simultaneously toward their B.A. and the M.A. in Communication Studies (with an emphasis in Media & Critical Studies). The three courses available went through graduate and undergraduate curriculum committees and are CMN 4770 - Television Criticism, CMN 4751 – Topics in Episodic Television Production & Filmmaking, and CMN 4755 – Television Genres: Production & Development. These also allow current graduate students to get applicable skills while applying masters-level media theory to original productions.
- In the fall 2018, the School of Communication and Journalism was founded and is now the academic home of the Television & Video Production Major. The School comprises the former Department of Communication Studies and the Department of Journalism.

Future Plans:

- Curricular revisions continue with the goal to provide flexibility for students and will include expanding elective offerings and allowing CMN 4755 – Television Genres: Production & Development to be repeatable.
- To examine the viability of offering prior learning credit, which would be especially useful for members of the armed forces.
- Continue to work on our potential 2+2 agreement with Harper College and others.
- Expand the screening of student works and continue to promote the submission to video and film festivals to allow for feedback and student networking.

COMMENTS FROM THE COLLEGE DEAN:

In its short lifetime (debuted 2018), the TVP program, as anticipated by the School of Communication and Journalism and the College of Liberal Arts and Sciences both, has become a significant growth area for Eastern, doubling its impressive initial enrollment (24 to 48) and maintaining that in the midst of the COVID pandemic. Program learning goals are rooted in professional practices, and, not surprisingly, the career outcomes of students in the program prominently include media posts throughout the Midwest and beyond. In fact, the program's curriculum consistently adapts to the needs of the profession, keeping students highly desirable to media outlets. Equipment and facilities are top-notch and students are guided by a highly accomplished, attentive, caring faculty. Several co-operative curricular agreements have been forged with Illinois community colleges, facilitating seamless transfer. The assessment overview indicates student growth throughout the levels of the program, with high percentages of meeting/exceeding benchmarks. We expect all of these trends to continue, and anecdotal evidence from recruitment events give every indication that the program is in-demand from students both in-state and beyond.

We recommend a decision of **Program in Good Standing**.

VPAA Decision:

- * Program in good standing
- Program flagged for priority review
- Program enrollment suspen

VPAA Explanation:

09.0799 B.A. in Television and Video Production (short progress report)

The summary above provides an impressive array of developments in the B.A. in Television and Video Production program. From curricular retooling to course tiering, from careful assessment to career tracking, the program has prioritized streamlining and modernizing the course offerings so that the students can benefit from flexible and highly practical sequences and choices. Keeping in mind the public access mission of Eastern, the program eliminated restrictive clusters of electives, and opened up the upper-division curriculum to alternate, accelerated graduate pathways for students.

APPENDIX 1: OVERVIEW OF STUDENT LEARNING OUTCOMES AND MEASURES

Student Learning Outcome (SLO)	What measures and instruments are you using? This could be an oral or written exam, a regularly assigned paper, a portfolio— administered early and later in coursework.	How are you using this info to improve student learning? What are you hoping to learn from your data? Include target score(s) and results , and specify whether these were met, not met, or partially met for each instrument.	Does your SLO correspond to an undergraduate learning goal (ULG) : writing, speaking, quantitative reasoning, critical thinking, responsible citizenship?
Students will gain disciplinary knowledge about narrative in televisual, filmic, and video content.	<p>Students complete a disciplinary knowledge pre-test during the introductory course (CMN 1500: Television & Video Development – required for students entering the major ideally in their first semester in the major [however advising can cause upper division students to take the class as well which skewed the pre-test higher]) and the post-test occurs in the most advanced required theory course in the sequence (CMN 4770: Television Criticism- all Juniors & Seniors). The questionnaire addresses the disciplinary knowledge that an evaluation of a project cannot. The complete, inductively-developed instrument (as found in Appendix A) and for this section we evaluated questions about narrative.</p> <p>Additionally, we look for growth in their use of signifying</p>	<p>The goal was for the average student to be assessed as at least minimally competent (60%) according to the post-test. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p> <p>Students were assessed as highly competent as they scored 85.7% on the post-test (up 35.7% from the 50.7% scored on the pre-test).</p> <p>Additionally, their growth is clear in the application of narrative in projects as they improved to 84.2% (4.2/5) on their final project in Production IV (up from the 67.2% [3.2/5] on their final Production I project).</p>	<p>Not directly 1:1</p> <p>Although it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices)</p>

	practices through <i>mise en scene</i> elements for between the final narrative projects in Production I and Production IV (as assessed in the instrument of Appendix B, explained in greater detail for SLO 3 and 4).		
Students will gain disciplinary knowledge about the signification process in televisual, filmic, and video content.	<p>We utilized the same pre-test / post-test structure in the manner explained in the previous section. The remaining questions are about the signification process in televisual, filmic, and video content. Most notably it addresses the media theory most germane to producing televisual and filmic content such as semiotics, industry considerations, and uses & gratifications. The complete, inductively-developed instrument (as found in Appendix A)</p> <p>Additionally, we look for growth in their use of narrative between the final narrative projects in Production I and Production IV (as assessed in the instrument found in Appendix B and discussed in greater detail for SLO 3, 4, and 5).</p>	<p>The goal was for the average student to be assessed as at least minimally competent (60%) according post-test. Ideally, the average student would be assessed as competent (70%) or highly competent (80%) on the post-test.</p> <p>Students were assessed as competent as they scored 75% on the post-test (up 25% from the 50% scored on the pre-test).</p> <p>Additionally, their growth is clear in the application of semiotic choices (specifically the <i>mise en scene</i>) in projects as they improved to 70.8% (3.5/5) on their final project in Production IV (up from the 44.8% [2.2/5] on their final Production I project).</p>	<p>Not directly 1:1</p> <p>(Although it does touch upon WCR and CT as it requires a lot of research, analysis, and linkage to complex symbolizing practices)</p>
Students will be able to apply the technical and symbolic conventions of sound for televisual, filmic, and video	In order to assess the application of this knowledge and conversion into actual televisual and filmic	The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix	Critical Thinking (Peripherally SL, RC, WCR and QR could

<p>content.</p>	<p>productions, instructors fully assessed the most advanced scripted, narrative-driven production from the entry-level production course (CMN 2500: Production I) as well as the capstone production course (CMN 4540: Production IV). As CMN 2500 is the first production course, and the pre-requisite to all other production courses, Production I will always be taken at the beginning of the major sequence. The post-test will occur in the capstone course, CMN 4540: Production IV. This is a course that all majors must take, and has multiple pre-requisites in front of it, so majors should be nearing the completion of the sequence by this point. The evaluation forms (as found in Appendix B) focus on overall deployment of narrative and character structures, visual storytelling (with basic and advanced composition), technical considerations, mise en scene, audio production (both in capturing and in post-production), and the post-production process (first, fine, and final cuts). For audio, there was a specific section on audio where we assessed the capturing and editing of sound.</p>	<p>B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of capturing and editing audio in the students' work. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p> <p>Students in the introductory course were assessed as competent (2.97) and the students in the capstone course were rated as highly competent (3.82) for an improvement of 14.1%.</p>	<p>be considered. A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective and prepare scripts, and even do basic calculations on elements such as exposure and frame rate)</p>
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<p>Students will be able to apply the technical and symbolic conventions of visuals for televisual, filmic, and video content.</p>	<p>In order to assess the application of this knowledge and conversion into actual televisual and filmic productions, instructors used the previously articulated assessment method. Specifically, a measure was constructed with shot composition (basic and advanced), technical fundamentals, and editing (first as well as fine/final cuts).</p>	<p>The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of visual storytelling (both in capturing and editing) in the students' work. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p> <p>Students in the introductory course were assessed as competent (3.3) and the students in the capstone course were rated as highly competent (3.8) for an improvement of 10.3%.</p>	<p>Critical Thinking</p> <p>(Peripherally SL, RC, WCR and QR could be considered. A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective and prepare scripts, and even do basic calculations on elements such as exposure and frame rate)</p>
<p>Students will be able to engage with and extend the representation practices of television, film, and video.</p>	<p>In order to assess the application of this knowledge and conversion into actual televisual and filmic productions, instructors used the previously articulated assessment method. Specifically, a measure was constructed for narrative & symbolic instrumentation as well as advanced shot composition to extend beyond traditional representational practices.</p>	<p>The goal was for the average student production to be assessed as at least minimally competent (a global average of 2.0) according to the rubric (appendix B) after completing the introductory course (CMN 2500). A 2.0 on the 5-point scale demonstrates the general presence of the concepts of visual storytelling (both in capturing and editing) in the students' work. By the capstone course, the average student production would be assessed as competent (3.0 on the global measure). Ideally, the average student would be assessed highly competent (3.5+) on the post-test.</p>	<p>Critical Thinking</p> <p>(Peripherally SL, RC, WCR and QR could be considered. A production requires the individual to go out into the world and interact with diverse populations in an ethical manner, the ability to articulate to cast and crew, receive feedback, gather insights from multiple perspective</p>

Students in the introductory course were assessed as competent (3.0) and the students in the capstone course were rated as highly competent (3.8) for an improvement of 17%.

and prepare scripts, and even do basic calculations on elements such as exposure and frame rate)

Questionnaire of Disciplinary Knowledge

CMN 1500 (Pre-test)	CMN 4770 (Post-test)
Narrative Structures – 3.5 / 7 (50.7%)	Narrative Structures – 6.0 / 7 (85.7%)
Symbolic Practices – 4.0 / 8 (50%)	Symbolic Practices – 6.0 / 8 (75%)
Average total – 7.6/15 (50.6%)	Average total – 11.9 / 15 (79.3%%)

Final Project Assessment

CMN 2500 (Production I)	CMN 4540 (Production IV)
Narrative – 3.4 / 5 (67.2%)	Narrative – 4.2 / 5 (84.2%)
<i>Mise en Scene</i> – 2.2 / 5 (44.8%)	<i>Mise en Scene</i> – 3.5 / 5 (70.8%)
Basic Shot Composition – 3.3 / 5 (65.8%)	Basic Shot Composition – 3.8 / 5 (76.4%)
Advanced Shot Composition – 2.7 / 5 (54%)	Advanced Shot Composition – 3.6 / 5 (72.9%)
Technical Fundamentals – 3.0 / 5 (60.5%)	Technical Fundamentals – 3.9 / 5 (78%)
Audio (Capture & post) – 2.9 / 5 (59.3%)	Audio (Capture & post) – 3.7 / 5 (73.4%)
First cut – 3.3 / 5 (66.7%)	First cut – 3.9 / 5 (77.2%)
Fine / Final Cut – 1.43 / 5 (28.6%)	Fine / Final Cut – 3.8 / 5 (76.3%)
Total – 58.9%	Total – 76.4%