The Effects of Subject-Related Professional Development Opportunities for Film and Video Faculty on Student Outcomes in Florida Colleges

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Introduction

The fields of film and video production are deeply affected by new technologies, new techniques, new styles, and even new business models that are constantly evolving. Film and video faculty must stay abreast of these technologies and trends to assure they are always providing their students with the latest knowledge required to succeed in today's competitive, creative film and video environment. Schools must provide their teachers with appropriate, subject-related professional development opportunities and the requisite funding to keep pace with the dynamic film and video industry trends affecting their curricula, or run the risk of the degrees they offer becoming irrelevant.

Film and video faculty must have access to up-to-date training as new tools with new capabilities and sometimes entirely new workflow paradigms are embraced by film and video professionals. They must also have opportunities to meet with industry professionals and other film and video faculty to share knowledge about industry trends and about professional and educational best practices. Professional development needs for educators in film and video include and indeed go beyond the scope of the professional development needs of teachers in more traditional educational areas such as language, math, science, and social studies. Examples of how film and video faculty and film and video education must keep pace with change to meet new developments in arts fields are in the use of digital cameras and Apple Final Cut Studio software. Technology has rapidly evolved to enable digital cameras to shoot camera files containing significantly more detailed information in each frame photographed. Apple Final Cut Studio quickly added technological enhancements to handle these information-rich files, giving cinematographers and their colorist partners' expansive new ability to manipulate the images. Of course, these new technological innovation and many others have new software to generate

them, and companies like Adobe, Apple, Avid, Sony, Panasonic, and others release even newer technologies and software yearly.

On the business and distribution side, the emergence of the internet, sites like Hulu, Netflix, and peer-to-peer, file-sharing networks have changed the film and video business landscape in dramatic fashion. The movie and television industries are even now seeking new ways to take advantage of, and protect themselves from, the maze of internet distribution issues only previously faced by the music industry. The internet has also enabled crowd-sourcing of film and video production funding on sites such as IndieGoGo.com and enabled countless web sites, methods, and software for collaboration and information sharing on everything from editing, to screenwriting, to producing and production management.

This growing list only scratches the surface of the evolution taking place within the film and video industry that not only affects the distribution and business of the art, but also the art itself and the methods of its creation. Educators in this field must be given the opportunity to keep up.

Purpose

The purpose of this study is to determine if subject-related professional development for film and video faculty members in Florida colleges improves student outcomes in courses taught by those faculty members. Results may be used to evaluate current opportunities for subject-related professional development opportunities available to film and video faculty member at Florida colleges and universities.

Definitions

1. Professional Development as defined by the National Staff Development Council

> 34) PROFESSIONAL DEVELOPMENT— The term "professional development" means a comprehensive, sustained, and intensive approach to improving teachers' and principals' effectiveness in raising student achievement --
>
> (A) Professional development fosters collective responsibility for improved student performance and must be comprised of professional learning that:
> (1) is aligned with rigorous state student academic achievement standards as well as related local educational agency and school improvement goals;
>
> (2) is conducted among educators at the school and facilitated by well-prepared school principals and/or school-based professional development coaches, mentors, master teachers, or other teacher leaders;
>
> (3) primarily occurs several times per week among established teams of teachers, principals, and other instructional staff members where the teams of educators engage in a continuous cycle of improvement that —
> (i) evaluates student, teacher, and school learning needs through a thorough review of data on teacher and student performance;
>
> (ii) defines a clear set of educator learning goals based on the rigorous analysis of the data;
>
> (iii) achieves the educator learning goals identified in subsection (A)(3)(ii) by implementing coherent, sustained, and evidenced-based learning strategies, such as lesson study and the development of formative assessments, that improve instructional effectiveness and student achievement;
>
> (iv) provides job-embedded coaching or other forms of assistance to support the transfer of new knowledge and skills to the classroom;
>
> (v) regularly assesses the effectiveness of the professional development in achieving identified learning goals, improving teaching, and assisting all students in meeting challenging state academic achievement standards;

> (vi) informs ongoing improvements in teaching and student learning; and
>
> (vii) that may be supported by external assistance.
>
> (B) The process outlined in (A) may be supported by activities such as courses, workshops, institutes, networks, and conferences that:
> (1) must address the learning goals and objectives established for professional development by educators at the school level;
>
> (2) advance the ongoing school-based professional development; and
>
> (3) are provided by for-profit and nonprofit entities outside the school such as universities, education service agencies, technical assistance providers, networks of content-area specialists, and other education organizations and associations ("JSD, Fall 2009, Vol. 30, No. 4 - Issue Details," n.d.).

2. Film and Video Faculty – Faculty members teaching in the fields of film production and video (television) production at accredited universities and colleges.

3. Film and Video Courses – College courses having to do with the knowledge and practices of creating film and video productions.

4. Subject-related Professional Development for Film and Video faculty – professional development opportunities that include traditional pedagogical content such as learning styles, classroom management, assessment, and teaching methods, and also content targeted to the specific needs of film and video faculty such as arts technology training, and exposure to methods, trends, and practices in current use by both film and video professionals and film and video faculty at higher education institutions.

5. Film and Video Technology Training – Courses that are designed to provide film and video faculty with the most current knowledge in the use of software programs, hardware, and professional equipment used by art industry professionals to conceptualize, create, view, distribute and sell works in the fields of computer animation, television (video), music, music business, photography, graphic design, and web design.

Literature Review

Need to keep pace with new developments

Due to rapidly changing technology and their impact on the arts and arts education, it is important that arts instructors be given the opportunity to update their knowledge and skills to

keep pace. New technology training is particularly important when new technology is introduced into the curricula and into the classroom (Amburgye, 2006; Conway, Hibbard, Albert, & Hourigan, 2005; Gutenko, 1997). In addition to technology training, opportunities to share ideas and learn from arts professionals and from colleagues at other educational institutions through attendance at conferences and seminars is key to instructors learning about new ways students interact with educational media and in helping arts faculty to generate new approaches that can improve student learning in the classroom (Conway et al., 2005; Sydow, 2000; Wood, 2004).

It is imperative that arts faculty have a current, high level of knowledge of the subjects they teach. Arts faculty must be given professional development opportunities that go beyond the more traditional professional development opportunities typically offered and funded by schools, and arts faculty must be given sufficient time and access to new technology to allow them to learn the new material and to plan to integrate it into their lessons and classrooms (Amburgye, 2006; Caverly & MacDonald, 2004; Wallin, 2003).

Need for an environment supportive of appropriate professional development

It is also important that the gatekeepers of professional development: the schools, school administrators, and those tasked with designing professional development offerings for arts instructors, be aware of the special needs of arts faculty. Absence of this knowledge can cause a disconnect between the needs of arts instructors and the type professional development opportunities they are afforded. This can result in a high percentage of arts teachers seeking professional development outside of school-provided or school-sanctioned sources and can result in arts faculty paying for professional development out of their own pockets with little or no re-imbursement for these expenditures. An effective way to address this situation is to have arts

faculty involved in the design of their own professional development opportunities (Amburgye, 2006; Conway et al., 2005; Wallin, 2003).

It is important that schools create and maintain an environment that supports the specific professional development needs of arts faculty so sufficient time, access to resources, and funding are allocated to enable arts faculty to successfully pursue needed professional development activities (Bauer, Reese, & McAllister, 2003; Sydow, 2000).

Hypothesis

Statistical analysis will show outcomes of scores on final student projects in film and video courses taught by faculty members after receiving subject-related professional development will be significantly higher than students' final film and video project scores prior to instructors receiving subject-related professional development.

Method

Participants / Sample

Florida has 33 colleges and universities offering film and/or video production degrees ("Florida Film Colleges - Education Reference," n.d.). The schools will be contacted to develop a list of film and video faculty at the schools (including full-time and adjunct faculty members). Each instructor on the resulting list will be assigned a 4-digit number. Simple random sampling and a table of random number s will be used to select up to 100 teachers from the list to receive questionnaires (see Appendix B). Selected instructors will be given full disclosure concerning any risks to them or their students concerning their participation in the research. Their participation will be optional and with informed consent.

A questionnaire (see Appendix B) will be delivered to the selected instructors. Within the framework of the questionnaire, faculty members will be asked if they have participated in a minimum of 8 hours of subject-related professional development within the past 12 months applicable to the film and video production courses they teach. They will also be asked to identify the production courses they have taught one semester prior to professional development and one semester after professional development for which a final student film or video project completed by each student is available for study. The results of this questionnaire will help identify which faculty members and which student groups taught by those faculty members will be included in the research.

Responding faculty members meeting the criteria of teaching courses with a final student film and/or video project and having participated in subject-related professional development with the preceding 12 months will be identified and a minimum of 20 instructor subjects will be randomly selected for the study using assigned numbers and a random number table. Student final projects from the production courses taught by the selected instructors one semester prior to participating in subject-related professional development and one semester after participating in subject-related professional development will be indentified and collected and assigned 4-digit numbers. A random numbers table will be used to select 25% of the final student projects from each instructor's courses taught prior to the instructor receiving subject-related professional development and 25% of the final student projects from each instructor's courses taught after the instructor received subject-related professional development for evaluation and scoring. The researchers will contact the selected instructors and make arrangements to ship self-addressed return packaging to them sufficient for the instructors to enclose and return the selected final

student projects to the researchers via express carrier delivery. The various recorded formats of the student projects will be entered into an edit system by a researcher who is not involved in evaluating or scoring the projects. This researcher will remove all identifying graphics and credits from the projects to reduce any possible bias the credit and graphic information may introduce into the raters' evaluation of the projects. The resulting projects will be burned to DVD so all projects are viewed by the raters using the same presentation/viewing format.

A panel of 5 film and video experts will be selected to develop a rubric (see example rubric in Appendix C) for use by 2 raters chosen to evaluate and score the final student projects. The experts on the panel shall have the following minimum qualifications: a master's degree in film or video from an accredited college or university, 5 years industry work experience, and 5 years college-level teaching experience in film and/or video. In developing the rubric, the panel will use their own expertise and will employ a systematic approach to selecting tasks for performance assessment and for defining evaluation and scoring criteria (Boston, Assessment, & Evaluation, 2002).

The 2 raters chosen will undergo training and evaluation in the use of the rubric with the goal of reducing scoring variations between the raters. The raters will be trained by the rubric panel on the intended meaning and associated scoring values of the rubric. The training will involve the chosen raters watching a series of the same movies and grading them using the provided rubric. Analysis of the resulting scores will include discussions between the raters, the rubric panel, and the researchers. Cohen's Kappa will be used to measure inter-rater agreement (Vanbelle & Albert, 2009; Moore & Young, 1997). Adjustments to the rubric or the rater training process will be made, if needed.

Once evidence of verifiable, reliable scoring agreement is established, the actual evaluation and scoring of the selected student projects will proceed.

The raters will view the projects and rate them using the rubric developed by the expert panel and the training they received to reduce scoring variation. The raters will not know the source of the projects and will not know whether they are from pre-professional development groups or post-professional development groups. Cohen's Kappa will be used to examine the inter-rater reliability of the project scores given using the rubric.

Design

The research design is causal-comparative. The independent variables are the two student groups, one having created their final project before their instructor received professional development, the second having created their final project after their instructor received professional development. The dependent variable is the scores the final projects receive from the trained raters using the rubric designed by the panel of experts. The threats to internal validity include subject characteristics of the students, the validity of the rubric design, potential rater bias, inter-rater-reliability, and instrument decay (fatigue of the raters).

The subject characteristics threat is controlled for by using random assignment. All students identified as having a pre-professional development instructor are assigned a number and a random number chart is used to select 25% of this total pre-professional development group as research subjects with a minimum of 50 students selected to reduce concerns of skewed score distributions. All students identified as having a post-professional development instructor are assigned a number and a random number chart is used to select 25% of this total post-

professional development group as research subjects with a minimum of 50 students selected to reduce concerns of skewed score distributions.

The validity of the rubric is address by having it designed by a panel of experts in the video and film production fields (see the required qualifications of the panel members in the Method section above) and by the testing, training, and adjustment process (also described above) in which the raters are trained in the use of the rubric and the raters use the rubric to score example projects. The raters discuss their example scores with the rubric panel and with each other to adjust the rubric design and its use. Cohen's Kappa coefficient is used to analyze inter-rater reliability. These analyses are used to make any needed adjustments to the rubric and rater training, prior to completing the research.

Threats to validity from the raters are addressed through the rater training process described above and further addressed by removing any identifying graphics from the projects that might influence rater bias prior to viewing by the raters. Instrument decay will be addressed by limiting the raters to scoring no more than 5 projects per day to limit rater fatigue. Actual rater scores of the student projects will also be analyzed for inter-rater reliability using Cohen's Kappa.

Data Analysis

Student performance on the final projects will be scored by the raters and compared based on pre-training and post-training of faculty for statistically significant change. Data analysis can use t-tests to compare means and standard deviations of the project scores prior to appropriate professional development vs. after appropriate professional development. The total number of students included in each data group will be provided. Data will consist of course

means and standard deviations and will thus be de-identified. No student identifiers will be used. As noted above, Cohen's Kappa will be utilized to help determine inter-rater reliability (Vanbelle & Albert, 2009); Moore & Young, 1997).

Support/Permissions

The performance of this study will require approval from the IRB's of all 33 of the Florida colleges and universities offering film and/or video degrees, including following all published instructions, completing all required forms, providing all required documentation, and completing any required background checks

Ethical considerations

All film and video faculty research subjects will participate on a voluntary basis by signing a form providing full disclosure as to the nature and risks of the research (see Appendix A). All instructors' identities will be kept confidential used only to select those that had participated in professional development activities and to identify the courses and students taught by them prior to receiving professional development and after. No individual teachers' identities will be reported. No student identities will be recorded during data collection. With the consent of each participating school's IRB, student results will be reported only as group and aggregate data, so no consent from students would be required.

Timeline

The study would begin in June of 2010 with application to the IRB's of each of the 33 Florida universities and colleges offering film degrees. Upon receiving approval, the researcher would begin the process of identifying the film and video faculty at each school in August, 2010. Instructor sample selection and distribution of instruments would occur in October, 2010.

Student course group identifier data would be collected and student course groups identified for tracking by January, 2011. After identification in January, 2010, student data (projects) would be collected for 1 semester (grading period) prior to the selected instructors' receiving professional development and for 1 semester (grading period) after.

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Appendix A

INFORMED CONSENT FORM FOR RESEARCH

Subject's name:_____
Title of Research Protocol: The Effects of Subject-Related Professional Development Opportunities for Film and Video Faculty on Student Outcomes in Florida Colleges
Principal Investigators' Names: James Reid VanVoris, Jay Sandhouse
_____

INTRODUCTION:

In order to decide whether you wish to participate in this research study, you should understand enough about its risks and benefits to be able to make an informed decision. This process is known as "informed consent."

This consent form provides detailed information about the research study. We have tried to make this information understandable

Your participation is voluntary; You may or may not benefit from participating in the study, but knowledge may be gained that benefits others; You may withdraw from the study at any time; Your participation or withdrawal will not affect your rights and benefits as an employee. Once you understand the study, you will be asked to sign this informed consent if you wish to participate. You will be given a signed copy of the form to keep for your records.

Important Disclosure: This study is being run by James Reid VanVoris and Jay Sandhouse as part of the requirements for the course EDF6481 at Florida Gulf Coast University.

James Reid VanVoris and **Jay Sandhouse**, are the Principal Investigators of this study, but receive no payment for this role.

PURPOSE OF STUDY:

The purpose of this study is to identify teachers film and video production who have had professional development opportunities to increase their subject knowledge in the courses they teach and to measure the effects of that professional development on student outcomes. Student final projects in film and video courses will be collected at the end of grading periods and analyzed and reported as a group. No individual student records will be reported and identity information of teachers will only be used to select those that have received course-related professional development and to then select groups of student projects in courses taught by those teachers for 1 semester (grading periods) prior to

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the teacher receiving professional development and 1 semesters (grading period) after the teacher receiving professional development. The expected amount of time it will take teachers to participate in this research study is 2 semesters (grading periods). The "research" part of this study for teachers involves completing a questionnaire regarding courses and professional development opportunities.

SUBJECT SELECTION:

A minimum of 20 film and/ or video instructors that meet the requirements of having subject-related professional development in the past 12 months and students' final projects available for study will be randomly chosen from among all Florida colleges and universities that offer film and video degrees. The selected sample group will be those responding instructors who have participated in subject-related professional development opportunities in the past 12 months. The students subjects in the sample will be those students enrolled in courses taught by the teacher sample group in the 1 semesters (grading period) prior to the teacher receiving the professional development and the those students enrolled in courses taught by the teacher sample group in up to 1 semesters (grading period) after the teacher received the professional development.

PROCEDURE:

If you agree to participate, you will be asked to sign and date this consent form. If you are a minor child, a parent or guardian must decide on your participation and sign for you. A copy of the signed consent form will be provided to you.

This study will be conducted in a confidential manner. No individual student identity information will be collected or recorded. Individual student grade records only will be used to calculate group scores for the class, and only group results will be reported with no individual identity information attached.

Participating arts teachers' identities will be kept confidential and will only be used to select groups of students enrolled in pre-professional development and post-professional development classes taught by the participating instructor.

Mr. VanVoris and Mr. Sandhouse may want to include you in a larger study, yet to be designed and approved. If a subsequent study is approved, you are giving Mr. VanVoris

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Title of Research Protocol: The Effects of Subject-Related Professional Development Opportunities for Film and Video Faculty on Student Outcomes in Florida Colleges
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_____

and Mr. Sandhouse permission to provide your name and contact information to the investigator of that subsequent study so that they may contact you about the new study. You are under no obligation to take part in any future studies.

RISKS AND DISCOMFORTS:

The risks to teachers may be in psychological discomfort caused if, due to their participation in the research study, teachers begin to measure the grades of their classes over time and become distressed over what they may perceive as unsatisfactory results. There are no significant risks to students foreseen. There may be risks to teachers and students which are currently unforeseeable.

BENEFITS:

There will be no direct benefit to you. However, there may be a general benefit to society.

ALTERNATIVE PROCEDURES:

The alternative to participating in this research study is to choose not to participate. Teachers decision whether or not to participate will not affect employment in any way.

STUDY PARTICIPATION AND WITHDRAWAL

Participation in this study is voluntary. You have the right to refuse to take part in this study. If you choose to participate, you have the right to withdraw at any time. If a significant new finding develops during the study that may influence your willingness to participate, you will be informed as soon as possible. You may also be withdrawn from this study without your permission if, in the opinion of the investigators, your school, or your parent or gaurdian, you do not qualify for further participation, or further participation may be detrimental to you. In addition, the sponsor may stop the study at any time.

If you withdraw from this study at any point, you will not be contacted again with respect to this study. Upon your written request (see Contact Information below), any of your data and samples that have not been distributed will be destroyed.

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COST/PAYMENT:

There will be no cost to you to take part in this study, other than your time. You will not be paid to participate in this study.

CONFIDENTIALITY:

Information derived from this study may be reviewed and photocopied by investigators, and/or state and federal regulatory agencies, and by the sponsor, with protection of confidentiality so far as permitted by applicable law. Information resulting from this study may be used for research purposes and may be published; however, you will not be identified by name in such publications.

Research reports generated by this study may include information about your records provided to this study, but will be written or presented in such a way that you cannot be identified.

The investigators and other persons charged with monitoring the way in which the research is conducted may have access to data bearing identifying information, but persons having such access will provide an assurance of confidentiality to the investigators, the sponsor (FGCU), and to you.

The investigators will take all possible steps to protect your confidentiality. Your name and other personally identifiable information will not be released. The investigators and the sponsor (FGCU) will hold your contact information in a secure and separate location in a locked container, with access given only authorized personnel on an as-needed basis.

CONTACT INFORMATION

If you have any questions about this research or experience any problems, you should contact James Reid VanVoris xxxx xxxxxxx xxxx xxxxxxx, FL xxxxx, PH: xxx-xxx-xxxx or Jay Sandhouse xxxx xxxxxxx xxxx xxxxxxx, FL xxxxx, PH: xxx-xxx-xxxx.

Title of Research Protocol: The Effects of Appropriate Professional Development Opportunities for Arts Faculty on Student Outcomes in Miami-Dade County and Broward County Public High Schools
Principal Investigators' Names: James Reid VanVoris, Jay Sandhouse

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CONSENT FORM FOR RESEARCH

1. I have read the previous page(s) of the consent form and the investigator has explained the details of the study. I understand that I am free to ask additional questions.
2. If I wish additional information regarding this research and my rights as a research subject, or if I believe I have been harmed by this study, I may contact the persons and organizations indicated above.
3. I am aware that this is a research project and that unforeseen side effects may occur.
4. I understand there is no formal program for compensating patients for any injuries or personal loss arising from this research.
5. I understand that participation in this study is voluntary and I may refuse to participate or may discontinue participation at any time without penalty, loss of benefits, or employment.
6. I acknowledge that no guarantees have been made to me regarding being involved in this study, and I consent to participate in the study and have been given a copy of this form.

_____ _____

WITNESS DATE STUDY SUBJECT DATE

_____

PARENT OR LEGAL GUARDIAN DATE (If subject is a minor, or subject is unable to give consent)

The subject has been given the opportunity to read this consent form and to ask questions before signing, and has been given a copy.

_____

PRINT INVESTIGATOR'S (or designee's*) NAME SIGNATURE OF INVESTIGATOR (or designee*) DATE *designee must be listed on the consent form as a co-investigator

Appendix B

Film/Video Instructor Data Collection Form

Contact Information:

Name:_____ Date:_____

School Name:_____

School address:_____

E-mail:_____ Phone:_____

Please read each response item below carefully before responding:

☐ **I have participated** in a minimum of 8 hours of professional development in the past 12 months directly related to the subject of film production and/or video production including attendance at industry and/or educational seminars or conferences related to the film and/or video industry, or technical training course(s) related to the film and/or video industry.

☐ **I have NOT participated** in a minimum of 8 hours of professional development in the past 12 months directly related to the subject of film production and/or video production including attendance at industry and/or educational seminars or conferences related to the film and/or video industry, or technical training course(s) related to the film and/or video industry.

Please read each response item below carefully before responding:

☐ A final student film or video project **is required** in the course(s) I teach.

☐ A final student film or video project **is NOT required** in the course(s) I teach.

Please read each response item below carefully before responding:

☐ **I can provide** copies of final student film/video projects from course(s) taught by me for one semester prior to my participating in the professional development described above and for one semester after my participation in the professional development described above to the study researchers (all students 'identities will be kept confidential and no individual information will be reported).

☐ **I can NOT provide** copies of final student film/video projects from course(s) taught by me for one semester prior to my participating in the professional development described above and for one semester after my participation in the professional development described above to the study researchers (all students 'identities will be kept confidential and no individual information will be reported).

Appendix C

Example Film/Video Project Scoring Rubric ("Basic Film Rubric," n.d.)

ENTRY # TITLE:			Judge Name:		Stud.
Criteria	**Developing (1)**	**Competent (2)**	**Exemplary (3)**	**Notes # (Over)**	**Score X Weight**
Narration / Acting / Character Dialogue	· Narrator/Dialogue rushes through or drags behind on screen images · Narration/Dialogue is dry, without emotion or change in inflection	· Narration/Dialogue has a good pace to match visuals · Emotion and inflection appropriate to on-screen images · Effective acting or animated characters	· Good pace and innovative use of Narration/Dialogue · Narration/Dialogue uses a wide variety of inflection, pace and emotion · Quality acting or animated characters		_____X 4
Camera Use & Direction	· Rule of thirds is not observed · Shot variety is lacking · Inappropriate use of angle, position and/or movement · Misuse of camera/animation features	· Limited use of shot variety · Rule of thirds is in evidence · Fair to good use of cameras/animation features	· Rule of thirds is in evidence · 180 Degree rule is in evidence · Variety of angles, positions and movements are employed aesthetically · Fine use of camera/ animation features		_____X 4
Shot Usage	· Shots are unorganized and do not show planning, purpose, and or story objective	· Shots indicate a basic purpose · The theme of the project is evident	· Shots are well organized · The purpose and/or message of the project is clearly discernable		_____X 4
Lighting Quality	· Indoor and outdoor lighting inconsistent · Video tapes with windows or sun behind subject	· Properly sets white balance for indoor and outdoor lighting · Avoids backlighting subject	· Consistently adjusts for indoor and outdoor lighting · Uses fill lighting and reflectors when needed · Uses backlighting as a special effect		_____X 3
Sound Tracks & Music Clarity & Mix (No copyright music w/o permission)	· Sound is not clear · Unplanned background noise · Hard to hear or understand voices · Inappropriate sound/music	· Little or no unnecessary background noise · Voices are clear and easy to understand · Music used appropriately and thematically · Effective mix	· Uses directional microphones & headphones for consistent sound quality , cleanest mix & elimination of unwanted sounds · Uses background music creatively		_____X 5
Story / Message / Information	· Story, Information or message intention is vague and or not carried thru to completion · Information is unorganized, chaotic, or not clearly expressed · Use of gratuitous violence, profanity, substance abuse, smoking	· Story , Information or message has clear intent and purpose · Story , information or message is complete · Information is organized in a coherent manner	· Story , Information or message is creative and clearly told · Story, Information or message clearly achieves its intent · Story , information or message has values and is compelling · Information is organized and presented in a creative manner		_____X 5
Editing & Special Effects	· Edits lacks continuity · Edits are rough and detract from the flow of the production • Few or poor digital special effects/animation	· Edits are smooth · Edits demonstrate competent use of edit tools · Edits appropriately link the production · Special effects good	· Edits are smooth · Edits demonstrate a strong command of edit tools · Edits creative and enhance the production · Special Effects remarkable with fine aesthetics/animation		_____X 5