

## HNS COLLEGE ASSEMBLY

April 23, 2009

### Minutes

#### I. Call to Order

The College Assembly was called to order by Dean Jo Ann Cruz at 12:30 p.m. on Thursday, April 23, 2009 in Room 332 of Bobet Hall. Attended: A. Anderson, Adams, Bell, Berendzen, Bernardi, Birdwhistell, Bourgeois, Butler, Cahill, Calzada, Collidge, Cotton, Doll, Dorn, Ewell, Farge, Fernandez, Gerlich, Gossiaux, Hauber, Herbert, Hood, Hrebik, Hymel, Kornovich, Li, Mabe, McCormack, Moazami, Moore, Mui, Nicoll, Nielsen, Randall, Rosenbecker, Ross, Schwartz, Sebastian, Saxton, M. Smith, Spence, Tucci, Underwood, Wessinger, Willems, Yakich, Zucker, Zuniga (student representative), and Associate Dean Hunt.

#### II. Invocation

Rev. Leo J. Nicoll, S.J., led the invocation.

#### III. Approval of Minutes of March 19, 2009

Dean Cruz gave a correction to page 2, mid-paragraph, under the heading, Faculty Salary Equity Study/SORC: delete “*half of*” the chairs; insert “*1/3 to 1/2 of faculty had either individually or through*” the chairs. The minutes were approved with one change.

#### IV. Announcements

1. Faculty Retirements and Party – Dean Cruz asked faculty to recognize and honor retiring faculty members Dr. Theodore Cotton, Dr. Marcus Smith and Rev. Leo A. Nicoll, S.J. She also announced a faculty book party at her Walnut Street residence.
2. Distinguished Professorship -- Dean Cruz extended congratulations to Dr. Constance Mui, the Rev. Youree Watson, S.J. Distinguished Professorship in Arts and Sciences for Excellence in Philosophy.
3. Election Committee -- Dr. Joseph Berendzen announced upcoming elections. He distributed and discussed a comprehensive list of committees, openings and terms of office (*Attachment 1*). He said that SurveyMonkey had worked well and would be used for the series of elections.
4. English Department's E-letter -- Dr. Kate Adams and Ms. Annie Goldman displayed the initial e-letter: “Department of English, Issue I, March 2009.” Annie gave a brief overview of the EMMA e-mail marketing and tracking program for college-wide and departmental e-newsletters for distribution to faculty, staff, administrators, alumni and prospective students, and intended to highlight accomplishments and initiatives. Dr. Adams reported on the successful distribution of Issue I. She described the ease of production, with pictures and final copy sent in Word documents to Annie for the web layout. Dean Cruz proposed generating a college e-letter each semester, to include contributions from departments. She proposed pacing departmental e-letters on less-frequent basis.
5. Information on the Master Plan: Initial Findings Report – Dean Cruz urged faculty to pick-up a report from the stack on the front table. She said that Thomas Hall renovations would soon be underway and that Monroe Hall was much discussed and high on everyone’s priority list.

## V. Old Business

1. Reference Group -- Dr. George Capowich distributed the fourth revision (*Attachment 2*) of the “Master’s Level National Comparison Group” of 23 universities selected from rankings in U.S. News 2008. He said that the process had started in the Provost’s Office, with a list of 33-35 schools presented as information and successively revised. He said the list was circulated to SCAP, University Senate, Council of Chairs, deans to faculty, and to the Provost’s Council. He said that aspirational schools had been fairly arbitrary, replaced according to national rankings, and in order to allow for movement up and down, included some schools below Loyola’s ranking. Faculty cited Loyola’s direct competitors: Tulane, St. Louis, Springhill, and Xavier New Orleans, as institutions to consider even if quite different. Dr. Capowich said that departments could look for model programs at schools having similar programs, and use those in making arguments to the Dean and Provost. He explained that the current list is intended for institution-wide comparisons of graduation and retention rates, and institutional salaries-by-discipline reports. He said that although Loyola students include 30% first generation and 27% assorted ethnic minority groups, the actual graduation rates from both segments are higher than its students in general. He said that the AJCU and Jesuit network looked at first generation groups and will have comparison data for internal purposes and adjustments.

## VI. Reports

1. Strategic Plan Update – Dean Jo Ann Cruz presented the two documents previously distributed via email and in hard copy to the assembly:
  - 1) “Strategic Goals Across the Colleges” (*Attachment 3*). Dean Cruz said the document grew out of deans sitting down and talking in February 2009, and she was the only one who took notes later circulated to other deans; college goals figure prominently.
  - 2) “Strategic Goals for the College of Humanities and Natural Sciences” (*Attachment 4*). Dean Cruz said the document was based on a format from the Provost’s Office and SCAP, with some carryover from the 2007-2008 plan and additions to stress faculty resources. She said it will not go forward to UPT in its present form.

Dean Cruz recalled that she was here only a few weeks ahead of the March deadline for submission. She thanked members of the reactivated CPT for their assistance. She said she had another document not yet shared, as a college-specific blueprint or checklist. She said the cross-college one was going forward. Faculty asked to have an inter-disciplinary program office to include an administrative assistant reporting to directors, and to have criteria for signature-initiative programs established and communicated. In response to a question regarding a previously-proposed office of teacher certification, Dean Cruz cited an e-mail reply stating that it would not be part of the strategic plan. She introduced the new planning team for Fall 2009.
2. Master’s in Fine Arts -- Dr. Kate Adams and Dean Jo Ann Cruz (*Attachment 5*)

Dr. Adams reported that after two years of meetings among members of the Department of English and the College of Music & Fine Arts, the proposal for an interdisciplinary program based in the CMFA had moved forward to the administration and would proceed to SCAP, the Board and other entities. Dean Cruz reported that Jim Gabour overcame first-year equipment budget hurdles by purchasing the equipment ahead of the program. Dr. Adams said that the practical program would not be entirely technical and would include courses in the historical process. Dean Cruz said that the English courses would go through the review process. A faculty member questioned the \$40,000 annual advertising

budget relative to the past \$5,000 maximum for the program in Religious Studies. Dean Cruz said she would look into it and report back.

## VII. New Business

### 1. Role of the College Planning Team

*Change the College Faculty Handbook under "The Constitution of the College Assembly IV 3.e": "to prepare the agenda with the assistance of the Council of Chairpersons" which would then read: "to prepare the agenda with the assistance of the Council of Chairpersons and the College Planning Team." This would also require a change under "Protocol of the College of Humanities and Natural Sciences Planning Team" where, under Operating Procedures, would be added: "The Committee can suggest agenda items for the College Assembly."*

Dean Cruz observed that current guidelines indicate that the agenda is prepared by the Dean, secretary and parliamentarian, and items may be submitted by members of the faculty. She said that the approximately 15-person Council of Chairs and the CPT would be a kind of steering committee.

**Alternate proposal** (from the floor): *Involve the groups on a trial basis in the Fall 2009 semester, prior to initiating changes to the handbook.*

Dean Cruz agreed to the proposal. She said the item would be on the January 2010 agenda. She directed the secretary to continue a call for agenda items in advance of each assembly.

### 2. Location for Salary Disclosure Data

*That the College Handbook requires the Dean to make available salary-disclosure data in the Office of the Dean rather than delivering it to the library.*

Dean Cruz observed that only HuNS made salaries available in the library and she questioned the practice. As background, faculty recalled that the College of Arts and Sciences, being at the bottom of salaries, hoped to make a stronger case in the forefront of disclosure; also, they didn't trust the administrators setting salaries at that time. Discussion continued as to the unavailability of previously accessible salary data in all colleges, cost of CUPA data, and possibly using the merit pool and professional societies to get ranges. Dean Cruz asked chairs to look into salaries in their respective disciplines. Faculty also mentioned asking the new colleges their positions on disclosure, the issue of seeking accreditation, the problem of discipline differentials (e.g., law and business) and resistance among already-accredited programs with higher salaries. Motion and vote will be at the next assembly.

## VIII. Move to Adjourn

Adjournment was at 1:45 p.m.

### Attachments:

*Election Committee, Dr. Joseph Berendzen (Attachment 1)*

*Reference Group, Dr. George Capowich (Attachment 2)*

*Strategic Goals Across the Colleges, Dean Jo Ann Cruz (Attachment 3)*

*Strategic Goals for the College of HNS, Dean Jo Ann Cruz (Attachment 4)*

*Master's in Fine Arts, Dr. Kate Adams and Dean Jo Ann Cruz (Attachment 5)*

Election Committee, Dr. Joseph Berendzen (Attachment 1)  
 HNS College Assembly 4/23/09



OFFICE OF THE PROVOST

Master's Level National Comparison Group (Revision #4)  
 Presented to HNS Faculty Assembly 04/23/09

The list below contains the original group and is presented as a reference for discussion of the suggested revised list on p. 2.

College Committees:

College Elections Committee [2 Tenured + 2 Untenured faculty, 3 year term, renewable]

- tenured: Barbara Ewell (10), William Faige (10)
- untenured: Rosalie Anderson (09), Joseph Berendzen (09)

College Conciliation Committee [5 members, no more than one from the same department, no more than two untenured, 3 year term, renewable]

- Peter Rogers (10)
- David Moore (10)
- Patricia Dorn (09)
- Mary Brazier (09)
- Ted Cotton (09)

Salary Oversight & Review Committee [3 Hum + 3 NS, no more than one from the same department, 3 year term, not renewable]

- Humanities: Mark Fernandez (11), Bob Dewell (10), Ted Cotton (10)
- Natural Sciences: Lynn Koplitz (09), Maria Calzada (11), Frank Jordan (11)

University Committees:

University Planning Team [1 HNS rep, 3 year term]

- Humanities: Mark Fernandez (09)

University Rank & Tenure Committee [5 HNS reps, 3 year term, renewable once]

- Maria Calzada (10)
- Bernard Cook (11)
- Mark Fernandez (09)
- Gary Herbert (10)
- David Moore (09)

Rank	Institution (*=Public; **=Jesuit)	2008 U.S. News Score
1.	Villanova University (PA)	100
2.	Rollins College (FL)	100
3.	Creighton University (NE)**	100
4.	Trinity University (TX)	100
5.	Elon College (NC)	94
6.	Stetson University (FL)	91
7.	Santa Clara University (CA)**	90
8.	Xavier University (OH)**	89
9.	James Madison University (VA)*	88
10.	Loyola University Maryland**	87
11.	Valparaiso University (IN)	87
12.	Providence College (RI)	86
13.	Bentley College (MA)	85
14.	Fairfield University (CT)**	85
15.	Butler University (IN)	85
16.	Loyola University New Orleans (LA)**	83
17.	The Citadel (SC)*	83
18.	Duke University (NC)	83
19.	University of Mary Washington (VA)*	82
20.	College of New Jersey (NJ)*	82
21.	Bradley University (IL)	80
22.	Mercer University (GA)	79
23.	John Carroll University (OH)**	78
24.	Loyola Mount Saint University (CA)**	78
25.	Mills College (CA)	78
26.	Ithaca College (NY)	77
27.	St. Joseph's University (PA)**	76
28.	Tuam State University (MO)*	75
29.	Appalachian State University (NC)*	75
30.	College of Charleston (SC)*	75

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The following lists contain schools that are Loyola's top competitor schools for prospective students as indicated by the number of cross applications shown in parentheses. These schools may be considered as appropriate for inclusion in the general reference group or kept separate for specialized uses by Office of Admissions and other offices. (\*=Public; \*\*=Jesuit)

Top Cross-Application Schools

- LSU Baton Rouge\* (125+ per year)
- UNO (100+ per year)
- Tulane (75+ per year)
- Spring Hill College (AL)\*\* (40+ per year)
- Xavier LA (25+ per year)
- Loyola University Chicago (IL)\*\* (20+ per year)
- St. Louis University (MO)\*\* (20+ per year)
- Mileaps College (MS)\* (15+ per year)
- University of Tampa (FL)\* (10+ per year)
- Bellmont University (TN)\* (8+ per year)

Cross-Application Schools for Honors Program Students

- University of Alabama (Doctoral)
- University of Southern Mississippi
- University of Mississippi

Suggested Comparison Group

Institution	U.S. News Score
1. Villanova University (PA)	100
2. Rollins College (FL)	100
3. Creighton University (NE)**	100
4. Trinity University (TX)	100
5. Elon College (NC)	94
6. Stetson University (FL)	91
7. Santa Clara University (CA)**	90
8. Xavier University (OH)**	89
9. James Madison University (VA)*	88
10. Loyola University Maryland**	87
11. Valparaiso University (IN)	87
12. Providence College (RI)	86
13. Bentley College (MA)	85
14. Fairfield University (CT)**	85
15. Butler University (IN)	85
Loyola University New Orleans	83
16. Duke University (NC)	83
17. University of Mary Washington (VA)*	82
18. College of New Jersey (NJ)*	82
19. Bradley University (IL)	80
20. Mercer University (GA)	79
21. John Carroll University (OH)**	78
22. Loyola Mount Saint University (CA)**	78
23. Mills College (CA)	78

This list represents a mixture of 23 schools across the country. In an effort to keep the list to a manageable size and still have a coherent but diverse list, 6 schools were removed. The Citadel was removed because it is a military school, which offers a fundamentally different educational experience than the others. The other schools were removed because they fall 78 in the U.S. News score. In this revision, the reference group becomes one that is weighted toward aspirant schools as measured by the U.S. News scores and retains some schools below Loyola's current ranking to allow for future changes (up and down) among the listed schools.

The list contains a combination of colleges and universities that includes:

- 3 public;
- 12 private;
- 1 private Catholic, non-Jesuit;
- 7 Jesuit Catholic schools;
- 5 in the Northeast;
- 8 in the South;
- 7 in the Midwest;
- 3 in the West; and,
- 8 have law schools.

(From Deans)

STRATEGIC GOALS ACROSS COLLEGES

1. HOUSE INTERDISCIPLINARY STUDIES AND OTHER CROSS-CAMPUS PROGRAMS IN MARQUETTE HALL

Create a corridor in Marquette, once Admissions moves over to Thomas Hall, for academic programs, and especially for those academic programs that are University-wide or cross the undergraduate colleges. These programs should include most of the interdisciplinary programs, such as American Studies, Catholic Studies, Film Studies, Asian Studies, Environmental Studies, Medieval Studies, and others. This concentration of interdisciplinary studies would provide a physical space so that students know where to go (rather than trying to discover where the current director is housed). It would also provide for an administrative assistant who could support the program.

In addition to interdisciplinary programs, other signature programs that could go into Marquette Hall could include the Honors Program (thereby freeing up space in Monroe), Drama/Theatre, a director of the Common Core Curriculum, the director of the First Year Seminars, or the Center for Caribbean and Latin American Studies.

The Deans also recommend moving Financial Aid from the first floor of Marquette. Currently this is the first office visitors to the campus pass, and it sends the wrong message. This space might also be committted to academic, cross-campus signature programs.

Budget implications: cost of an administrative position; minimal costs of moving into offices. Serves mission of the University by giving a strong message with regard to the academic direction of Loyola. Should have a strong impact on recruitment, retention and reputation.

2. ESTABLISH ENVIRONMENTAL, LATIN AMERICAN/CARIBBEAN STUDIES AND THE STUDY OF NEW ORLEANS AS SIGNATURE PROGRAMS BY 2010

- Interdisciplinary Environmental Science and Environmental Studies majors will be established by Fall 2010. There are no costs associated with this, as there are sufficient faculty in place across the Colleges.
- Two Endowed Professorships in Environmental Science and one in Environmental Studies will be established to support research and teaching. The holders of these professorships will have support to engage UG research students in environmental research and will teach 2 courses per semester.
- An endowment will be established for the Center for Latin American/Caribbean Studies to support operating expenses of the Center and research of its associated faculty in Business, HNS, Social Sciences, and Music and Fine Arts

Social Sciences and with Business courses in Forensic Accounting.<sup>1</sup> There could be an on-line program with cross links between these programs.

- The director will expand links with the Orleans and Jefferson parish crime labs.

Costs: \$40,000 for a Director of Forensic Sciences; 1-2 FTE would be needed to support this program within Criminal Justice. For justification of this request in terms of mission, feasibility and in fact, see the Chemistry Department's detailed description of the request.

4. THE COLLEGE OF HUMANITIES AND NATURAL SCIENCES AND THE COLLEGE OF MUSIC AND FINE ARTS, WILL DEVELOP A MASTER'S DEGREE PROGRAM IN FINE ARTS BY 2010.

Cost: While there may be some initial start-up costs (especially in having a program director), a memorandum of understanding would be developed with the program director that would allow the revenues from the program to revert to the program at 80-100% for the first five years, and then in decreasing amounts to an agreed floor during the life of the program. This program would bring together, at a minimum, English, Film Studies, Music and Fine Arts in a collaborative and interdisciplinary program that will very likely be a revenue-enhancing initiative, although some kind of marketing study might be needed prior to proceeding.

5. IMPLEMENTATION OF THE RENEWED CORE CURRICULUM BETWEEN 2010-2012

Cost: The Provost's Office will apply for NEH and other grants to support a three-year phase-in of the renewed Common Core Curriculum, including funding faculty to revise their common curriculum courses or create new courses around the three-year themes of the Common Curriculum, to introduce intensive writing or writing across the curriculum, to expand service-learning courses, to enhance diversity and internationalization, and to develop courses in ethics under the guidance of Philosophy and Religious Studies faculty. These monies would also cover Faculty Workshops on Pedagogy, the teaching of Ethics, Writing across the Curriculum, global awareness, and introducing the Catholic/Jesuit Tradition for those faculty teaching in the Common Curriculum. This initiative is at the very heart of the Jesuit educational (Ignatian and Liberal Arts) tradition; its renewal makes a strong statement with regard to the University's mission of educating the whole student.

<sup>1</sup> At the undergraduate level, the appropriate Business course would be B490: Forensic Accounting and Fraud Examination. Additional courses on Fraud, advanced Forensic accounting, the practice of Forensic Interviewing and Courtroom Evidence are taught at the master's level.

- An endowment will be established for the Center for the Study of New Orleans to support operating expenses of the Center and research of its associated faculty in Social Sciences, HNS, Business, Music and Fine Arts, and Law.

Cost: The costs for these endowments should be part of the priorities for Institutional Advancement. Environmental Science and Studies serves an ethical goal of helping enhance our human and natural environment. It is particularly appropriate in the context of Katrina, and it is already a notable strength of the university. It is also part of Loyola's outreach to the local and regional community.

The Center for Latin American/Caribbean Studies addresses the goal of increasing internationalization of Loyola's program of studies. It can aid in strengthening links with Jesuit schools and universities in Latin America and in recruiting students from Latin America and the Caribbean. It can easily complement rather than compete with Tulane's program. Our language programs have strengths in French and Spanish; the OIE is developing an ESL program; and we have an impressive number of faculty across the colleges who can collaborate through this Center.

There is no Center for the Study of New Orleans other than that of Loyola's. Therefore, we have a niche market, and many faculty at Loyola that can collaborate across the colleges on this program. It should have local and regional impact, can enhance service learning, and highlight the Catholic and Jesuit contributions to the culture of New Orleans.

3. BUILD UP THE FORENSIC SCIENCE PROGRAM WITH LINKS WITH CRIMINAL JUSTICE AND POSSIBLY WITH BUSINESS SCHOOL COURSES ON FORENSIC ACCOUNTING

The Forensic Science program, the only such program in the state and one of only a handful in the region, became an official major in 2001 and has experienced rapid growth since its beginning. A new forensic science lab is currently under renovation. The Science program in HNS should be built up and linked with Criminal Justice in Social Sciences, with possible links also to Business and Forensic Accounting. A full-time Director could direct the program, head the lab and teach students in Criminal Justice in the evenings.

- A Director of Forensic Sciences will be hired by 2010. The director will be an extraordinary faculty member with both teaching and administrative duties. The director will have a 2-2 teaching load. The director will be a scientist with a Master's degree in forensic chemistry with field training and experience, and with an active research program.
- The director of forensic sciences and the faculty of the Chemistry department will build curricular and other systemic links with the Criminal Justice program in

6. IMPLEMENTATION OF THE FIRST YEAR SEMINARS ACROSS THE UNDERGRADUATE COLLEGES AND REVIVAL OF THE COMMON READING FOR FIRST YEAR STUDENTS

This goal was not discussed by the deans and has been added here for additional comment. It still needs agreement.

Cost: cost of adjunct part-time or additional extraordinary faculty to cover the FYE sem taught by ordinary faculty  
Cost of buying and mailing first-year common reading  
Cost of bringing the author on campus to speak to students and faculty

This initiative, which is already well underway, should aid significantly with student retention and recruitment. It will provide all freshmen students with an interdisciplinary, seminar-style educational experience with top faculty and teaching administrators. It will enhance mentoring relationships between faculty and students as well as enhance the sense of community among freshmen.

STRATEGIC GOALS FOR THE COLLEGE OF HUMANITIES AND  
NATURAL SCIENCES, prepared for UPT April 1, 2009<sup>1</sup>

The following goals do not, in any way, detract from the commitment of the HNS faculty and administration to pursue equity salary adjustments for the faculty. This goal is not included since the Board has already agreed to this goal and metrics have been, or will be, set aside for this goal.

Strategic Goal One: INCREASE FACULTY RESOURCES

One of the key charges to the faculty and the administration is to increase retention and enhance recruitment of students. The expected outcomes and ancillary goals of a successful effort to increase retention and enhance recruitment will be a climb in US News & World Report ratings, an increasingly attractive academic reputation and a growth in revenues. These four goals must be pursued with an eye to the feasibility of new projects and goals, but they cannot be achieved without adequate investment in faculty. This is especially the case when Loyola University is pursuing a number of curricular initiatives that, together, will enhance the academic experience for current students and attract prospective students. These initiatives are: required First Year Seminars, a revised and rigorous Honors Program including a beefed-up Science Honors program, a revised Common Curriculum, additional semester required language training, requests for team-taught courses, the strengthening of interdisciplinary programs and initiatives, enhanced majors curricula, and growing faculty involvement in Study Abroad and the internationalization of the campus.

Simultaneously the University plans to reduce its budget for part-time instructors. A large share of the burden for achieving these curricular initiatives rests with the College of Humanities and Natural Sciences. The faculty, however, cannot be squeezed further. Both the First Year Seminars and the Honors Program are experiencing difficulties covering the needed courses. Many majors offer a too small selection of courses at the upper levels, and the revised Common Curriculum, due, tentatively, to begin by the fall of 2010, will place even greater burdens on the faculty. We do not recommend increasing the teaching load of faculty to 4-4 or even 4-3, as this will deter talented new faculty from accepting positions at Loyola and it will discourage faculty already here. The following is a description of the most demanding program needs, followed by recommendations for enhancing faculty resources.

Program Needs:

1. The Honors Program will continue to be re-evaluated, strengthened and expanded. It has met many of its previous goals. The program has added ten new honors seminars (H 295) that are unified by a common theme and taught by members of the ordinary faculty from different departments and colleges. All Honors students now graduate having completed the minimum of eight (8) Honors-designated courses. In addition to those, Honors has worked to establish a Living-Learning Community for first-year Honors students in Buddy Hall, revised the

<sup>1</sup> This document prioritizes goals from the HNS Strategic Agenda for 2009. It does not include many of the goals in that college-specific document.

University Honors Association (a student board that advises us on curricular and other matters), and worked with Administrations to develop new recruiting strategies and tools.

a. An in-depth review will be conducted to explore future directions for the Honors Program. This review will focus on the mission and goals of the program, outcomes and measures, program structure and size, and recruitment and retention.

- Responsibility: Honors Directors and UHAB  
Completion Date: Spring 2010
- b. Following the completion of its self-review, the program will apply for a curriculum development grant from the National Endowment for the Humanities to support the enhancement of the program. Honors Directors  
Responsibility: Honors Directors, Dean, Office of Grants  
Completion Date: Spring 2011
- c. A two-semester team-taught, interdisciplinary Honors freshman seminar will be developed and implemented on an experimental basis by 2010, once it is clear what the changes to the Common Curriculum will entail. This freshman seminar will serve as the foundation for all H 295 courses and also as an Honors FYE learning community.  
Responsibility: Honors Faculty, Honors Directors  
Completion Date: Fall 2009
- d. We will pilot the inaugural Jesuit Summer Institute for Advanced Study at Loyola, and beginning in Fall 2010 all incoming Ignatian Scholars will be expected to be participants in good standing in the Honors Program.  
Responsibility: Honors Directors  
Completion Date: Summer 2009-Fall 2010
- e. Funds will be provided to the Honors Program to support its teaching faculty (such as course enhancement releases) and its co-curricular activities (such as speakers and cultural enrichment activities).  
Responsibility: Dean of HNS  
Completion Date: Ongoing
- g. By 2010 the program will see a 25% increase in the number of students enrolling in more than the required minimum of eight (8) Honors courses.  
Responsibility: Administrations and Honors Directors and UHAB  
Completion Date: Spring 2010
- h. The Honors Program will increase its efforts to recruit students already enrolled at Loyola.  
Responsibility: Honors Directors  
Completion Date: Fall 2010

Costs: Summer curricular development grant for the two-semester team-taught Honors freshman seminar (\$5,000 @ \$3,000 apiece) / first summer of 2010; cost of a part-time faculty member to cover the departmental courses (\$4,000 per course x 4 = \$16,000) for the academic year 2010-2011; additional funding for the Jesuit Summer Institute for Advanced Study; costs for working up the NEH grant

2. By fall 2009 all freshmen in the College will be enrolled in First-Year Experience (FYE) courses and the number of learning/living community units will be increased.

- a. Support for PSES will be provided to train faculty to manage learning communities.  
Responsibility: HNS Dean  
Completion Date: Spring 2009
- b. Funds will be provided to develop incentives to encourage faculty understanding of and willingness to participate in learning communities.

Responsibility: HNS Deans and Chairs, Student Affairs

Completion Date: Ongoing

c. The class size of learning community units will be limited to 20.

Responsibility: HNS Dean

Completion Date: Fall 2009

d. Learning Community units will be included in the recruitment efforts of Administrations to attract new freshmen to Loyola.

Responsibility: HNS Dean and Administrations

Completion Date: Ongoing

e. Sufficient first-year seminars will be provided for all freshmen to enroll in a First Year Seminar in either the fall of 2009 or the spring of 2010, including those students majoring in the sciences and including some science-based seminars

Responsibility: HNS Dean and Office of the Provost

Completion Date: Spring 2009

Costs: Costs of adjunct or extraordinary faculty to teach courses of faculty who are offering First Year Seminars; cost of training faculty to manage learning communities

3. The College will enhance and expand both currently supported and proposed interdisciplinary minors and majors in several areas, including African Studies, American Studies, Asian Studies, Catholic Studies, Computational Sciences, Environmental Studies, Latin American Studies, Medieval Studies, and Women's Studies; it will also support and expand linked theme courses across the disciplines and team-teaching.

a. Create a corridor in Marquette, once Administrations moves over to Thomas Hall, for academic programs, and especially for those academic programs that an University-wide or across the undergraduate colleges. These programs would include most of the interdisciplinary programs, such as American Studies, Catholic Studies, Film Studies, Asian Studies, Environmental Studies, Medieval Studies, Legal Studies and others. This concentration of interdisciplinary studies would provide a physical space so that students know where to go (rather than trying to discover where the current director is housed). It would also provide for an administrative assistant who could support the program.

In addition to interdisciplinary programs, other signature programs that could go into Marquette Hall could include the Honors Program (they're freeing up space in Monce), the director of the First Year Seminars, the Center for Caribbean and Latin American Studies, and any director that might be needed for the revised Common Curriculum.

Budget implications: cost of an administrative position; minimal costs of moving into offices

b. Existing programs will be strengthened by endowing interdisciplinary programs, especially those programs that cross campuses and are major or likely to become majors, such as the Environmental Studies Program and the Center for the Study of the Caribbean and Latin America (with a major in Languages and Cultures). All the interdisciplinary programs can be strengthened by hiring new faculty with interdisciplinary strengths, by creating new positions in departments that are able to support interdisciplinary programs (such as a faculty member in African American Literature), and endowing chairs in these programs.

Responsibility: Provost, Dean, Institutional Advancement

Completion Date: Ongoing

c. Hiring a Director for the Mathematics Center in support of the Computational Sciences Minor is a top priority. The Director would teach two courses per semester in addition to administrative duties. This would relieve the department from hiring 4 part-time instructors, which of whom teaches a course. The cost of the part-time instructors is \$3,500 per course or \$14,000.

d. Departments whose faculty teach in interdisciplinary programs will be provided adequate funds to hire adjuncts as needed or provide course releases to staff those courses on a regular basis.

Responsibility: Dean, Chairs, Office of the Provost

Completion Date: Ongoing

e. The policy to allow "double-dipping" for requirements in common curriculum and interdisciplinary programs will be reviewed to encourage greater flexibility.  
Responsibility: Relevant Curriculum Committees  
Completion Date: Ongoing

f. Team teaching will be encouraged by altering policies so that both participating departments will be credited with class enrollments and course size will be appropriately reduced.  
Responsibility: Dean  
Completion Date: Ongoing

g. Incentives, such as course release or teaching assistants, will be provided for faculty to develop or enhance linked theme courses.  
Responsibility: Dean's Office  
Completion Date: Ongoing

h. Funds will be established to provide support for both existing and new interdisciplinary programs and linked courses, including money for enhancements such as guest lectures, books, and community building social activities.  
Responsibility: Chairs, Directors, Dean  
Completion Date: Ongoing

4. The College will work with other Colleges to begin implementation of the Revised Common Core Curriculum for the class of 2010.

- a. Develop a representative implementation committee with appropriate sub-committees to put the revised Common Curriculum in place, with due regard for college and divisional requirements, the curricular constraints of the students, and the total of 120 credit hours needed, in most cases, for graduation.
- b. Apply for grants attaching funds to implement Jesuit Summer Institutes for values and curricular needs across the Common Curriculum, e.g. interdisciplinarity, diversity, writing intensive courses, courses on the Catholic tradition, service-learning courses
- c. Create a standing Director of the Common Curriculum and a Common Curriculum Review Advisory Committee.
- d. Hire a Director for the Mathematics Center which provides tutoring for all university students in mathematical disciplines, including all incoming students in the Common Curriculum. The functioning of the Math Lab is fundamental with respect to the education and retention of students in all disciplines

requiring mathematics, quantitative methodology. The Mathematics Department currently has requests in for six part-time faculty, five of whom teach one course at the introductory level.

5. The College will work with the Office of International Education to increase Study Abroad programs, to increase the foreign language courses (particularly in Chinese and Arabic), and to hire more faculty in global fields, such as a position in Asian Civilization in the History Department and a position in Islamic Religion in Religious Studies. These initiatives will strengthen the interdisciplinary programs in Asian Studies and make more possible a projected interdisciplinary program in Middle East Peace Studies. This investment in a more global curriculum flows from the mission of the University to increase global awareness among the students, to strengthen Study Abroad and to attract more students from abroad.

Recommendations for Enhancing/Increasing faculty resources to meet these needs:

1. Increase the number of Ordinary Faculty within the College:

- a. Replace all faculty positions on buy-out and phased retirement as they come due (four that conclude July 2009, 2009 and two additional that conclude July 31, 2010).
- b. Continue the search for adjuncts in the College
- c. Combine the Duffy/Wirth Endowed Chair to support a Visiting Professor in Systematic Theology. As the endowment grows, hire a full-time tenured or tenure-track replacement.
- d. Create new faculty lines as needed for signature programs and to fulfill the values and courses required by curricular initiatives, e.g. diversity, Catholic tradition. Particularly urgent is the need for a Director of the Forensic Lab in Chemistry who could also teach courses in the Forensic Chemistry concentration. For the Sciences, the next top priority for hiring is a Director for the Mathematics Center. A top priority for the English Department is an ordinary faculty position in African American literature, a position that English has been requesting for two years. History has a request for an ordinary faculty member in Asian, Chinese History, Religious Studies has a request to hire an ordinary faculty in Islamic Religion. We have need for full-time Arabic and Chinese language instructors. The courses for these new hires can be supported, in part, from the differential between the salaries of those retiring on buy-outs and the lower salaries of new assistant professors. It is important to note that at least twelve lines were taken away from HNS in the wake of Katrina.

2. The College will consider the establishment of one or two interdisciplinary Master's programs, beginning with a five-year BA/MA with an eye to developing a two-year MA/PhD program. This is envisioned as a revenue-generating program in an area of great strength for Loyola. The program would be developed slowly in order to assure the University that there is sufficient demand and for this MA.

Responsibility: Dean, Chair of English, MAFA, in conjunction with the College of Music and Fine Arts  
Completion Date: Fall 2010

3. The College will continue to contribute to the growth of on-line summer courses as well as the undergraduate Evening Division and any graduate programs that would develop in the Evening

Division. These would be revenue-enhancing for the University. Stipends for HNS ordinary faculty teaching in the Evening Division could be adjusted to ensure profitability.

4. By 2010, the College will develop a plan for working to reduce dependence on part-time faculty, replacing them, where feasible, with extraordinary positions, and, where feasible, based on departmental and decadal recommendations, moving extraordinary faculty into tenure-track positions. Two departments in particular, Mathematics and Religious Studies, depend very heavily on part-time faculty. This could be alleviated by hiring a Director for the Mathematics Center who would teach four courses and by giving Religious Studies back one of its lines that was taken away.

Responsibility: Provost, Dean, Departments  
Completion Date: Spring 2010

5. By the fall 2009 the College will work to rationalize the practice of course releases and to assess the use of stipends. The College will consider the use of summer stipends for course development in place of course releases. This, however, should be pursued with a study to evaluate whether faculty teaching loads can be lowered to 3/2 based upon research needs, departmental needs and the recommendations of chairs.

Responsibility: Dean, Departments  
Completion Date: Fall 2009

6. The College will cultivate an interdisciplinary, intellectual environment among faculty in various colleges on campus, including establishing a Faculty Research Institute, housed in the Center for Teaching, Learning and Scholarship. See Merit Merit's ACTION PLAN #6 Center for Teaching, Learning, and Scholarship

Strategic Goal Two: RENOVATE AND EXPAND FACILITIES

As charged by the Loyola University Mission Statement, the College remains "grounded in the liberal arts and sciences," and as a teaching institution it must ensure that its facilities are adequate to the task, both for the students and for the faculty.

1. Total renovation and/or re-building of Monroe Science Hall. Initiating planning processes for a total renovation/new construction of Monroe Science Hall is critical to future recruitment, retention, and graduation of undergraduate students and hiring and retention of faculty.

- Planning processes and preliminary feasibility studies for a complete renovation, expansion and/or new construction of Monroe Science Hall by late Spring 2009. Complete renovation of all teaching, research and support spaces is a vital component of recruiting, retaining, and graduating all science majors, all pre-health professional students, and providing a premier science education for all undergraduate students through the Common Curriculum.

2. Interim Renovations of Natural Science facilities within Monroe Hall to address immediate needs. Immediate renovations/repairs of science facilities within Monroe Science Hall is a priority to serve our current students and recruit, retain and graduate undergraduate students.

- Biological Sciences. - Complete renovation of Biological Sciences Internation (BSI) lab and research labs to be completed by Fall 2009. These facilities will support all courses and

student research in Cellular Molecular Biology, including half of the Biology laboratory courses, UG research in cellular and molecular processes that supports \$1 million in current external research grants, recruitment, retention and graduation of all biology majors. The courses and research experiences are vital to the success of all pre-health professional programs on campus, as well as the signature programs in Undergraduate Research, Environmental Science, Forensics, and Computational Science. Biology's program in Cell and Molecular Biology is threatened by the inadequacies of these spaces.

- Psychology—Office Space in MO 439 A, B, C: Outer wall needs to be raised to the ceiling and accordingly the AC vents need to be modified to accommodate these three rooms being "closed in." The outer area of 439 needs to be configured into three smaller spaces for research areas.
- Psychology professors that were hired in the 2008-2009 academic year need research laboratories—private room with air conditioned environment, internet connectivity, and adequate lighting.
- Physics needs renovation of its labs, and some Chemistry labs need renovation.

Costs: For the most-part the renovations/repairs in Monroe will not require rebuilding but rather repairing and renovating. An estimate for urgently needed repairs to the Biology labs is attached.

Budget: From the Feasibility Studies, Monroe Hall, Lake Room 318 and 319, Offices 320 and 320A, dated February 26, 2009: Option 1 includes Architectural, Plumbing and Mechanical, Electrical, 2 new Furnace Hoods, furnishings for lab areas (stools, keyboard trays) and Contractor's overhead, profit and general conditions: \$298,912.71

Option 2 includes all of Option 1 plus new ceiling tile and grid and associated ductwork, new lighting fixtures, new furnishings for office areas: \$323,200.71.

The work needed to refurbish the office space will be handled by the Biology Department's budget. The most urgent need is for the renovation of MO 319 by August 2009, roughly estimated to cost \$95,000. The larger teaching lab (MO 318) will cost an estimated \$148,000. Those parts of the labs that are used for teaching can be funded from the student tech fees.

Completion Date: Fall 2009

See attached Feasibility Study Mathematics Architects and Sciences Contribution to the Strategic Plan, Departmental Needs—Sciences (Faculty Programing and Consulting), brief description of Science Space, and Biology Department: position innovations for the Cell & Molecular Biology program.

3. The Humanities Departments, housed in Bobet, have significant facilities needs:

- Additional office spaces: Languages and Cultures has no office space for Fr. Faige, who is currently occupying an office claimed by English (BO 433) that is too cramped for his books and for his upcoming responsibilities with Asian Studies. It is an office that English wants returned. There is no available space for Fr. Faige in Languages and Cultures.
- Both English and Philosophy need additional faculty office space. The office of Marcus Smith (BO 415), acting, was lent by Philosophy to English (in the 1980s), which now needs it and so does English.

- History needs an additional office space.
- Religious Studies needs additional office space for its part-time faculty.
- Additional Conference Room: Philosophy and Religious Studies need a Conference Room that they could jointly use. Such a conference room would provide an in-space for classes, a departmental meeting space, a space for students to collect when waiting for faculty, and a space to hear job talks or to bring visiting scholars in for a talk with faculty. Currently Philosophy and Religious Studies use the Dean's Conference room when it is available. For the most-part they meet in a classroom for departmental meetings.
- The building spaces are inadequate for students and faculty to congregate.
- A number of the classrooms in Bobet need renovation, and particularly the removal of theater style seating.
- The new Center for Caribbean and Latin American Studies needs a space and an office for the Director.
- Interior offices need to be opened up to natural light.
- The administrative office in History is far too small and cramped.
- Upgrade the language lab. Hire, on yearly contract, a technician for regular maintenance.
- Investigate the cost and space for additional web printing and WAC facilities.
- Halls in Bobet need a face lift.

The space situation in Bobet has become critical. The Facilities Planning group will attach a dollar figure to planned renovations. Currently additional office space must be found on campus for the over-flow need for offices.

See attached Space Needs Inventory for Bobet and the Humanities, January 15, 2009 and Departmental Needs— Humanities (Faculty Programing and Consulting)

Strategic Goal Three: INVEST IN SIGNATURE PROGRAMS

The College will identify "signature programs," which build on the strengths of the faculty and whose unique features can attract new students, and enhance existing programs with current or inmediate potential to become "signature programs."

1. A process to identify additional signature programs will be established and implemented. Among the programs to be considered as signature programs will be Computational Sciences (see Science Proposal) and Environmental Science and Environmental Studies Programs (see Science Proposals as well as Dean's Proposals), and a Center for Undergraduate Research in the Natural Sciences (see Science Proposal).
- Responsibility: Strategic Planning Committee, Chairs, Deans  
Completion Date: Spring 2009
- a. New signature programs will be identified and supported within recruitment of full-time faculty
  - b. Development and enhancement of appropriate facilities
  - c. Creation of internships and scholarships
  - d. Support for visiting scholars and guest lectures

v. Support for community outreach and student recruiting  
Responsibility: Strategic Planning, College and University Curriculum Committee, Chairs and Directors, Dean  
Completion Date: Spring 2010

2. Establish the Forensic Science Program as a "signature program": The Forensic Science program, the only such program in the state and one of only a handful in the region, started as a contract after in 1998 as a result of a \$40,000 Louisiana Board of Regents grant. It became an official major in 2001 and has experienced rapid growth since its beginnings. To help the program expand, the Chemistry department has successfully pursued external funding (e.g., a 2006 \$266,000 congressional appropriation and a 2008 \$266,000 Board of Regents grant). The new Forensic Science Laboratory currently under renovation will ensure that the program continues to attract and graduate a healthy number of students. However, to make certain that the program reaches its true potential it is now necessary for Loyola to invest some resources that will free faculty time so that they can pursue additional external resources, undergo faculty development, and achieve national accreditation. An accredited Forensic Science Program will make Loyola very attractive to prospective students and faculty recruitment, will provide our students with valuable credential and experience (retention) and will raise the University status regionally and nationally (reputation). It will also increase Loyola's outreach to the community, with links with the forensic labs in Orleans and Jefferson Counties, and it will offer increased internship opportunities for students. In addition, an enhanced Forensic program will link with Criminal Justice in Social Sciences. It is also possible that students in Forensic Science might also be interested in a course in Forensic Accounting in the Business School, to round out a concentration on criminal justice and the forensics of criminal and white collar crime.

a. Director of Forensic Sciences will be hired by 2009

The director will be an extraordinary faculty member with both teaching and administrative duties. The director will have a 2-2 teaching load. The director will be a scientist with a master's degree in forensic chemistry with field training and experience, and with an active research program. The Director and other Chemistry faculty will develop co-curricular programs and other systems to link with the Criminal Justice Program in the Social Sciences. The Director of Forensic Sciences will expand links with the Orleans and Jefferson parish crime labs. Closer links with the New Orleans Police will be established. The Director will interact with faculty in Biological Sciences to coordinate effective use and support of molecular biology facilities, as well as development of new courses (e.g., DNA technology Lab) taught in team-taught with Biological Sciences faculty.

- Hire a faculty member with joint appointment in Biology and Chemistry to develop the DNA technology segment of the Forensic program and to contribute to enhancing Biotechnology training in the Biology program.
- By 2011, the Forensic Science Program will be nationally accredited.
- Faculty development activities. For example, faculty will attend N.S.F. sponsored summer training programs in forensic analytical chemistry.
- More internships will be created for crime laboratories in the region.

Responsibilities: Science Chairs, Dean HNS, Office of the Provost  
Completion Date: Fall 2009 for the Director of Forensics, additional hire by 2011, faculty development costs on-going.  
By Fall 2010 the Forensic Science Program will apply for national accreditation. (See attached proposal)

Costs: \$40,000 for a full-time director of Forensics. Full-time salary for a joint appointment in Biology and Chemistry: \$2,800 for faculty development activities. We expect that these investments will eventually be more than offset by increased recruitment and retention.

3. Establish a Center for Undergraduate Research in the Natural Sciences as a "signature program". Pre-existing model programs within the Natural Sciences are Biological Sciences, Chemistry and Psychology.

- Establish a Director of Undergraduate Research in the Natural Sciences to coordinate and seek resources to support collaborative research.
- Establish Directed Honors Research Program in the Natural Sciences, including resources to support faculty, students, and their joint research projects. This program will directly support established Departmental Honors Programs.
- 3 full-ride scholarships contingent on participation in Honors Program (Honors Philosophy, Religious studies, and English at a minimum) and/or Departmental Honors Program with significant research component.
- Marquette-style fellowships with funding for faculty and student summer support (student support is required)
- Honors Hall with 24-hour access to computer laboratory
- Honors labs in first-year science courses

4. The Creative Writing Program will be identified as a "signature program." (See attached proposal). Loyola already has a strong foundational reputation for its journals (especially the New Orleans Review) and its programs in Creative Writing. This signature program should attract students interested in an MFA program; it will also enhance Loyola's national reputation. New Orleans, with its Faulkner Festival, identification with Walker Percy, and its association with Tennessee Williams, is the obvious counterpart to Loyola's strengths in this field.

a. At least two visiting professorships in Creative Writing will be funded annually.

Responsibility: English Chair, Dean

Completion Date: Spring 2009

b. Full and partial scholarships will be provided to support at least ten interns in the Creative Writing Program annually.

Responsibility: English Chair, IA, Dean

Completion Date: Spring 2009

5. Additional Signature Programs include Environmental Studies, Legal Studies, Interdisciplinary Studies (as a group), Computational Sciences, and Teacher Certification by partnering with Holy Cross or Xavier. Environmental Studies is ready to move toward a major. In addition, Loyola now has an active Sustainability Group, which is working closely with other Jesuit Universities. Service learning can be a significant component to the Environmental Studies program. The monthbook is a project, which is entirely student-led, is a good example of an on-campus service project. Environmental Studies is a program that reaches across all the campuses and joins the Sciences with the Humanities, with Business, the Social Sciences, and Law.

6. The College will evaluate all of its programs to determine the success of the current signature programs.

Responsibility: Strategic Planning, College Curriculum Committee, UCC

Completion Date: Spring, 2010

7. The promotion of the College's signature programs will be integrated into the promotional activities of the University as a recruiting tool.

Responsibility: Dean, Admissions, IA

Completion Date: ongoing

Immediate Top Priorities: Budget needs: Renovated Biology Labs: estimated cost: option 2 \$293,819.71, with estimated costs for renovating the offices (\$38,000) to be borne by the Biology Department and a portion of costs relating to teaching space and equipment to be borne by the Tech fee budget. The Office of the Provost has committed to funding the smaller, research lab (MO 319). The monies for MO 318 (the larger teaching lab) are still needed. See Goal 2.2 (Biology) above for justification.

Director of the Forensic Lab: annual stipend of \$40,000. The monies for this position are available from the salaries of the faculty who have left the university and are being replaced by junior faculty for the fall 2009. Of those junior hires who have thus far signed contracts, there is a savings to the University of \$81,357. There is an additional differential between these senior faculty whose lines become available by July 31, 2009 and which we assume will be authorized for replacement (\$203,350) and the costs of junior hires to replace these positions (\$55,000 x 3 = \$165,000). The difference is \$38,350. In addition, one position with an open line by July 31, 2009 has been put on hold, freeing up an additional \$83,950 for 2009-2010 and, when the position is filled in August 2010 for an estimated \$56,000-57,000, freeing up \$26,950-27,950 for the future. Finally, two positions that became open on July 31, 2010 have had searches put on hold until the fall 2010, which frees up an additional \$148,850 in 2010-2011 that will not be used until August 2011 (\$56,000-57,000 x 2 = \$114,000), thereafter saving another \$34,850-35,850 for the future. It is worth mentioning that twelve lines were taken away from HNS after Katrina that have not been reinstated. See Goal 3.2 above for justification.

Summer curriculum development grant for the two summer-taught Honors freshmen seminar (\$6,000 @ \$3,000 apiece) for the summer of 2010. See Goal 1.1 above for justification.

Additional Conference Room in Bobet: estimated cost of a conference room renovation in Bobet (rooms 451 and 452) being collapsed into a conference room. Room 451 is currently used by an extraordinary in Philosophy; Room 452 is where Revisions is currently located, but the office is unallocated. The cost is estimated to be \$15,000, based upon the earlier cost to History of having done their conference room for \$14,000. The work would be done over the summer. This conference room would be a shared space for Philosophy and Religious Studies. See Goal 2.3 (Additional Conference Room) above for justification.

Additional Top Priorities: A Director for the Mathematics Center: annual stipend of \$40,000. See the savings calculated above under the Director for the Forensic Lab, which allows sufficient salary revenues for a Director for the Mathematics Center in 2009-2010 and thereafter. The Mathematics Department currently has requests in for six part-time faculty, five of whom teach one course. The Director for the Mathematics Center would teach 2 courses per semester, thereby reducing the need for part-time, A/B instructors. Four courses at a part-time salary for an A/B cost the University \$14,000 (\$3,500 per course). It is a priority of the college to reduce the number of part-time faculty. The cost for this position would be \$26,000, after the reduction of part-time salaries. See Goal 1, 4d, and Goal 1.3c for the justification.

Summer Curriculum Initiatives and Research and Curricular grants and support for the faculty: estimated at \$100,000 per year for 3 years = \$200,000; this should be the subject of grant.

proposal for matching funds. If the match is 3:1, Loyola would be responsible for \$75,000 per year. The justification for this is tied with Goal 1.4, the implementation of the revised Common Curriculum

One language instruction, especially in Chinese and Arabic: two extraordinary positions in Chinese and Arabic language: \$35,000 x 2 = \$70,000. See Goal 1.5 for the justification.

An English Ordinary faculty position in African-American literature: \$60,000  
Additional faculty in Jewish and Islamic civilizations, in Asian Studies and a joint appointment in Biology and Chemistry to develop the DNA technology segment of the Forensic Science program and contribute to enhancing Biotechnology training in Biology. See all of Goal 1 for the justification. Salary for each of these positions would be entry level, \$56,000 x 4 = \$224,000

An Associate Dean of the Sciences. I include this priority as it is a requested request of the Science Faculty, and it is a request that is made to the University when it is hired. It is my understanding that the Science Faculty would like that person to come from within the university. The cost would therefore be: stipend (to be negotiated), and the cost of an extraordinary or part-time person to replace the courses normally taught by this faculty member: \$16,000-\$40,000, depending on the number of courses and whether the replacement is part-time or extraordinary.



**GRADUATE MFA STUDIES IN NEW MEDIA**  
**Loyola University New Orleans**



PLANNING DRAFT 07  
 Spring/Summer 2009

Digital Filmmaking students would take the following in addition to the Core:

Four four-hour hands-on studio workshops intensive in area of concentration; ie, directing for the camera, cinematography, non-linear editing, producing for the screens [film, TV, computer], music scoring for visual products, visual effects, sound recording and mixing for visuals.

Three three-hour courses in film & television history and theory, the business and budgeting of digital media, production design, visual product marketing.

Six credit hours toward a final feature-length film project.

Up to three interdisciplinary electives chosen to complement their field of concentration.

**II. A Variety of Delivery Methods Available**

Along with on-site degrees, other delivery methods would be made available. Students will be able to take some classes on-line. They may also opt for enrollment in a low-residency program. Throughout each year, for workshop credit, these students will work with faculty mentors via email correspondence and online conferencing. Their intensive 10-day residencies, held in May and December, will consist of workshops, seminars, lectures, readings, and professional development and networking opportunities. These students will complete their curriculum by developing a thesis with a faculty mentor through email correspondence.

Intensive residencies may also be scheduled to coincide with the residencies of visiting lecturers, professionals and academic specialists of national and international importance in their fields, thus further enhancing the on-line and low-residency educational experience.

By expanding its existing foreign studies programs, Loyola can also offer a chance for MFA students, pursuing both the on-campus and low-residency degrees, to study abroad. The current curricula in Paris, Dublin, and London could provide international opportunities for these students.

The market research done by the provost's office for this degree program indicates that the emphasis on cross-disciplinarity, Loyola's willingness to experiment with on-line and on-site course combinations, and the University's ties to a vibrant arts community in New Orleans will make the program particularly attractive to prospective students.

**III. COMPARISONS TO OTHER PROGRAMS**

The last ten years have seen a rapid and sustained growth in MFA programs—nationwide. Indeed, on a majority of campuses around the country, creative writing, for example, enjoys the steadiest increase of enrollments of any academic area, averaging annual undergraduate growth of approximately five percent through the last decade. The number of graduate MFA programs has also exploded. In 1975, 15 graduate creative writing MFA programs existed in the U.S., according to the Association of Writing Programs. By 2002, the number had grown to 99, showing a steady growth that continues to the present.

Similarly, there are 103 MFA programs in film study and production in the United States though only one in Louisiana, which now has a major film industry. The local UNO "Film Theatre and Communication Arts" program is heavily weighted toward traditional filmmaking, and offers no alternatives in either acquiring cross-disciplinary skills or in exploiting opportunities in New Media.

MFA content varies from school to school, but as a rule always leans toward practical hands-on experience.

**I. GOALS, OBJECTIVES, AND PURPOSES**

Working together, our schools and departments of music, communications, English, performing arts, visual arts, law and business seek to establish a nationally recognized Master of Fine Arts program that combines instruction in digital filmmaking, screenwriting, new media for the visual arts, acting and directing for the screen, motion graphics and animation; to thus provide the only program of its kind in the region, drawing on a large pool of both in-state and out-of-state applicants; to educate filmmakers, artists, theatre professionals, and creative writers, providing these graduates with a useful terminal degree in the field.

The *Goals of Loyola* states our commitment to liberal education as well as to professional education: this program will create a synthesis of the two. It will expand the arts education that we can offer to students, and its program will meet the university's two criteria for graduate work: the MFA will strengthen our undergraduate study through courses taken by both groups and through assistantships that will allow graduate students to work with undergraduates, and it will meet serious community needs as students find a site to pursue an arts education and career.

New Orleans is a city deeply rooted in an arts culture for three centuries. This MFA program will provide the specific sort of useful and practical arts education that is so necessary if this City is to revitalize and expand its arts opportunities and thus to flourish. The *Goals of Loyola* recognizes the primacy of the arts and communications on our campus. This degree program will allow a broad, cross-disciplinary graduate education, in these and other areas vital to intellectual and practical development, enabling students to reach a higher level of excellence.

A jointly-sponsored MFA program would be an exciting and profitable addition, bringing national attention and world-class, highly competitive educational opportunities. It would attract the high-profile visitors, bright and promising graduate students, and program offerings that would increase the stature of the university. The MFA program's distinction would only grow as our graduates move on to prominence in further developing the arts community and in teaching.

**II. Overall Description**

Loyola's MFA program will combine the strengths of its varied departments and colleges (English, music, performing arts, communications, visual arts, and business) while also recognizing the interconnectedness of artistic forms today, involving digital film, dramatic arts, photography, animation and other visual arts, creative writing, and design for the Web.

Students who choose Writing for New Media, for example, would take the following courses along with the MFA Core:

Four three-hour workshops (one workshop each spring and fall semester in the genre or genres of specialization—fiction, creative nonfiction, screenwriting, playwrighting -- as determined by the student and advisor).

Three three-hour tech and critical courses taken in the English department.

Six credit hours toward a thesis.

Additionally, students may choose three or more electives, which might be additional workshops or literature courses offered by the English department but could also be courses in digital filmmaking, in motion graphics, or in production design, offered in other departments. The students' thesis projects should involve their understanding of more than one discipline.

For instance the NEW YORK FILM ACADEMY offers a Master of Fine Arts in Filmmaking as:

"...an accelerated, four or five semester graduate program. It offers qualified students a full course of production and study, including the opportunity to direct a feature length film in the second year of film school. Students in the MFA program will be instructed in a multidisciplinary environment. Because filmmaking is a highly integrated art form, students will explore and study the influences of major artistic and intellectual on leading filmmakers, on themselves and on the works they will create.

"The MFA program emphasizes visual storytelling and production. It offers students approximately 4,000 hours of instruction and production experience. All students write, shoot, direct, and edit nine of their own film projects. They shoot in 16mm film, 24p and HD video, and 35mm film and edit digitally."

In 2007 NYFA charged \$17,000 per semester for their MFA program.

AMERICAN UNIVERSITY in Washington D.C. offers a two-year M.A. degree or a three-year M.F.A., which requires 51 hours, including 27 core hours:

"In the MFA program in Film and Electronic Media, you will master the media production skills and digital techniques required to compete in the explosive new media industry. And, you will gain the broad-based understanding of media issues and their historical and critical context necessary to begin a research or teaching career at the university level. Using American University's film, video and digital equipment and facilities, you will explore such skills as film and video production, script writing, computer animation, digital imaging, sound production, and electronic media design and programming for CD-ROM and the World Wide Web. In the international arena, you may receive full credit for courses taken in the film program of the Academy of Dramatic Arts in Prague Film Academy (FAMU).

"Production of a portfolio of original creative work in the areas of scriptwriting, film, or electronic media production under the supervision of a faculty committee and in conjunction with COMM-702 Master's Portfolio Seminar."

American University charges approximately \$1,000 per credit hour for this MFA program.

FULL SAIL offers complete film programs and actually has built a corner of New Orleans into its backlog for production. Fees for degree programs vary:

	Tuition	Per Academic Yr	Per Credit Hour	# of Credit Hours
<i>Bachelor of Science</i>				
Computer Animation	\$68,660	\$15,605	\$524	131.00
Digital Arts & Design	\$68,275	\$15,878	\$527	129.50
Film	\$69,075	\$16,446	\$544	127.00
Game Development	\$69,775	\$15,858	\$533	131.00
<i>Assoc of Science</i>				
Graphic Design	\$33,275	\$11,474	\$378	88.00
<i>Master of Science</i>				
Entertainment Business	\$29,800	\$14,900	\$497	60.00

The Masters of Digital Media program at the UNIVERSITY OF BRITISH COLUMBIA, which offers coursework very similar to what Loyola proposes in Section VIII below, charges US\$15,000 per semester, inclusive of all lab and equipment fees, but not including room and board. Their degree also is based on two school years, and a final summer thesis, plus a summer of paid internship between the two years.

The School of Film & Television at LOYOLA MARYMOUNT in Los Angeles offers both BFA and MFA programs with similar structures, and higher fees. In their on-line brochure (<http://www.lmu.edu/AssetFactory.aspx?did=6610>), this is how they introduce their program:

"We are playful and purposeful.  
 "We are a magnet for talent.  
 "We are a watering hole for new ideas.

"The LMUJ(School of Film and Television is a vibrant creative community that flows across the entire global cultural landscape."

Loyola Marymount's School of Film & Television (above) has **forty-seven** full-time faculty and staff and **thirty-nine** part-time faculty, in the School of Film & Television alone (<http://www.lmu.edu/Page16107.aspx>). They maintain a 10:1 student-to-faculty ratio within the school. Their graduate MFA degree offers two tracks, either Film & Television Production or Screenwriting. Loyola's MFA structure will allow in-depth experience in both.

### III.a. THE MFA MARKET

This expansion, in theatre and art as well as film and creative writing, remains propelled by the fact that students eagerly apply for the MFA degree. The creative writing MFA now has the largest number of national applicants in the field of English graduate studies. The Iowa Writers' Workshop gets more than 1,000 applicants for 50 spaces. San Francisco State University, the most competitive program in the Bay Area, got nearly 400 applications for 20 spots in fiction, 20 in poetry, and eight in playwrighting in 2006. Even smaller and lesser known programs, like those at Bowling Green State University, Purdue University, and Northern Michigan University, typically receive many more applicants than they can accept.

Such programs succeed because of the quality of their instruction and because of their relationship to employment. In these arts disciplines, the MFA is the terminal degree. Once a student has completed the MFA, he or she has not only completed the track of scholarship in the field, but has been thoroughly prepared to enter a choice of profession. The MFA thesis, for a great many graduates, often becomes that first book of poetry, first film, first portfolio of painting. MFA graduates secure working jobs in the film industry, in grants offices, and in publishing. They become successful artists. They are hired by colleges and universities for teaching jobs.

Currently, the MFA programs in our region report many more applicants than they can accept, and there is no MFA program that allows students to work in the combination of disciplines that we have designated. The University of New Orleans' Creative Writing Workshop combines fiction writing, nonfiction writing, and poetry writing; its directors report that they have three applicants for every space in the program as does the University of Southern Mississippi and Louisiana State University. At UNO, there are separate programs in film production and fine arts. Tulane offers an MFA in art but no programs in film or creative writing. Similarly, LSU has MFA programs in creative writing and theatre but not in film.

What no other school thus offers is a combination of current art forms that students can study in a unified fashion, the ability to study not just creative writing but the other arts in a low residency or foreign setting, and the flexibility of a program that can be tailored to meet individual needs.

### III.b. LOYOLA'S INDIVIDUAL APPROACH TO THE MFA MARKET

This is an age of diversification of both knowledge and the means of delivery of that knowledge. Instead of training a student in one specific niche, Loyola's MFA program will provide a broader spectrum of support and study, again providing additional educational tools that will allow a graduate a better opportunity at a successful entrance into the job marketplace.

With this MFA program, we can recruit new students while also retaining a great number of our undergraduates. When the English department established its undergraduate track in writing, its number of majors quickly doubled. The 1718 Writers Series, which brings award-winning poets and fiction writers for readings each month, draws an average attendance of a hundred individuals per reading. Students also eagerly participate in our internship programs and on the staff of our literary magazines. Many of those students seek further education in writing, but they must look elsewhere for their terminal degrees.

Awards and medals at the International Film and Television Festival of New York and the WorldFest Film Festival. In both 2001 and 2004, Gabour was the featured director of the year at the International Broadcasters Conference in Amsterdam. In 2002 he produced and directed multi-Grammy-Award-winner Norah Jones' concert for Capitol and Blue Note Records. The resulting multi-platinum DVD spent five weeks at #1 in worldwide sales. Recent projects include a live DVD with hip-hop duo Floetry in 2003, NARAS' musical "Heroes" awards and a second Norah Jones DVD in 2004, and a documentary on famed soul singer Al Green in 2005. Gabour's feature-length documentary film *Flow: Living in the Stream of Music* was released in Fall 2006, and the film's DVD was nominated for a 2007 Grammy as "Best Longform Music Video." The fourth volume of the *openDemocracy Quarterly* was devoted entirely to Gabour's New Orleans essays, and was published under their imprint in London in Summer 2008. His short film "Choices" is an Official Jury Selection in this year's International Festival of Independent Cinema, premiering in Buenos Aires May 2009.

#### IV.c.1. VISUAL DIGITAL ART/COMPUTER IMAGERY

Gerald Cannon created the digital fine arts program at Loyola and is now teaching all offerings in this area. Professor Cannon has had over fifteen solo exhibitions and been included in over 50 group exhibitions throughout the United States and in Europe. He has won fellowships from the Southern Arts Federation/NEA, the Southeastern Center for the Contemporary Arts, and the Louisiana Division of the Arts. His work is included in numerous private, corporate and museum collections. Recent projects include the international computer graphics conference SIGGRAPH, and artist residency at Kunsterhaus Buchenhausen in Austria, and a retrospective exhibition at Clark Hall Gallery at Southeastern Louisiana University. He is currently working with large scale digital prints and immersive sensor installations.

#### IV.c.2. MOTION GRAPHICS/ANIMATION

Daniela Marx is an Assistant Professor of Graphic Design at Loyola University New Orleans. In the past, she worked at Fabrica, an international research center for design located in Treviso, Italy where she collaborated with video artists, writers and other designers. She also worked as a designer for Slover [and] Company and George Magazine in New York City. During her graduate studies in Los Angeles, she worked at 2000 Strong, a small motion graphics firm. Aside from teaching at Loyola University New Orleans, she does freelance graphic design focusing on motion graphics, print work and silkscreening, usually collaborating with local artists, musicians and politicians. Her silkscreen posters are currently in two separate traveling exhibitions which are being seen by national and international audiences. These posters have also been published in the book *Earthquakes and Aftershocks*. Daniela's recent one year sabbatical at the American University of Sharjah, United Arab Emirates expanded her repertoire in pedagogy, collaborative experiments, and socio-political design.

#### IV.d. PERFORMING ARTS/ACTING/DIRECTING/PRODUCTION DESIGN

Georgia Gresham is Chair of the Department of Theatre and Dance, and Artistic Director/Producer of Loyola University Theatre. She joined the Loyola faculty in 1990. Previously, she has been on faculty at California State University-Los Angeles and Rutgers University-Camden. She started in professional summer stock at sixteen, then went on to get her B.F.A. in theatre from the University of Evansville, and her M.F.A. in theatrical design from Florida State University. Ms. Gresham studied at the well known Studio of Stage Design and Forum in New York City. Having designed 150 productions encompassing most genres of theatre, her work includes designs of scenery, costumes and lighting. Some favorite design projects include: lighting design for the National Institute of the Arts, Taipei, Taiwan, where she was a Fulbright Professor; costume design of the world premiere in Los Angeles of *Historia de un Pequeno Principe Y Su Flor* written and directed by Luis De Tavira noted director of Instituto Nacional De Bellas Artes in Mexico City; and costume design for *Lucky Stiff*, a full length feature film directed by Anthony Perkins.

Geoffrey Hall assisted his parents, both scenic designers working for the Rochester Community Players and The Eastman School of Music. He graduated from NYU, Tisch School of the Arts and has worked on Broadway, feature films, regional theatre, off and off Broadway, industrial theatre, commercials, video training films, and

After only a brief period of offering digital filmmaking courses, this past semester has seen dozens of music, communications, art and English students who have inquired about the possibilities for further specialized graduate study. These are students who would be easiest to retain, as they are already familiar with the faculty, the university, and the system of education. Loyola is giving these soon-to-graduate students the basic knowledge and the desire to develop it further, into a career, and then losing them to other MFA programs across the country.

The English and Music Department's foray into undergraduate cross-disciplinarity in its forward-thinking offering of a revamped Film Studies/Filmmaking Minor will also provide ongoing seed students for the MFA program.

#### IV. Faculty

Arts education at Loyola, so crucial for the future of our city, is strong and ready for expansion. A faculty whose academic credentials are complemented by real-world experience is crucial to the success of this program. The core of that faculty is already in place at Loyola.

#### IV.a. WRITING/SCREENWRITING

Each of our departments also features excellent faculty whose work well complements that in the other Loyola disciplines which would come within the compass of this MFA.

The New Media program's Co-Director is Katherine H. Adams, Hutchinson Professor of English and Department Chair. She received her Ph.D. from Florida State University in 1981. Widely published, her primary fields of study include research writing, creative non-fiction, professional writing, and rhetorical theory. Professor Adams has been honored as a recipient of the Dux Academicus Award.

The English department's writing cadre is headed by John Bignuet, who works in a variety of genres, including 550 radio, television and print advertisements. He has also written two industrial short films, one on a shipyard and another on horse breeding, and wrote and shot three videos for *The New York Times*, 2005-2006. He is the author of *Oyster*, a novel, and *The Torturer's Apprentice*, a collection of short stories. His radio play *Wundmale* premiered on Westdeutscher Rundfunk, Germany's largest radio network. His new play, *Rising Water*, was the winner of the 2006 National New Play Network Commission Award, a 2006 National Showcase of New Plays selection, and a 2007 recipient of an Access to Artistic Excellence development and production grant from the National Endowment for the Arts. He has been invited to develop his next play, *Night Train*, on a Studio Attachment at the Royal National Theatre in London. His work has received an O. Henry Award and a Harper's Magazine Writing Award among other distinctions.

The creative-writing faculty also includes award-winning author Chris Chambers, who co-wrote a television script entitled *The Undergrads*, and currently is developing a script entitled *Boca Raton*. Jarret Lofstead is a maker of documentary films. His latest, *More Will Be Revealed*, premiered in Spring 2009. Mark Yakich, collaborated on two short films with a local film-maker and painter, and is now working on a feature-length screenplay. Dale Hrebik, whose master's degree from University of Southern California included screenwriting, has had three screenplays optioned. He has also worked for Hollywood producers as a script reader.

The department is fortunate to have five other MFAs on staff, fine teachers and writers, as well as a full faculty that can teach the nonfiction and literature components of our program.

#### IV.b. DIGITAL FILMMAKING

The program other Co-Director, Jim Gabour, is an award-winning film/video producer and director who can help students move from academia to art careers. Gabour earned his MFA at Louisiana State University, before moving on to the commercial world of television production. During his early career, he was commissioned to write four screenplays, with one -- "Demo" (VPL, 1989) -- made into a feature film. He earned five Cable ACE

network television as an Art Director, Set Designer, and Production Designer. Locally, his last theatrical scenic design was for *Rising Water* written by Loyola faculty member John Bignuet. Also at Southern Repertory Theatre he designed *The Goat, Who is Sylvia?*. He has taught at and designed for Tulane University. Productions include *Hedda Gabler*, *Working*, *Ubu Roi*, *Comedy of Errors*, *The News*, and *Green Bird*. At Loyola University he designed a production of *Tartuffe* and for Louisiana Philharmonic Orchestra, *A Tribute to Louis Armstrong*, and *A Tribute to Lucile Chase*. He also helped design the club space of Le Chat Noir featuring an original production, *Ladies Night at the Lounge*.

#### IV.e. MUSIC BUSINESS & TECHNOLOGY

John Snyder brings a wealth of experience and knowledge to Loyola. As an independent record producer, he has produced nearly 300 "new" recordings since 1977 of which 34 were nominated for Grammy Awards and of those five won Grammy Awards. His record label clients have included A&M, Atlantic, Fantasy, Musicmasters, Concord, RCA, Sony, Antilles, Verve, Private Music, Telarc, GRP, Elektra, Rounder, Columbia, Evidence, and Justin Time. In addition to his producing career, Snyder has held positions at the upper levels of many major recording companies. As the assistant to the president of CTI Records, Creed Taylor, Snyder oversaw legal and business affairs, publishing, manufacturing, distribution, and artists and repertoire operations. Under the tutelage of Herb Alpert, he served as director of Horizon Jazz Series for A&M Records. Snyder later served as director of jazz production for Atlantic Records, where his responsibilities included production and packaging, promotion, publicity, and marketing. He has been the Conrad N. Hilton Eminent Scholar in Music Industry and chaired one of the fastest growing areas of concentration at Loyola, Music Industry Studies, for five years.

#### IV.f. BUSINESS

Assistant Professor, producer and musician George Howard founded his first independent label, Slow River Records, in 1993. In 1995, Slow River entered into a co-venture with Rykodisc, one of the world's largest independent labels. In 1999, he became president of Rykodisc where he signed and/or guided the careers of artists such as Kelly Willis, Robert Cray, Josh Rouse, Kelly Joe Phelps, Jess Klein, The Slip, Catie Curtis, the Tom Tom Club, Future Bible Heroes, Chuck E. Weiss and many others, as well as further developed Rykodisc's catalog holdings including Frank Zappa, Medeski Martin & Wood, Morphine, The Tradition Catalog, Bill Hicks, Richard Buckner, and others. His production credits include Kelly Joe Phelps, Chuck E. Weiss (with Tom Waits), Jess Klein, Matthew, and Peter Bruntnell. Howard recently founded Essex River Works. ERW is a non-traditional record company that's mission is to use music to raise money and awareness for arts programs in schools. In this capacity, Howard has produced compilation records from the London Symphony Orchestra, Billie Holiday, and Charlie Parker. Howard has written a number of books on the music industry, including: *Getting Signed! An Insider's Guide to the Record Industry* (Berklee Press), *Music Publishing 101* (Berklee Press), and *Music Business Contracts* (Berklee Press). Professor Howard is also Executive-in-Residence at Loyola.

#### IV.g. COMMUNICATION

Dr Bob Thomas' career has focused on the field of environmental education. He was Founding Director of the Louisiana Nature Center, served as Vice President for Environmental Policy at the Audubon Nature Institute, and taught various biology courses at the University of New Orleans from 1979-1996. In September, 1996, Dr. Thomas joined the Loyola faculty and holds the Loyola Chair in Environmental Communications. During 1996-97, Dr. Thomas served as Senior Scientist at the Audubon Center for Research of Endangered Species, and also serves on a diverse array of boards, including the Council for a Better Louisiana, the Governor's Environmental Advisory Task Force, UNO's Business and Higher Education Council, the U.S. Mineral and Management Service's Outer Continental Shelf Policy Advisory Council, the Coalition to Restore Coastal Louisiana, and the International Federation of Environmental Journalists (of which he is General Secretary). He is very active on the board of the famed Asa Wright Nature Centre in Trinidad, and is a founding board member and former president of the Association of Nature Center Administrators. He served on the prestigious Accreditation Commission of the American Association of Museums.

IV.h. VISITING LECTURERS

- ON SITE: To keep the program cutting-edge and add the allure of higher profile names in the industry, one- and two-week intensive study programs under masters in the field would be offered two to three times a semester, with credit dependent on length of study. Six hours per day for a five-day week would offer two credits per week of study.
- ON-LINE: The same visiting lecturers could offer semester-long courses on-line, with curriculum structure set up so that a certain percentage of a student's program could be conducted through distance-learning.

V. ASSESSMENT

Loyola's program will be assessed by the appropriate professional societies, such as the Association of Writing Programs, SACS, and The National Association of Schools of Art and Design (NASAD), the only accrediting body for visual arts programs recognized by the U.S. Department of Education. Preliminary guidelines are attached to this document as Addenda A.

VI.a COST AND REVENUE POLICIES

For such a program, Loyola needs to realistically consider existing and projected facilities and faculty lines.

- Additional program faculty members, full-time and/or adjunct, will be required to begin and implement the initial MFA program, as listed in section VII below. The individual departments can accommodate the initial phase of the program as it starts up, then fill additional job lines as required by future demands of the program, as outlined below.
- Since Loyola already possesses recently renovated studios for film and arts production, we will not need additional facilities at this time. With the development of existing resources, like the recent substantial refinements of fourth floor C/M studios in conjunction with the School of Communications, the existing and soon-to-be-existing Loyola infrastructure could support all the initial stages of the MFA program.
- Given the library's fine on-line and print holdings, the program would not need additional library materials. Plus the Mac Lab in the Library has state-of-the-art nonlinear digital editing and photo-compositing capabilities, and would need only the addition of video monitors and the refurbishing of tape players at each station to bring it to a completely professional level.
- We would like to establish a number of graduate assistant lines. With support of this kind, we can attract stronger students. This support can occur through partial tuition waivers, as indicated in Section VI.b.7 below.
- ADVISORY BOARD OF DIRECTORS: By forming an Advisory Board of Directors, each of whom has major credentials in the field, Loyola can not only attract students, but also equipment and underwriting. There are any number of high-profile cinematographers, director and actors who would be easily approachable to lend their names to sustain Loyola's efforts to advance the education of young people in New Media.

VI.b OPTIMAL INDIVIDUAL DEPARTMENTAL COSTS

Starting *New Media Writing* concentration in first year and phasing in *Digital Filmmaking* concentration in second.

- Department of English: With a degree requiring 58 hours taken over a two-year period, and our participation in the other concentrations within the MFA, we would need to offer at least an additional

four to five writing courses a year. We thus need to add a full-time faculty member to the department and secure adjunct slots, an annual commitment of approximately \$62,000 in year one.

We can begin by bringing students into existing courses: we would need a commitment to further lines in three years, depending on student enrollment. To accommodate the "new media" commitment, we also need to add a computer and projector to our seminar teaching room for \$2,100, pro-rated over five years. Projected English annual additional expense: \$62,525/annum.

- Digital Filmmaking: total five additional adjunct teachers necessary @ \$4000/3hr course = \$20,000 starting year number two. Plus one existing faculty member from this area in year one to teach core course, and to serve on thesis committees in year two. Additional adjunct to handle one undergrad course = \$4,000.

One Program Co-Director teaches three courses, handles overall MFA admin, second Co-Director maintains admin on thesis projects.

OR develop one new line for *one full-time extraordinary faculty* (@\$62.5K) member to cover both cinematography courses, and either the production management or the thesis adviser roles. Plus two adjuncts in audio and two in production @\$4K/4hr-course X 4 courses X 2 semesters totals \$32,000/yr. With added line totaling \$94,500. If enrollment increases in years three and four, this w91ll be an economical option, compared to hiring additional adjuncts alone.

Hardware: with recent purchases of additional camera and editing gear, supplemental and replacement gear would not be anticipated until 2011 at earliest. Additional ongoing hardware estimate (this cost is assuming MFA program access to MIS video gear sources at Loyola): repair and rental gear, dollies, jib-arms etc estimated at \$5,000/yr.

Combined with one new line and additional annual adjunct costs, *not considering existing faculty salaries*, the extra added cost of a digital filmmaking concentration would be approximately \$17,000 in the first year, and \$29,000/year in subsequent years.

- Performing Arts: This track would require a single core course, taught at a rate of \$4,000.
- Visual Arts: This track would require a single core course, taught at a rate of \$4,000.
- SUPPORT:
  - Communications: one additional adjunct teaching one three-hour course per year at \$4,000.
  - Law: one additional adjunct teaching one three-hour course per year at \$4,000.
  - Business: one additional adjunct teaching one three-hour course per year at \$4,000.
  - Marketing: coordinated PR from existing Loyola infrastructure, plus print advertisements in key markets, webvertising etc, approx \$40,000 per year.

VI.c.1 PROFIT/LOSS.

Based on OPTIMUM expenses above, with ALL programs fully in place. Lower options are possible but income and expenses should hold at the described state with two areas of concentration, for first graduating class enrolled Fall 2009 and awarded degree at end of Summer 2011. Chart includes class sizes from minimum of 10 students/yr to maximum of 40. This chart is based on a *zero-growth* basis, and keeps entry class level in second year the same as first. In fact population growth would be highly likely in year two and beyond. Income calculated at median comparison base rate of \$628/credit-hr x 29 avg semester hrs/yr = \$18,212.00/yr + \$1250/semester lab (2.5) = \$21,339/yr avg income per student.

VI.c.2 START-UP ENTRY EXPENDITURES/INCOME OF BRINGING WRITING TRACK ON-LINE IN INITIAL YEAR, DIGITAL FILMMAKING IN SECOND

This option would bring all four tracks' common curriculum courses on-line in the first year, with specialization in writing track in first year and addition of digital filmmaking track in second.

ESTIMATED ANNUAL EXPENSE SUMMARY:

1. English	\$ 62,525
2. Digital Filmmaking	29,000 (starting second yr; \$17,000 first year)
3. Performing Arts	4,000
4. Visual Arts/Motion	4,000
5. Support	12,000
6. Marketing	40,000

FIRST YEAR OPTIMAL START-UP EXPENSE **\$129,525**

SECOND YEAR & ONGOING TOTAL

OPTIMAL ESTIMATED ADDED ANNUAL EXPENSE **\$151,525**  
(not including current faculty)

ESTIMATED ANNUAL INCOME SUMMARY:

29 hrs/yr @\$628/credit-hr = \$18,212 base tuition/yr x 10 students =	\$182,120
FIRST YEAR discounting <i>complete</i> enrollment @ 20% =	36,424
GROSS TUITION income/yr =	\$145,696
+ \$1250 LAB FEE/SEMESTER x 4(incl thesis)/2yrs x 10 students	31,250
GROSS INCOME/YR WITH 10 STUDENTS	\$176,946

LESS FIRST YR COSTS W/TEN STUDENTS 129,525

FIRST YEAR W/TEN STUDENTS, **NET PROFIT \$47,421**

SECOND YEAR WITH TWENTY STUDENTS

expenses at \$254,525  
income at \$353,292 -- if high discount is maintained  
**NET PROFIT \$99,367**

The above second-year figure is based on *zero enrollment growth*. Realistically, the number of students can be projected to expand substantially over the first four years. With 40 students in the program, and raising its costs approximately 20% to \$300,000 per year, the MFA would generate a total of **\$507,151** in net profits annually.

Total cost to student for MFA degree (including gear and laboratory use, but not including housing or food) would be **\$47,070** – which even before a 20% discount would place Loyola at lower-middle end of the cost price range on sampled universities.

VII. MARKETING/ADVERTISING

It is essential that the MFA program coordinate with the overall University marketing plan, and in conjunction with existing advertising be allotted a specific and well-defined marketing budget, especially for the first five years of its development. A minimum advertising/promotion budget of \$40,000 per year, as included above, will be essential to getting the word out and students in.

VIII. ESSENTIAL COMPETENCIES, EXPERIENCES, AND OPPORTUNITIES

Applicants must have general academic background in genre documented in transcript, be interviewed for professional/working knowledge, and submit work samples in area of specialization.

Basic black and white photography and/or Visual Arts Foundation courses are required for entry, though professional experience/portfolio can be substituted, or course work taken in first semester if accepted conditionally.

The actual program of study will insure an understanding, through production-oriented studies, of the historic, communication, aesthetic, and design principles in the elements of film/video, including the use of time as an expressive design consideration. Development of this understanding continues throughout the degree program.

Courses will insure a knowledge and skills in the use of basic concepts, tools, techniques, and procedures sufficient to produce work from concept to finished product. This involves competence in film or video concept development and communication via screenwriting, storyboarding and production processes, including fundamental knowledge of equipment and technologies.

An emphasis on at least one area of film/video production (e.g., screenwriting, directing, production design, cinematography, sound, editing, motion graphics) is required. Coursework will also provide an understanding of the marketing procedures for film/video production, distribution, and exhibition.

IX. PRELIMINARY COURSE LISTINGS & STRUCTURE

"... programs succeed because of the quality of their instruction and because of their *relationship to employment*. In these arts disciplines, the MFA is the terminal degree. Once a student has completed the MFA, he or she has not only completed the track of scholarship in the field, but has *been thoroughly prepared to enter a choice of profession.*" (from Loyola MBA study)

IX.a. GENERAL STRUCTURE: YEAR ONE WITH PHASED-IN TRACKS

The first semester of first year should be all core courses, common to all tracks, but aimed specifically at writing track. In the second semester some breakout between first two tracks, Writing for New Media & Digital Filmmaking, occurs.

Course title	status	hrs	core	DEPT	description
<b>SEMESTER ONE</b>					
Digital Multimedia VISA	CURRENT courses: VISA A276 Digital Art & VISA A277 Electronic Multimedia. Combine and upgrade to graduate level	3	y	VISA	DIGITAL MULTIMEDIA (current) – 3 hrs lecture. This course will allow New Media students with basic digital abilities to familiarize themselves with the expanding processes and possibilities of computer-based imaging. This course will not only develop important skills in an increasingly digital world, but also allow even greater opportunities for New Media graduate students to apply these electronic image manipulation and composition techniques into their individual forms of expression.

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Audio-Visual Storytelling: Narrative Analysis 1 DRAM	CURRENT course: DRAM A107: "Dramatic Imagination"  Graduate, Expanded, more logistical version of existing undergrad course	3	y	DRAM	AUDIO-VISUAL STORYTELLING: NARRATIVE ANALYSIS 1 (3 hrs lecture –Group participation in a general discussion forum in nature and collaborative aspects of drama, examination of dramatic text and structure, the legacy and realization of dramatic production, as well as separate analysis sessions. Particular emphasis is given to the exposition of narrative elements and themes through the use of image, sound, movement, lighting, design, writing and editing strategies.
Adaptation ENGL	CURRENT course: ENGL A470 "Film and the Art of Literary Adaptation"  Develop to graduate level	3	y	ENGL	ADAPTATION (3 hrs lecture) This course will be developed from existing ENGL A470 "Film and the Art of Literary Adaptation", to include New Media and developing media applications. This course provides students with an understanding of how a work of literature is translated into a movie. The core material for the course is an analysis of fiction works that have been made into movies, but the course also deals with films created from folklore and historical records. It will also focus on aesthetic as well as sociocultural aspects of film in relation to production, distribution, and consumption.
Basics of Digital Production MIS	CURRENT course: MUGN-M430 "Writing/Directing"  Expand course to graduate level	4	y	MIS	BASICS OF DIGITAL PRODUCTION (4 hrs: 3 lecture, 1 studio) This course serves as an expansion of existing MUGN-M430 "Writing/Directing". As a core skill course, Basics of Digital Production broadly covers the physical, financial and technical production of a wide variety of projects within the scope of MFA program, to include personnel management.
Semester total hours		13			
<b>SEMESTER TWO</b>					
Tech Writing for Marketing & New		3	n	ENGL	An essential technical course to deal with marketing pitches and business

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Media Visualization					plan concept development, to include treatments, and the art of storyboarding.
Audio-Visual Storytelling: Workshop 2	OPTIONAL ELECTIVE As follow-up to "AV1: Narrative" core course	3	n	DRAMA	WORKSHOP 2 (1 hr lecture, 2 hrs studio). Particular emphasis is given to the exposition of narrative elements and themes through the use of image, sound, movement, lighting, design, writing and editing strategies.
Writing Dialogue	An expansion of current ENGL 415	3	N	ENGL	Creative Writing coursework will emphasize development of believable and workable dialogue, to include New Media outlets and formats.
Cinematography 1		4	n	MIS	A study of the instrument of digital filmmaking, the camera, both in theory and practice, and would offer detailed training in storytelling with DV, HD, and HDV gear, and a basic knowledge of film cameras as applied to the digital world.
Legal Aspects of New Media	CORE	3	y	TBD	This course would emphasize content rights for creative professionals: copyrights & trademarks in a digital age, electronic media law & regulation; plus it would include basic contract and agreement forms and practical applications of the law.
History of World Cinema	Combine & upgrade ENGL A372 and A472  CORE	3	y	ENGL	This course will overview world cinema and genres. It introduces students to and advanced reading films, provides familiarity with film criticism, an introduction to the history of the cinema and to its development as an industry, and exposes students to a wide variety of films.
Semester total hours		12/13			
SUMMER 1: SPONSORED LOCATION STUDY	Working job placement in area of concentration	3			Intense work in area, supervised by specialist in field and Loyola faculty advisor.

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**IX.b. YEAR TWO, phasing in second concentration.**  
 Phase in second track of digital filmmaking. Final summer is all thesis project. 58 hrs (Writing for New Media) and 60 hrs (Digital Filmmaking) total, but electives are allowed and encouraged.

Course title	course number	hrs	core	DEPT	description
<b>SEMESTER ONE</b>					
Screenwriting 1	Upgrade current course to grad level	3	n	ENGL	Writing short forms that develop story and character for the New Media in proper formats. This workshop-oriented writing course takes students through the study of classical and nonclassical feature scripts and asks students to develop a short form narrative concept through the stages of treatment and outline and to the short script itself.
Digital Filmmaking 1	Producing motion pictures in two-dimensional media: SCREENS	3		MIS	Covers film, TV, commercial/conceptual video, and computer imagery to include preliminary project marketing and development, and basic financing. Note that this course would deal with the "producing" end of the process, not in the logistics of physical filmmaking.
Screen Power	Specialize info in current course for MFA	3	n	ENGL	This course aims to introduce students to an analytical model dealing with the ideological power of film with respect to its aesthetics, content, and audience appeal. Recent studies argue that film is not ideologically free and that any serious study of film history, aesthetics, or criticism should take this into account. This course may be taken more than once as the subject matter changes.
Audio for Film & Video 1		3	n	MIS	A course on basic location recording and mixing techniques directly applicable to film/video, and an introduction to more advanced techniques like foley, looping and basic scoring.
Fiction Workshop AND/OR Game Narrative	Will develop current ENGL 411	3	n	ENGL	Emphasis on practical aspects and professional applications of writing fiction in the New Media. This course examines advanced topics in the writing of fiction, with special attention to contemporary trends in the genre. Some attention is paid to publishing. In addition to writing short fiction,

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					students read extensively and analyze contemporary fiction.
Cinematography 2	Lighting	3	n	MIS	This course will explore lighting for digital video of all genres, to include reductive lighting -- placing shadows and controlling light. Will include technical aspects of set lighting, and a detailed technical education in the use of electricity in production settings.
Playwriting workshop	CURRENT	3	n	ENGL	Scriptwriting for the theatre as a practical exercise in character development and an introduction to the logistics of a working instrument for the stage.
Production Mgmt	Organizational aspects of producing & directing for film & TV	3	n	MIS	A practical guide to the nuts and bolts of digital filmmaking, to include: film production management & coordination, dealing with gear and hardware, crew and personnel, talent wrangling, continuity, and day-to-day logistics.
Semester total hours		12			
<b>SEMESTER TWO</b>					
Screenwriting 2	CURRENT	3	n	ENGL	Writing longform screenplays that develop story and character for the New Media in proper formats. Designed as the second in a two-part sequence with Screenwriting 1, this workshop writing course asks students to complete a feature narrative screenplay while studying further examples of classical and nonclassical scripts. Students will also analyze and complete a rewrite of their scripts and study production potentials.
Digital Filmmaking 2	from existing MUGN- M425	4		MIS	This technical storytelling course evolves in the mode of an advanced digital non-linear editing curriculum-- basically a more detailed look at how a progression of images can be aligned to best tell a story, using contemporary visual vocabularies of motion, framing and timing
The Business of Digital Media	Selling & Maintenance	3	y	TBD	Project development, pitching, planning and pre-production, budgets (projected

	or projects CORE				and actual), operational economics and distribution. Also in-depth look at contracts.
Writing for the Web		3	n	ENGL	This innovative course, taught in the WAC Lab, will involve students in various means by which the Web is reforming writing, including electronic journals, hypertext writing, and online collaboration
Advanced Editing for Film & Video	Upgrade current MUGN-M425	3	n	MIS	Special effects, Adobe After Effects, introduction to motion graphics, green-screen, etc
Writing Elective		3	n	ENGL/TBD	Students hones skills by selecting further study in area of concentration
Acting & Directing for the Screen		3	n	TBD	Directing performance for the camera. A variety of individual acting methods are explored through scene work before the camera. Participates learn how to communicate with actors to achieve performance consistent with the director's storytelling goals.
Semester total hours		12/ 13			
<b>SUMMER</b>					
<b>THESIS</b>					
Digital Filmmaking 3 New Media Writing Project		6 6	y y	MIS ENGL	This project will require completion of working large-scale professional-level long-form script/manuscript for theatrical, electronic, experimental, or game final product. To be completed under direction of faculty member in specific field of endeavor.
Total MFA hrs ENGL concentration		58		ENGL	
Total MFA hrs Dig Filmmaking concentration		60		MIS	Fulfills NASAD 60-hr requirement for certification

**IX.c.1. MORE DETAILED COURSE DESCRIPTIONS:  
WRITING FOR NEW MEDIA CONCENTRATION (ENGLISH)  
58 hrs required for concentration.**

**ADAPTATION (MFA CURRICULUM CORE COURSE) – 3 hrs (lecture)** This course will be developed from existing ENGL A470 Film and the Art of Literary Adaptation, to include New Media and developing media applications. This course provides students with an understanding of how a work of literature is translated into a movie. The core material for the course is an analysis of fiction works that have been made into movies, but the course also deals with films created from folklore and historical records. It will also focus on aesthetic as well as sociocultural aspects of film in relation to production, distribution, and consumption.

**THE HISTORY OF WORLD CINEMA (concentration core course) – 3 hrs (lecture)** This course will combine existing ENGL A372 and A472 period film courses into an overview of world cinema and genres. It introduces students to and advanced reading films, provides familiarity with film criticism, an introduction to the history of the cinema and to its development as an industry, and exposes students to a wide variety of films.

**SCREEN POWER – 3-6 hrs (lecture, graduate/undergraduate)** This course aims to introduce students to an analytical model dealing with the ideological power of film with respect to its aesthetics, content, and audience appeal. Recent studies argue that film is not ideologically free and that any serious study of film history, aesthetics, or criticism should take this into account. This course may be taken more than once as the subject matter changes.

**WRITING FICTION – 3 hrs (studio)** This course will update and expand current ENGL 311 fiction course into graduate level work in fiction – concept through story. Focusing on the form and theory of the genre, the course employs a workshop format and individual conferences with the instructor to critique student writing. Students will read widely and analyze short stories throughout the semester.

**FICTION WORKSHOP – 3 hrs (studio)** Will develop current ENGL 411 with emphasis on practical aspects and professional applications of writing fiction in the New Media. This course examines advanced topics in the writing of fiction, with special attention to contemporary trends in the genre. Some attention is paid to publishing. In addition to writing short fiction, students read extensively and analyze contemporary fiction.

**NONFICTION WORKSHOP — 3 hrs (studio)** This course will update and expand current ENGL404 nonfiction course into graduate level work in nonfiction, a genre supplying the text for many current films. Focusing on the form and theory of the genre, the course employs a workshop format and individual conferences with the instructor to critique student writing. Students will read widely and analyze nonfiction books and articles throughout the semester.

**PLAYWRITING WORKSHOP – 3 hrs (studio)** Scriptwriting for the theatre as a practical exercise in character development and an introduction to the logistics of a working instrument for the stage.

**WRITING DIALOGUE – 3 hrs (studio)** An expansion of current ENGL 415 Creative Writing coursework to emphasize development of believable and workable dialogue, to include New Media outlets and formats.

**SCREENWRITING 1 – 3 hrs (studio)** Writing short forms that develop story and character for the New Media in proper formats. This workshop-oriented writing course takes students through the study of classical and nonclassical feature scripts and asks students to develop a short form narrative concept through the stages of treatment and outline and to the short script itself.

**SCREENWRITING 2 – 3 hrs (studio)** Writing longform screenplays that develop story and character for the New Media in proper formats. Designed as the second in a two-part sequence with Screenwriting 1, this workshop writing course asks students to complete a feature narrative screenplay while studying further examples of classical and nonclassical scripts. Students will also analyze and complete a rewrite of their scripts and study production potentials.

**WRITING AND THE WEB — 4 hrs (studio)** This innovative course, taught in the WAC Lab, will involve students in various means by which the Web is reforming writing, including electronic journals, hypertext writing, and online collaboration.

**GAME NARRATIVE – 4 hrs (studio)** The story and logistical development of narrative plots for electronic media and gaming.

**TECHNICAL WRITING FOR MARKETING AND VISUALIZATION — 4 hrs (studio)**

An essential technical course to deal with marketing pitches and business plan concept development, to include treatments, and the art of storyboarding.

**THESIS: NEW MEDIA WRITING PROJECT – 6 hrs (studio)** Thesis project will require completion of working large-scale professional-level long-form script/manuscript for theatrical, electronic, experimental, or game final product. To be completed under direction of faculty member in specific field of endeavor.

**IX.c.2. DIGITAL FILMMAKING CONCENTRATION**

**60 hours required for concentration, plus graduate core and related. In the case of adjuncts, the names listed below with courses are to show the human resources available, and not any contractual commitment.**

*Prerequisite: submission of motion pictures reel, still portfolio, or completion of VISA A249/A349 Fine Art of Photography I&II, or equivalent.*

*For this preliminary sorting, courses are numbered here as NMDA (“new media”) courses. Core courses would be listed at a base number, starting at 500 here, then jumping to a number assigned to the area of concentration.*

**NMDA F500 – BASICS OF DIGITAL PRODUCTION (MFA CURRICULUM CORE) – 3 hrs (3 lecture/1 studio)** As a core skill course, Basics of Digital Production broadly covers the physical, financial and technical production of a wide variety of projects within the scope of MFA program, to include personnel management. *[This course is an in-depth development of the existing MUGN-M430 curriculum to graduate level – Gabour]*

**NMDA F510 – AUDIO FOR FILM & VIDEO 1 – WORKSHOP -- 4 hrs (studio)** A course on basic location recording and mixing techniques directly applicable to film/video, and an introduction to more advanced techniques like Foley, looping and basic scoring. *[ADJUNCT: Paul Ledford (Steven Soderberg's field recordist) and Larry Blake of Swelltone Studios, who does Soderberg's mixing]*

**NMDA F511 – DIGITAL FILMMAKING 1: PRODUCING MOTION PICTURES IN TWO-DIMENSIONAL MEDIA – 4 hrs (1 lecture/3 studio)** Covers film, TV, commercial/conceptual video, and computer imagery to include preliminary project marketing and development, and basic financing. Note that this course would deal with the “producing” end of the process, not in the logistics of physical filmmaking. *[GABOUR]*

**NMDA F512 – DIGITAL FILMMAKING 2: TRANSLATING 3D VISION TO 2D SCREEN – 4 hrs (1 lecture/3 studio)** This technical storytelling course evolves in the mode of an advanced digital non-linear editing curriculum from existing MUGN-M425 – basically a more detailed look at how a progression of images can be aligned to best tell a story, using contemporary visual vocabularies of motion, framing and timing. *[GABOUR]*

**NMDA F513 – THE BUSINESS OF DIGITAL MEDIA – 4 hrs (lecture)** This course explores the economic realities in digital media -- from successfully pitching a project to developing a business plan, from creating realistic and practical budgets on the pre-production side, to finding the right distribution deal on the post-production side: an intensely-focused exploration of methods for getting work into the marketplace, independent film distribution and marketing to moviegoers. Will include instruction on the art of film funding, to include alternative financing concepts. Also explores the relationship of contracts and legalities to cashflow and royalties. *[ADJUNCT: TBD from Business]*

**NMDA F514 – CINEMATOGRAPHY 1: MECHANICS & LOGISTICS OF CAMERA & LENS – 4 hrs (studio)** This course will deal with the instrument of digital filmmaking, the camera, both in theory and practice, and would offer detailed training in storytelling with DV, HD, and HDV gear, and a basic knowledge of film cameras as applied to the digital world. *[ADJUNCT: Billy Bragg, owner of Available lighting, Inc., and a Lighting Director of Photography for 25 years]*

**NMDA F515 – CINEMATOGRAPHY 2: LIGHTING WORKSHOP FOR FILM & VIDEO – 4 hrs (studio)** This course will explore lighting for digital video of all genres, to include reductive lighting -- placing shadows and controlling light. Will include technical aspects of set lighting, and a detailed technical education in the use of electricity in production settings. *[ADJUNCT: Billy Bragg, owner of Available lighting, Inc., and a Lighting Director of Photography for 25 years]*

**NMDA F516 – PRODUCTION MANAGEMENT: ORGANIZATIONAL ASPECTS OF PRODUCING & DIRECTING FOR FILM & TV -- 4 hrs (studio)** A practical guide to the nuts and bolts of digital filmmaking, to include: film production management & coordination, dealing with gear and hardware, crew and personnel, talent wrangling, continuity, and day-to-day logistics. *[ADJUNCTS: Glenn Pitre & Michelle Benoit, owners of Cote Blanche Productions; each is a writer/director/producer with decades of credits.]*

**NMDA F519 – DIGITAL FILMMAKING 3: DEVELOPING & EXECUTING A PERSONAL VISION (PRACTICUM/THESIS PROJECT) – 6 hrs (studio)** This six-hour block of work will include the production, from concept to screen, of an original long-form digital film, under the supervision of a major professor and a joint staff thesis committee. The finished piece must be to professional technical standards and reflect a knowledgeable and serious filmmaker ready to enter the workplace. *[STAFF & GABOUR]*

**ELECTIVES**

**NMDA F517 – FILM SCORING -- 4 hrs (studio)** Developing scores and composing for new media, for both musicians/composers and for filmmakers, to allow a more general knowledge of the process and requirements for scoring films and acquiring soundtracks. *[JAY WEIGL, EXISTING MUTH M435 STAFF to graduate level]*

**SUGGESTED ADDITIONAL ADJUNCTS necessary for above coursework:**

*Audio (split one course)* Paul Ledford (field) – 2; Larry Blake (studio) -- 2  
*Business (lecture, one course)* TBD -- 4  
*Cinematography 1 & 2 (two courses)* Billy Bragg -- 8  
*Production Management (split one course)* Michelle Benoit/Glenn Pitre -- 4

**IX.c.3. NEW MEDIA IN VISUAL ARTS, MOTION GRAPHICS**

**Curriculum resources available for core and elective MFA classes as first two concentrations come on-line. Also, these courses should be considered as resources for potential additional areas of concentration.**

*Prerequisite: submission of motion pictures reel, still portfolio, or completion of VISA A249/A349 Fine Art of Photography I&II, or equivalent.*

**DIGITAL MULTIMEDIA (current) – 4 hrs (lecture)** This course will allow New Media students with basic digital abilities to familiarize themselves with the expanding processes and possibilities of computer-based imaging. This course will not only develop important skills in an increasingly digital world, but also allow even greater opportunities for New Media graduate students to apply these electronic image manipulation and composition techniques into their individual forms of expression. Combine and upgrade to graduate level current courses: VISA A276 “Digital Art” & VISA A277 “Electronic Multimedia”.

**ELECTRONIC MULTIMEDIA VISA 473 573 – 4 hrs (grad/undergrad, studio)** This course is already on the books and is designed to introduce students with basic computer graphics knowledge to advanced applications. Applications introduced will be elemental but integrated. These include 3d modeling, lighting, camera movement, and animation; compositing or still image, video and sound; digital sound manipulation; and finished production of and interactive DVD for delivery.

#### POTENTIAL VISUAL ARTS ADVANCED NEW MEDIA MFA COURSES

**ART IN CONTEMPORARY CULTURE – 3 hrs (grad/undergrad lecture)** This course aims to offer hands-on experience of the contemporary art scene together with critical skills necessary for the interpretation and engagement with visual culture of the present-including film, television, fashion, advertising, and digital media. Off-campus visits to galleries and other venues will provide opportunities to discuss what we see around us. We will consider how this material is presented and circulated, how it is written about, and how we can relate developments in visual practice to work of the past and to other forms of cultural representation of the present.

**TYPE 1 (current) – 4 hrs (studio)** The study of typography is a very deep, complex and interesting subject necessary for the practice of graphic design and visual communication. The goal of this class is to achieve a comprehensive knowledge of letterforms and how they work together on a printed page, webpage or hand-held device. Upon successful completion of this course the student will be able to identify and diagram the five classic typefaces, name and utilize the elements of basic type design and basic letterform, master basic layout composition as well as maintain an appreciation and knowledge of the lexicon and concepts associated with good typographic knowledge and history.

**TYPE 2 (current) – 4 hrs (studio)** Mastery of basic traditional typographic page layout using current and advanced lettering, type and font technology. Studio assignments and projects explore relationships between words seen, thought of and heard, hierarchy, typographic expression, formal/informational organization problems and technical details that exemplify fundamental understanding for contemporary typographic form.

**COMPUTER BASED IMAGING I (current) – 4 hrs (studio)** This studio course is designed to introduce students with basic computer graphics knowledge to advanced applications. Applications introduced will be elemental but integrated. These include 3D modeling, lighting, camera movement, and animation; compositing or still image, video and sound; digital sound manipulation; and finished production of and interactive DVD for delivery. This course will emphasize skill sets and application integration over fine art production. However, all exercises will be addressed and critiqued from both aesthetics and technical awareness.

**COMPUTER BASED IMAGING II (current) – 4 hrs (studio)** This is an advanced studio course which is designed to further study 3d modeling, lighting, camera movement, and animation; compositing or still image, video and sound and digital sound manipulation. Because these programs are so complex a further in depth study will enhance the student's skill set and allow them to become comfortable with the programs. Hence, they will be able to formulate their concepts through form without allowing the computer, the tool, complete control.

**HISTORY OF DESIGN (current) – 4 hrs (lecture)** The class will begin by studying art, music, theatre, communications, literature and philosophy in the sanguinary period between World War I and World War II. This course will cover the history of graphic design beginning with the cultural, sociological and artistic

before the camera. Participates learn how to communicate with actors to achieve performance consistent with the director's storytelling goals.

**THE ART AND CRAFT OF PRODUCTION DESIGN: ART DEPARTMENT SKILLS/DRAMATIC ANALYSIS 1 & 2 (1<sup>st</sup> & 2d terms) – 8 hrs (studio)** Introduction to some of the creative and technical skills necessary for film concept design and presentation with focus on the esthetic components.

Students will be required to perform research exercises and document existing locations with photographs, measured plans and elevations and physical models as an aide to pre-visualization by the creative team. Appropriate parallel costume research and documentation with photographs and drawings as an aide to pre-visualization by the creative team. There will also be short exercises to strengthen the design abilities. In addition, students will be required to present research, sketches, models and scale drawings of their own design concepts for sets and costumes based upon a screenplay provided. The emphasis will be on design solutions that complement the narrative of the screenplay and the characters within.

**DESIGN WORKSHOP (1<sup>st</sup> & 2d terms) – 8 hrs (studio)** A workshop exploring theory of design in film, television and new media, as well as the application of art, fashion, design and architecture to moving image storytelling. Students learn about the role of the designer in the production process. The seminar also covers the business of production design, including breakdowns and budgeting as well as the organization and running of the art or costume department. When possible the work of established costume and production designers is examined through research, set visits and guest speakers.

**PRODUCTION DESIGN/DIRECTING THESIS PROJECT – 6 hrs (studio)** Completion of a feature-length project in either area in a professional production under supervision of professional crews and major professor.

#### IX.d. LEGAL IMPLICATIONS AND APPLICATIONS IN THE NEW MEDIA

**NMDA F505 LEGAL ASPECTS OF THE NEW MEDIA: NEGOTIATIONS, CONTRACTS & AGREEMENTS (MFA CURRICULUM CORE COURSE) – 3 HRS (lecture)**  
This course would emphasize content rights for creative professionals: copyrights & trademarks in a digital age, electronic media law & regulation; plus it would include basic contract and agreement forms and practical applications of the law.

#### CROSS-DISCIPLINARY ELECTIVES

#### IX.e. EXISTING MASS COMMUNICATIONS THEORY AND LOGISTICS AS APPLIED TO NEW MEDIA

**CRITICAL THEORY – 3 hrs (lecture)**  
**CMN A401 LAW OF MASS COMMUNICATIONS – 3 hrs (lecture)**  
**CMN A420 REGULATIONS OF BROADCASTING AND CABLE – 3 hrs (lecture)**  
**MEDIA THEORY IN BROADCAST DESIGN – 3 hrs (lecture)**  
**BROADCAST DESIGN STUDIO I – 3 hrs (studio)**  
**BROADCAST DESIGN STUDIO II – 3 hrs (studio)**  
**BROADCAST DESIGN AND MOTION GRAPHICS PORTFOLIO – 3 hrs (studio)**  
(cross-disciplinary with VISA)

#### IX.f. EXISTING APPLICABLE COURSES IN MAKING BUSINESS DECISIONS IN THE NEW MEDIA

**MGT B345 MANAGEMENT AND ORGANIZATIONAL BEHAVIOR – 3 hrs (lecture)**  
**MGT B430 SMALL AND NEW VENTURE DEVELOPMENT WORKSHOP – 3 hrs (lecture/studio)**

conditions leading up to World War I then will deal with the creatively fertile period between the Great Wars, then post World War II through 1963. The next period of study will be 1963-72, then 1972 until present and finally the beginning of human communication through the Industrial Revolution. With the successful completion of this course each student will have command of a general understanding of the concepts that made and continue to make the field of graphic design.

**MOTION STUDIO 1 – 4 hrs (studio)** This course will be taken the first semester of the first year. Students will combine what they learn in the Narrative Writing course, History of Moving Image Course, Visual Thinking Course, and Type I Course, to create compelling motion studies. The main emphasis in this class will be understanding and mastering the creation, design, and execution of narratives. An intense study of type in motion will be the focus.

**MOTION STUDIO 2 – 4 hrs (studio)** This studio motion course will build on the previous course. Students will turn their focus from type in motion to concept of moving image with the use of graphics and video. Final Cut Pro will be introduced in combination with After Effects. Short PSAs, commercials, and movie titles will be produced.

**MOTION STUDIO 3 – 4 hrs (studio)** This studio motion course will focus on animation for the web, specifically using flash. Students will create dynamic interactive motion pieces using graphic elements, video and type. Students will have to understand the dynamics of interactivity and how to prepare the files differently for this media.

**MOTION THESIS I – 3 hrs (studio)** During this course students will be required to create a thesis project through storyboarding, writing, concept and creating. In this course they will focus on designing a unique body of work that will express their expertise in type, image and motion through concept and form. They will be encouraged to dabble in commercial as well as experimental projects.

**MOTION THESIS II – 3 hrs (studio)** This final semester is a continuation of Motion Thesis I. Students will produce their body of work and create a final reel of all work created during their MFA study.

#### IX.c.4. THEATRE ARTS IN NEW MEDIA Curriculum resources available for core and elective MFA classes as first two concentrations come on-line. Also, these courses should be considered as resources for potential additional areas of concentration.

**AUDIO-VISUAL STORYTELLING: NARRATIVE ANALYSIS 1, & WORKSHOP 2**  
(1<sup>st</sup> term MFA CURRICULUM CORE COURSE lecture – 4 hrs; 2d term studio – 4 hrs)  
All participate in a general discussion forum as well as a separate analysis session. Particular emphasis is given to the exposition of narrative elements and themes through the use of image, sound, movement, lighting, design, writing and editing strategies.

**THE ART & CRAFT OF DIRECTING/DRAMATIC ANALYSIS (1<sup>st</sup> term) – 3 hrs (lecture/studio)** This seminar presents a variety of topics related to specialized aspects of directing, directorial process, directing collaborators, directorial conventions, visual storytelling preparation and other techniques and tools of the art and craft of directing.

**TOPICS IN DIRECTING: ACTING SCENE STUDY (1<sup>st</sup> term) – 4 hrs (studio)** A workshop that focuses on the basics of the actor's language and methods. The term focuses on acting fundamentals for Directors: basic terminology, tools, methods and techniques are practiced through scene study.

**TOPICS IN DIRECTING: ACTING SCENE STUDY (2d term) – 4 hrs (studio)** The Second Term focuses on directing performance for the camera. A variety of individual acting methods are explored through scene work

**BA B405 NEW VENTURE FUNDING – 3 hrs (lecture)**  
**BA B410 BUSINESS PLAN DEVELOPMENT WORKSHOP – 3 hrs (studio)**

**MKT B340, PROMOTIONS MANAGEMENT – 3 hrs (lecture)**

**ACCT B202 FINANCIAL ACCOUNTING INFORMATION FOR DECISION MAKING – 3 hrs (lecture)**

#### IX.g. THESIS PROJECT

An Independent Thesis Project, a full-length practicum executed on a professional level, portfolio film or video production will be required for graduation within each area of concentration.

#### X. FACILITIES

Facilities and support for producing and viewing film/video/audio work are already available and appropriate to the size, scope, and specialization of the program.

*Communications/Music Bldg Studio A (scoring/production soundstage/ greenscreen)*  
*C/M Control Room A (available Fall 2011 for multi-cam scoring/production)*  
*C/M Studio B (audio/foley/looping)*  
*C/M Studio C (multi-cam small-set production and greenscreen)*  
*C/M Studio D (available Fall 2011 for small-set production)*  
*Numemaker Hall (theatrical soundstage, events, mobile production)*  
*Library Mac Lab, Rm 113 (FCP editing/Final Draft screenwriting/AV writing)*  
*C/M 203 lab (FCP editing/Final Draft screenwriting/AV writing)*  
*C/M 430/1 (Avid digital cinema editing)*  
*Roussell Hall (orchestral soundstage/theatrical production, mobile production)*

*Numerous buildings and exterior spaces providing interior locations and exteriors for production*

**XI.a. ADDENDUM 1:****Relevant Guidelines, NASAD Handbook Second Edition 2007-2008  
[XIII. GRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN]****A. Fundamental Purposes and Principles**

1. Purposes. Each institution is responsible for developing and defining the specific purposes of its overall graduate program in art and/or design and of each graduate degree program it offers.
2. Relationships: Purposes, Content, Requirements
  - a. For each graduate degree program offered, there must be logical and functioning relationships among purposes, structures, and content. For each program, this includes decisions about:
    - (1) the specialization(s);
    - (2) the relationship(s) between the specialization(s) and other art and design disciplines, other fields of study, and art and design or other professions;
    - (3) requirements in such areas as studio, research, scholarship, preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence.
  - b. For each graduate program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.
3. Major Field(s) and Supportive Studies. Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the specialization(s) chosen.
4. Creative Work, Inquiry, Research, and Scholarship
  - a. Professional work in art and design specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work of art or design exhibits specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, research, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.
    - b. These types include but are not limited to:
      - (1) Work in studio art or design that results in contributions to the body of knowledge and practice in art and design.
      - (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in various fields that the artist or designer wishes to use in the creation or production of a work of art or design.
      - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In art and design, this includes but is not limited to such areas as art and design history, theory, and criticism; the relationship of art and design to inquiry in the humanities, the sciences, and the social sciences; the influences of art and design in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of art and design thinking and pedagogy.
      - (4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of art therapy, and policy-making in various contexts.
  5. Types of Degree Programs. Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship, whether broadly or narrowly defined. The basic degree frameworks are described below. The following classifications differ from the standard research-oriented and practice-oriented labels usually applied to graduate degree programs. NASAD uses the four degree fields categorized below for the purposes of clarity in representing the nature of the various types of work in the area of art and design.
    - a. Studio Art and Design. These degrees combine creative work, inquiry, and investigation in ways that focus on the advanced preparation of artists and designers. Degree titles reflect level of study and curricular content, and normally include Master of Arts, Master of Science, and Master of Fine Arts.
    - b. Scholarly Fields. These degrees combine inquiry, investigation, and creative work in ways that focus on the advanced preparation of scholars and researchers. Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.
    - c. Art Education, Art Therapy, Art-Related Professions. These degrees combine practice-oriented study in the field of specialization, inquiry, investigation, research, and scholarship in various ways that focus on the advanced preparation of practitioners, scholars, and/or researchers. Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, Master of Education, Doctor of Education, and Doctor of Philosophy.
    - d. Multiple Orientations. These degrees focus on the simultaneous development of (1) the ability to produce advanced research and scholarly findings, often using the practices and protocols of the humanities, sciences, or social sciences, and (2) the ability to utilize, combine, or integrate these findings with practice of the artistic, design-oriented, pedagogical, therapeutic, or other art and design-related professions.

2. Residence. Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance-learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.
3. Language Proficiencies and/or Other Required Skills. Specific requirements are determined by the institution based on the objectives of the program.
4. Course Work. Institutions determine course work requirements for each graduate program. Requirements for the initial master's degree are usually stated in terms of specific credits. At Master of Fine Arts or doctoral levels, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of examinations, exhibitions, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills and those that evaluate progress.
5. Independent Study. Programs that include or are based upon independent study must meet applicable requirements in Section III.
6. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media. Programs in these categories must meet applicable requirements in Section III.
7. Evaluations. While it is the prerogative of each institution to determine and publish its own evaluation examinations and procedures, it is essential that student work be evaluated periodically throughout the program.
8. Final Project. For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to the work of professionals in the field.

**XIV. ADMISSION TO GRADUATE STUDY**

- A. Admission Policies. Institutions are responsible for establishing specific admission requirements for graduate study in art and design. These policies must be consistent with the purposes and goals of the institution's specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.
- B. Completion of Previous Degree Programs. Completion of an appropriate undergraduate program or the equivalent is required for graduate study in art and design. Each institution determines the prerequisites for each graduate program it offers. Admission to doctoral programs in art history, art education, or other research fields may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.
- C. Evaluation of Creative, Scholarly, or Professional Work. Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and the portfolio of studio work, papers, and/or professional experience as appropriate.
- D. Standard Published Examinations. The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.
- E. Basic Language Competencies. All students admitted to graduate degree study in art and design shall demonstrate sufficient knowledge and skill in English to pursue the required studies.

**XVI. SPECIFIC TERMINAL DEGREE PROGRAMS****A. The Master of Fine Arts**

1. Purpose. The Master of Fine Arts degree title is appropriate only for advanced graduate-level programs that emphasize full-time studio practice of some aspect of art and design. The art and design professions recognize the MFA as the terminal degree in the studio arts. Therefore, MFA programs must exhibit the professional intensity and high standards expected of all terminal degree programs.
2. Credit Requirements. A Master of Fine Arts program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester hours or 90 quarter hours.
3. General Requirements. The elements outlined below should be combined and synthesized in an individual exhibiting exceptional skill in studio art or design and a well-developed personal aesthetic.
  - a. Advanced professional competence in some aspect of studio art or design as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.

Degree titles reflect level and content, and are consistent with the character and requirements of the degree rubric chosen.

6. Breadth of Competence
  - a. Cultural, Intellectual, and Technical Components. Breadth of competence is characterized by the ability to work in one or more fields of art and design with a broad range of knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, connect art and design to other fields and issues, and apply appropriate techniques and technologies to work in and about art and design.
  - b. Opportunities and Relationships. Graduate programs in art and design should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among art and design specializations in areas such as studio, history, theory and analysis, and pedagogy. The development of breadth of competence normally includes studies beyond the undergraduate level.
7. Preparation for the Professions
  - a. Career Development. Many of those who earn graduate degrees in art and design will be engaged for several decades in a variety of artistic and art- and design-related professions. Students should be encouraged to acquire the professional development skills necessary to advance themselves according to their area of specialization and their own career objectives.
  - b. Teaching. Many of those who are in graduate degrees in art and design are or will be engaged in art and design teaching of some type during the course of their professional careers. When compatible with their purposes, institutions are strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching art and design to both art/design majors and non-art/design majors. Graduate students, particularly at the terminal master's (MFA) and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate art and design majors, including foundations, art and design history, theory, and technology.

**B. Resources and Art and Design Program Components**

1. Resources. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASAD operational requirements in this regard (see Section II). The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.
2. Curricular Components. Curricular components of graduate programs must meet NASAD requirements in Section III, above (including, but not limited to: Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. Standards. The standards applicable to each graduate program are comprised of those referenced in Sections XIII.B.1. and 2. above, as well as those outlined for specific programs that follow.
4. Community. An institution's overall graduate program in art and design requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.
5. Experiences. Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

**C. General Degree Requirements and Procedures**

1. Credits
  - a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
  - b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.
  - c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
  - d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
  - e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

6. Breadth of understanding in art and/or design and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization.
  7. Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these fields(s).
  8. Writing and speaking skills to communicate clearly and effectively to the art and/or design communities, the public, and in formal or informal teaching situations.
  9. Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization.
  10. A basic knowledge of bibliographic or information resources associated with work and analysis in the major field(s) of study.
4. Program Components. Specific programs and procedures applicable to awarding the MFA degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Section XIII.C. above. The necessary components of Master of Fine Arts degrees are:
    - a. Studio practice.
    - b. Academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, and related humanities and social sciences.
    - c. Work in both studio and academic studies that fosters abilities to integrate knowledge and skills in art and design and to make connections and integrations with other fields appropriate to the individual's program of study.
  5. Curriculum Structure and Degree Titles
    - a. Studio Studies. A minimum of 65% of the total credits for the degree shall be in studio. As part of this requirement, institutions are responsible for maintaining title/content consistency.
      - b. In order to designate a major in a specific studio area (e.g., MFA in Painting, MFA in Graphic Design, etc.), at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as MFA in Studio Art, MFA in Design. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.
      - c. Academic Studies. A minimum of 15% of the total credits for the degree should be in academic studies concerned with visual media. Course assignments should be made with careful consideration of (1) the scope and objectives of the student's program, and (2) the content of studies completed at the undergraduate level. Academic study should continue throughout the graduate program.
      - d. Elective Studies. Elective studies are important in Master of Fine Arts programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. It is strongly recommended that at least 10% of the total program be reserved for electives.
  6. Published Objectives. As a matter of public record and as the basis for evaluation, the objectives of each specific MFA program must be defined and published.
  7. Admission, Retention, Advancement. Admission, retention and advancement mechanisms should be inter-related and must support the objective of each specific MFA program. Admission is based on projections of individual capability and capacity for professional work. Retention and advancement mechanisms ensure the continuing assessment of the admission decision and provide the means by which progress toward professional preparation can be most effectively guided.
  8. Faculty. Master of Fine Arts programs in a specific area shall be led by faculty who are specialists in that area. Faculty leading MFA programs should be exemplars of the studio and teaching professions they represent. Faculty resources should be sufficient to expose students to a variety of points of view.
  9. Student Assessments. Assessments of progress should be provided on a regular and periodic basis: once each semester or once every two quarters is recommended as a minimum. Constant and current career guidance and counseling should be provided to aid and support students' entry into the profession.
  10. Presentation of Work
    - a. Master of Fine Arts candidates shall have frequent opportunities to present their work, particularly in the context of their educational programs. They should be encouraged to develop and present their work in circumstances that develop connections with the professional world related to their course of study.
    - b. The MFA candidate is required to present a final body of work showing professional competence in studio art or design. While such presentation may be supported by a written document, such a document in itself may not constitute the final body of work.

**XI.b. APPENDIX 2: THE ACCREDITATION OF FILM/VIDEO PROGRAMS****[NASAD APPENDIX III.E.]****National Association of Schools of Art and Design, National Association of Schools of Theatre**

The National Association of Schools of Art and Design and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This joint statement was developed to clarify the respective positions of

Accreditation by NASAD or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by NASAD or NAST shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of such programs.

NASAD and NAST recognize a wide variety of approaches to the study of film/video. However, each association reviews film/video curricula only when programs fit within its scope of accreditation. NASAD reviews professional curricula (Bachelor of Fine Arts- and Master of Fine Arts-type programs) only when the program has significant objectives and content based in the visual arts/design and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

NAST reviews professional curricula (Bachelor of Fine Arts- and Master of Fine Arts-type programs) only when the program is based in theatre techniques and their extensions, and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

Within the above guidelines, it is recognized that film/video studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist. Such objectives determine the distribution and emphases of the component disciplines of film/video within specific programs.

NASAD and NAST maintain separate standards for film/video programs. Each reflects film/video study from a particular disciplinary base. While reflecting certain differences, the standards statements do not conflict, particularly since production-oriented film/video curricula, when not in a separate academic unit, are most often housed administratively with art and design or with theatre.

**XII. ADDENDUM 3: SAMPLE DCPL  
 MASTER OF FINE ARTS IN NEW MEDIA  
 DIGITAL FILMMAKING CONCENTRATION (New Media designated "NMDA")**

<u>Core Courses (15)</u>	Grade	Credit	Semester
VISA Visual Thinking	_____	(3)	_____
NMDA F500 Basics of Digital Production	_____	(3)	_____
ENGL Adaptation	_____	(3)	_____
DRAM Audio-Visual Storytelling	_____	(3)	_____
NMDA C505 Legal Aspects of New Media	_____	(3)	_____

<u>Required Cross-Disciplinary Courses (6)</u>	Grade	Credit	Semester
DRAM The Art & Craft of Directing	_____	(3)	_____
ENGL History of World Cinema	_____	(3)	_____

<u>Cross-Disciplinary Electives (8)</u>	Grade	Credit	Semester
NMDA F510 Audio for Film & Video	_____	(4)	_____
NMDA F517 Film Scoring for Directors	_____	(4)	_____
VISA Art in Contemporary Culture	_____	(4)	_____
DRAM Art & Craft of Production Design	_____	(4)	_____
DRAM Topics in Directing 1	_____	(4)	_____
DRAM Topics in Directing 2	_____	(4)	_____
ENGL Writing Dialogue	_____	(4)	_____
ENGL Screenwriting Workshop	_____	(4)	_____

<u>Business (6)</u>	Grade	Credit	Semester
NMDA F513 The Business Of Digital Media	_____	(3)	_____
BA B405 (adapt) New Venture Funding	_____	(3)	_____

<u>Digital Filmmaking Core (19)</u>	Grade	Credit	Semester
NMDA F511 Digital Filmmaking 1	_____	(4)	_____
NMDA F512 Digital Filmmaking 2	_____	(4)	_____
NMDA F514 Cinematography 1	_____	(4)	_____
NMDA F515 Cinematography 2	_____	(4)	_____
NMDA F516 Production Management	_____	(3)	_____

<u>Thesis Project (6)</u>	Grade	Credit	Semester
NMDA F519 Digital Filmmaking 3 Thesis	_____	(6)	_____

**TOTAL 60 hrs**



**'Industries of the mind' to get boost**

Grant to help expand arts, sciences in N.O.

Thursday, April 09, 2009

By Bruce Eggler  
 Staff writer

A \$750,000 federal grant will let the Downtown Development District push ahead with a campaign to support and increase "industries of the mind" in downtown New Orleans.

According to the agency, it will use the two-year grant from the U.S. Department of Commerce's Economic Development Administration to develop a strategy to make the Central Business District and nearby neighborhoods a "destination of choice" for creative industries.

Those industries include the biosciences, digital media and arts-based businesses -- such as film and video production, live music and theater production, film scoring and musical production -- and the fine arts, DDD President Kurt Weigle said.

He said the agency will use the money in three phases: to research what amenities and resources such firms seek as they decide where to locate; to disseminate that information to key local planners, developers, investors and others; and to implement a strategy to attract and retain such industries by "branding" downtown as a good place to do business.

Creative industries typically offer high-paying jobs and have a wide choice of locations, because they can serve customers from anywhere in the world using digital communication and technology.

Cities that can offer desirable physical environments, lifestyle amenities, cultural experiences and social networks have a competitive advantage in attracting and retaining them, Weigle said.

Bolstering the DDD's efforts, he said, is the fact that New Orleans -- particularly the French Quarter and the CBD -- already is widely recognized as one of the few places in America that offers unique physical and cultural assets.

"New Orleans has always attracted creative people, and to a large degree we know why: We are culturally rich, and our culture is unique, existing in just this one, very special place in the world," Weigle said.

As New Orleans competes for creative businesses with cities such as Seattle, Boston and Austin, Texas, he said, its "architecture, urban form, walkability, history, cuisine, musical and artistic richness, and ethnic and cultural diversity" will prove invaluable.

More information about the DDD's "Industries of the Mind" initiative is available at [www.neworleansdowntown.com/i-mind](http://www.neworleansdowntown.com/i-mind). Bruce Eggler can be reached at [beggler@timespicayune.com](mailto:beggler@timespicayune.com) or 504.826.3320.

**CURRENT ON-SITE PHYSICAL PLANT ACCOMMODATIONS  
 FOR MFA PROGRAM  
 Loyola University New Orleans**

Loyola already has a fully-equipped editing lab with thirteen stations including DV decks in the library's 113 Mac Lab. These are Mac G5s with Final Cut Pro Software and the complete Adobe Creative Suite.

CM Room 203 also has thirteen stations and is setup to accept video files via hard drives or portable decks. These are iMACs, with Final Cut Pro Software and the complete Adobe Creative Suite.

Primary digital filmmaking studio will be the 40x60' CM 402 (Studio A), which is already under renovation, and is currently being used for student productions among many other functions.

And rooms 430-431 (designated "G" on the layout below) have already been opened up into a single learning area and are being outfitted with five upgraded and new AVID non-linear editing workstations.



But with the consolidation of gear and redesign of the electronic component of the former broadcast program, many new areas have opened up which will be suitable for the program.

The large double-wide room designated "C" above is currently only being used to store outdated Communications files and equipment. It can be a perfectly functional workshop area for both set designers and writer/directors.



The room designated "B", being used temporarily as an audio control room while the real control room across the hall is being remodeled, is a perfectly suited graduate-sized classroom.

Rooms "D, E & F", currently full of unused equipment which is being incorporated into the functional production control room, will serve as student areas each devoted to small groups of graduate students working under the "crew" mode as production offices.

And the large break area H, is already being outfitted with computer stations, and will function as both a perfect green room, and as the area where graduate students can collaborate and plan in larger groups. This will be the informal center for the program.

Students will also have access to the two large audio production facilities and the use of Studio A as a scoring facility.

Off-site areas will open as the program progresses, but with these initial areas already in play, the MFA program will be able to accommodate most of the initial classes with existing facilities.