

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

**DEPARTMENT OF CINEMA AND
TELEVISION ARTS**

**Electronic Media Management, Film Production, Media
Theory and Criticism, Multimedia Production,
Screenwriting and Television Production**

PROGRAM REVIEW

Previous Program Review 2007/2008

Professor Jon Stahl, Chair

Report Prepared by: Professor Jared Rappaport (Program Review
Coordinator)
Professor Frances Gateward
Professor Joel Krantz
Professor Jon Stahl, Chair of CTVA

Signature of the Chair: _____
Jon Stahl, M.F.A.

Signature of the Dean: _____
(As Reviewer of the report) Dr. Cynthia Rawitch

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VERIFICATION OF DEPARTMENT FACULTY REVIEW

In Spring of 2013 the CTVA Department was informed it was time to begin a self study to complete the next five year Program Review by Spring 2014. CTVA Associate Chair Jared Rappaport was appointed by the chair and approved by the faculty to coordinate the collection of information and drafting of the first version of this Program Review.

Option heads collaborated with the faculty in their respective areas to provide Professor Rappaport with information during the Fall 2013 semester. All faculty members were invited to contribute written material to Professor Rappaport and the option heads in particular took on key writing contributions.

This report reflects the involvement of the entire Cinema and Television Arts Department. Each member of the faculty and staff was asked to contribute relevant insights and information via discussions in groups and individually, and comments were solicited through email at various points throughout the semester requesting information relevant to their specific disciplines. The faculty was afforded the opportunity to review and discuss the text in detail on January 16, 2014 at a departmental retreat, prior to its distribution.

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Part 1: Overview

The Cinema and Television Arts Department was created as a new department in 1969, in a split from the Journalism Department. It was called Radio-Television-Film (RTVF) until it adopted the name Cinema and Television Arts in Fall 2001. In July 1996, RTVF, along with the Departments of Journalism and Communication Studies, joined the Departments of Music, Theatre, and Art to create a newly configured College of Arts, Media, and Communication.

The mission of the CTVA Department is to instill in the students the knowledge, expertise and creative skills that will allow them to pursue their goals in the fields of cinema, television, screenwriting, management and new media. The CTVA curriculum promotes the critical, analytical, creative, ethical and conceptual thinking that will enrich the students' academic and professional careers. The Department is affiliated with the University Film and Video Association, the Broadcast Education Association and the National Association of Broadcasters. It administers the CSUN Cinematheque and the Gallery of Film Poster Art, both housed in Manzanita Hall.

The Student Learning Outcomes of the Department are:

At the end of a program of study, students should (as reflective of the curriculum in their individual option) be able to:

- A. Understand and articulate the history, theories and critical models of cinema and the electronic media
- B. Research, structure, and write dramatic and non-dramatic scripts for cinema, television and multimedia
- C. Employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field
- D. Conceptualize, produce, direct, edit and distribute cinema projects for both entertainment and informational purposes
- E. Operate and manage business structures, personnel, budgets, advertising, sales, research and regulation of independent, studio, and network electronic media

A. Undergraduate Programs

The Cinema and Television Arts major provides students with academic and professional training for careers in the entertainment industry and related fields. The program is strongly committed to a balance between theoretical and practical education.

Until Spring 2013, students wishing to enter the department had to declare themselves "Pre-CTVA majors" and successfully complete several introductory classes mandated by each option, before being accepted as CTVA

majors. However, to lessen bureaucratic bottlenecks, we modified the program, effective Spring 2013. We eliminated the pre-major and instituted the lower-division, introductory classes as the pre-requisites for the upper-division, gateway courses for each option.

The Options

The CTVA major prepares students in academic and creative aspects of the media disciplines through study in one of seven options:

Electronic Media Management Option: Operational and management aspects of independent, studio and network electronic media including business structures, personnel, budgets, advertising, sales, research and regulation of the media industries. A minor also is offered in this option, the only minor in our program.

Film Production Option: Conceptualization, production, directing, editing and distribution of film projects for both entertainment and informational purposes.

Media Theory and Criticism Option: History, theory, and critical analysis of the culture of film and electronic media providing a background for all professional training, with specific preparation for careers in teaching or research.

Multimedia Production Option: Pre-production, production and distribution of digital material for film, television and the World Wide Web. Students acquire effective computer skills to design websites, create streaming audio and video, design and create DVDs, and develop games in the interactive media environment.

Radio Production Option: Pre-production, production and post-production techniques for all radio formats – encompassing producing, directing and all other creative aspects of studio and field production. (Note – pursuant to a recommendation made in the 2008 Program Review’s MOU, the CTVA Faculty will consider soon whether to eliminate the Radio Production option due to the lack of sustained interest by students.)

Screenwriting Option: Conceptualization, structuring and writing of dramatic and non-dramatic scripts for film, television and new media.

Television Production Option: Pre-production, production and post-production techniques for all television formats – encompassing producing, directing and all other creative aspects of studio and field production.

Upon satisfaction of the requirements of each of these undergraduate options, as well as all other university requirements, a student will earn a B.A. in Cinema and Television Arts.

Demand for the CTVA undergraduate program remains high and growing, and enrollment consistently exceeds the department's physical capacity. In a college that includes six departments (Art, Cinema and Television Arts, Communication Studies, Journalism, Music, and Theatre), we average an enrollment of 24%, or roughly one quarter, of the college's students.

B. Graduate Program

For eight years the Department of Cinema and Television Arts has offered a 30-unit Master of Arts in Screenwriting degree. We have, at the same time, been pursuing conversion of the M.A. degree program to a 42-unit, terminal Master of Fine Arts in Screenwriting degree program. One of the recommendations for the CTVA department that came from the last external review in 2008 was to "...move expeditiously to develop a proposal for an M.F.A. in screen-writing." We received CSUN approval of our proposal in Spring 2013, and we are pleased to report that in September 2013, we received authorization from the California State University Chancellor's Office to replace our 30-unit M.A. degree with a 42-unit terminal M.F.A. in Screenwriting, "effective immediately." We will admit our first M.F.A. student cohort in Fall 2014. Another of the 2008 External Review recommendations stated: "We would further recommend that the program be conceptualized in such a way as to include writing for television as well as for cinema." The new M.F.A. curriculum now includes courses in both one-hour dramatic TV writing and half-hour situation comedy writing. Currently, we have 34 students studying in our graduate screenwriting program, and 31 of them have accepted the invitation to continue their screenwriting education beyond the 30-unit M.A. to complete an additional 12 units and become the first graduate students to earn our new terminal M.F.A.

The Master of Fine Arts in Screenwriting program in the Department of Cinema and Television Arts will prepare highly motivated students to enter the largest employing industry in the San Fernando Valley, motion picture and television production. Many will write for film and TV, but our graduates will be qualified as well for positions in producing, editing, directing, publishing, and also as script development executives, literary agents, game designers, story analysts, corporate media writers and producers, online content creators, advertising executives, and many other pre- and post-production jobs that require a deep understanding of screen storytelling. Our graduates also will be well prepared for teaching at the college and university levels.

Enrollment Trends

The number of undergraduate CTVA majors increased 9.1% during our review period, from 1496 to 1632. In general, CTVA majors are more likely to be male than female (Appendix F), and as stated in Part 5, Section 7, the undergraduate population in CTVA reflects the diversity of the overall CSUN population, with a significant number from under-served populations, 28.3%.

The graduate program consistently had a larger ratio of men to women, with the biggest disparity in Fall 2011 – 75% to 25%. By 2013, though, the program had grown closer to parity – 55.2% to 44.8%.

C. Instructional and Support Staff

The department currently has 16 full-time tenured and tenure track faculty, 3 faculty members who are in the Faculty Early Retirement Program, and 32 part-time lecturers. Part-time lecturers have consistently constituted roughly 65 percent of the faculty, declining somewhat in 2012 to 60.4 percent, reflecting the recent hires to our full-time faculty. The percentage of male to female of our combined faculty is currently, and has been since the last review period, roughly 65% male to 35% female. The majority of the combined faculty are white, 85.4%, with 10.4% African American, and 2.1% Latino.

Two full-time staff members support the CTVA instructional program in the department office: an Administrative Analyst/Specialist and one Administrative Support Coordinator. As noted in the previous review, an additional staff member was hired in September 2000 to replace two student assistants to handle the extensive workload. However, in September 2013, the office staff was reduced by one, leaving only two staff members to handle the increased workload created by the growing number of students and faculty.

CTVA currently has four staff engineers who support the technical aspects of our curriculum. Historically, another engineer served as the supervisor of the technical staff, but that position was vacated in 2010. Since then, the engineering staff has been stretched dangerously thin as our student population has grown. We have been granted the authority to conduct a search for a new Supervising Engineer, and that process is underway.

CTVA has one staff advisor, whose primary responsibility is the advisement of third-semester freshmen and incoming transfer students.

D. Process Used to Develop the Program Review

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E. Advisement

Undergraduate Advisement

Advisement is mandatory for every Cinema and Television Arts major. Advisors from the college's Student Resource Center/Equal Opportunity Program satellite meet with and advise all first-time freshmen and second-semester freshmen in the CTVA major. In those meetings, students are given a four-year template of courses, detailing the requirements of the option they plan to pursue and outlining GE and major requirements.

Students admitted as upper-division transfers meet with the CTVA staff advisor, Kathleen McWilliams, sometimes individually and sometimes in new transfer advisement workshops, prior to their first semester enrollment. As our dedicated staff academic advisor, she serves CTVA majors as a resource for planning, implementing and troubleshooting program requirements in an effort to facilitate program completion and graduation.

With the elimination of the CTVA pre-major, advisement responsibilities and duties have changed for faculty within the options. Under the old structure, pre-major students saw the CTVA staff advisor for advisement until they were ready to declare their options. Now, the CTVA advisor sees third-semester native students, first-semester transfer students and Film Production-Provisional students. (The Film Production-Provisional designation was created upon the dismantling of the pre-major to account for the fact that no student can declare the Film Production Option without successfully presenting a portfolio.)

All other CTVA students are advised by the full-time faculty. As the student population has expanded, so too has the faculty's advising workload. In an effort to manage the huge advising load, for the past several semesters, we have required students to attend option-specific mass advisement sessions. We run these each semester, in advance of the next enrollment period (typically, in October and in April), and we offer several sessions per option, at a variety of times and days. We find that doing these advisements en masse is a much more efficient use of our faculty's time, rather than advising our high number of students on an individual basis. An official advisement form for each option becomes the contract and academic guide for the students as they make their way through the required curriculum, and the submission of that signed form to the CTVA office will result in the removal of that student's advisement hold, enabling her/him to enroll. This advisement process is intended to assist

students in completing courses in an appropriate order, to reduce enrollment in advanced courses for which students lack the prerequisites, and to allow students to graduate in a more expeditious manner.

That said, all full-time faculty members remain available to advise students who miss the mass advisement sessions or have further questions. The university catalog and materials mailed out to prospective students list the names of advisors for each of our options; students interested in a particular option may consult with appropriate advisors. Each advisor is aware of the guidelines of the entire department, as well as those of her/his specific option. The advisement process is evaluated frequently by the faculty and the college in order to improve service to our students.

Graduate Advisement

Individual graduate advisement is undertaken throughout the year by the CTVA Graduate Coordinator, a faculty member who receives 3 units of reassigned time per semester from the college. The CTVA Graduate Coordinator is responsible for all stages of the admissions and student selection process (the M.F.A. in Screenwriting program can currently accept only about 20% of applicants, with interest coming from all over the world), including all communications, inquiries, international student issues, and individual meetings with prospective students. The Coordinator also helps each student to create a plan for graduation, tracks graduate student progress and communicates with each student regarding her/his progress, organizes and manages the culminating thesis semester and all Thesis Defense committee meetings, coordinates with faculty to create/assign thesis committee memberships and follow student progress, and organizes and presents the Graduate Student Orientation meeting at the start of each Fall semester. The Graduate Coordinator is also responsible for all graduate curriculum refinement proposals and program change issues. In Fall 2013, CTVA hired a part-time administrative assistant to help with the M.F.A. graduate student applications and further strengthen the efficiency and timeliness of the admissions process. We hope to be able to make this position permanent and, ideally, full-time.

F. Service and Connections with the Campus and Larger Community

CTVA serves a large segment of the University population through our three GE courses: CTVA 100 (Introduction to Mass Communication Arts), which satisfies the Lifelong Learning GE category, and both CTVA 210 (Television-Film Aesthetics) and CTVA 309 (Film as Literature), which reside in the Arts and Humanities GE category. These classes consistently enroll to capacity. Over the last five years, CTVA 100 has served 2,474 students; CTVA 210 has served 2,455 students, and CTVA 309 has served 2,064 students. Additionally, CTVA 210 and CTVA 309 are part of the newly formed Arts, Media, and Society GE Pathway, for which our Professor Frances Gateward serves as the PATH Coordinator.

Our students often collaborate with those from other departments, especially Music (many of their students score our students' productions), Art (many of their students create graphics for our students' productions) and Theatre, which provides many actors for our students' exercises and productions, as well as for our annual Student Screenwriting Showcase. Our faculty members similarly collaborate with faculty from other departments, Music and Theatre in particular. Many of our faculty also serve actively in campus affairs, with memberships in such bodies as the Faculty Senate, the Senate Executive Committee, the Council of Chairs, the Graduate Studies Committee, the Faculty Library Committee, the Educational Equity Committee, the Faculty Technology Committee, etc.

The primary method by which CTVA serves the community is by training our students to enter the workforce in the region's principal industry, Film/Television/Multimedia/Entertainment. We do this through our on-campus curricula, of course, but we also offer our students the opportunity to intern in the region, and every year, approximately 350 of our best-prepared students engage in this community-based, experiential learning. In addition, as part of CTVA 341 (Single-Camera Video Production and Editing), Television Production Option students work with local, regional, and national non-profit organizations to conceive and produce public service announcements for their charities and community-oriented causes.

Furthermore, we have, in the past, involved our students in media programs based at local high schools such as Cleveland High School, and we intend to explore new opportunities for collaborations with K-12 schools in the region, as well as other service-learning experiences in which our students might participate. Our documentary students routinely go into the community in search of material, and they have created many strong, involving pieces that explore various social/communal issues. Additionally, we in CTVA view engagement with the global community as part of our mandate. For example, one of our students traveled to Peru as Unit Co-Producer/Co-Director for Professor Alexis Krasilovsky's global documentary on the world hunger crisis, filming in a flooded farm community in Urubamba and interviewing NGOs in Lima in regard to issues of community consumer rights.

Part 2: Campus [Cultural] Climate Actions

Given the size of our major and our extremely diverse student population, issues of positive cultural climate, conflict resolution arising from cultural misunderstanding, student participation, and the perception of fairness are not only top priorities, but absolutely essential to the running of our program and the positive atmosphere in our range of classes.

The graduate program is comprised of a diverse group of students – diversity in terms of ethnicity, gender, race and national origin. We also have a well-diversified faculty in terms of ethnicity, gender and life experiences. Our

capstone senior film projects include stories, directors, and crew members that are similarly diverse.

The viewing of foreign films certainly gives our students a window onto other cultures, and discussions of both similarities and differences in storytelling techniques as well as examinations of characters and themes allow students to appreciate the cultural context and specificity. In many of our classes, the use of excerpts from a large cross-section of films and television programs helps to ensure a sense of racial and cultural diversity, as well as class and sexual identity inclusiveness. In writing classes, some of the best stories arise from students sharing personal experiences from their cultures.

Trips to China by CTVA students and alumni with Professor Robert Gustafson, undertaken on four separate occasions over the last few years, not only exposed the students to Chinese culture, but also gave them a sense of the professionalism that is extant in another culture. Overall, lectures, group projects, the joining of professional organizations, and the like provide students with a sense of the diversity of the creative community and their possible place within it.

As for general participation in class settings, since voluntary participation tends to be limited to a few motivated students, calling on students at random or otherwise trying to involve all students is a typical strategy. One faculty member's method of achieving this is the use of a stack of 3x5 cards, each inscribed with a student's name. The cards are shuffled at the start of class and then names are called in order. After the whole stack has been gone through, the cards are shuffled once again. In this way, students at the back and corners of the room will be called upon as often as the more gregarious ones who might otherwise dominate class discussion.

Sometimes, a lack of participation stems from a problem of disparity or inequity. One such problem of is that of language. With many students who are not native speakers of English or who come from homes where English is not their parents' first language, there is often a reluctance to speak out loud, and sometimes even only partial understanding of lecture material. As for the former, the random selection of students to answer questions or render opinions eventually gets most of them to feel more comfortable expressing themselves, along with the insistence on respect for all students and their backgrounds and abilities. As for the latter, attempts are frequently made to work privately with lower-performing students who could benefit from extra help.

Part 3: Assessment and Strategic Planning

A. Assessment Results (from CTVA Annual Assessment Report Findings)

The Department of Cinema and Television Arts major provides students with both academic and professional training for careers in the entertainment industry

and related fields. The program is strongly committed to a balance between theoretical and practical education, offering seven different areas of concentration (Options):

- Electronic Media Management
- Film Production
- Media Theory and Criticism
- Multimedia Production
- Screenwriting
- Television Production
- Radio Production

The CTVA annual assessment reports usually alternate, assessing one or two of our options in any given year to see if the option(s) being studied are continuing to meet the departmental SLOs that correspond to the option(s). The Department of CTVA currently uses the following five Student Learning Outcomes (SLOs) for program assessment:

At the end of a program of study, students should (as reflected by the curriculum in their individual option) be able to:

1. Understand and articulate the history, theories, and critical models of cinema and the electronic media
2. Research, structure, and write dramatic and nondramatic scripts for cinema, television, and multimedia
3. Employ pre-production, production, and postproduction techniques for all electronic and digital media formats in both the studio and the field
4. Conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes
5. Operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media

Regarding Student Learning Outcomes that warrant our attention, we have found that, due to the broad range of skills that our SLOs cover, we need to continue to evaluate teaching effectiveness and monitor our students' successes and failures in order to ensure student mastery of our SLOs. Specifically, through assessment and faculty discussions, we have observed that our students come to us somewhat deficient in their critical thinking and critical writing skills, and we thus recognize the need to improve our efforts to teach these skills, across all of our options and in the service of all of our SLOs. This was most recently revealed in our 2012-13 Annual Assessment Report, which studied our Media Theory and Criticism option.

Analysis of the final exam for CTVA 210 Section 02 (Spring 2012), which included an essay, indicates that students possess a greater ability to reflect critically on cinema and articulate their theories than a multiple choice exam can measure. The essay was 25% of the exam; and students scored an average of 87% on the essay portion. The remainder of the exam consisted of fact-based, multiple

choice questions; students garnered 76% on the multiple-choice portion. The presence of the written portion raised their overall score on the gateway exam.

Spring 2013 marked the implementation of a new “Student Research Paper Rubric” for the Media Theory option’s capstone courses. This rubric was created by one of our recently hired full-time faculty members, Dr. Frances Gateward, with significant input from the Option Head, Dr. John Schultheiss, and option member Professor Dianah Wynter. This rubric has made a significant improvement in our ability to measure and assess the narrower categories within critical writing. The use of the rubric in Excel also provides us with the ability to store the data for use in ongoing comparative analyses of capstone performance, on a yearly basis or semester-by-semester, if desired. With the introduction of this new tool, we can examine the strengths and weaknesses of a Critical Analysis paper, and target the areas in need of greater support from our faculty. At this point in time, those areas are writing structure and writing style.

Also culled from the use of the new “Student Research Paper” rubric in our Media Theory and Criticism capstone class is the insight that our students excel in the area of “Originality of Thesis,” which is an indicator of the uniqueness of our students. We will continue to address their challenges, but also increase our efforts to develop their strengths. In the realm of Media Theory and Criticism, success is most often measured by the originality of one’s thesis. The department can use this discovery in order to enhance pedagogy and to encourage our students’ growth in this particular area. Spring 2013 capstone grades will be used as a baseline for future assessment of Media Theory/Criticism capstone courses.

In the recent 2010-11 assessment of the Television Production option, based on the data gathered in the Gateway-Capstone Comparative Analysis, it was recommended that the gateway course, CTVA 240 (Foundations of Video Production), focus exclusively on non-journalistic forms of television production. Consequently, the exercises and projects assigned to the students in this multi-camera, studio-based course have been modified so as to accomplish this goal more strongly.

A key method of evaluation for Television Production option students at the capstone level is the jury review of the senior productions. The jury is comprised exclusively of working film and television professionals. In Spring 2012, e.g., a total of twenty-one (21) participating judges measured the senior television productions by the standards of the industry. The large number of judges ensured that the evaluations were fair, i.e., one judge's aberrantly atypical opinion would not be allowed to impact the overall evaluation in a disproportionate way. The senior productions evaluated were produced in CTVA 442 (Directing the Television Comedy/Drama) and CTVA 441 (Directing the Documentary).

Regarding other actions taken to improve program effectiveness based on evidence collected by the assessment process, we continue to encourage our faculty to challenge their students and to strive to improve student performance

and learning outcomes. We also have the majority of our faculty utilizing standardized grading rubrics across all of our options, which helps us to more accurately assess student learning using a more uniformed approach.

Another example of improving program effectiveness is ongoing in our Screenwriting option. The Screenwriting faculty has been engaged in the act of assessing the very tool used for assessment. Ongoing pedagogical and philosophical discussions likely will lead to a revised rubric when next we assess SLO 2 in the coming years. The areas of consideration include structure, conflict, and concept and research. Below are some of the issues currently being discussed by the Screenwriting faculty:

The Aristotelian notion of beginning, middle and end is, in fact, a structural principle that applies to most narratives. However, when students attempt to create and implement new forms of structure, they may sometimes deserve to be rewarded for their creative approaches to storytelling, while also being made aware of the risks inherent in deviating from the principles that audiences tend to expect, whether consciously or not. The Screenwriting faculty will explore ways to evaluate student experimentation in structure.

Regarding conflict, as professors, it can be constructive for us to point out to our students when conflicts along sexual, racial, or ethnic lines, e.g., perpetuate bias, as opposed to when they accurately show a stage in a character's arc (progression/ growth), in which such issues and predispositions are called into question. Some students take on conflicts – whether about gender, race, ethnicity, sexual preference, class, religion, global warfare or environmental issues, for example – that challenge preexisting biases and lead to intellectual, creative and social transformation for their characters, their writing, or the consciousness of their fellow students (when sharing their work in class). None of this, however, is to suggest that it is not crucial for us to impress upon students that the most dramatically effective conflicts arise from the clashing of character objectives.

Students are encouraged to tackle socially significant ideas, but it is not imperative in the department. Some faculty suggest that students be rewarded for pioneering in the field that includes tackling socially conscious ideas, environmental issues or other storylines that haven't been told in a vibrant, compelling manner before, whether by Hollywood or through independent productions.

The Screenplay Rubric in its current form does not quantify originality or implementation of research. These are important creative and academic goals. Important though these issues are, it is difficult to measure them objectively via a rubric. These are judgments that reside in the realm of subjectivity. There will be ongoing discussion of this level of evaluation among the Screenwriting faculty.

Regarding actions to improve the assessment process since the last program review, one of our biggest issues has been the continuity of the CTVA assessment liaison position. In past years, our departmental liaisons have been

involved for a relatively short period of time (usually only 1-2 years); consequently, it has been difficult to wait for successors to get trained, become knowledgeable about assessment, and then be able to provide meaningful assessment data and recommend changes to improve the program. Professor Joel Krantz is the current CTVA Assessment Liaison, and he has committed to remain in that position for a minimum of five years. This will greatly aid the department's program assessment efforts, since understanding, reporting, and assisting with program assessment is a complex task that usually takes several years to achieve proficiency, let alone expertise.

Another continual struggle in improving program effectiveness is to get faculty buy-in and agreement to assist in the assessment process. While most faculty members understand and agree with the reasons for doing assessment, it is sometimes difficult to get full cooperation due to workload issues and the time that it takes to discuss and agree upon program changes suggested by weaknesses or challenges uncovered during the assessment process. Through the continuing strong support of the department chair and the option heads, the assessment process can be successful and can be used to inform decisions related to improving classroom pedagogy, achievement of student learning outcomes, and ultimately, success beyond graduation.

B. The CTVA Program's Strategic Plan for Assessment and Its Implementation

Regarding changes to the CTVA 5-Year Plan for Assessment (see "CTVA 5-Year Program 2013-18.pdf" in the Appendix), we are using a gateway/capstone model for all of our options, which is working well, although there is always room for improvement. There have been some minor changes in the 5-Year Plan to ensure that all of our options are utilizing the best courses for their gateway/capstone comparisons. The last assessment of the Media Theory and Criticism option utilized a multiple-choice exam for its gateway course, and an original essay for the capstone class, which made longitudinal comparisons difficult. To correct this assessment problem, we also are working on implementing a gateway/capstone exam across each option using standardized questions or writing assignments (where appropriate) submitted by all relevant faculty members within each of the options. We know that this will improve our data and allow us to make better conclusions, recommendations, and changes to our program using more statistically relevant information.

In our efforts to continue to improve our assessment process, we will continue to engage our entire faculty (both full-time and part-time) in the assessment process and stress the importance of assessment in shaping and informing our decisions, allowing our program and our students to have increased success. We also will continue to study and monitor entertainment industry trends, workflows, and technologies, in order to adapt our program and to maintain relevance. Additionally, we plan to introduce new courses and to hire new faculty and staff in order to continue to allow our program to evolve and adapt to the ever-changing needs of the entertainment industry. Finally, we will continue to stress the development of problem solving and critical thinking skills, along with improved oral and written communication skills.

The Department of CTVA's SLOs align with the mission of California State University, Northridge, which states:

"California State University, Northridge exists to enable students to realize their educational goals. The University's first priority is to promote the welfare and intellectual progress of students. To fulfill this mission, we design programs and activities to help students develop the academic competencies, professional skills, critical and creative abilities, and ethical values of learned persons who live in a democratic society, an interdependent world, and a technological age; we seek to foster a rigorous and contemporary understanding of the liberal arts, sciences, and professional disciplines...."

Furthermore, the Department of CTVA Mission Statement, below, also closely aligns with the mission statement of the university:

"The mission of the Department of Cinema and Television Arts (CTVA) is to instill in students the knowledge, expertise and creative skills that will help them to achieve their goals in the fields of television, film and new media. Our curriculum promotes the creative, analytical and conceptual thinking that will enrich their lives. The Cinema and Television Arts major provides students with academic and professional training for careers in the entertainment industry and related fields. The program is strongly committed to a balance between theoretical and practical education."

Regarding the current fiscal reality, we understand that state funding likely will not return to the levels that existed before the California State budget crisis. To help fill the gap, CTVA receives approximately \$50,000-\$60,000 per year from the Hollywood Foreign Press Association (the organization responsible for the Golden Globe Awards). This money helps students to produce their Senior Project films. Despite these generous donations, the department still lacks the resources necessary to fulfill properly our mission; thus we must pursue other sources of funding. This will be discussed further in Part 4, below.

Part 4: Discussion of Key Strengths and Challenges

Overview

As referenced in the 2008 Program Review, and still currently true, the Cinema and Television Arts Department confronts a rapidly changing future. Traditional video, audio, and cinematic productions are being digitized and integrated into numerous computer-based multimedia systems. The mass communication models created by broadcasting and cinema are being challenged by digital Internet applications and delivery systems. Our communication field is witnessing a paradigm shift in the creation and delivery of information and

entertainment. This shift will provide new employment opportunities for our graduating students, but it will also make some industry positions obsolete. It is the responsibility of the CTVA Department to reflect the changes in the entertainment industry and to create curriculum and support applications that will prepare our students to meet these challenges of digital convergence and vertical integration.

Our theoretical and philosophical objectives have not changed, but the relentless development of new technologies creates a crucial need to assess and update the curriculum on a continuous basis. What remains the same is that the profound social, political, and ethical considerations inherent in mass communication make it imperative that students develop appropriate critical thinking skills. The CTVA program is strongly committed to the need for a balance between theoretical and practical education.

Entertainment is one of the key economic engines in the state of California, employing almost one in every seven people from the region's work force. Our location, in the heart of the world's entertainment industry, provides our students with enriched learning and career opportunities. We need to continue building on a regional and national reputation commensurate with our balanced curriculum and our proximity to Hollywood.

Strengths

CTVA has long excelled at providing students with the aesthetic and technical tools necessary to create strong film, television and multimedia content. Our students win awards for their work, and countless alumni have enjoyed sustained success in the professional world. Our Electronic Media Management program is recognized by the studios and networks as one that provides excellent preparation for the workforce, and our alumni populate executive suites around town.

Having finally received the approval to launch our long-anticipated M.F.A. in Screenwriting program, we plan to use it as a means to expand our profile. After the first year, during which we expect to experience inevitable growing pains, we plan to use the industry trade publications (*Variety*, *Hollywood Reporter*) and internationally distributed screenwriting web publications (*Script*, e.g.) to announce the program. In conjunction with this, CTVA plans to ensure that we will be included on *The Hollywood Reporter's* and *Variety's* next annual lists of top Film/TV programs. We already have begun outreach to the editorial staff at *Variety*.

CTVA Television Production students and alumni have garnered Prime-time Emmy nominations from The Academy of Television Arts and Sciences, and continue to win awards at prestigious festivals such as The Atlantic City Film Festival, the Broadcast Education Association Festival of Media Arts, and the CSU Media Arts Festival.

CTVA Film Production students continue to screen their films and win awards at festivals around the world, and alumni from many options have been earning nominations for such prestigious awards as the Prime-time Emmys. Our undergraduate senior film projects, competing with graduate-level projects from other nationally recognized film programs, have won Princess Grace Awards, College Television Awards (Student Emmys), Eastman Kodak Film School Awards, have been Student Academy Award finalists, and have been selected to screen at the prestigious Cannes Film Festival (see “Selected Student Accomplishments,” below). The Hollywood Foreign Press Association continues major funding each year for the senior projects, and the director of each has the distinction of being a Hollywood Foreign Press Association fellow.

To provide outreach to the community, to publicize our program, and to share our academic expertise, we continue to offer a depth and breadth of programs developed through our Cinematheque in the Alan and Elaine Armer screening room.

We have an excellent and respected internship program that is enhanced by our alumni contacts and our geographical location. Approximately 350 students participate as interns every year. The CTVA internship program, administered by a full-time faculty member, has a long tradition, having served as a valuable learning experience for many undergraduate students for over twenty-five years. Although all internship hosts are quick to disclaim that an internship will definitely lead to employment, time has shown that some students who participate are indeed hired for jobs at the host company. Some also find related work fairly soon after graduation, based either on recommendations or contacts made as a result of their internships.

CTVA is in the process of launching a Certificate in Post-Production program, developed with industry professionals from Technicolor, through the Tseng College of Extended Learning. This will extend the CTVA brand throughout a new segment of the professional community.

We plan to build on a pilot program we launched in Summer 2013 and Fall 2013, during which Screenwriting students created and wrote a sitcom in the summer that was produced in the fall by TV production students. We will look at whether and how to institutionalize this process; doing so would bring levels of uniqueness and distinction that we would be able to publicize throughout academia and the industry.

Challenges

The biggest challenges to our ability to perpetuate these successes are the burgeoning numbers of majors in our department and the severe space and resource limitations that constrain us. The crisis is especially severe in our production options. Our Television Production option, e.g., had 411 majors as of the Fall 2013 census, yet we have only one TV studio, which already is scheduled to capacity with classes. As we prepare for the Spring 2014 semester, all of our

scheduled multi-camera studio classes are closed, and the waiting lists are long enough to warrant our opening four more classes, yet we cannot do so. Consequently, students have to wait an additional semester, or more, before being able to take the classes they need so as to progress toward graduation. This is unsustainable.

To partially address this challenge, we currently are designing a new, lower-division, non-studio-based production class designed for Screenwriting and Media Theory and Criticism students that also would serve Multimedia Production and Electronic Media Management majors, which we hope to introduce as an experimental course in Fall 2014. This would reduce demand for CTVA 240 (Fundamentals of Video Production), but even so, the demand for studio TV courses will continue to exceed our ability to provide seats in classes. The ideal solution would be an expansion of our facility or the construction of a new, additional one, as our resource constrictions are also severe for Film Production (one stage) and Multimedia Production (one lab). We understand that no university funds will be allotted to such construction for the foreseeable future; consequently, we have initiated a two-pronged course of action.

The department recently divided one standing committee into two, the Space Committee and the Development Committee. The Space Committee will explore new ways for CTVA to provide the additional classroom and lab spaces required to serve our students properly, as well as better utilize or re-purpose the spaces that we already occupy. The Development Committee will concentrate its efforts on establishing a systematic alumnus outreach program, which this department as a whole has heretofore lacked, and on locating private and corporate donors, in conjunction with the college and university advancement offices. We also will continue to pursue grants and other funding opportunities available from a variety of on-campus sources.

This commitment to development and grants will help us to contend with other challenges, such as the paucity of quality editing facilities for our students' use and the lack of sufficient amounts of field production equipment to service the current student population (see our response to "Resources that have been Crucial in Enhancing or Hindering our Program" below).

Other approaches for us to consider are methods to control the size of the student population, either option-by-option, through a portfolio selection process (which has worked successfully in the Film Production option), or globally, through impaction. It must be noted, though, that when this department went through a period of impaction in the early part of the millennium, implementation was problematic. Consequently, many in our faculty who experienced that experiment are wary of undergoing impaction again. However, preliminary conversations with the administration have revealed that a better institutional approach to impaction now exists. In fact, impaction is working well elsewhere on campus (the Department of Accounting and Information Systems, e.g., is currently and successfully impacted); therefore, it might become necessary for us to explore whether the impaction process might bear more salutary fruit were we to embark upon it again.

Other challenges relate to the continually changing face of the industries affiliated with our disciplines. Technology, of course, continues to advance, and we therefore must continually assess whether we are requiring our students to use the most appropriate software, e.g. (Final Cut Pro? Avid? Adobe?). We must remember, though, that regardless of the buttons that we teach our students to push, the most important tools we can and should provide are a solid understanding of story and the abilities to think critically and aesthetically and to be creatively and intellectually flexible and adaptable. We believe we do this well, but we must consistently examine our curricula and our pedagogical methodologies to ensure that we continue to provide our students with these vital skills.

The business structures of our affiliated industries also continue to evolve. The advent of such distribution and exhibition tools as the DVR, streaming video via the Internet and various set-top boxes (Roku, Apple TV, PS-3, etc.), smart phones and tablets, new production and distribution entities such as Amazon and Netflix, new fundraising mechanisms such as Kickstarter, all have affected the film and television businesses, in ways both small and profound. It seems prudent that we continue to examine our curricula, then, to be sure that we best prepare our students both for the current reality and for the inevitable, yet unpredictable different realities of the future.

A final challenge to be noted here is in regard to the size of our full-time faculty in relation to our student population. Although we have, happily, been able to hire five new tenure-track assistant professors in this current review cycle, we have sustained four retirements during the past four years – three faculty members have entered the FERP program, and one has retired outright. With the increase in our student population, the net result is an increase in workload for our current full-time faculty, in terms of advisement and service as well as in regard to the everyday overseeing and implementation of a vast and complicated set of programs.

Trends in the Discipline that have Impacted Your Curriculum

Video games have become significant components of the entertainment industry. Consequently, CTVA plans to make video game production a more significant part of its Multimedia Production program. CTVA 468 (Multimedia Production) currently teaches skills in this area, and its curriculum is now being enhanced along these lines. Additionally, we are currently designing two new courses: one in Multimedia Writing that will feature a unit on video game writing, and another on Multimedia Audio, with a unit on video game sound design and production. We also plan to revive conversations with the Art Department and the Computer Science Department about forging an interdisciplinary video game program.

The continuing digitalization of film, television and multimedia production has led us, over the years, to: adapt editing classes to feature and teach the use of the current professional software systems; create a Digital Cinematography course for the TV Production option (CTVA 342); create a course in Post-Production

Sound Design for Film and Electronic Media (CTVA 359); continually update the curricula in our Multimedia Production option and regularly refresh the syllabi of such courses as CTVA 100 (Introduction to Mass Communication Arts) and CTVA 315 (New Directions in Electronic Media Systems).

As business models continue to evolve, the content of many of the classes in our Electronic Media Management option evolves in kind.

The proliferation of Internet exhibition opportunities, including the utility of the web series as a viable means of career establishment, has led us to design a new writing course focusing on the writing of web series. This may, in turn, lead to the creation of a course in which students produce web series episodes.

The Media Theory and Criticism option continues to adapt its curriculum to reflect changing trends and debates in the discipline. These efforts, we expect, would make CTVA an academic destination as well as a writing, production and management destination.

Selected Scholarly and Professional Faculty Accomplishments

Our faculty has often included students in production capacities on their creative and professional works, providing either pay or academic credit. This has proven to be immensely beneficial for all parties and the department will continue to encourage faculty to provide such opportunities for students.

Following is a partial list of faculty accomplishments over the past five years:

- Professor Eric Edson has written a new book, *The Story Solution: 23 Steps All Great Heroes Must Take*, published by Michael Wiese Productions, a premiere publisher of books on screenwriting and film production.
- Professor Robert Gustafson visited Shanghai in January 2012 and met multiple times with the Shanghai Media Group (SMG) to plan the creation of the SMG - Los Angeles branch.
- Professor Michael Hoggan's text, *The Art and Craft of Motion Picture Editing*, has been accepted for publication through the American Cinema Editor's ACE Education Center. It is an in-depth study of the field of motion picture editing, assessing its relevance, contributions and dialectical relationship to the art form of motion pictures.
- Course Technology Cengage Learning published Professor Joel Krantz's book, *Pro Tools 10 Advanced Post Production Techniques*, which has been adopted for use in Avid's Pro Tools training program.
- Professor Krantz won a Gold Award in the Prestige Film Award competition, for his sound mixing work on Professor Alexis Krasilovsky's latest documentary, *Pastriology*.

- Professor Krasilovsky's documentary film, *Women Behind the Camera*, which has garnered many awards, screened at the Gdansk Doc Film Festival in May 2011, where she was presented with a Lifetime Achievement award. Her most recent documentary, *Pastriology*, world premiered at the Santa Fe Independent Film Festival in October 2013.
- Professor Jared Rappaport was a finalist in the US PEN Literary Awards for his teleplay, *Fathers and Sons*. He has also presented papers and has been on several panels at The University Film and Video Association. In 2013, he sold a feature-length script, *Good Humor*, which is now being cast.
- Professor Quinn Saunders co-wrote, co-produced, edited and directed *Cherry.*, a feature-length film, which premiered at the prestigious Karlovy Vary International Film Festival in Europe.
- Professor Saunders has been a director for the last five seasons on the reality TV show *Big Brother*, and is in negotiations for the current season.
- Professor Mary Schaffer placed first in the Broadcast Education Association's juried Documentary Pre-Production Competition and its juried Pitch Competition, both for her "Dakota County One-Room Schoolhouse" web documentary.
- Professor Schaffer was elected President of the Broadcast Education Association in April 2013.
- Professor Jon Stahl placed first in the Broadcast Education Association's juried faculty scriptwriting competition for his feature-length screenplay, *Park Avenue Baseball*, which also was named "Best of Fest" in the Broadcast Education Association's Festival of Media Arts.
- Professor Stahl has moderated several conference panels, and he presented his perspective on screenwriting structure, "Deep Structure," at the 2013 University Film and Video Association Conference.
- Professor Nate Thomas produced and directed six TV public service announcements for the FBI and the U.S. Department of Justice, which aired across the country in Fall 2012. Several CTVa students were hired to work on the productions, with Professor Michael Hoggan supervising the editing and CTVa engineer Joe Schwartz overseeing the post-production sound work.
- Professor Thelma Vickroy presented the following workshops and programs: *Der lachende Orient*, Cologne, Germany. *Ahmed, Say Something Funny*. Filmmaker presentation, April 23-25, 2009; Action on Film Festival 2008. "How you can Make, Market and Sell your Films." Panelist. July 28, 2008; Action on Film Festival 2008. *Ahmed, Say Something Funny*. Filmmaker presentation. July 28, 2008.

- Professor Vickroy received a SAMSHA (Substance Abuse and Mental Health Service Administration) Campus Suicide Prevention grant, for which she serves as consultant (Fall 2012-Spring 2015), and one through the College Collaborative Documentary Project, Wyncote Foundation, for which she serves as Principal Investigator (July 2012- February 2014).
- Professor Dianah Wynter received an Award of Merit in the 2013 Best Shorts Competition for an episode of *Vegan With Joy*, a web series that she produced and directed.
- Although not a member of the faculty per se, CTVA was honored to have A-list feature-film director and Directors' Guild of America Board Member Donald Petrie as its Artist In Residence for the 2009-2010 academic year. He continues to work closely with our Senior Film Project student directors.

Selected Scholarly and Professional Student and Alumni Accomplishments

- M.A. Screenwriting student Lacey Dyer won a Daytime Emmy Award as part of the writing team for the NBC soap opera *Days of Our Lives*.
- TV Production alumni Ryan Mallick and Steve Brown received Prime Time Emmy Award nominations for Outstanding Picture Editing for Reality Programming, for their work on *Project Runway*.
- CTVA students Jonathan Park (Multimedia Production), Blake Gaytan (Film Production), Kristina Ivanova (TV Production) and Cutler Gray (Film Production) won the "Best in Festival" award in the video production category of the Broadcast Education Association's 2013 Festival of Media Arts.
- IFC Films released the theatrical feature film *PVC-1*, written and directed by CTVA alumnus Spiros Stathoulopoulos. The film had its premiere as part of the Directors' Fortnight at the Cannes Film Festival.
- Film Production alumna Katy Sheil was awarded a Motion Picture Sound Editors Golden Reel Award at the 60th annual awards gala. She won for Best Sound Editing: Long Form Sound Effects and Foley in Television for The Weinstein Company production *Seal Team Six: The Raid on Osama Bin Laden*. She also won a Prime Time Emmy nomination for her work on that program.
- The CTVA senior Project film "Misdirection" has won several awards, including First Place in the Kodak Film School Competition for the United States and Canada, a College Television Award presented by the Academy of Television Arts and Sciences, and the "Best Student Film" award at the Emerging Filmmaker Showcase of the 2011 Cannes Film Festival.

- The CTVA senior TV project "Super Rangers" premiered at the 2010 Beverly Hills Film Festival.
- Film Production graduates Travis Marlatt, Guy Bowen, Jason Rotolo, and Tomoya Nakamura won the "Audience Choice Rosebud Award" at the 2011 CSU Media Arts Festival for their senior project film, "GiddyUp, Grandma!"
- "Humble Pie," a 12-minute documentary TV project, was a "Best Documentary Finalist" in the 2008 CSU Media Arts Festival.
- Film Production graduates Nicole Owen and Rachel Yoder won a "Rosebud Award" for First Place in the narrative division at the 2011 CSU Media Arts Festival for their senior project film, "Carousel," which was written by M.A. Screenwriting graduate Erin Condron.
- Graduate Screenwriting alumna Erin Condron was selected to participate in the Disney Channel Original Movie Development group. One of her original pitches was chosen and is currently in the early stages of development.
- Film Production graduate Benny Wolde-Yohannes screened his senior project film, "Pareto Principle" at the 2012 Cannes Film Festival.
- "Homegirl," a 5-minute documentary TV project, was a "Best Documentary Finalist" in the 2012 CSU Media Arts Festival.
- Film Production graduate Aaron Blum earned Second Place honors in the narrative division of the 2011 CSU Media Arts Festival for his senior project film, "Absolution."
- Film Production student Tara Lucia Prades traveled with her crew in Summer 2012 to shoot the bulk of her senior project film, "Rose Child," in Bangkok, Thailand.
- "1000X No: Students Giving Voice to a Silent Epidemic," 10-minute documentary TV project, won the Atlantic City Film Festival "Special Jury Prize" in October 2013.
- Multimedia Production graduate Russell McCoy worked as the stereoscopic lead artist on the feature films, *Captain America: The First Avenger* and *Thor*.
- Multimedia Production graduate Andrew Taylor began a Fulbright Scholarship in Malaysia in January 2013.
- M.A. Screenwriting graduates Roger Standridge and Nancy Hendrickson, and B.A. Screenwriting graduate Trevor Forbis won Student Scriptwriting Awards at the Broadcast Education Association's 2012 Festival of Media Arts.

- A screenplay by M.A. Screenwriting graduate Mark Smith reached the quarter-final round in the Academy of Motion Picture Arts and Sciences' Nicholl Screenwriting Fellowship competition.
- M.A. Screenwriting graduate George Pappy wrote and directed a feature-length film, *Few Options*, which was presented on Showtime Network. The film stars Kenny Johnson of TV's *The Shield* and features Rainn Wilson of TV's *The Office* and Laura San Giacomo.
- Cinema and Television Arts alumnus Glenn S. Gainor, Senior Vice President of Sony's Screen Gems, executive produced the theatrical films *Burlesque*, starring Cher, *Country Strong*, starring Gwyneth Paltrow, and *Obsessed*, starring Beyonce Knowles.
- The CTVVA senior film project "Sounds of Silence" was a regional finalist in the Student Academy Awards and won a Heritage Award at the 24th Annual American Society of Cinematographers Awards.
- CTVVA alumnus Mike Poisson was hired as the Entertainment Coordinator for Current Programming at NBC Universal.
- CTVVA alumnus Jimmy Gadd is editor of the CBS-TV program *The Mentalist*.
- The senior film project "En Tiempo De Guerra" was a finalist in the 2011 British Academy of Film and Television Arts (BAFTA) Student Film Awards, and it won "Best Short Film" at the 2011 Reel Rasquache Film Festival.
- M.A. Screenwriting student Robert Taylor's screenplay, *Cliffy*, originally written when he was an undergraduate screenwriting student, was produced and aired on Australian ABC Television.
- Multimedia Production student Jason Moore took third place in the National Freedom of Speech Contest sponsored by the NAB (National Association of Broadcasters) Education Foundation, for a 30-second public service announcement that was distributed to television broadcasters across the country.
- Multimedia student Ryan Valle took second place in the 2011 Broadcast Education Association's Festival of Media Arts Student Interactive Multimedia competition, and graduate screenwriting students Sara Caldwell, Christopher Childs and Gina Ruoti took top honors in the 2011 BEA Festival of Media Arts Student Scriptwriting competition.

Resources that have been Crucial in Enhancing or Hindering Our Program

As indicated above, in the “Accomplishments” section, our faculty constitutes a crucial, invaluable resource, clearly and directly enhancing our program. However, as also noted above, the burgeoning of our enrollment has hindered our faculty’s ability to serve our students well; our collective capacity to perform adequate advisement and the appropriate curricular and administrative oversight for our department's programs has been compromised. The need for more faculty is especially severe in the TV Production option, which has only two tenured faculty members for 411 students, in the Electronic Media Management option, which has but one tenured faculty member for 138 students, and in the Multimedia Production option, which has only one full-time, tenure-track faculty member and one half-time, FERPing faculty member for 241 students.

Considering the size and complexity of the department, CTVA also is understaffed. Until Fall 2013, we had two office assistants plus an Administrative Analyst/Specialist; as noted above, we now are down to the AA/S and one coordinator for the front office. This has led to significant delays in servicing students during crunch times such as advisement and enrollment periods, and it is a deficiency that needs to be addressed. Also as noted previously, we have been lacking a Supervising Engineer for many years, which has led to our engineering staff being stretched too thin. Happily, as mentioned above, we have been granted the authority to conduct a search for a Supervising Engineer, and that process currently is in progress.

Our Student Resource Center has no dedicated staff person to oversee it. This vital facility provides our students with unique access they otherwise would not have to our invaluable collection of screenplays, books, journals, DVDs, industry source books and other resources, and these materials need to remain in close proximity to our classrooms and studios for ready incorporation into class sessions. We have, for the past few years, received Campus Quality Fee funds to pay graduate students to serve as Resource Room Supervisors, but this is not a long-term solution, as CQF support is never guaranteed. An institutionalized allotment of Work Study or Student Worker funding that would enable us to hire grad students would ensure our ability to continue providing these resources to our students.

Given the collaborative nature of much of the work undertaken by our students, another resource that we lack is communal student space. We need, but do not have, one or more rooms designated for student meetings. Additionally, we have other severe space limitations, which have been referenced in the “Challenges” section above.

Also as suggested in the “Challenges” section, we have a paucity of quality post-production facilities for our students’ use. Our editing classroom currently has only four viable stations for classes that routinely enroll twenty students. Our TV Production option has only five working editing stations available to students for use outside of class time. Our post-production sound students have to share an

outdated, failing lab in another building with Theatre students. Additionally, our aging, outdated Multimedia Production lab needs to be completely overhauled if we are to provide meaningful pedagogy and professional preparation.

Similarly, the 14-year-old equipment in our TV studio is failing, archaic, and professionally obsolete (analog, standard definition). If anything breaks, our ability to teach the studio classes will be compromised, if not rendered impossible, as replacement parts in many cases no longer exist. One immediate consequence of the obsolescence of our TV studio is that we are unable to offer a capstone multi-camera TV production class. When we mounted the pilot project referenced above (the production of a student-created sitcom), we needed to rent the appropriate HD cameras and the associated equipment, and we were able to do so only with the generous support of our Dean. This was a one-time-only arrangement that cannot be repeated. Therefore, so as to serve our introductory-, intermediate- and capstone-level students, we need to re-outfit our TV studio.

The inadequacy of our inventory of field production equipment constitutes another hindrance to our program. We have more production students than ever before and simply cannot keep pace in terms of stocking our equipment room with the appropriate gear that our faculty need for in-class purposes and that our students require for the completion of their class projects.

Addressing all of this – our lab, studio and equipment inadequacies – requires the use of funds that we do not currently possess. As indicated in the “Challenges” section, CTVA’s Development and Space Committees are examining ways for us to be pro-active in dealing with these hindrances, but these are significant needs indeed.

External Funding and/or Entrepreneurial Activities that have Enhanced Your Programs

Being situated in the heart of the entertainment industry allows CTVA to be entrepreneurial in the way we enhance and augment our programs.

The Hollywood Foreign Press Association continues to provide major funding each year for the senior film projects, and the director of each film bears the distinction of being a Hollywood Foreign Press Association Fellow. The HFPA has also provided limited editing and sound mixing facility upgrades in support of our program, but there is no guarantee of future such support. Additionally, ARRI, Inc., the world’s largest manufacturer of motion picture camera equipment, provides free, state-of-the-art camera support for one of our senior film projects every semester.

As stated above in “Accomplishments,” Professor Vickroy has received two major grants: a SAMSHA (Substance Abuse and Mental Health Service Administration) Campus Suicide Prevention grant, and one through the College Collaborative Documentary Project, with the Wyncote Foundation.

Each semester, two sections of CTVA 482 (Network Program Development) are taught on the lot at CBS Studio Center. This remarkable opportunity is due to the generosity of Michael Klausman, President, and Joseph Soukup, Vice President and General Manager, CBS Studio Center. Individual class sessions often meet on the stages of television programs in production. The students see pilots that never aired, the revamped pilots that did air, and they watch episodes being taped. Similarly, each fall semester, CTVA 475 (Audience Analysis) is taught at Warner Bros. Studios, due to the generosity of Bruce K. Rosenblum and Liz Huszarik, Executive Vice Presidents of Warner Bros. Media Research and Insights. Both courses, CTVA 475 and CTVA 482, utilize entertainment industry executives as guest lecturers nearly every week. Additionally, the students of these classes create actual program proposals to be developed for both broadcast and cable networks.

The Electronic Media Management Option's involvement with CBS Studio Center and Warner Bros., unique in the nation, is an extraordinarily valuable resource. In fact, the value to the University of the donated off-campus space is noteworthy, averaging \$192,000 per semester.

Finally, as indicated in the "Strengths" section, CTVA is set to launch a new Certificate in Post-Production program through the Tseng College of Extended Learning. This entrepreneurial project should, we expect, bring revenue back to the department.

Evaluation of How Your Program is Poised to Predict Academic and Professional Needs of Students and Faculty

CTVA has used and will continue to use its ongoing curricular assessment process to perform evaluations of student success. Additionally, both the Film and TV options' annual student showcases employ juries of professionals who evaluate the submitted work using rubrics. This level of scrutiny helps to gauge where any curricular needs might exist. Similarly, the evaluation of our student interns by their employers helps us to assess whether and how our curriculum prepares our students for the professional world.

How Learning Communities Engage Students, Faculty and Staff

CTVA has an affiliated Living Learning Community based in student housing. This provides students with an opportunity to live with others majoring in the same department. These students make films on their own, take classes with each other and comprise, in essence, a cohort, providing support and a sense of community. The department has a faculty committee assigned to interact with the LLC, and faculty on occasion visit the dorm and speak to the students, but we certainly can do a better job of integrating the faculty into the LLC experience.

In a broader sense, many of our courses require students to work in groups, from the foundational courses through to the capstone level. These collaborative experiences create learning communities that foster many of the skills that students will need in order to succeed upon graduation.

Part 5: Discussion of the Department's MOU

The following, in boldface, is the set of recommendations articulated in the MOU that was produced at the end of CTVA's 2008 Program Review process, each one followed by a response or appraisal.

- 1. The Department and faculty need to turn their attention to:**
 - a. Developing a Department vision that should inform course and academic programming and be shared with the campus and community**
 - b. Setting collective educational and aspirational priorities**
 - c. Deciding whether any current projects and initiatives are outside of the Department's mission**

To effectively accomplish these goals, the Dean and department chair should facilitate a faculty retreat dedicated to these issues.

Response:

In January 2012, CTVA's full-time faculty convened for an all-day retreat in an effort to forge a unified departmental identity. Toward that end, the faculty readily agreed that "storytelling" is the common curricular element upon which all options, in admittedly different ways, focus. Another positive outcome of the retreat was that the faculty collaborated on and approved a single, unified mission statement for the department:

"The mission of the Department of Cinema and Television Arts (CTVA) is to instill in students the knowledge, expertise and creative skills that will help them to achieve their goals in the fields of television, film and new media. Our curriculum promotes the creative, analytical and conceptual thinking that will enrich their lives."

Although it is true that at times, some of our faculty continue to self-identify on the basis of the options in which they teach, the members increasingly see the value in the CTVA "brand." Faculty in one option often support those in others: by attending each others' year-end showcases; by collaborating on curricula that combine disciplinary approaches and that serve students in more than one option; by bringing students from different options together so that they can collaborate (e.g., Screenwriting students have written senior-project Film and Television productions); by celebrating accomplishments such as the Emmy Award nominations of Film Production and TV Production

alumni as CTVA successes, not just option successes, etc. The entire faculty has been supportive of the drive toward the implementation of the Screenwriting M.F.A. program, and the entire faculty is united in the realization that the Radio Production option should likely be discontinued.

2. The College and Department should build on current successes and cultivate additional partners in the industry and among its alumni.

Response:

In addition to our continuing relationships with CBS Studio Center, Warner Bros., ARRI and the Hollywood Foreign Press Association, CTVA has developed a new relationship with lighting manufacturer Litepanels, who has donated to us tens of thousands of dollars worth of new, state-of-the-art LED studio and location lighting implements. Our connections to the industry deepen in other regards as well. Many of CTVA's lecturers, particularly in the Electronic Media Management option and the undergraduate and graduate Screenwriting programs, as well as in each of the production options, are working or recently retired professionals.

Many of them also bring other professionals into the classrooms, especially in Electronic Media Management classes like "Network Program Development," graduate classes like "Film Practicum: Agents, Producers and Studios," and Film Production classes like "Anatomy of Film Production." Top directors like Robert Townshend (*Hollywood Shuffle*) and Donald Petrie (*Grumpy Old Men*, *Miss Congeniality*) visit often with our Senior Project Film students. Donald Petrie, in fact, as mentioned above, has affiliated himself quite strongly with our program and serves as a mentor for our Senior Project Film directors every semester.

CTVA has inaugurated an occasional series in the Armer Theater called "My Favorite Movies," featuring top film and TV artists like Donald Petrie, alumnus Dale Launer (*My Cousin Vinny*, *Ruthless People*), Tom Schulman (*Dead Poets Society*), Darren Starr (*Melrose Place*, *Sex and the City*), Jeff Greenstein (*Will and Grace*, *Desperate Housewives*) and others. Each has presented a film that has served as a significant inspiration. After the screening, each discussed the film, its influence on his work, and other aspects of his art and career. Furthermore, each evening included ample Q&A opportunities so that the students could interact directly with the guest.

Other industry professionals such as Glen Mazzara (*Walking Dead*), e.g., have presented and discussed their own work in the Armer. Each of these visits by and interactions with top artists and professionals benefits the students immensely and helps to solidify CTVA's reputation in the region and in the industry.

A new alumni organization affiliated with CTVA is currently thriving under vigorous new leadership. In association with the department, they have

presented recruitment meetings that serve also as networking opportunities for current students. In a related effort, the faculty has recently empowered its Development Committee to initiate an outreach process that will, we hope, bring alumni more fully into the life of the department, on a regular basis. Finally, the CTVA Chair, Jon Stahl, recently has formed an advisory board composed of artists and leaders from the industry, the CTVA Chair's Roundtable.

3. The Department should consider renaming the Multimedia area. Likewise, expanding this academic area into new media, computer gaming and the social/business aspects of new media is encouraged.

Response:

At the 2012 retreat, the department considered changing the name of the Multimedia Production Option to the New Media Production Option, but we decided it prudent to table the discussion until after the then yet-to-be hired new faculty member in the option becomes acculturated. We expect to entertain this issue again soon. That new hire, Dr. Jacob Enfield, brings a curricular interest in video game production, and we will be exploring ways to make this a more significant component of the option.

4. The Department should pursue collaboration with the colleges/departments of business, computer science and art in order to augment the forward-thinking options in Electronic Media Management and Multimedia.

Response:

CTVA has collaborated informally with the Department of Art in the realm of video game and multimedia production. We send our students to take classes there, and they send some to take classes with us. We now are ready to seek a more formalized relationship that also would include the Department of Computer Science; an interdisciplinary program in video game design and production would bring great benefit to all our departments.

We have engaged in some exchanges with departments in the College of Business and Economics; in particular, many of their students take our Electronic Media Management minor. However, we have not formally collaborated with any COBAE departments.

5. The Department should consider instituting a formal mentoring system for new faculty as they navigate the RTP process. This should be coupled with movement towards decreasing the workload to help the faculty to succeed. One method would be to plan ahead 3 to 5 years for faculty needs, student needs and the intersection of these two factors.

Response:

CTVA has adopted a new personnel mechanism to help mentor new faculty, the MOU. Each new faculty member hired within the past three years has met, over the course of her/his first year, with the CTVA Chair, the Chair of the CTVA Personnel Committee, and her/his Option Head, so as to arrive at a Memorandum of Understanding that spells out expectations and that serves as a roadmap to Retention, Tenure and Promotion. Additionally, each new faculty member can call upon several senior faculty members to serve as mentors, primarily the CTVA Chair and the new faculty member's Option Head. Finally, each of these five new faculty members received three units of release time in both semesters of their first years with us, so as to help them acculturate.

6. With the support of the College, the Department should re-organize the equipment room to provide a check in/out function separate from maintenance functions and adequate storage systems/shelving for portable equipment. The Department should investigate purchasing a computerized equipment inventory and check-out tracking system so that use of the equipment can be better monitored and security can be improved.

Response:

Unfortunately, due to space limitations and resource constrictions in the wake of California's financial collapse, the department has been unable to improve significantly upon the design and functionality of the equipment room. This remains a key priority. However, shortly after the 2008 CTVA Program Review was completed, the department was able to procure, with college support, a computerized inventory system, WebCheckout. It has not, however, been implemented fully to the satisfaction of the faculty.

7. The Department should consider how to better serve those students from traditionally underserved populations in both undergraduate and graduate levels. Outreach should be considered for all aspects of the program.

Response:

The department has not engaged in any specific outreach or recruitment efforts in regard to students from traditionally underserved populations – the CTVA undergraduate student body is as naturally diverse as is the student population of the campus at large. In other words, it is naturally composed of significant numbers of students from traditionally underserved populations. As for the graduate Screenwriting program, although at the time of the last program review, the student population was not as diverse as we would have liked, especially in regard to the imbalance between men and women, as the program grew in reputation and more applications were received, our grad classes have become more diverse.

In regard to serving students from traditionally underserved populations, our faculty make concerted efforts to be inclusive by, for example, selecting for screening in class films, programs and excerpts that feature diversity in casting, plot and thematic elements, and that are created by a diversity of artists. Our faculty itself is somewhat diverse, as documented elsewhere.

8. The faculty should re-evaluate any portfolio admissions process after it has been in place for two years to assess both effectiveness in selecting students qualified to enter the options and impact on faculty workload.

Response:

The Film Production option's portfolio selection process has proven to be a great success. Given the huge demand for the Film Production option and our resource and SOC limitations, the portfolio process allows us to serve the maximum amount of students possible (42-45 per semester) meaningfully and well. One positive outcome of the portfolio process that is demonstrable is the rising quality of the capstone Senior Project Films, as evidenced by the assessment tools utilized by the industry reviewers who select the films for our annual Senior Film Showcase.

The portfolio's impact on faculty workload has been positive, in that the process is a regulatory mechanism that keeps class sizes manageable. Insofar as the process does represent some additional work each semester when the time comes to review the portfolios, the film faculty has been willing to accept this. The workload is shared among the five full-time members of the option, as well as several lecturers, whom we pay stipends for this additional service.

Managing student expectations has been a significant component of making the portfolio process successful. Clearly, the potential for disappointment among those whose portfolios are not selected is strong, but the department has engaged in a concerted effort to encourage students in the Film Production-Provisional option (one of the results of the programmatic restructuring that eliminated the pre-CTVA) to consider early their "alternate paths" to earning the CTVA B.A., as opposed to conceiving of such prospects as their "second choices."

The department currently is considering whether to implement a portfolio process for other options. In particular, the faculty of the Multimedia Production option is looking closely at the potential upside of such a process.

9. As the Department develops its graduate programs, it should explore ways to involve master's candidates in the undergraduate life of the Department.

Response:

Over the past several years, as CTVA's graduate Screenwriting program has grown in reputation and become more selective, we have been able to place additional graduate students into undergraduate classrooms as Instructor's Assistants – in Screenwriting courses, of course, but also in Media Theory and Criticism courses such as CTVA 100 (Introduction to Mass Communication Arts) and CTVA 309 (Film as Literature). Additionally, for the past four years, the department has been able to employ two graduate students per AY to oversee the CTVA Student Resource Room/Script Library, in which they interact with all the undergrads who use the facility and directly supervise the undergrads who earn CTVA 329C units to work in the resource room. Finally, and significantly, CTVA continues to employ two grad students per AY to serve as Teaching Associates. As such, each teaches, as the instructor of record, one section of CTVA 220 (Foundations of Media Writing) in both the fall and spring semesters. The selection process for these positions is rigorous and competitive, and we have been delighted with the quality of instruction provided by these T.A.s over the years.

10. The Department should consider the following programmatic changes:

- a. Developing a revised proposal for an M.F.A. in screen writing for television and cinema**
- b. Reinstating the M. A. in media theory and criticism. This would entail a discussion about funding, resource allocation and steps needed to make the program happen**
- c. Re-examining the viability of the Radio option as a freestanding option and whether it should continue**

Response:

The implementation of a Master of Fine Arts in Screenwriting program has long been a priority for the department, and after several years of slow, but deliberate progress, the proposal process gathered momentum in the aftermath of the 2008 Program Review. We began by modifying some grad classes and creating other new ones, and we then submitted the M.F.A. new program proposal to the campus curriculum process. The proposed new program was designed to build on the core already in place – the M.A. program – with newly required courses, including one focused on writing the one-hour TV drama and another that includes half-hour TV comedy writing as a significant component. The proposal was approved by the department and by MCCAMC's Academic Council in Fall 2012, and by the campus-wide Graduate Studies Committee in Spring 2013.

After much consultation, we determined that the best way to receive approval from the CSU Chancellor's Office would be to request a degree

program conversion. We submitted a document delineating how, by adding 12 specified units to the existing 30-unit program, the M.A. in Screenwriting program could be converted to a 42-unit M.F.A. in Screenwriting program. As indicated elsewhere, the proposal was approved by the CSU Chancellor's office in September 2013.

Also as indicated elsewhere, the CTVA faculty is in agreement that, once the M.F.A. program is fully implemented, the next graduate program to be developed would be the M.A. in Media Theory and Criticism. This will be a curricular imperative for the coming cycle.

In AY 2011-2012, the CTVA faculty voted to put the Radio Production Option on hiatus. However, shortly thereafter, with the return of the former Radio Production Option Head to our faculty from administrative duty, the faculty voted in Fall 2012 to reactivate the option. Now that that faculty member has retired, the CTVA faculty has again voted to deactivate the option.

11. Careful attention to recommendation #1 above should lead to long-term planning for more full-time faculty and more adequately-sized classroom space within budget constraints. Consideration of compounding factors like:

- a. Retirements**
- b. Terminal degree for faculty - MA or PhD needed**
- c. Growing student enrollment**
- d. Changes in the types of media outlets that employ students and programs to teach them skills**
- e. Beginning to recognize other variables informing requests for new faculty**

Response:

CTVA's strategic planning has led to our being able to hire five new tenure-track faculty members over the past three years. With the long-range goals of building our Media Theory and Criticism option and reviving our M.A. in Critical Studies, we hired a Media Theory scholar. With the goal of improving the quality of our Film, Multimedia and Television students' projects, we hired a Post-Production Sound specialist. With the goal of improving our students' abilities to produce and to do so safely, we hired a Production Management specialist. With the long-range goal of servicing our planned (and now actual) M.F.A. in Screenwriting program, we hired a Screenwriting professor. Finally, with an eye toward building the Multimedia Production option, and its video game component in particular, we hired a faculty member with a curricular interest in video games.

As of this writing, CTVA has several additional, critically urgent faculty needs, which are documented above. Most pressingly, we need another Television Production professor. One curricular need that this faculty member might fulfill is in the realm of reality television, a burgeoning sector of the industry that we do not currently teach. We also desperately need a new tenure-

track professor in Electronic Media Management, and another in Multimedia Production, as the long-time option head has just entered the FERP program. Additionally, in order to launch our M.A. in Critical Studies, we would need a television studies scholar. Finally, it is worth noting that over the past five years, four full-time faculty members have either retired or entered the FERP program.

12. The Department should consider how to broaden its activities to better incorporate the university mission of serving the San Fernando Valley and region. This should be part of the discussion on a department vision, but also incorporated into mentorship of new faculty, scholarship recognition and service considerations.

Response:

As indicated elsewhere, the primary method by which CTVA serves the San Fernando Valley is by training our students to enter the workforce in the region's principal industry, Film/Television/Multimedia/Entertainment. We do this through our on-campus curricula and through our internship program. Additionally, as noted elsewhere, we have, in the past, involved our students in media programs based at local high schools such as Cleveland H.S., and we intend to explore new opportunities for collaborations with K-12 schools in the region, as well as for other service-learning experiences. Finally, as mentioned earlier, our TV students shoot PSAs for community-based organizations, and our documentary students routinely go into the community in search of material; many have created strong, involving pieces that explore various social/communal issues.