Central Washington University
Assessment of Student Learning
Department and Program Report

Academic Year of Report: 2012-13
College: Interdisciplinary Programs — College of Arts & Humanities
Department: Interdisciplinary Film & Video Studies
Program: FVS Major (Cinema Studies, Production & Screen Writing Specializations) & Minor(s)

1. What student learning outcomes were assessed this year, and why?
Consistent with the desired skills and learning outcomes identified by the Presidents’ Council of the Washington State Higher Education Coordinating Board in the late-1990s (i.e., critical thinking, writing, quantitative reasoning and information literacy), the Film & Video Studies (FVS) program has identified three (3) program goals tied to 13 student learning outcomes. Of the 13 student learning outcomes, four (4) are shared with all specializations (Cinema Studies, Production & Screen Writing) while each specialization has three (3) specific learning outcomes associated with their unique course of study within the FVS major. Because the FVS program draws its faculty and courses from eight different departments in two separate colleges, the FVS program faculty elected to review the compiled assessment data for all 13 student learning outcomes annually in order to obtain a “grand overview” of the interdisciplinary program and to identify specific areas of excellence as well as improvement opportunities.

Programmatic Goals.

(I) Student will achieve visual literacy—the ability to appreciate, interpret, use & create visual stories using both conventional & digital media in ways that advance innovative learning, collaborative communication, critical thinking, & creative decision making. This program goal relates to the College of Arts and Humanities (CAH) identified student learning goals of: “Facilitate inter/disciplinary & integrative learning for creative inquiry,” and “Develop students’ intellectual & practical skills for lifelong learning” (c.f., http://www.cwu.edu/~cah/mission.html). Likewise, this program goal is consistent with the 2006-2011 CWU Strategic Plan’s Goal I, “Maintain and strengthen an outstanding academic and student life on the Ellensburg campus” (c.f., http://www.cwu.edu/president/archive/goals.html).

(II) Students will demonstrate themselves to be informed viewers, critics, & consumers of visual information in its various forms & to recognize the cultural & social contexts that shape visual media in various historical periods, including issues of diversity & gender, American national identity, & international perspectives. This program goal relates to the College of Arts and Humanities (CAH) identified student learning goals of: “Improve students’ knowledge of human cultures & diversity for success in a global society,” and “Enhance students’ civic knowledge & engagement locally & globally for responsible citizenship” (c.f., http://www.cwu.edu/~cah/mission.html). Likewise, this program goal is consistent with the 2006-2011 CWU Strategic Plan’s Goal I, “Maintain and strengthen an outstanding academic and student life on the Ellensburg campus,” and Goal IV, “Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation” (c.f., http://www.cwu.edu/president/archive/goals.html).

(III) Students will demonstrate themselves to be knowledgeable designers, composers, & producers of visual information, in its various forms, which demonstrates sensitivity to the subject matter & authorial voice as well as mastery of industry standards in production techniques & aesthetics. This program goal relates to the College of Arts and Humanities (CAH) identified student learning goals of: “Develop students’ intellectual & practical skills for lifelong learning,” and “Ensure that students develop disciplinary specific competencies for success in their field” (c.f., http://www.cwu.edu/~cah/mission.html). Likewise, this program goal is consistent with the 2006-2011 CWU Strategic Plan’s Goal I, “Maintain and strengthen an outstanding academic and student life on the Ellensburg campus,” and Goal IV, “Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation” (c.f., http://www.cwu.edu/president/archive/goals.html).
Student Learning Outcomes. All students are held accountable for the four (4) shared learning outcomes and the three (3) specific learning outcomes relevant to their respective specialization. However, it is anticipated (but not required) that all students will likely demonstrate some level of minimum competencies in all ten (10) of the learning outcomes regardless of their major specialization.

Shared Student Learning Outcomes.

1. Student demonstrates him/herself to be expressive, innovative visual thinker & successful problem solver. This learning outcome is tied to Program Goal I and the associated college and university goals as identified therein.

2. Student demonstrates ability to analyze & interpret emotional, psychological, physiological & cognitive influences in perceptions of visual media. This learning outcome is tied to Program Goals I & II and the associated college and university goals as identified therein.

3. Student demonstrates an understanding of American &/or International media industries. This learning outcome is tied to Program Goal II and the associated college and university goals as identified therein.

4. Student demonstrates an understanding of film as a medium of culture & identifies, articulates, & critiques representations & treatments of race, gender & class. This learning outcome is tied to Program Goals I & II and the associated college and university goals as identified therein.

Critical Studies Specialization Specific Learning Outcomes:

5. Student demonstrates knowledge & ability to apply different theoretical perspectives on role & power of media within society to influence social values, political beliefs, identities & behaviors. This learning outcome is tied to Program Goal II and the associated college and university goals as identified therein.

6. Student demonstrates him/herself to be knowledgeable of theoretical approaches to cinema (genre, auteurism, structuralism & post-structuralism, semiotics, psychoanalysis, feminist, & postcolonial theories). This learning outcome is tied to Program Goals I & II and the associated college and university goals as identified therein.

7. Student demonstrates an understanding of the theory of auteurship & an overview of the dominant stylistic, thematic, & ideological features of the works of select major American & international auteur directors. This learning outcome is tied to Program Goals I & II and the associated college and university goals as identified therein.

Production Specialization Specific Learning Outcomes:

8. Student demonstrates a standard skills-set in the technical processes of film & TV production. This learning outcome is tied to Program Goals I & III and the associated college and university goals as identified therein.

9. Student demonstrates a standard skills-set in one or more of the following areas: production management, directing, cinematography &/or editing for both film & TV. This learning outcome is tied to Program Goal III and the associated college and university goals as identified therein.

10. Student demonstrates an advanced understanding of the production elements & narrative structures employed in film & TV. This learning outcome is tied to Program Goals I & III and the associated college and university goals as identified therein.

Screenwriting Specialization Specific Learning Outcomes:

11. Student demonstrates a standard skills-set in the formatting, mechanics and process of writing for film & TV. This learning outcome is tied to Program Goal I & III and the associated college and university goals as identified therein.

12. Student is able to identify & effectively use the paradigmatic structure & features of a screenplay. This learning outcome is tied to Program Goals I & III and the associated college and university goals as identified therein.
(13) Student demonstrates an understanding of psychological elements, literary theory and communication techniques that constitute the craft of screenwriting. This learning outcome is tied to Program Goals I & III and the associated college and university goals as identified therein.

2. How were they assessed?

Prior to admission to the FVS program, students must take two (2) “gateway” courses: COM 201 “Media and Culture” and FVS 250 “Introduction to Film & Video Studies.” Students must pass these courses with a combined “B” average or better and have an overall CWU GPA of 2.4 or higher to be admitted to the FVS program. Once admitted, students are required to meet quarterly with their assigned academic advisor to monitor their progress and to ensure they are on track—academically as well as in completing the requirements of their respective specialization. In their final quarter at CWU, all FVS student learning outcomes are assessed as a component of the mandatory exit course taken by all graduating FVS seniors (FVS 489 “Senior Colloquium”). Those students pursuing a minor in FVS are not part of this assessment process.

During the required exit course—along with seminar discussions &/or workshop sessions on establishing careers in film and television production or preparing for graduate film programs—students are expected to produce several documents aimed at assessing student learning outcomes in relation to the FVS programmatic goals. The primary method of assessment is the student portfolio that must include representative samples of student work from their tenure in the FVS program used to demonstrate competencies in both the shared as well as their specialization specific learning outcomes. Unique to the Production Specialization, an important part of the portfolio is the student’s “sizzle” clip &/or “demo reel” presenting their production efforts in an industry standard format (online & DVD). Additionally, students are also required to complete a 9-12 page Exit Essay in which students are encouraged to be self-reflexive in reviewing their performance in the FVS program vis-à-vis student learning outcomes, to reflect upon specific courses they have taken and to cite specific works contained in their portfolio (or contained on their demo reel) that demonstrate competencies in the appropriate student learning outcomes.

During Finals Week each quarter, graduating seniors present their portfolios &/or demo reels to an open forum of FVS students and faculty and solicit informal feedback and field questions—frequently the result is the student making minor fixes &/or additions prior to submitting their materials for formal review. Several FVS faculty (along with the instructor for FVS 489) independently review the submitted portfolios and exit essays and provide feedback used to monitor the “state of the program.” Students are assessed on the completeness of their portfolio and the extent to which they have demonstrated meeting expected learning outcomes as well as the expectations of the FVS 489 course. With the introduction of a new standardized assessment form (see attached Portfolio Assessment Form), adjustments were made to accommodate the new screen writing specialization while the ordinal measurements used for assessing student competencies in meeting learning outcomes and program goals was preserved (“does not meet,” “partially meets,” “meets,” or “exceeds”). Each of these ordinal categories is assigned a numeric value and the student’s “score” is computed (portfolio organization = 6 points possible, program goals = 9 points possible, and student learning outcomes = 21 points possible, for a total of 36 possible points). For purposes of program evaluation, a student must receive an overall score of 24 points or better with no single criteria rated zero to “pass” the assessment process and receive their “satisfactory” grade in the FVS 489 course.

3. What was learned?

The FVS program is one of the fastest growing majors on campus. As of the end of Spring Quarter, FVS had 61 majors (1 cinema studies, 52 production & 8 screen writing) and 16 minors (5 cinema studies, 11 screen writing) and 12 pre-majors. The strength of the program resides in the shared core and strong offerings in the respective specializations (cinema studies, production & screen writing). For the specific courses that make up the FVS core, the average GPA rose slightly to nearly 3.2 (highest GPA at 4.0, lowest at 2.601, minimum GPA to graduate, 2.4). Likewise, students in the FVS major have exceeded the program criterion of achievement as reported in the FVS Department/Program Assessment Plan (submitted in 2008)—“at least 90% of all portfolios &/or demo reels submitted for review are determined to ‘Meet’ or ‘Exceed’ expectations for graduation.”

Specifically, of the 24 students who submitted for graduation in the 2012-13 academic year (2 cinema studies, 21 production & 1 screen writing), all but three (3) successfully met expectations. Of the three students that fell below expectations, one had a substandard GPA for graduation (2.363) and had missing specialization course requirements while the other two needed to complete required specialization courses &/or had missing General Education credits.
All three of these students were given “incompletes” for FVS 489 with expectations of meeting their deficiencies and reapplying for graduation. One student met program and student learning outcome expectations but needed to complete a foreign language General Education requirement over the summer prior to graduating. This academic year two students received an evaluation indicating “exceeded” expectations (a score of 30 or above out of 36). However, most graduating seniors scored “exceeds” expectations in three or more of the student learning outcomes while no student scored “does not meet” expectations on any of the learning outcomes. Two student scored “partially meets” expectations on more than one learning outcome (mostly due to lack of evidence in their portfolio). It also bears pointing out that five of the 20 seniors who graduated Spring 2013 did so with honors.

Finally, in reviewing the student portfolios it was demonstrated that of the 20 graduating students, 11 had presented at least one of their works at a student competition. At SOURCE 2013, several FVS students presented their work in four (4) different sessions including the screening of 4 student video projects. Nine students submitted their works to student film/video festival competitions (one student had multiple submissions). Of the works submitted, one received “best of festival” and another “best directing” recognition at the 2013 48-Hour Film Slam, two other graduating seniors received recognition at the Ellensburg Film Festival’s Show Us Your Shorts competition, and one student’s video won the Paint it Pink student video contest (& $1,000 prize!). This equates to 55% of graduating seniors and nearly doubles the expected level of achievement as reported in the FVS Department/Program Assessment Plan—“At least 30% of senior majors present their work at a local, regional or national conference or film festival.” This is exclusive of the five submissions to the 48-Hour Film Slam (juried competition), the eight short films screened at the Apple Pie Film Festival, the recognition of one senior as a finalist in the Coin Toss Screenplay Competition and five student recognized by the FVS faculty for their contributions to the program. These events are held annually on campus for FVS students. Although these are not “seniors only” competitions, if student participation in these local events is factored into the equation, than the program has greatly exceeded expected minimums.

Although greatly improved over last year, the challenge in coordinating course offerings from eight departments in two colleges continues to present scheduling difficulties for students—especially as student majors have increased and the ability to meet demand with limited resources (both human and capital) becomes more difficult. Coordinating course offerings over the academic year has been complicated by a 22% growth in student numbers since 2008 (and equal growth in program graduates) and the competing needs of contributing departments (particularly, Communication, English and Theatre) to service their own majors. Scheduling courses, especially required core classes, is a constant struggle of recognizing that production students outnumber the other specializations and need to be accommodated in order to avoid conflicts. Efforts at maintaining a reliable 2-year rotation of course offerings quarter-by-quarter is further complicated by contributing departments’ inability to offer certain courses in the FVS program because faculty are needed to cover other courses; inevitably, this results in a scramble to find suitable substitution classes to avoid student time to degree issues. Problems with getting into required courses that had overlapping schedules or cancelations due to under-enrollment (ancillary to the schedule overlap) was mentioned by some students as the cause of their frustration as they worked their way through the program. Most of the graduating seniors stated that they had, at one time or another, experienced difficulty in getting the courses they needed. As stated by some, “A major weakness I found in the FVS [program] was… class availability,” while others echoed this sentiment, “Often the classes we need or desire are only available during specific quarters… which can cause huge amounts of scheduling conflicts… even with other FVS courses!”

All students expressed confidence that their education adequately prepared them for employment in the film/television industry—or, in the case of the two cinema studies students, prepared them for employment opportunities that value critical thinking and writing skills. Representative of sentiments expressed by many students, several students wrote in their exit essay that, “Through my classes I have been pushed to express my views on a deeper thinking level” [cinema studies major]… “I am confident that I can enter and succeed in this industry as a professional and self-aware human being” [production student]… “I feel I’ve improved leaps and bounds as a screenwriter since I transferred here, and I’m certainly glad I did” [screen writing student]… and, “It would be hard… to find another university where you get more bang for your buck.” Others also commented that, “I always had confidence in not only what I was being taught by my professors, but also in my peers and colleagues,” while another student stated, “Throughout this year… the graduating class this year has shown immense growth and… some of the strongest works of art I’ve seen here (at CWU).” Although strained by restricted resources, one student’s comment was echoed by most of the others. “The most appealing thing to me is the small class sizes and the professors and their willingness to spend time to work with each student.”
The two students who specialized in cinema studies saw things a bit differently. Whereas the common core afforded opportunities for students in the three specializations to mix, there was the desire for a closer connection to bridge the “rift” between the specializations—especially after students get into their required specialization courses. Like the production students, the critical studies students held out high praise for the core faculty of their specialization and the breadth of course offerings. What was particularly appreciated was the ability to take courses that afforded critical studies students a chance to gain a deeper appreciation and understanding of what happens on the other side of the film industry. As one critical studies student opined, “I benefitted from taking classes geared more toward production, this allowed a better comprehension of the medium as a whole.” Whereas, all FVS students (including cinema studies) are encouraged to become involved with the Motion Picture Club and participate in extra-curricular &/or co-curricular production activities, few cinema studies students have done so—perhaps because no production courses are included in the cinema studies specialization. However, students specializing in cinema studies have never exceeded more than six (6) students while minors have consistently been more than double this number; and, with the graduation of the two students in spring 2013, there is now only one student currently specializing in cinema studies. It may be that a discernable career path for cinema studies students is not as evident as it is for production or screen writing. It could also be due to the fact that much of the curriculum that supports cinema studies resides in the English department and is carried primarily by one faculty member (with 3 others contributing the occasional course over any given academic year) making course availability problematic. One cinema studies student was offered a partial tuition waiver for the 2013-14 academic year as a mechanism of “retention” but turned it down because they had changed their major to English. Because many of the cinema studies course count as English electives, there appears to be a potential conflict of interest or at the very least a disincentive to major in critical studies over English.

What is becoming a perennial issue—equipment, or more specifically, the lack thereof—was the focus of some comment. Whereas, improvements in the quality and quantity of equipment was acknowledged by most, demand for the production equipment (e.g., cameras, lighting, audio, etc.) and access to post-production facilities (e.g., the convergent media lab) created bottlenecks in the check-out process and restricted student access to the film editing facilities. Several students stated that the FVS program desperately needed skilled technicians to check out/in the production equipment (rather than the existing Work Study students) with the knowledge necessary to keep said equipment in good repair and be available to assist students in post-production during evening hours when students are editing their assignments in the lab and instructional faculty are not available. Recognition for reliable and sustainable financing was pointed out as a major need for the program when they stated, “For a degree that centers on the future of media, our degree needs way more funding.” Another student put it this way, “The program needs more funding… Our career requires us to be as up-to-date with technology as we can possibly be.”

Faculty were also recognized in student comments as being spread thin; or as one student put it, “[One] flaw is the lack of instructors… [they are] already spread too thin and it shows.” Further to this point, another student stated, “There are not enough production classes… I expected my studies to be centered on production.” This has been commented on for several years now. It should not be surprising that along with increasing demand for the FVS major has been a concomitant increase in demand for existing courses as well as new courses in the production sequence—namely, cinematography, producing and screen writing as well as workshops on production equipment, software, audio design and editing. Likewise, students request that CWU do more to recruit representatives from the Washington State film and television industry to participate in job fairs. As one student stated, “At university [job fairs], jobs related to [FVS and Communication] are not available… CWU needs to recognize [FVS] and include more opportunities for advancement and networking.” That being said, other students were equally effusive as the student who stated that, “[A] beneficial opportunity [of the program] was the amount of internships [available] to FVS students.”

Strengths in the program reflect the quality, experience and dedication of the faculty in the FVS program. Quoting from one student’s essay, “The professors… are very knowledgeable and helped support and foster a positive learning environment… they were always available and were willing to help.” Frequently, students held high praise for the program and faculty, one student stated, “I’ve always felt confident in my instructors’ knowledge… [they] genuinely want to see their students succeed.” About half of the students stated that they felt the required production management course was valuable (but, challenging!) while others complained about the amount of paperwork involved. Still, it was deemed to be a necessary course in the production sequence and that the directing class should be offered more frequently (if not made a requirement). Several students wanted to see additional courses in video editing, a need to beef-up offerings in lighting and audio and a desire to build a better relationship between FVS and Theatre and Music departments for potential collaborations on student film projects. Others wanted to see more
documentary production opportunities and a desire to have documentary scriptwriting offered more frequently then every-other year. Several students also stated that the introduction to studio production class should be offered more frequently and a student practicum project or “thesis film” should be a requirement for graduation. Likewise, most students spoke highly of the depth and breadth of knowledge of the FVS faculty and the confidence they had in their degree in helping them to get a job or go on to graduate school. Although it was stated by one student that, “Every teacher should have a list of film festivals, events, contests and competitions that we can participate in,” there was also praise offered for the regular email communications and postings to the FVS Facebook site about film festivals, scholarships and internship opportunities. However, the cinema studies students wished that more information was forwarded that appealed to their interests in film criticism, history and film theory.

4. What will the department or program do as a result of that information?

Evaluating the student portfolios in juxtaposition to the program’s student learning outcomes, it became apparent that students display the necessary “basic” skills sets (and some students also demonstrated professional competencies in a few specific areas) matching the learning outcomes and meeting industry expectations for those seeking entry-level employment. However, the FVS faculty will continue to monitor the relevance of the program’s goals and student learning outcomes should programmatic adjustments be necessary. One mechanism that will help is the formation of an Industry Advisory Board to help the FVS program maintain currency as well as serve as “ambassadors” of the program within the industry and “facilitators” of student internship opportunities. It is hoped that, over the 2013-14 academic year this can be accomplished and an inaugural meeting of such an advisory board meeting held either in the spring or following fall quarter.

As a result of consistent student feedback, the FVS program will continue to monitor course offerings and scheduling to, hopefully, mitigate conflicts that might adversely affect student time to degree before problems emerge. Closer coordination with the Communication, English and Theatre departments at the time of scheduling faculty workload for the coming academic year has helped reinforce the necessity to adhere to the 2-year course rotation plan. Of course, “surprises” sometimes do emerge that throw a spanner in the works (this year, we lost a faculty member from Communication who regularly taught and advised in the FVS course sequence). Obviously, there is a need to add additional faculty lines to support student demand for the major. Likewise, a careful evaluation of the cinema studies specialization (as per the APT report recommendations) and its possible removal as a specialization in recognition of dwindling student numbers may have an impact on problems experienced with overlapping courses. To be sure, certain required core cinema studies courses would have to continue, perhaps with more frequency. Emphasis on the cinema studies minor and the development of another minor in “world cinema” would ensure that the required and elective cinema studies courses are offered on a better-coordinated rotation then at present. Caution is called for, however, in ensuring that the “cinema scholarship” and content of these courses is maintained. Whereas one student stated that, “The international cinema classes are a huge strength,” others felt that some international cinema courses were, “…taught more as a language class… and the assignments have little or nothing to do with cinema,” which could be indicative of different instructors’ knowledge-base in cinema studies or not understanding the intent of such courses and their inclusion in the FVS curriculum. A through review of the syllabi for these courses and how closely they follow the stated learning objectives is in order.

Student demand over the past several years saw the rollout of the screen-writing specialization in the 2011-12 academic year. Whereas, student enrollment in this specialization has been slow over the past two years as word gets out about the specialization, it has been decided that for the 2013-14 academic year, this specialization will be subject to a closer review of the curriculum in the next assessment of student learning outcomes. FVS faculty teaching in this sequence are already polling students and collecting data for this purpose.

Although last year the FVS program received a grant “in-kind” through the Nikon School Locker Program that allowed the program to “leverage” nearly $80K in consignment camera equipment for student use, it is acknowledged that FVS program is still in need of supporting equipment to expand the production capabilities of students enrolled in our production courses if the program (& our students) are to keep up with industry standards. Although the relationship with Nikon is ongoing, lack of a reliable and consistent budget for equipment maintenance, replacement and purchase is holding back the growth of the program. It is obvious that additional resources are needed to keep pace with student demand and to expand the capability of the new equipment to provide students with the full “digital cinema” experience that will compliment the skills sets necessary to gain employment in the film and television industries.
5. What did the department or program do in response to last year’s assessment information?

After the FVS faculty discussed last year’s assessment of student learning report, action was taken to address the issues of course offerings. To this end, a revised 2-year course rotation was worked out with the chairs of the Communication, English and Theatre departments (the three “anchor” departments supporting the FVS major) in order to more closely coordinate scheduling of courses by quarter (the new 2-year schedule is now on the FVS website). Likewise, a more coordinated review of faculty workload plans with regard to teaching courses in the FVS program was also initiated hand-in-hand with the agreed 2-year course rotation. Prior to the submission of each successive quarter’s departmental schedule, the FVS director coordinates with the chairs of Communication, English and Theatre to avoid (if possible) the overlap of required courses.

Although a new course in the aesthetics and techniques of film and video editing (COM 431) was introduced and put into the normal rotation as a Winter quarter offering, it was recognized that a 300-level course in the mechanics of film and video editing is likewise needed. However, like the desire to offer a course in cinematography (consistently requested by students) or another in producing, present FVS faculty are stretched too thin to support these additional courses at the level of rotation requested by students. New faculty hires are obviously needed to maintain program relevancy as well as service student demand for expanding the program. In the mean time, faculty are examining ways to introduce a cinematography course and additional instruction in editing and audio to meet student demand.

Finally, in response to student requests for more “skills” oriented courses focused on production software and equipment (and as echoed again by students this year), FVS and the Communication department introduced a sequence of practical COM 315 courses (1-credit) each taught over one or two weekends. Specific to the FVS program, we have designed offerings in basic Video Editing, Adobe Photoshop, After Effects, Apple Motion and Movie Magic Budgeting & Scheduling. There is also talk of developing COM 315 courses in field production equipment (both a beginning and more advanced class) and in support of the studio equipment certification process. However, with recent curriculum shuffling in Communication, and requests from the Faculty Senate Curriculum Committee (FSCC) and the Registrar’s Office to more rationally offer these workshops, the FVS program are making adjustments in their curriculum by adding a “lab” to several of the introductory production courses as well as equipment and software specific workshops that will meet student demand for more hands-on instruction and the need for appropriate learning objectives and course titles to satisfy the demands of the FSCC and Registrar’s Office.

6. Questions or suggestions concerning Assessment of Student Learning at Central Washington University:

The order of reporting on assessment of student learning and the strategic planning assessment report resulted in much of the information contained in this report not being available for the strategic planning report. This seems problematic to me... Also, I have been dutifully submitting my student learning assessment reports for the past 6 years and have yet to see any benefit result to my program as a result; no new faculty lines, no new resources. The affiliated FVS faculty strive to maintain the currency of the program, but without additional resources this is becoming more and more difficult as the popularity of the major increases. So, what’s the point of this exercise if there is no visible gain for the program?

Not to go too far off topic, but there is a need to reduce the assessment reporting burden on interdisciplinary program directors or grant them the same level of release time &/or compensation as department chairs. As it presently stands, interdisciplinary program directors do not receive the same level of release time from teaching as department chairs nor do we receive compensation for work expected after spring quarter is over or prior to fall quarter beginning. Likewise, timely distribution of information to interdisciplinary program directors relative to administrative deadlines has not been reliable. It should be recognize that interdisciplinary program directors of programs as large as FVS are expected to carry the same administrative workload as a similar sized department chair and should be treated the same with regard to release time, compensation and information flow.