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
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)
College Com m ittees:

College Elections Com m ittee: Tenured + 2 Untenured faculty, 3 ye ars term , renewable

- tenured: R. ahm Ewell (10), W. Alan Farge (20)
- untenured: Rozanne Anderson (09), Joseph Bandeen (09)

College Conciliation Com m ittee: 5 members, no more than one from the same departmen t, 3 year term, not renewable

- Human sciences: Mark Fernandez (11), Bob De well (09), Ted Cotton (10)
- Natural sciences: Lynn Koppler (09), Maria Calzada (11), Patrick Jordan (11)

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

- Peter Rogers (09)
- David Cook (10)
- Patrick D um (09)
- N. Mary B ranadier (09)
- Ted Cotton (09)

Salary Overweight & Review Com m ittee: 3 Human + 3 NS, no more than one from the same departmen t, 3 year term, renewable

- Human sciences: N. Mary Fernandez (11), Bob De well (09), Ted Cotton (10)
- Natural sciences: Lynn Koppler (09), Maria Calzada (11), Patrick Jordan (11)

Un iversity Rank & Tenure Com m ittee: 5 HNS reps, 3 year term, renewable

- M aria Calzada (20)
- Bernard Cook (11)
- N. Mary Fernandez (09)
- Gary Her bert (10)
- David Do man (09)

Tax nonomic Analysis School: 1 HNS rep, 3 year term

- Mary Brazier (09)
- Patricia Dorn (09)
- David Moore (10)
- Peter Rogers (10)
- Mary Jordan (11)
- Jordan (11)

Salary Oversight & Review Committee: 3 Human + 3 NS, no more than one from the same departmen t, 3 year term, not renewable

- Human sciences: Mark Fernandez (09), Bob De well (10), Ted Cotton (10)
- Natural sciences: Lynn Koppler (09), Maria Calzada (11), Patrick Jordan (11)

University Planning Team: 3 HNS reps, 3 year term

- N. Mary Fernandez (11)

Salary & Evaluation Committee:

- Humanities: Mark Fernandez (09)
- Natural Sciences: Lynn Koppler (11), Bob De well (10), Ted Cotton (10)

University Rank & Tenure Committee: 5 HNS reps, 3 year term, renewable

- M aria Calzada (20)
- Bernard Cook (11)
- N. Mary Fernandez (09)
- Gary Her bert (10)
- David Do man (09)

Salary Overweight & Review Committee: 3 Human + 3 NS, no more than one from the same departmen t, 3 year term, renewable

- Human sciences: N. Mary Fernandez (11), Bob De well (09), Ted Cotton (10)
- Natural sciences: Lynn Koppler (09), Maria Calzada (11), Patrick Jordan (11)

The following lists contain schools that are Loyola’s top competitors for prospective student enrollment.

- 19. Bradley University (IL)       80
- 20. Mercer University (GA)       79
- 21. John Carroll University (OH)** 78
- 22. Loyola Marymount University (CA)** 78
- 23. Mills College (CA)        78
- 24. Loyola (LA)       91
- 25. Drake University (IA)       83
- 26. Ithaca College (NY)       77
- 27. St. Joseph’s University (PA)** 76
- 28. Trans am State University (MO)* 75
- 29. Appalachian State University (NC)* 75
- 30. College of Charleston (SC)* 75

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 robust but diverse list, 6 schools were removed. The change was made because they are not a perfect match for Loyola's current student body.

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

## Top Cross-Application Schools

<table>
<thead>
<tr>
<th>Institution</th>
<th>Rank</th>
<th>U.S. News Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Villanova University (PA)</td>
<td>1</td>
<td>Public</td>
</tr>
<tr>
<td>Rollins College (FL)</td>
<td>2</td>
<td>Public</td>
</tr>
<tr>
<td>Creighton University (NE)*</td>
<td>3</td>
<td>Public</td>
</tr>
<tr>
<td>Trinity University (TX)</td>
<td>4</td>
<td>Public</td>
</tr>
<tr>
<td>Elon College (NC)</td>
<td>5</td>
<td>Public</td>
</tr>
<tr>
<td>Tulane (LA)</td>
<td>6</td>
<td>Public</td>
</tr>
<tr>
<td>University of New Orleans (LA)</td>
<td>7</td>
<td>Public</td>
</tr>
<tr>
<td>Xavier University (LA)</td>
<td>8</td>
<td>Public</td>
</tr>
<tr>
<td>Loyola University Chicago (IL)**</td>
<td>9</td>
<td>Public</td>
</tr>
<tr>
<td>St. Louis University (MO)**</td>
<td>10</td>
<td>Public</td>
</tr>
<tr>
<td>W. Smith College (OR)**</td>
<td>11</td>
<td>Public</td>
</tr>
<tr>
<td>University of Tampa (FL)*</td>
<td>12</td>
<td>Public</td>
</tr>
<tr>
<td>Ball State University (IN)**</td>
<td>13</td>
<td>Public</td>
</tr>
</tbody>
</table>

1. V illanova University (PA) | 100 |
2. Rollins College (FL) | 100 |
3. Creighton University (NE)** | 100 |
4. Trinity University (TX) | 100 |
5. Elon College (NC) | 94 |
6. Tulane (LA) | 91 |
7. Santa Clara University (CA) | 90 |
8. W. Smith College (OR)** | 89 |
9. Xavier University (LA) | 89 |
10. Loyola University Chicago (IL)** | 89 |
11. St. Louis University (MO)** | 88 |
12. W. Smith College (OR)** | 88 |
13. University of New Orleans (LA) | 88 |
14. Loyola University Chicago (IL)** | 88 |
15. Ball State University (IN)** | 87 |
16. Loyola University Chicago (IL)** | 87 |
17. Xavier University (LA) | 87 |
18. University of New Orleans (LA) | 87 |
19. Loyola University Chicago (IL)** | 87 |
20. Xavier University (LA) | 87 |
21. Loyola University Chicago (IL)** | 87 |
22. Xavier University (LA) | 87 |
23. Xavier University (LA) | 87 |
24. Xavier University (LA) | 87 |
25. Xavier University (LA) | 87 |
26. Xavier University (LA) | 87 |
27. Xavier University (LA) | 87 |
28. Xavier University (LA) | 87 |
29. Xavier University (LA) | 87 |
30. Xavier University (LA) | 87 |

This list is a mixture of colleges and universities that includes:

- 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. Tulane (LA) | 91 |
- 7. Santa Clara University (CA) | 90 |
- 8. W. Smith College (OR)** | 89 |
- 9. Xavier University (LA) | 89 |
- 10. Loyola University Chicago (IL)** | 89 |
- 11. Loyola University Chicago (IL)** | 89 |
- 12. Loyola University Chicago (IL)** | 89 |
- 13. Loyola University Chicago (IL)** | 89 |
- 14. Loyola University Chicago (IL)** | 89 |
- 15. Loyola University Chicago (IL)** | 89 |
- 16. Loyola University Chicago (IL)** | 89 |
- 17. Loyola University Chicago (IL)** | 89 |
- 18. Loyola University Chicago (IL)** | 89 |
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- 27. Loyola University Chicago (IL)** | 89 |
- 28. Loyola University Chicago (IL)** | 89 |
- 29. Loyola University Chicago (IL)** | 89 |
- 30. Loyola University Chicago (IL)** | 89 |
1. House Interdisciplinary Studies and Other Cross-Campus Programs in Manquettes Hall

Create an endowed professorships in Forensic Accounting and Fraud Examination. Additional courses on Fraud, advanced Forensic accounting, the practice of Forensic Fraud Examination are taught at the master's level.

2. Establish Environmental, Latin American/Caribbean Studies to support research and teaching. The director of this interdisciplinary program will have a 2-2 teaching load. The director will be a scientist with a master's degree in Forensic science with a field teaching and experience, and a Ph.D. or active research program.

3. Implement the First Year Seminars Across the Undergraduate Colleges and Revival of the Common Reading Program for First Year Students

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 still needs agreement. It will 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 mission to the local and regional community.

The Center for Latin America, Caribbean Studies addresses the goal of increasing enrollment and retention and recruitment. It allows students to engage in research and teaching, and highlights the Catholic and Jesuit contributions to the culture of New Orleans.

4. Build the Forensic Science Program 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, becomes an official major in 2001 and has experienced rapid growth since its beginning. A new forensic science lab is currently under renovation. The college's program is already well underway.

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 revised core curriculum, including faculty development to revise their core-on-curricula courses or create new courses around the three-year time line of the core-on-curriculum, to introduce intensive e-learning one-on-one and experiential learning, to enhance diversity and internationalization, and to develop courses in ethics under the guidance of Philosophy and Religious Studies faculty. These core-on-curricula courses will also cover faculty development on pedagogy, the teaching of ethics, and the integration of multicultural and ethical awareness.

6. Please Enact the Renewed Core Curriculum Between 2010-2012

Cost: The correct for these ends is not should be part of the priorities for Institutional Advancement. Environmental studies and sciences addresses 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 mission to the local and regional community.

The Center for Latin America, Caribbean Studies addresses the goal of increasing enrollment and retention and recruitment. It allows students to engage in research and teaching, and highlights the Catholic and Jesuit contributions to the culture of New Orleans.
Learning Communities will be included in the recruitment efforts of Admissions to attract new students, with a focus on retaining them. This initiative aims to enhance the educational experience and foster a sense of community among freshmen to Loyola.

**Program Need**

1. The HNS Honors Program will continue to be evaluated, improved, and expanded. The program has been restructured and offers new courses (Fall 2010) that are unified by a common theme and taught by members of the ordinary faculty from different departments and colleges. A new student orientation program has been implemented, including seminars and workshops for incoming students.

2. The College will enhance and expand both currently supported and proposed interdisciplinary programs, such as the Environmental Studies Program and the Center for the Study of the Caribbean and Latin America (with a major within Languages and Cultures). All the interdisciplinary programs can be strengthened by hiring new faculty members.

3. The College will work with other Colleges to begin implementation of the Revised Common/ Core Curriculum, which aims to provide a more coherent and rigorous educational experience for students. This initiative includes revising the Common/ Core curriculum in place, with due regard for college and divisional requirements, and the total of 120 credit hours needed, in most cases, for graduation.

**Program Strategy**

- **a.** In-depth review will be conducted to explore future directions for the Honors Program.
  - Completion Date: Spring 2010

- **b.** Following the completion of the self-assessment, the program will apply for a curriculum renewal that will allow for the enhancement of the Honors Program.
  - Completion Date: Ongoing

- **c.** An in-depth review of the Honors Program is underway to determine the future direction of the program. This review will assess the status of the program, including student outcomes, program effectiveness, and student satisfaction.
  - Completion Date: Winter 2011

- **d.** We will pilot the inaugural Jesuit Summer Institute for Advanced Study at Loyola, and beginning in Fall 2011, the three-day program will focus on interdisciplinary study.
  - Completion Date: Ongoing

**Program Results**

- **a.** An in-depth review will be conducted to explore future directions for the Honors Program.
  - Completion Date: Spring 2010

- **b.** Following the completion of its self-review, the program will apply for a curriculum renewal that will allow for the enhancement of the Honors Program.
  - Completion Date: Ongoing

- **c.** An in-depth review of the Honors Program is underway to determine the future direction of the program. This review will assess the status of the program, including student outcomes, program effectiveness, and student satisfaction.
  - Completion Date: Winter 2011

- **d.** We will pilot the inaugural Jesuit Summer Institute for Advanced Study at Loyola, and beginning in Fall 2011, the three-day program will focus on interdisciplinary study.
  - Completion Date: Ongoing
Strategic Goal for the College of HNS, Dean Jo Ann Cruz (Attachment 4), Page 5 of 12

1. Increase the number of faculty buildings on the College.
   a. Increase the number of faculty buildings on the College.
   b. Increase the number of faculty buildings on the College.
   c. Increase the number of faculty buildings on the College.
   d. Increase the number of faculty buildings on the College.

2. The College will work with the Office of International Education to increase Study Abroad programs to include curricular initiatives, e.g. diversity, Catholic tradition. Particularly urgent is the need for a Director of the Mathematics Center. A top priority for the English Department is to increase the foreign language courses (particularly in Chinese and Arabic), and to hire faculty in global studies, such as women in Asian Civilization. It is absolutely essential to maintain a position in Latin American Studies. These initiatives are all part of a plan to increase the College’s global significance and to attract and retain more students from abroad.

Strategic Goal Two: INVEST IN SIGNATURE PROGRAMS

Strategic Goal Three: INVEST IN SIGNATURE PROGRAMS

Strategic Goal Four: RENEW AND EXPAND FACILITIES

Strategic Goal Five: RENEW AND EXPAND FACILITIES

Strategic Goal Six: RENEW AND EXPAND FACILITIES

Strategic Goal Seven: RENEW AND EXPAND FACILITIES

Strategic Goal Eight: RENEW AND EXPAND FACILITIES

Strategic Goal Nine: RENEW AND EXPAND FACILITIES

Strategic Goal Ten: RENEW AND EXPAND FACILITIES

Strategic Goal Eleven: RENEW AND EXPAND FACILITIES

Strategic Goal Twelve: RENEW AND EXPAND FACILITIES

Strategic Goal Thirteen: RENEW AND EXPAND FACILITIES

Strategic Goal Fourteen: RENEW AND EXPAND FACILITIES

Strategic Goal Fifteen: RENEW AND EXPAND FACILITIES

Strategic Goal Sixteen: RENEW AND EXPAND FACILITIES

Strategic Goal Seventeen: RENEW AND EXPAND FACILITIES

Strategic Goal Eighteen: RENEW AND EXPAND FACILITIES

Strategic Goal Nineteen: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-One: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Two: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Three: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Four: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Five: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Six: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Seven: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Eight: RENEW AND EXPAND FACILITIES

Strategic Goal Twenty-Nine: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-One: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Two: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Three: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Four: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Five: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Six: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Seven: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Eight: RENEW AND EXPAND FACILITIES

Strategic Goal Thirty-Nine: RENEW AND EXPAND FACILITIES

Strategic Goal Forty: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-One: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Two: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Three: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Four: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Five: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Six: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Seven: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Eight: RENEW AND EXPAND FACILITIES

Strategic Goal Forty-Nine: RENEW AND EXPAND FACILITIES

Strategic Goal Fifty: RENEW AND EXPAND FACILITIES
2. Establishes 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, ended contracts in 1999, received a $40,000 Louisiana Board of Regents (LBR) grant in 2001 and has experienced rapid growth since. To help the program expand, the college has already set aside a portion of its endowment fund. A $40,000 (endowment) in 2005 supported the hiring of the first director of the Forensic Science Program. In 2007, the same efforts were continued with a portion of the capital improvement fund to add space for the new program. A Robert Johnson Fund award was the first step towards the recruitment of a national and regional leader in the field of forensic science. The office of the provost, the dean of the College of Natural and Health Sciences, and the director of the Forensic Science Program have already shown their commitment to the program by investing funds. The Office of the Provost has committed to funding the smaller, research lab (MO 319). The Department of Forensic Science also received a $40,000 grant in 1998 from the Louisiana Board of Regents (LBR) to support the hiring of the first director of the Forensic Science Program. This grant was renewed in 2001 and has been used to support the continued growth of the program. The Department of Forensic Science has successfully pursued external funding (e.g. a 2006 $260,000 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 to invest in additional faculty and facilities. The obvious counterpart to Loyola's strengths in this field.

3. Establishes a Center for Undergraduate Research. In the Fall of 2010, the College of Natural and Health Sciences will establish the Center for Undergraduate Research (CURE). The center will provide a core for collaborative research and will promote undergraduate research across the college. The center will be housed in the newly renovated Forensic Science Laboratory and will include faculty and students from all departments. The center will offer grants to faculty and students to support research projects. The center will also provide opportunities for students to present their research at national and regional conferences. The center will be led by a faculty member with a strong research background and will provide a mechanism for funding undergraduate research projects. The center will also include a Summer Research Institute for undergraduate students.

4. Establishes a Director of Undergraduate Research. In the Fall of 2010, the College of Natural and Health Sciences will establish a Director of Undergraduate Research (DUR). The director will be a full-time faculty member with a strong research background and will be responsible for overseeing the Center for Undergraduate Research. The director will be appointed by the dean and will serve a five-year term. The director will be responsible for developing the center, recruiting faculty and students, and providing opportunities for undergraduate research. The director will also be responsible for overseeing the summer research institute and other initiatives of the center.

5. Additional Signature Programs include: Environmental Studies, Legal Studies, Interdisciplinary Studies, and Teacher Certification. Loyola has a strong foundational reputation for its journals (especially the New Orleans Review) and libraries in Environmental Studies. The Lorca Program, which is entirely student-led, is a good example of an on-campus service project. The creative writing program, which has been successful, is another example of a student-led program. Environmental studies is a program. Faculty and students will be encouraged to work with Loyola's law school, the Jesuit University, and the Jesuit community to support these initiatives. Loyola is the only Jesuit university in the U.S. with an active Sustainability Group, which is working closely with other Jesuit Universities.

6. Establish a Director of Undergraduate Research in the Natural Sciences. The college will establish a position in the Natural Sciences to coordinate and establish an undergraduate research program. The position will be funded by the college and will be responsible for establishing a center for undergraduate research. The center will provide a core for collaborative research and will promote undergraduate research across the college. The center will provide grants to faculty and students to support research projects. The center will also provide opportunities for students to present their research at national and regional conferences.

7. Establishes a Director of Undergraduate Research. The college will establish a position in the College of Natural and Health Sciences to coordinate and establish an undergraduate research program. The position will be funded by the college and will be responsible for establishing a center for undergraduate research. The center will provide a core for collaborative research and will promote undergraduate research across the college. The center will provide grants to faculty and students to support research projects. The center will also provide opportunities for students to present their research at national and regional conferences.

8. Establishes a Director of Undergraduate Research. The college will establish a position in the College of Arts and Sciences to coordinate and establish an undergraduate research program. The position will be funded by the college and will be responsible for establishing a center for undergraduate research. The center will provide a core for collaborative research and will promote undergraduate research across the college. The center will provide grants to faculty and students to support research projects. The center will also provide opportunities for students to present their research at national and regional conferences.

9. Establishes a Director of Undergraduate Research. The college will establish a position in the College of Business and Economics to coordinate and establish an undergraduate research program. The position will be funded by the college and will be responsible for establishing a center for undergraduate research. The center will provide a core for collaborative research and will promote undergraduate research across the college. The center will provide grants to faculty and students to support research projects. The center will also provide opportunities for students to present their research at national and regional conferences.
Graduate MFA Studies in New Media

Loyola University New Orleans

PLANNING DRAFT 07
Spring/Summer 2009

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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 programs 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 art 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, playwriting – as determined by the student and advisor).

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.

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II. A Variety of Delivery Methods Available

Along with on-site degree, 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 workshops 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.

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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 steadied 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 101 MFA programs in film study and production in the United States through 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.
IV.3. VISITING LECTUREs

1. 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.

2. ON-LINE: The same visiting lecturers could offer semester-long courses online, 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 United States Department of Education. Preliminary guidelines are attached to this document as Addenda A.

VI.4. COST AND REVENUE POLICIES

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

1. Additional 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.

2. 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.

3. 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-composing 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.

4. 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.

5. ADVISORY BOARD OF DIRECTORS: By forming an Advising 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.

1. 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 one 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/unannum.

2. Digital Filmmaking: total five additional adjunct teachers necessary ($400/hr 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 ($625K) to cover both cinematography courses, and either the production management or the thesis adviser roles. Plus two adjuncts in audio and two in animation & TV production ($450-600 course x 2 courses X 2 semesters total $32,000). With added line totaling $94,500. If enrollment increases in years three and four, this will be an economical option, compared to hiring additional adjuncts alone.

Hardware: with recent purchases of additional camera and editing gear, supplemental replacement gear would not be anticipated until 2011 at earliest. Additional ongoing hardware estimate (this cost is assuming MFA program access to MIS video sources at Loyola): repair and rental gear, dolly, 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.

3. Performing Arts: This track would require a single core course, taught at a rate of $4,000.

4. Visual Arts: This track would require a single core course, taught at a rate of $4,000.

5. SUPPORT:
(a) Communications: one additional adjunct teaching one three-hour course per year at $4,000.
(b) Adjunct: one additional adjunct teaching one three-hour course per year at $4,000.
(c) Business: one additional adjunct teaching one three-hour course per year at $4,000.
(d) Marketing: coordinated PR from existing Loyola infrastructure, plus print advertisements in key markets, “word-vertising” etc, approx $40,000 per year.

VI.1. PROFIT/LOSSES

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 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 $625/credit-hr x 29 avg semester hrs/yr = $18,212.08/yr x $125/semester lab (2.5) = $21,339.00 avg income per student.

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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, communicative, aesthetic, and cultural content and impact of the elements of film, video, and interactive media, through 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, storyboardng 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 be a choice of profession.” (Dr. Loyola?)

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

The first semester of year one will 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.

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<table>
<thead>
<tr>
<th>Course</th>
<th>Core/Professional</th>
<th>English</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRITING FOR THE WEB</td>
<td>3/4</td>
<td>ENGL</td>
<td>This innovative course, taught in the WAC Lab, will involve students in various means by which the Web is reforming writing, including electronic journals, hyper-text writing, and online collaboration.</td>
</tr>
<tr>
<td>ADVANCED EDITING FOR FILM &amp; VIDEO</td>
<td>Upgrade current MUGN-M425</td>
<td>MIS</td>
<td>Special effects, Adobe After Effects, introduction to motion graphics, green-screens, etc.</td>
</tr>
<tr>
<td>WRITING EFFECTIVE</td>
<td>3/4</td>
<td>ENGL/TBD</td>
<td>Students hone skills by selecting further study in an area of concentration.</td>
</tr>
<tr>
<td>ACTING &amp; DIRECTING FOR THE SCREEN</td>
<td>TBD</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>SUMMER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thesis</td>
<td>6/6</td>
<td>ENGL</td>
<td>Thesis project will require completion of working large-scale professional-level form research project for theatrical, electronic, experimental, or game final product. To be completed under direction of faculty member in specific field of endeavor.</td>
</tr>
<tr>
<td>MFA hrs</td>
<td>English concentration</td>
<td>58</td>
<td>ENGL</td>
</tr>
<tr>
<td>MFA hrs</td>
<td>Digital Filmmaking</td>
<td>60</td>
<td>MIS and fulfill NASAD 60-hr requirement for certification</td>
</tr>
<tr>
<td>WRITING AND THE WEB</td>
<td>6/6</td>
<td>ENGL</td>
<td>This innovative course, taught in the WAC Lab, will involve students in various means by which the Web is reforming writing, including electronic journals, hyper-text writing, and online collaboration.</td>
</tr>
<tr>
<td>TECHNICAL WRITING</td>
<td></td>
<td></td>
<td>For marketing and visualization - 4hrs (studio) An essential technical course to deal with marketing pitches and business plan conceptual development, to include treatments, and the art of storyboarding.</td>
</tr>
<tr>
<td>NMDA F513 – THE BUSINESS OF DIGITAL MEDIA</td>
<td>4 hrs (lecture)</td>
<td></td>
<td>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 legalese to cashflow and royalties.</td>
</tr>
</tbody>
</table>
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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 visual media artists and practitioners will be discussed in seminars around. 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 and type, thought of and heard, hierarchy, typeface expressions, new visual and 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, theater, communications, literature and philosophy in the saurian period and leading up to World War I and World War II. This course will cover the history of graphic design beginning with the cultural, sociological and artistic

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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/DRAAMATIC AND TV SERIES 1 & 2 (1st & 2nd terms) – 8 hrs (lecture) This course will cover the practical and theoretical aspects of production design: design techniques 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 aid to pre-visualization by the creative team. Appropriate parallel costume research and documentation with photographs and drawings as an aid to pre- visualization by the creative team. There will be a 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 (1st & 2nd 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 budgets as well as the organization and running of the art or cost 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. LEGAL IMPLICATIONS AND APPLICATIONS IN THE NEW MEDIA

NMDA F503 LEGAL ASPECTS OF THE NEW MEDIA: NEGOTIATIONS, CONTRACTS & AGREEMENTS (MFA CURRICULUM CORE COURSE) – 3 hrs (lecture) This course will emphasize content rights in the creative process with 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.1. EXISTING MASS COMMUNICATIONS THEORY AND LOGISTICS AS APPLIED TO NEW MEDIA

CRITICAL THEORY – 3 hrs (lecture) CMMN A401 LAW OF MASS COMMUNICATIONS – 3 hrs (lecture) CMMN A402 ADJUSTMENTS 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.1. 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)
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each association with respect to the accreditation of film/video programs. The statement should not be construed as an endorsement of specific degree types, but rather reflects an analysis of fields that normally are a combination of knowledge and skills.

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. Accreditations 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 emphasis 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.

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XII. ADDENDUM 3: SAMPLE DEGREE MASTER OF FINE ARTS IN NEW MEDIA DIGITAL FILMMAKING CONCENTRATION (New Media designated “NSMMA”) Core Courses (15) Grade Credit Semester

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Grade</th>
<th>Credit</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIDEON Visual Thesaurus</td>
<td></td>
<td></td>
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<tr>
<td>NMUDA F100 Basics of Digital Production</td>
<td></td>
<td></td>
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<tr>
<td>ENGL. Adaptation</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>DRAM Audio/Visual Storytelling</td>
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<td></td>
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<tr>
<td>NMUDA C350 Legal Aspects of New Media</td>
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Required Cross-Disciplinary Courses (6)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Grade</th>
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</tr>
</thead>
<tbody>
<tr>
<td>DRAM The Art &amp; Craft of Directing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL. History of World Cinema</td>
<td></td>
<td></td>
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</table>

Cross-Disciplinary Electives (9)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>NMUDA F543 Audio for Film &amp; Video</td>
<td></td>
</tr>
<tr>
<td>NMUDA F517 Film Scoring for Directors</td>
<td></td>
</tr>
<tr>
<td>VISA Art in Contemporary Culture</td>
<td></td>
</tr>
<tr>
<td>DRAM Art &amp; Craft of Production Design</td>
<td></td>
</tr>
<tr>
<td>DRAM Topics in Directing 1</td>
<td></td>
</tr>
<tr>
<td>ENGL. Writing Dialogue</td>
<td></td>
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<tr>
<td>ENGL. Screenwriting Workshop</td>
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Business (6)

<table>
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<tr>
<th>Course Title</th>
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<tbody>
<tr>
<td>NMUDA F313 The Business Of Digital Media</td>
<td></td>
</tr>
<tr>
<td>BA B405 (adapt) New Venture Funding</td>
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Digital Filmmaking Core (19)

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<th>Course Title</th>
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<tbody>
<tr>
<td>NMUDA F101 Digital Filmmaking 1</td>
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<td>NMUDA F114 Digital Filmmaking 2</td>
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<tr>
<td>NMUDA F314 Cinematography 1</td>
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<td>NMUDA F315 Cinematography 2</td>
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<tr>
<td>NMUDA F316 Production Management</td>
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Thesis Project (6)

<table>
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<tr>
<th>Course Title</th>
<th>Credit</th>
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<tr>
<td>NMUDA F351 Digital Filmmaking 3 Thesis</td>
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</tbody>
</table>

TOTAL: 60 hrs

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Loyola has already opened the doors for new students, and is currently accepting new students for the 2023 fall term.

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The Times-Picayune

"Industries of the mind" to get boost Grant to help expand arts, sciences in N.O.

Thursday, April 09, 2009 By Bruce Egger 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 Weigel 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, Weigel 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," Weigel said.

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

More information about the DDD’s "Industries of the Mind" initiative is available at www.neworleansanddowntown.com/s-mind.Bruce Egger can be reached at begger@timespicayune.com or 504.826.3320.

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.