APPENDIX C

UNIVERSITY OF NORTH CAROLINA
REQUEST FOR AUTHORIZATION TO ESTABLISH
A NEW DEGREE PROGRAM

INSTRUCTIONS: Each proposal should include a 2-3 page executive summary. The signature of the Chancellor is required. Please submit one hard copy and an electronic copy of the proposal to the Office of the Senior Vice President of Academic Affairs at UNC General Administration.

Date: 21 July, 2014

Constituent Institution: University of North Carolina at Greensboro

CIP Discipline Specialty Title: Cinematography and Film/Video Production

CIP Discipline Specialty Number: 50.0602   Level: M

Exact Title of the Proposed Degree: Masters of Fine Arts in Media Production

Exact Degree Abbreviation (e.g., B.S., B.A., M.A., M.S., Ed.D., Ph.D.): M.F.A.

Does the proposed program constitute a substantive change as defined by SACS? No

The current SACS Substantive Change Policy Statement may be viewed at: http://www.sacscoc.org/pdf/081705/Substantive%20Change%20policy.pdf

If yes, please briefly explain.

Proposed date to enroll first students in degree program: Month August Year 2015

Are there plans to offer 50% or more of program credit hours to students off-campus or online? No

If yes, complete the form to be used to request establishment of a distance education program and submit it along with this request.

Note: If a degree program has not been approved by the Board of Governors, its approval for alternative, online, or distance delivery must wait until BOG program approval is received. (400.1.1[R], page 3)

Provide a summary of the status of this proposal in your campus review processes.

a. List the campus bodies that reviewed and commented on this Appendix C proposal before submission to UNC General Administration. What were there determinations? Include any votes, if applicable.

   • College of Arts and Sciences Curriculum and Teaching Committee. Unanimous approval.
   • Graduate Studies Committee. Unanimous approval.

b. Summarize any issues, concerns or opposition raised throughout the campus process and comment periods. Describe revisions made to address areas of concern.

   • None.
I. Description of the Program

A. Describe the proposed degree program (i.e., its nature, scope, and intended audience).

With the advent of widely affordable and user-friendly technologies of digital media production and distribution, it is not hyperbole to suggest that we live in the age of video. More than one billion people visit the video streaming website YouTube each month and collectively, they watch more than 6 billion hours of video monthly. At last count, site users upload 100 hours of video every minute. Fully one-third of internet traffic in North America is taken up by the video streaming site Netflix, while video production itself has become a core 21st Century competency and an essential piece of any effort in public communication – be it commerce, politics, advocacy, entertainment, or art. In an age when individuals and organizations can create digital media and distribute it instantly, and inexpensively, around the globe, video production has become a central means of self-expression, a key asset for any contemporary organization, and a robust engine of economic development.

In this burgeoning environment, we are seeking, for both disciplinary and administrative reasons, to relocate our 30-year M.F.A in Drama (Concentration in Film and Video Production) – a program that has given advanced training to more than 110 graduates since 1984 – as a stand-alone M.F.A in Media Production, carrying the CIP code attached to “Cinematography and Film/Video Production,” and housed within the Department of Media Studies. The shift to the new M.F.A. in Media Production proposed here is a realignment from the more generalist degree we currently offer, to one that emphasizes nonfiction video production. Our impetus is in part bureaucratic: our original request for a new CIP code for our existing concentration led to the requirement that three M.F.A. proposals come before to GA in 2014 – from UNC-Greensboro, UNC-Wilmington, and the UNC-School of the Arts – and be presented as a coherent master plan for graduate media education in the UNC system.

A second, and more profound impetus is the contemporary ubiquity of nonfiction media, a fact that is clear from the wide range of its applications and delivery methods. The category of “nonfiction” has expanded in recent years to include:

- traditional documentaries (theatrical, broadcast, and online “web documentaries”)
- broadcast and episodic television (news, sports, reality television, etc.)
- live event production (concerts, theatre, sports, sales meetings, etc.)
- educational media (educational video, streaming video, online course delivery, etc.)
- public service announcements and informational videos
- corporate communications (in-house media, corporate video, employee training, etc.)
- media for nonprofit organizations and institutions (promotional, fundraising, informational, etc.)
- small independent production businesses and start ups (free-lance web videos, fundraising, informational videos, wedding videos, etc.)

The skills our graduate students acquire to make this broad array of nonfiction digital media have broad application and are in increasing demand. Finally, training nonfiction filmmakers is squarely in the wheelhouse of what we have always done in our program: a large percentage of our students currently pursue documentary filmmaking as their primary interest.

The M.F.A. in Media Production will be a two-year, 49-hour program that trains media makers by guiding each individual to find an original voice and vision as a moving image storyteller. We recognize that a 49-credit-hour program is shorter than 72-hour recommendation made in 2000 by the University Film and Video Association. However, it is important to note that the UFVA ultimately did not formally adopt that recommendation, and in the 14 years that have followed, the trend across the country has been toward more efficient delivery of the M.F.A. curriculum. Higher education has been pressured by declines in state revenue and rising tuitions,
for-profit universities and online education, and the need to adapt graduate learning to the life
styles of non-traditional, often returning students, who work and are seeking a second degree.
Thus, in disciplines such as Creative Writing, Screenwriting, and Filmmaking, two-year programs
(and even “low residency” programs that require only two to three weeks of physical presence on
campus) are now common. UNCG’s nationally ranked M.F.A in Creative Writing can be completed
in 42 semester hours. Similarly, the recently established M.F.A. programs in Documentary Film at
Northwestern University (54 credit hours) and Duke University (37 credit hours) are two-year
courses of study. These shorter programs also allow students to graduate more quickly, which is
important both for UNCG and for the UNC system.

This national trend suggests that in the graduate training of artists — practice-based
disciplines where the basis for judging the candidate is the work created, rather than the
“credential” of having completed a program — a two-year program provides sufficient advanced
training and high-level knowledge of the field to qualify as a terminal degree. The proposed M.F.A.
in Media Production at UNCG will continue our 30-year tradition of developing the “complete
filmmaker” through immersion in the history, theory, and creation of moving-image media from
concept to screen. To enable our students to realize their visions professionally, our program will
Teach advanced methods of image capture, lighting, sound recording, image editing, and
postproduction sound design, all within a small, collaborative cohort of mutually engaged
students. As nonfiction media have evolved to include non-traditional storytelling modes, we also
necessarily offer instruction in animation and experimental filmmaking techniques. Recognizing
that media delivery and distribution models have evolved, we further offer instruction in trans-
media storytelling across multiple media platforms (video, still photography, audio/radio/podcasts, websites/blogs, etc.)

Realigning the program to a nonfiction emphasis differentiates our program from the
other two M.F.A. programs in film that will be coming before GA in 2014: the proposed M.F.A. in
Filmmaking at UNCW and the proposed M.F.A. in Filmmaking at UNCSA. Our colleagues at
UNCW are proposing a 60-hour program that will emphasize narrative (that is, fictional)
filmmaking. Our colleagues at NCSA are requesting a 39-hour program focused specifically on
screenwriting and producing (the legal, financial, and logistical work of arranging for a film to be
made). Geared towards returning professionals, that program aims to train creative producers and
screenwriters from the inception of the story idea to the completion of a professional pitch package
and business model.

Our proposed M.F.A. in Media Production also sits adjacent to two recently launched
M.F.A.s in documentary at private institutions in North Carolina, one at Duke University and one
at Wake Forest University. Duke’s M.F.A. in Experimental and Documentary Arts is a two-year,
48-hour program that offers film and computational art production along with documentary
studies in a broad, open-ended program in experimental art practice. Wake Forest University’s
M.F.A. in Documentary is a three year, 54-hour program that is geared towards long-form,
traditional documentaries — team efforts intended primarily for theatrical, television and cable
television distribution. In further distinction from the program we propose at UNCG, the M.F.A.s
at these two private universities are intended for quite different student populations. With an
annual tuition at Duke of $47,000, and tuition at Wake Forest of $35,000 per year, these
programs are cost-prohibitive for the vast majority of North Carolina residents. By contrast, the in-
state tuition and fees for UNCG’s M.F.A. in Media Production will be $7,162 per year – a price tag
far more in line with the average house-hold income in North Carolina of $45,570.

B. List the educational objectives of the program.

The educational objectives of the Program are to develop well-rounded creators of film and
visual— particularly nonfiction—media who (1) possess practical skills in production, technical
execution, and aesthetics; (2) are informed by an understanding of media history, theory, and
aesthetics; (3) can adapt and apply their training in wide range of professional positions in the
media
the Department of Media Studies' extant course offerings, students in the M.F.A. in Media Production will be able to take courses in adjacent departments that currently enroll students in the M.F.A. in Drama (Film and Video Production Concentration). These include courses at the 500- and 600-levels in Art, Theatre, Music, History, Communication Studies, and English, among others. Further, M.F.A. students in the M.F.A. in Media Production will continue to be able to take courses in departments across the College of Arts and Sciences and the university that offer in-depth study of topics individual students find relevant to their graduate work.

2. **Faculty**

All of the tenure-line faculty in the Department of Media Studies are authorized to teach at the graduate level, and currently contribute in various capacities to the existing M.F.A. in Drama (Film and Video Production Concentration). These contributions will continue, seamlessly, as the existing concentration is replaced by the M.F.A. in Media Production. The launching of the proposed M.F.A. in Media Production therefore will not require any new faculty.

3. **Facilities**
As discussed in detail below (see section VI, A), the proposed program will continue to use the same facilities we have used for 30 years. The classrooms and offices in the Brown Building and the production facilities and teaching spaces in the Carmichael Building will continue to be used for graduate studies. The M.F.A. in Media Production will also make use, as does the current M.F.A. in Drama (Film and Video Production Concentration), of common campus classroom spaces, and the Department of Media Studies’ Spartan Television operation, which is located in the Carmichael Building and produces programming for the University community.

4. Other resources
   a. The Department of Media Studies is allocated an annual budget of $100,000 for graduate assistantships in the existing M.F.A. in Drama (Film and Video Production Concentration). Those funds provide for 10 graduate assistantships, at $10,000 a piece. The M.F.A. in Media Production will continue to offer the same number of assistantships at the same level of funding.

   b. The M.F.A. in Media Production will continue to make use of the Department of Media Studies’ production equipment, which includes high-definition video cameras, film cameras, advanced audio and lighting gear, and networked computer editing systems. In addition, the program will continue to draw on the UNCG Jackson Library holdings and resources that have long facilitated the existing M.F.A. in Drama (Film and Video Production Concentration).

II. Justification for the Program – Narrative Statement

A. Describe the proposed program as it relates to:
   1. Institutional mission

      Like the long-standing M.F.A. in Drama (Film and Video Production Concentration), the proposed M.F.A. in Media Production will continue to support the institutional mission of UNCG in numerous ways.

      a. UNCG is categorized by the Carnegie Foundation as a “Research University (High Research Activity).” A core component of the university’s institutional mission is to maintain and grow graduate-level education and the “collaborative scholarship and creative activity” that accompanies it. As the only graduate-level curriculum currently teaching film and video production in the UNC system, our M.F.A. in Drama (Film and Video Production Concentration) has, for three decades, attracted graduate students who come to the university to study and practice collaborative creative activity. Our students study and work with undergraduates, graduate students, and faculty from across the university, engaging in collaborative work with campus units as diverse as the Chancellor’s Office; the Office of Commercialization and Innovation; the Digital Media Commons; UNCG’s Research and Instruction in Science, Technology, Engineering, and Math program; the Gerontology Program; the Department of Chemistry Biosafety Program; the School of Education Diverse Language Communities project; the College of Arts and Sciences Office of Research website; the UNCG Alumni Association; the UNCG Magazine; and the University Relations G-cast. Our M.F.A. students and alumni are also playing a vital role in assisting the newly launched Digital Media Commons in the Jackson Library. With the general expansion of university needs in audio-visual media, we expect this role to grow significantly. Students and faculty in the M.F.A. in Media Production will continue to be at the center of these and other collaborative research and creative activities.

      b. A second component of the university’s institutional mission is to prepare students for a life of engaged citizenship, and innovative leadership in “meeting social, economic, and environmental challenges in the Piedmont Triad, North Carolina, and beyond.” With its nonfiction focus, the M.F.A. in Media Production will have this mission at its core. Increasingly, nonfiction media have become a key tool in tackling any number of social challenges. Documentary film and nonfiction video are increasingly central and highly effective forms of education, argument, and activism. Students in the existent M.F.A. in Drama (Film and Video Production Concentration)
have long produced film and video that explore and propose solutions to local, regional, and national problems. They also have routinely created informational and promotional videos that serve local or regional community stakeholders. These include the Guilford County Greenway, Historic Charleston Foundation, Cyrus Art Production, Missions of Mercy Dental Clinic (NC Dental Society), the Salvation Army, Fellowship Hall, Triad Stage, and the Greensboro Farmer’s Market. This kind of service learning will continue to provide students in the M.F.A. in Media Production with direct application of nonfiction filmmaking skills in real-world settings, and promote meaningful, engaged citizenship.

c. A third component of the institutional mission of UNCG that directly pertains to the proposed M.F.A. in Media Production is the university’s commitment to international engagement. The existent M.F.A. in Drama (Film and Video Production Concentration) has consistently attracted students from around the world, who bring international and intercultural perspectives into the classroom, the life of the university, and the surrounding community. The M.F.A. in Media Production will continue this important work.

2. Strategic plan

The reclassified M.F.A. in Media Production will further connect to the institution’s strategic plan in a number of specific ways. First, the university’s strategic plan calls for the promotion of artistic innovation and collaboration across disciplines, in order to enhance the development of artistic and cultural communities as well as the regional economy (Strategic Plan 4.2). For 30 years, the M.F.A. in Drama (Film and Video Production concentration) has done just this – producing innovative artists who enhance the local, regional, and national economy through careers in film, video, and media production. This is consistent with the Piedmont Triad Partnership’s identification of creative enterprises as an engine for economic growth with the ability to “attract creative talent, generate well-paying jobs, accelerate innovation, and support the success of other emerging economic clusters.” As noted in the executive summary accompanying this proposal, a conservative estimate suggests that the creative industries in North Carolina account for 6% of the state’s overall workforce, $12 billion in income, and $18 million in revenue for the state. In the Piedmont Triad more specifically, job growth in creative occupations increased by 11% between 2003-2008, and in 2009, the sector produced 3% of total business sales in the region. Of the nearly 29,000 creative enterprise jobs in the Triad, 13% are in film and media production (“Creative Economy in the Piedmont Triad: Get Creative, Get Noticed,” NC Association of County Commissioners, August 27, 2010). The M.F.A. in Media Production at UNCG will continue to produce creative talent and educators who will contribute to this growth dynamic.

Finally, the university has also identified the development of opportunities for graduate student participation in interdisciplinary, collaborative scholarly and creative activity to be a priority (Strategic Plan 3.1). As noted in Section II, A, 1, above, our M.F.A. students consistently engage in such interdisciplinary and collaborative creative activity, working with undergraduate students, graduate students, and faculty from departments across the university. Further, graduate students from a number of disciplines on campus enroll in our graduate-level classes to enhance their understanding of media and the ways in which media production can enhance their own work. With this in mind, in recent years we have added courses to the curriculum (including “Dance for the Camera” and “Doing Visual History”) that are co-taught by faculty from multiple departments.

3. Student demand. Provide any update to the documented evidence of student demand presented in Appendix A.

M.F.A programs in media and in the fine arts more generally are typically combinations of “taught” courses that provide structured learning and “practicum” courses that require students to create independent projects that advance the development of high-level skills in film and media
making. In such programs, the student’s independent creative work produced under the supervision of faculty members, represents the central area of assessment of the candidate’s originality, methodology, self-direction, and mastery of technique. Consequently, M.F.A. programs in media often are structured to accept a small cohort of students who usually move through the educational program together. Given that filmmaking is a collaborative art form, the students support one another’s creative endeavors and critique one another’s work. This small cohort model allows faculty to maintain a successful creative environment and deliver a substantive educational experience that builds primarily on experiential learning. Unlike traditional M.A. programs in other disciplines that may use rolling admissions and larger lecture classes, the cohort model of M.F.A programs intentionally keeps these programs small – typically an entering class is under 15 students -- with the aim of building communities of creative artists who work together for the duration of the program.

Data on application and enrollment in M.F.A. programs that emphasize documentary and nonfiction media is hard to come by, but two programs provided us with their figures. From 2011-2013, Duke’s M.F.A. in Experimental and Documentary Arts received on average 81 applications, offered admission to only 36% of those applicants, and matriculated an average of 10.3 students per year (12% of total applicants). From 2008-2013 the M.F.A. in Film and Electronic Media at American University had on average 46 total students enrolled in their three-year program (approximately 15 per year). In 2013, this program received 56 applicants, admitted 36, and graduated 13 (24% of applicants). These numbers suggest that there is significant unmet demand for programs that can provide M.F.A. degrees in nonfiction.

For the M.F.A. in Drama (Concentration in Film and Video Production), 14 universities in the UNC system and at least seven private universities in North Carolina historically have functioned as undergraduate feeder programs for our M.F.A. Because of the burgeoning demand for all types of media products, students from many undergraduate disciplines outside the field have applied for and successfully graduated from the concentration. These include students with backgrounds in English, History, Political Science, Sociology, Philosophy, Anthropology, Geology, Biology, Art, Drama, Dance, Music, and Communication Studies.

Consequently, our number of applications, students enrolled, and degrees awarded have long been healthy. Since the Fall of 2005, the M.F.A. in Drama (Concentration in Film and Video Production) has received a total of 199 applications -- far greater demand than we have capacity to accommodate. In that same time frame (2005-2013), the yearly breakdown of enrollment numbers is as follows:

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* In 2009-10 and 2011-12 the concentration had overlapping classes.

In this same time frame, the M.F.A. in Drama (Concentration in Film and Video Production) awarded 57 degrees. We expect to graduate another eight students this spring, bringing the total number of M.F.A. degrees awarded since 2005 to 65. Looking forward, with our current practice of admitting a new class every other year, we anticipate an annual enrollment of 12 students each year for the first three years of the new M.F.A. in Media Production. At that point, we intend to move to annual admission, upon which annual enrollments should double, to 24 students each year.

4. Societal demand and employability of graduates. Provide any update to the documented evidence of societal demand and employment opportunities presented in Appendix A.
As with the current M.F.A. in Drama (Concentration in Film and Video Production), graduates from the proposed M.F.A. in Media Production will be well-situated to fill the increasing need – local, regional, and national – for trained professionals who can produce highly sophisticated media products, and teach those skills to others. As discussed above, the emergence of the Internet and digital video technologies has made video production a core component of many aspects of daily life, from politics to commerce, and education to leisure. Businesses of every kind are in need of video professionals; social and political advocates are seeking advanced content creators. Currently the state of North Carolina alone has 565 companies working in the field of nonfiction video production. These include 94 small businesses in the city of Charlotte, 71 in Raleigh, 38 in Greensboro, and 105 in the combined Piedmont Triad region (NC Film Commission). According to projections from the North Carolina Department of Commerce, the total number of film and video production jobs in the state will increase an additional 4% by the end of the decade.

In a media environment characterized by decreasing technological barriers to entry, increasing sophistication of global media consumers, and a burgeoning demand for all types of rich media products, simply knowing how to shoot and edit media is no longer enough for long-term success in this rapidly changing field. The proposed M.F.A. in Media Production will continue to prepare students for employment and leadership, by helping them develop advanced-level skills in both creative production and artistic storytelling (which is as important for nonfiction media as it is for narrative film or TV). Further, the proposed M.F.A. will continue the socially essential work of training and credentialing students to gain employment as media educators, teaching production skills at North Carolina community colleges and four-year universities.

The Department of Media Studies recently undertook a survey of the 112 alumni from the 30-year M.F.A. in Drama (Concentration in Film and Video Production). We received positive responses from 79% (N=89), all of whom report having obtained employment in some aspect of media production and education, including professional positions in for-profit and non-profit media production, self-started small production houses, and faculty positions in higher education.

a) Professional Positions in the Media Industries

The proposed M.F.A. in Media Production provides advanced training in shooting, editing, lighting, sound acquisition, scriptwriting, and other essential skills for media production. Even more importantly, it requires the production of a thesis film -- a capstone work of either fiction or nonfiction, developed under the guidance of a faculty committee. The thesis film, which demonstrates mastery of media production and storytelling, then becomes the student’s primary (and necessary) “calling card” for entry-level jobs in a wide range of media-related industries. Thus in addition to the specific skills developed, the professional “reel” (or portfolio of work) developed at UNCG is a valuable credential that allows entry into the media professions.

Of the respondents to our alumni survey, 33.7% report having obtained employment in some aspect of the media industries, producing content either for for-profit companies or non-profit enterprises. These include positions:

- in traditional broadcast/cable television and entertainment media production – both in North Carolina and nationally – producing programming for public consumption
- for corporate public relations and in-house productions, producing marketing and promotional videos designed for the public, as well as the internal and “business-to-business” video products that are an increasingly important element of corporate communication.
- for social advocacy organizations and film-making enterprises that seek to use film and video to intervene in any number of social challenges
2) Media Production Entrepreneurs

With its emphasis on community engagement, the M.F.A. in Media Production will continue to attract and train a number of students who use their education to launch and run their own video production businesses. More than 22% of alumni from the current M.F.A. in Drama (Concentration in Film and Video Production) report launching their own small production businesses. These include growing businesses in Charlotte, the Piedmont Triad, the Triangle, and Wilmington. These alumni serve as engines of economic development in communities across the state of North Carolina. A second, informal survey of some of these entrepreneurs suggest that the small-scale production business is healthy and growing — some respondents report annual revenues growing by more than 40% in the past few years.

3) Academic Jobs in Media Education

Finally, as video continues to grow as a dominant communication medium, a graduate program that produces not just practitioners, but also teachers of media, will be crucial to workforce development in the Triad and the state of North Carolina. The M.F.A. in Media Production will provide an essential qualification for such positions in higher education, which uniformly require a terminal degree such as the M.F.A. Historically, the M.F.A. in Drama (Concentration in Film and Video Production) has been a remarkably successful resource for training and placing media educators. Nearly 44% of respondents to our alumni survey report having obtained teaching positions in higher education. Our alumni have gone on to teach at 18 colleges and universities in the state of North Carolina alone. Our alumni have also gained tenure-track faculty jobs at universities across the country, from Alaska to Colorado, Minnesota to New York, and Texas to Georgia.

Looking toward the future, the demand for media educators is only increasing. According to higheredjobs.com — one of the primary national web sites that lists academic job openings -- the number of faculty jobs in the area of Film and Video has increased every year since 2004, with the exception of the economic downturn of 2008-09. In total, the number of academic jobs in film and video advertised on the site increased by nearly 300% in the last ten years. Educational institutions in the state of North Carolina specifically have seen a significant increase in both the number of students interested in film/video production and the number of faculty needed to teach them. At North Carolina community colleges, the total number of students enrolled in production-related programs of study has increased by 47.9% in the last 10 years. The total number of community college instructors in this area has increased over the same time frame by 89.7%. According to data from the UNC General Administration, the number of degrees awarded in programs carrying the “Cinematography and Film/Video Production” (CIP code 50.0602) at UNC schools across the state grew from 52 in 2002-2003, to 128 in 2012-2013, an increase of 146%. Ours is unquestionably a rapidly growing field, and graduates from the proposed M.F.A. in Media Production will continue to be well-situated for educational positions entrusted with the essential work of teaching subsequent generations of media makers.

B. Provide any update to the discussion of similar degree programs and opportunities for collaboration presented in Appendix A. Discuss here the feasibility of a joint or collaborative degree program with one or more UNC institutions.

M.F.A. program planners at UNCG, UNCSA, and UNCW have identified a number of opportunities for collaboration in program delivery, which can be organized in three categories: Shared Web-Portal, Shared Instruction, and Shared Events and Resources.
1. **Shared Web Portal**: A shared website representing all planned M.F.A. Filmmaking programs will serve as a portal for recruiting and enrolling new students, enabling enrolled students to network and share resources, and disseminate employment and exhibition information to students and graduates.

   a. **Recruitment of Prospective Students**: The website will describe and differentiate the M.F.A. programs and offer supporting information and links related to North Carolina motion picture accomplishments, business, and culture. The portal will be linked and advertised state-wide and nationally as part of a unified strategy to recruit students and brand NC as a film and media production center.

   b. **Admission Applications**: Once a prospective student uses the information on the shared web portal to determine which M.F.A. program is the best fit for his/her situation and goals, the student may apply to the selected program directly from the website.

   c. **Student Network**: Website features will enable students at all M.F.A. programs to solicit crew and collaborators with specific skills from across all participating institutions, and seek a variety of in-kind resources from their filmmaking peers.

   d. **Employment and Internship Information**: Website features will provide common internship listings, shared state-wide job postings, and other employment-related announcements to students and graduates of all participating programs. North Carolina employers and internship sponsors can use the feature to advertise directly to students and graduates.

   e. **Exhibition and Distribution Information**: Website features will provide shared information on film festival, online, and broadcast exhibition opportunities to students and graduates of all participating programs. Distributors, festivals, online and broadcast outlets, and other content seekers can use the feature to advertise directly to students.

   f. **Budget/Savings/Efficiencies**: Participating MFA programs will share the cost and labor necessary to operate and maintain an MFA filmmaking web portal housed at one participating institution. Assuming an annual cost of $15,000 ($14K for graduate assistant staff stipend; $1K supplies), annual cost savings will total $30K.

2. **Shared Instruction**: Collaborative opportunities here include a required online course, elective online courses, elective online/low-residency Independent study courses, reciprocity, and thesis committee participation.

   a. **Required Online Course**: *Entrepreneurs in the Industry* (1 credit)

   *A series of screenings, workshops, and seminars featuring motion picture industry professionals, focusing primarily on the entrepreneurial aspects of their work. Students will discuss creative work, entrepreneurial pursuits, and employment opportunities with the visiting professionals. Each participating program will require the course and deliver a set and equal number of speakers via live video conference each academic year. Students are allowed to participate on-line or in person at any institution.*

   b. **Elective Online Course**: *Special Topics in Entrepreneurship* (3 credits)

   *A one-semester online course devoted to entrepreneurial approaches to selected motion picture modes and markets (i.e. film, television, web-based, corporate), with a focus on the commercial applications of the medium under study. Students from any participating program may enroll.*

   Additional shared courses may be developed and offered

   c. **Elective Online/Low Residency Independent Study Courses**
All programs require students to complete elective courses. Each M.F.A. program will share specialized expertise by allowing students from partner programs to develop courses of study with M.F.A. faculty at any institution. These individualized courses may be conducted partially or entirely online, but may include in-person meetings at the instructor’s home institution.

d. Independent Study (variable credit)

An Independent Study is a course of individualized work proposed by a student to a faculty member covering subject matter of particular interest to the student but not currently available within the existing curricula. In order to register for an Independent Study, the student must receive written permission from the faculty member under whose guidance s/he will be working.

e. Reciprocity/Articulation Agreement: Students in any M.F.A. program may enroll in any course offered at another participating program for elective credit at their home institution. These courses will require travel to the program offering the course.

f. Thesis Committees: All programs require students to complete and defend thesis projects under the supervision of faculty thesis committee chairs and readers. Each M.F.A. program will share specialized expertise by allowing students from partner programs to enlist appropriate M.F.A. faculty to serve on thesis committees. Consultation and defense participation may be conducted partially or entirely online, but may include in-person meetings at the instructor’s or student’s home institution.

g. Budget/Savings/Efficiencies (Assuming instructional costs of $1800 per credit hour):
   • **Entrepreneurs in the Industry**: 1 credit, offered each semester. Annual Savings: $7200
   • **Special Topics in Entrepreneurship**: 3 credits, offered once per year: Annual Savings: $10,800
   • **Independent Study Courses**: cost savings difficult to determine; faculty compensation varies from zero to course banking for CHE (credit hour equivalent) towards teaching load reassignment. Efficiencies include allowing students access to instruction and expertise not available at their home institution.
   • **Reciprocity/Articulation and Thesis Committees**: Efficiencies include allowing students access to instruction and expertise not available at their home institution.

3. Shared Events and Resources

a. Traveling Film Festival and Conference: M.F.A. programs will host a traveling annual film festival and conference on a rotating basis; curating and promotion will be shared by all programs. The event will screen student films, stage readings of student scripts, and provide social and networking opportunities for participating students. A film market feature may be incorporated to provide employers and content outlets access to student filmmakers and their work.

   • **Budget/Savings/Efficiencies**: Assuming a cost of up to $10,000 in departmental operating budget costs, a rotating shared event funded by equal annual contributions from each participating institution would provide professional and educational benefits for students at all three institutions for 1/3 the cost of individual events. Annual Savings: $20,000.

b. Library Services: M.F.A. programs will share library resources through established UNC system initiatives such as interlibrary loan. In addition, the programs will work with their respective university library administrators and staff to explore other collaborative possibilities and efficiencies, such as sharing access to motion picture industry databases and subscriptions, and a collaborative approach to collection development, i.e. acquiring foundational resources to support the programs. Certain institutions, for example, might
be centers of excellence for one set of foundational or core resources, another institution might do the same for a different set, etc. Additionally, librarians in the three institutions might also collaborate on the creation of online guides on relevant topics, subjects, courses etc., thereby leveraging both content and expertise.

- **Budget/Savings/Efficiencies:** Proposed library budgets may be reduced by up to $1000 at each institution by sharing/combining or negotiated group discounts of subscriptions to online journals, databases, and other information services.

c. Facilities and Equipment: M.F.A. programs will make best efforts to provide access to available facilities and equipment to qualifying students from other participating programs.

- **Budget/Savings/Efficiencies:** Efficiencies and savings would be for qualified students who could gain access to available locations and facilities for student film projects.

d. UNCSA Film Music Composition M.F.A. Collaboration

M.F.A. students from all three schools are encouraged to collaborate on original film scores with graduate students in UNCSA’s Film Music Composition M.F.A. program. These composition students have expressed strong interest in collaborating with filmmakers from UNCG and UNCW. This kind of interdepartmental participation represents the kind of graduate student collaboration that will increase the quality of student work and build professional partnerships.

- **Budget/Savings/Efficiencies:** Students at UNCG and UNCW could save the cost of hiring a professional composer, which – even for a student film – can range from $1000 to $5,000. Efficiencies include professional collaboration and networking opportunities for students.

4. **Coordinating Committee:** A committee composed of representatives from the M.F.A. programs at UNCG, UNCW, and UNCSA will meet annually to oversee ongoing inter-institutional efforts and to explore further possibilities of collaboration.

C. **Enrollment** (baccalaureate programs should include only upper division majors, that is, juniors and seniors).

Please indicate the anticipated first year and fourth year steady-state enrollment (head count) for the proposed program.

- **Year 1:** Full Time: 12 Part-time: 0 Total: 12
- **Year 4:** Full-time: 24 Part-time: 0 Total: 24

III. **Program Requirements and Curriculum**

A. **Program Planning**

1. List the names of institutions with similar offerings regarded as high quality programs by the developers of the proposed program.

Programs described above emphasizing documentary production in North Carolina:

- Duke University, M.F.A. in Experimental and Documentary Arts
- Wake Forest University, M.F.A. in Documentary Film

Programs emphasizing documentary production on the East Coast:
• American University in Washington, DC offers an M.F.A. in Film and Electronic Arts. It is a 51-hour program, has a current enrollment of 65 students (including part-time students), and had a 92% employment rate for its class of 2012. The program is associated with the School of Communication’s Center for Social Media and Center for Environmental Filmmaking.

• Hofstra University in Hempstead, NY started an M.F.A. Program in Documentary Studies and Production in 2006. It is a 45-hour program located within The Lawrence Herbert School of Communication and currently enrolls 8 – 10 students per year.

• The School of Visual Arts in New York City has an M.F.A. in Social Documentary that merges journalism, social activism, and filmmaking in a 45-hour program, and currently enrolls 37 students.

• City College of New York has a 51 hour M.F.A. in Media Arts Production that offers tracks in nonfiction and fiction filmmaking.

Nationally prominent programs emphasizing documentary production include:

• Northwestern University’s M.F.A. in Documentary Media, which will begin operation in Fall of 2014, is a 54-hour program that teaches foundational concepts and production techniques in documentary media production. The program received 42 applications this spring, and will admit approximately 12 students.

• Stanford University admits 15 students per year to its M.F.A. in Documentary Film. A minimum of 80 units is required in writing/producing, story structure and production techniques.

2. List institutions visited or consulted in developing this proposal. Also discuss or append any consultants' reports or committee findings generated in planning the proposed program.

   • University of North Carolina at Wilmington
   • North Carolina School of the Arts

B. Admission. List the following:

1. Admissions requirements for proposed program (indicate minimum requirements and general requirements).

   Like the M.F.A. in Drama (Film and Video Production Concentration), the proposed M.F.A. in Media Production will follow the admission requirements as established by the UNCG Graduate School. Those requirements require that “all applicants must have obtained”:

   • A bachelor’s degree from an accredited college or university or appropriately-evaluated credentials for non-U.S. schools.

   • Satisfactory academic standing as an undergraduate or in a post-baccalaureate program: “B” (3.0 GPA) average or better.

   • Approval of the academic department in which the graduate student will major. (Assumes an undergraduate major appropriate to the proposed graduate study.)

   • Promising applicants who hold a baccalaureate degree but do not meet the formal requirements listed above may be granted provisional admission. Full graduate standing is granted when these students satisfactorily complete prescribed courses or otherwise remove deficiencies. They must meet any special conditions attached to their admission,
by either The Graduate School or their major department, no later than upon the completion of 15 semester hours of graduate credit.

The UNCG Graduate School requirements further note that “provisionally admitted applicants” may include:

- Applicants with a bachelor’s degree from a nonaccredited institution.
- Applicants with a bachelor’s degree from an accredited institution who lack undergraduate work considered essential for graduate study.
- Applicants whose scholastic records are below admission standards but who show promise for success.

Provisionally admitted graduate students are not eligible for appointment to an assistantship or fellowship until full graduate standing is achieved. Provisionally admitted students will have specifically stated conditions that must be met to progress in the program. Provisionally admitted students who are dismissed for failing to meet the provisions of their admission will be eligible to submit a new application to The Graduate School after two semesters or the equivalent and may be admitted only upon the recommendation of the major department Head or Director of Graduate Study and with the approval of the Dean of The Graduate School.

2. Documents to be submitted for admission (listing or attach sample).

The proposed M.F.A. in Media Production will continue to utilize the same admissions procedures as the M.F.A. in Drama (Film and Video Production Concentration). All applicants must submit:

- One official transcript from each college and university previously attended.
- Three letters of recommendation from former professors, employers, or persons well acquainted with the applicant’s academic potential.
- A “personal statement” in which the applicant is asked to “engage in a self assessment of your creative abilities. The document--no more than two typed pages--should discuss the general artistic skills that you feel you possess and do not possess. The personal statement should refer to the examples included in your reel that demonstrate specific strengths and weaknesses. You should also cover a brief history of your background experience and a statement of how graduate school fits into your long term professional goals.”
- A resume.
- A portfolio (or “reel”), which must include “a single film, or a selection of scenes from work that you played a major creative role in: writer, director, producer, camera, editor. The film(s) can be in any genre: documentary, drama, animation, experimental. Please indicate your role using titles or on an enclosed memo. Please be aware that the committee is unlikely to watch more than 7:00 minutes of work.”

C. Degree requirements. List the following:

1. Total hours required. State requirements for Major, Minor, General Education, etc.

The M.F.A. in Media Production will require 49 total hours -- one more than the current M.F.A. in Drama (Film and Video Production Concentration). 37 of those hours will be for Major studies; an additional 12 are for academic electives. As discussed in Section I.A. above, M.F.A. programs across the country are adopting a similar two-year curricular model.
2. Other requirements (e.g. residence, comprehensive exams, thesis, dissertation, clinical or field experience, "second major," etc.).

Continuing the requirements currently in place with the M.F.A. in Drama (Film and Video Production Concentration), 6 of the 37 hours of Major studies will be spent in completion of the M.F.A. Master Production (thesis), the capstone experience in which students create a film that is the culmination of their graduate studies. Each student works under the guidance of a thesis chair, plus a committee of two additional faculty members. One of those committee members may be selected from faculty outside the department. Students must submit for approval a thesis proposal before being allowed to start production; work throughout their final year in consultation with the thesis committee; and receive formal approval from the committee at the conclusion of the project. Finally, all students must arrange a public screening of their thesis projects.

For graduate programs only, please also list the following:

3. Proportion of courses open only to graduate students to be required in program

31 of 49 required hours must be taken at the 600-level (courses open only to graduate students).

4. Grades required

Students must maintain a “B” average (3.0 GPA).

5. Amount of transfer credit accepted

As does the current M.F.A. in Drama (Film and Video Production Concentration), the proposed program will follow the requirements for transfer credits established by the UNCG Graduate School. Those stipulate that at the master’s level, “credit may be given for graduate work taken at other institutions (including credit earned through the Greater Greensboro Consortium),” as long as:

• Transfer credit may not exceed one-third of the minimum number of hours required by the student’s program.

• All credit offered in transfer must have been taken at an accredited graduate school and not have been used to complete the requirements for a degree.

• Such work must have been taken within the five-year time limit.

• The student must have earned a grade of B (3.0) or better on all transfer credit. In a four-letter grading system, only credit earned with either of the top two grades is transferable. The transfer of credit where a grade of P or its equivalent is received in a two-or-three-letter grading system (such as P-F, S-U, or H-P-F) reduces hour for hour the number of C grades earned that may count toward the minimum requirement for the degree.

• The credit must be recorded on an official transcript placed on file with The Graduate School.

• The transfer of credits must be approved both by the student’s major department and by the Dean of The Graduate School.

• It must be necessary to meet specific degree requirements.
6. Language and/or research requirements

None.

7. Any time limits for completion

The Master’s curriculum, including the thesis, must be completed within five academic years of admission to the program.

D. For all programs, list existing courses by title and number and indicate (*) those that are required. Include an explanation of numbering system. List (under a heading marked "new") and describe new courses proposed.

1. The curriculum for the proposed M.F.A. in Media Production will be similar to the existing M.F.A. in Drama (Film and Video Production Concentration), which currently offers the following courses:

**Major Studies: Required**
- MST 515 Film Theory (3)
- MST 528 Topics in Media (3)
- MST 610 Introduction to Graduate Study (3)
- MST 611 Image and Sound Acquisition for Media (3)
- MST 612 Advanced Media Editing (3)
- MST 618 Writing Short Scripts (3)
- MST 619 Production Law and Responsibility (3)
- MST 620 Seminar in Media Analysis (3)
- MST 625 Seminar in Media (3)
- MST 698 Graduate Practicum in Film and Video (3)
- MST 699a Master Production in Film and Video I (3)
- MST 699b Master Production in Film and Video II (3)

**Academic Electives: 12 hours total required**
- MST 524 Media Financing and Distribution (3)
- MST 525 Media Organization and Management (3)
- MST 528 Topics in Media (3; Variable course focus; repeatable for credit)
- MST 550 Feature Film Script Analysis (3)
- MST 551 Writing the Feature Film I (3)
- MST 552 Writing the Feature Film II (3)
- MST 553 Advanced Media Writing (3)
- MST 559 Doing Visual History (3)
- MST 580 Directing for Television (3)
- MST 581 Dance on Video (3)
- MST 585 Advanced Media Production (3)
- MST 587 Animation Production (3)
- MST 588 Documentary Production (3)
- MST 613 Advanced Media Lighting (3)
- MST 614 Advanced Media Sound Production (3)
- MST 616 Directing for the Camera (3)
- MST 617 Creating Visual Narratives (3)
- MST 684 Advanced Image Acquisition (3)
- MST 690 Independent Study (3) (NOTE: Students will be able to do independent studies with faculty at UNCG, UNC-School of the Arts, or UNC-Wilmington)
- MST 691 Advanced Experimentation (3)
- MST 695 Client Based Media (3)
MST 696 Graduate Internship (3)

Note: In this numbering system, 500-level courses are open to graduate students and upper-level undergraduates. 600-level courses are open to graduate students only. Courses that have a “9” as the middle number (i.e. 698) are experiential-based.

2. Students will also be able to fulfill elective requirements with existing courses from other related departments at UNCG. Such courses include, but are not limited to:

- ART 500 Traditions of Art Criticism (3)
- ART 501 Topics in the History of Art (3)
- ART 540 Digital Visualization and Methods (3)
- ART 545 Interactive Web Design (3)
- ART 685 Photography (6)
- MUS 550 Electronic Music (3)
- THR 506 Non-Western Theatre and/or Film (3)
- THR 534 Acting for the Camera (3)
- THR 670 Production Design for Film (3)

3. In addition, in conjunction with the proposed M.F.A. programs at UNC-School of the Arts and UNC-Wilmington (see section II, B, above), students will have the following new course options:

*MST 615 Entrepreneurs in the Industry (1 credit: required)
A series of screenings, workshops, and seminars offered throughout the academic year at all three institutions. These will feature motion picture industry professionals, focusing primarily on the entrepreneurial aspects of their work. Students will discuss creative work, entrepreneurial pursuits, and employment opportunities with the visiting professionals. Each participating program will require the course and deliver a set and equal number of speakers via live video conference each academic year. Students are allowed to participate on-line or in person at any institution.

*MST 628 Special Topics in Entrepreneurship (3 credits: optional)
A one-semester online course devoted to entrepreneurial approaches to selected motion picture modes and markets (i.e. film, television, web-based, corporate), with a focus on the commercial applications of the medium under study. Responsibility for teaching the course will rotate among the three institutions. Students from all three schools may enroll.

IV. Faculty

A. (For undergraduate and master’s programs) List the names, ranks and home department of faculty members who will be directly involved in the proposed program. The official roster forms approved by SACS may be submitted. For master’s programs, state or attach the criteria that faculty must meet in order to be eligible to teach graduate level courses at your institution.

- Dr. Geoffrey Baym, Associate Professor and Head, MST
- Dr. Michael Frierson, Professor and Director of Graduate Studies, MST
- Mr. Matthew Barr, Professor, MST
- Dr. Emily Edwards, Professor, MST
- Dr. David Cook, Professor, MST
- Dr. Brett Ingram, Associate Professor, MST
- Dr. Kimberlianne Podlas, Associate Professor, MST
- Dr. Jeffrey Adams, Associate Professor, MST
C. Estimate the need for new faculty for the proposed program over the first four years. If the teaching responsibilities for the proposed program will be absorbed in part or in whole by the present faculty, explain how this will be done without weakening existing programs.

Given that the proposed M.F.A. in Media Production represents a minimal realignment of the existing M.F.A. in Drama (Film and Video Production Concentration), the new program will not require additional faculty.

D. Explain how the program will affect faculty activity, including course load, public service activity, and scholarly research.

Given that the proposed M.F.A. in Media Production represents a minimal realignment of the existing M.F.A. in Drama (Film and Video Production Concentration), the new program will not require any changes to current faculty activity.

V. Library

A. Provide a statement as to the adequacy of present library holdings for the proposed program to support the instructional and research needs of this program.

UNCG’s Jackson Library has long provided adequate support for the M.F.A. in Drama (Film and Video Production Concentration). Such support will remain adequate for the proposed M.F.A. in Media Production.

B. State how the library will be improved to meet new program requirements for the next four years. The explanation should discuss the need for books, periodicals, reference material, primary source material, etc. What additional library support must be added to areas supporting the proposed program?

No improvement in library holdings and practices will be necessary.

C. Discuss the use of other institutional libraries.

In conjunction with the proposed M.F.A. programs at UNC-School of the Arts and UNC-Wilmington, the proposed M.F.A. in Media Production will share library resources through established UNC system initiatives such as interlibrary loan. In addition, the programs will work with their respective university library administrators and staff to explore other collaborative possibilities and efficiencies, such as sharing access to motion picture industry databases and subscriptions, and a collaborative approach to collection development i.e. acquiring foundational resources to support the programs. Certain institutions, for example, might be centers of excellence for one set of foundational or core resources, another institution might do the same for a different set, etc. Additionally, librarians in the three institutions might also collaborate on the creation of online guides on relevant topics, subjects, courses etc., thereby leveraging both content and expertise.

VI. Facilities and Equipment

A. Describe facilities available for the proposed program.

The Department is housed in the recently renovated Brown Building that contains teaching classrooms, conference rooms, and faculty offices. Production courses are taught in the Carmichael Radio and Television Center. The Carmichael Center was originally constructed as a television and radio facility for WUNC-TV, which was broadcasting educational television from the campus as early as 1955. Carmichael is a unique studio facility within the city, region, and the University of North Carolina system. The studio ceiling heights, lighting grids, cable runs, and
soundproofing make the facility fully functional decades after its construction. Carmichael contains a large television studio and control room, a 15-seat editing lab, two smaller graduate editing labs, a multi format transfer room, and a complete sound recording studio, the “head end" of Spartan Television (the on-campus cable television channel), six offices for current M.F.A. students, a conference room, an engineering room, and an equipment check out room. In addition, a 45 seat classroom has been approved for renovation by the College of Arts and Sciences to expand its capabilities for screenings, classroom lectures, and equipment demonstrations. The M.F.A. in Drama (Film and Video Production Concentration) has been well served by this facility, as will the proposed M.F.A. in Media Production.

B. Describe the effect of this new program on existing facilities and indicate whether they will be adequate, both at the commencement of the program and during the next decade.

Given the long history of institutional support for the M.F.A. in Drama (Film and Video Production Concentration), the existing facilities are adequate for the commencement of the proposed M.F.A. in Media Production. As with all production programs, there will be periodic need over the next decade to upgrade and enhance production equipment.

C. Describe information technology and services available for the proposed program

The IT infrastructure at UNCG is well-supported. In the last five years, this has included a complete 30-machine upgrade for the iMac editing lab. The Carmichael building also offers a server environment – a dedicated central computer intranet to house and distribute all the video assets for student projects. This has become essential technology for classroom use, video editing labs, and teaching assistant offices.

D. Describe the effect of this new program on existing information technology and services and indicate whether they will be adequate, both at the commencement of the program and during the next decade.

Given that the proposed M.F.A. in Media Production represents a minimal realignment of the existing M.F.A. in Drama (Film and Video Production Concentration), the new program will not have a negative impact on existing information technologies and services. As with all production programs, there will be periodic need over the next decade to upgrade and enhance information technologies.

VII. Administration

Describe how the proposed program will be administered, giving the responsibilities of each department, division, school, or college. Explain any inter-departmental or inter-unit administrative plans. Include an organizational chart showing the "location" of the proposed new program.

The proposed M.F.A. in Media Production will follow the same administrative structure that currently facilitates the M.F.A. in Drama (Film and Video Production Concentration). The program will be housed within the Department of Media Studies, which is administered by a department Head. The Department in turn is located within a 23-department/program College of Arts and Sciences, administered by the Dean of Arts and Sciences. The M.F.A. will be administered on a daily basis by the Director of Graduate Studies (a tenure-line faculty in MST). Curriculum (and future changes) must be approved (as is UNCG policy) first by the College Curriculum & Teaching Committee, and then by the UNCG Graduate Studies Committee.

Further, a committee composed of representatives from the MFA programs at UNCG, UNCW, and UNCSA will meet annually to oversee ongoing inter-institutional efforts and to explore further possibilities of collaboration.
VIII. Accreditation and Licensure
A. Where appropriate, describe how all licensure or professional accreditation standards will be met, including required practica, internships, and supervised clinical experiences.

There are currently no accrediting or licensing agencies for M.F.A. programs in film, video or other media.

B. Indicate the names of all accrediting agencies normally concerned with programs similar to the one proposed. Describe plans to request professional accreditation.

Not applicable.

C. If the new degree program meets the SACS definition for a substantive change, what campus actions need to be completed by what date in order to ensure that the substantive change is reported to SACS on time?

Not applicable.

D. If recipients of the proposed degree will require licensure to practice, explain how program curricula and title are aligned with requirements to “sit” for the licensure exam.

Not applicable.

IX. Supporting Fields
Discuss the number and quality of lower-level and cognate programs for supporting the proposed degree program. Are other subject-matter fields at the proposing institution necessary or valuable in support of the proposed program? Is there needed improvement or expansion of these fields? To what extent will such improvement or expansion be necessary for the proposed program?

As discussed in section I, C, above, the current M.F.A. in Drama (Film and Video Production Concentration) maintains relationships with a number of related disciplines across UNCG. These include Art, Music, Theatre, and Dance. Current M.F.A. students are also encouraged to pursue studies with departments and faculty focused on topics of specific interest to individual students (including, but not limited to History, Sociology, Psychology, and so on). Such relationships, formal and informal, will remain a vibrant dimension of the proposed M.F.A. in Media Production, allowing students of nonfiction media to gain topical expertise. Given the strength of these adjacent programs at UNCG, no improvement or expansion is necessary.

X. Additional Information
Include any additional information deemed pertinent to the review of this new degree program proposal.

XI. Budget
A. Complete and insert the Excel budget template provided showing incremental continuing and one-time costs required each year of the first four years of the program. Supplement the template with a budget narrative for each year.

Given that the proposed M.F.A. in Media Production represents a minimal realignment of the existing M.F.A. in Drama (Film and Video Production Concentration), implementation of the new program will not require any budgetary resources beyond those already allocated to the Department of Media Studies. The only additional resources that may be necessary would be to fund UNCG’s share of the costs of the collaborative ventures among UNCG, UNCW,
and UNCSA described in Section II.B. above. Those annual costs come to $8,000 per year, but would only be necessary if all three proposed M.F.A. programs are approved and implemented.

B. Based on the campus’ estimate of available existing resources or expected non-state financial resources that will support the proposed program (e.g., federal support, private sources, tuition revenue, etc), will the campus:

1. Seek enrollment increase funds or other additional state appropriations (both one-time and recurring) to implement and sustain the proposed program? If so, please elaborate.

   No.

2. Require differential tuition supplements or program-specific fees? If so, please elaborate.

   No.
   a. State the amount of tuition differential or program-specific fees that will be requested.
   b. Describe specifically how the campus will spend the revenues generated.
   c. Does the campus request the tuition differential or program-specific fees be approved by the Board of Governors prior to the next Tuition and Fee cycle?

C. If enrollment increase funding, differential tuition, or other state appropriations noted in the budget templates are not forthcoming, can the program still be implemented and sustained and, if so, how will that be accomplished? Please elaborate and provide documentation of campus commitments where appropriate.

XII. Evaluations Plans

All new degree program proposals must include an evaluation plan which includes:

A. Criteria to be used to evaluate the quality and effectiveness of the program, including academic program student learning outcomes.

B. Measures (metrics) to be used to evaluate the program (include enrollments, number of graduates, and student success).

C. The plan and schedule to evaluate the proposed new degree program prior to the completion of its fourth year of operation.

The current M.F.A. in Drama (Film and Video Production Concentration) maintains an already established Evaluation Plan and Criteria (with Rubrics and Measures) to assess the concentration’s effectiveness in achieving both instructional and broader programmatic objectives. As part of our continual process of evaluation, we will expand and refine these as follows.

A. Criteria and Metrics to Evaluate Quality and Effectiveness of Program

The criteria used to evaluate the M.F.A. in Media Production will reflect the Program’s Educational Objectives/ student learning outcomes (as articulated in section II, B), student demand and program productivity (as expressed as rates of applications, enrollment, and graduation), and responsiveness to societal need (as articulated in section III, A, 1, above).
1. Achievement Of Program’s Student Learning Outcomes

a. Student Skills (Dimensions) and Level of Proficiency

At the end of each academic year, every student’s skills/ dimensions and level of proficiency will be evaluated by a committee of at least three faculty members. Students are expected to demonstrate each skill/ dimension at a level of proficiency meeting the professional standards for the industry/ field:

- Skill/ Dimensions: (1) technical execution, (2) artistic conceptualization/ story; (3) utilization and choice of aesthetics appropriate to theme, concept, purpose (aesthetics of image, sound, and editing)

- Level of Proficiency: (1) Meets Professional Standards of the industry or field (high/ low); (2) Does not Professional standards of the industry or field

- Work evaluated:

Year 1: students will create and submit for evaluation a 7-10 minute film/ video project (the “practicum”) representing the culmination of coursework and development over the course of that academic year.

Year 2: students will create and submit for evaluation a film/ video project of no more than 30 minutes (the “thesis”) representing the culmination of coursework and development over the course of the M.F.A. program.

Information will be reported at the end of each Academic Year in conjunction with the Department of Media Studies’ Program assessment.

2. Student Readiness, Professional Preparedness

Upon completion of the degree requirements, graduating M.F.A. candidates will self-assess their perceived professional preparedness.

- An Exit Survey will ask graduating M.F.A.s to self-assess: (a) their perceived professional preparedness; (b) their perceived level of mastery of skills and qualities; and (c) the Program’s contributions to their professional and/ or creative profile.

- Frequency/ schedule: This will be administered to each graduation immediately before graduation. Results will be reviewed prior to each subsequent Admissions Cycle and reported in conjunction with Departmental Review/ reporting.

3. Responsiveness To Societal Needs

a. Alumni and Placement Data

Placement and employment data will be collected from M.F.A. graduates (and alumni) each Fall, by emailing a brief survey to graduates/ alumni.

- An Alumni Employment Survey will be emailed to graduated M.F.A.s and Alumni. It will collect the following data: (a) whether employed; full-time, part-time; (b) placement category (e.g., academic, film industry, governmental, etc.); (c) use of degree/ training in present employment and/ or creative activities (e.g., does not relate, relates directly; constitutes no-significant proportion of job)
• Frequency/schedule: Data collection will begin Fall 2016 (with 2016 M.F.A. graduates), and, thereafter, occur each Fall. (In exchange for responding to the Program’s queries, alumni will receive continued access to certain designated MST resources).

We hope to achieve an 80% response rate, declining by 10% per graduation class (thus, the highest response rate will be from the most recent graduates).

In addition to supplying data regarding employer need and job readiness, we also hope that this will enable the Program to maintain and cultivate relationships with alumni.

b. Collaboration With and Service to Local and Home Communities

Although our concentration has long collaborated with and provided film and video production services to the local and University communities, we have never systematically collected data regarding our Community-based and Client-based projects. As part of our evaluation, the Program will now formally collect and maintain information on Community-based and Client-based projects. The number of requests received, from whom (e.g., within UNCG, local, private business, etc), the nature of the project or assistance requested, and whether our Program undertook on and completed the task.

In-Take information will include: (a) number of the number of requests and inquiries received; (b) character of potential clients (e.g., entities and departments within UNCG, local/ state government, private business); (c) the nature of the project or services requested. We will also record Project Completion Information; (a) whether the project was undertaken (or if rejected, why); (b) if undertaken, how many students were involved in project; (d) and notations regarding completion.

Frequency/schedule: information will be collected at the point of each prospective client’s initial inquiry and upon completion of the project completion. Summary data regarding projects will be reported at the end of each Academic Year in conjunction with the Department’s MFA program assessment.

4. Program Productivity/ Student Enrollment

As a presently operating concentration, we already have Productivity Data from 2014 M.F.A. cohort (entered 2012) and the 2016 applicant pool (entering Fall 2014). We will use this as our baseline for measuring Program Productivity and setting goals for Admissions and Degree Completion.

We will also systematically collect and compile Admissions and Degree Completion Data.

• Admissions and Degree Completion Data will include: (a) number of applications (significantly complete); (b) number of students enrolled; (c) number of assistantships with tuition waivers offered; (d) students leaving program before beginning of final year; (e) students graduating by end of 2nd academic year (summer); (f) students graduating after 3 years.

Specific goals are as follows:

• Admissions: The program’s goal is to maintain our present level of admissions, as measured by the number of students enrolled, reduced by losses of graduate assistantships and waivers, and adjusted downward for the university-wide drop in enrollment at the Masters and Doctoral programs since 2012 (= # students enrolled in 2012 – [reduction in assistantships + reduction in proportion of masters/ doctoral students university-wide].
Graduation Rates: The program’s goal is maintain our present graduation rate, based on the average number of students graduating (from the 2011, 2013, and 2014 M.F.A. cohorts). Graduation rate is defined as the number of students completing the M.F.A. degree requirements within 3 years.

Frequency/schedule: data collection will begin with the first graduating 2014 M.F.A. cohort, and thereafter with each admitted cohort.

B. Evaluation Schedule (to be completed prior to fourth year of program)

Collection, reporting, and review of data will occur at different points, with different frequencies, but are intended to link different aspects of the Program, admissions cycles, and Departmental and Institutional reporting. This more integrated and holistic view will best enable us to make curricular and instructional adjustments as we prepare to graduate that Spring’s class and admit the Fall’s (next) M.F.A. class. Additionally, this will allow the Program to respond to the constantly-shifting economic realities that impact resources available to Masters programs, potential collaborations with other UNC programs, and the changing needs of both the students and the local and state communities we serve.

1. Student Proficiencies

   a. (i) Skills/ Dimensions, (ii) Proficiency: evaluated yearly at end of Academic Year; reported yearly at Departmental and Institutional Level

   b. Perceived Professional Preparedness: evaluated every two years in conjunction with graduation

2. Responsiveness to Needs of Community/ State/ Nation

   a. Alumni and Placement Data: collected yearly; reported at Department Level every other year.

   b. Collaboration With and Service to Communities: collected at point of initial inquiry and project completion; reported at the end of each Academic Year as part of the Department of Media Studies’ Program assessment.

3. Program Productivity/ Student Enrollment:

   a. Applications, Enrollment, Degree Completion: this will be tied to the admission of each M.F.A. class. Data will be collected every other Spring at conclusion of admission “season” and two years later at official graduation date (in short, before that class commences study and when it should graduate). Evaluated following the graduation of each cohort.

XIII. Reporting Requirements

Institutions will be expected to report on new program productivity as a part of the biennial low productivity program review process.

XIV. Attachments

Attach the final approved Appendix A as the first attachment following this document.

This proposal to establish a new degree program has been reviewed and approved by the appropriate campus committees and authorities.
APPENDIX A
UNIVERSITY OF NORTH CAROLINA
REQUEST FOR AUTHORIZATION TO PLAN
A NEW DEGREE PROGRAM

THE PURPOSE OF ACADEMIC PROGRAM PLANNING: Planning a new academic degree program provides an opportunity for an institution to make the case for need and demand and for its ability to offer a quality program. The notification and planning activity to follow do not guarantee that authorization to establish will be granted.

Date: 11/18/2013

Constituent Institution: University of North Carolina at Greensboro

CIP Discipline Specialty Title: Cinematography and Film/Video Production

CIP Discipline Specialty Number: 50.0602 Level: Masters (MFA)

Exact Title of the Proposed Program: Masters of Fine Arts in Media Production

Exact Degree Abbreviation (e.g. B.S., B.A., M.A., M.S., Ed.D., Ph.D.): M.F.A.

Does the proposed program constitute a substantive change as defined by SACS? Yes _____ No ___

The current SACS Substantive Change Policy Statement may be viewed at:

If yes, please briefly explain.

Proposed date to establish degree: Month August Year 2014

Note: Although this document is nominally a “Request for Authorization to Plan a New Degree Program,” it is in actuality a request for a new name and CIP Code for a long-standing concentration in an existing degree-granting program.

The Department of Media Studies at UNCG currently offers an MFA in Drama (Concentration in Film and Video Production). This program was originally launched in 1984, in what was then the Department of Communication and Theatre. With the emergence of media education as a fully-fledged discipline, the “Broadcasting and Cinema” division split from Theatre in 2000 to become a freestanding department in the College of Arts and Sciences. In 2009, responding to paradigm shifts occurring both within the media landscape and the discipline, the Department of Broadcasting and Cinema changed its name to the Department of Media Studies. The following year, UNCG’s Theatre Department was moved from the College of Arts and Sciences to the newly created School of Music, Theatre and Dance.

Now the Department of Media Studies (formerly Broadcasting and Cinema) is seeking, for both disciplinary and administrative reasons, to restructure the long-running and highly successful MFA in Drama (Concentration in Film and Video Production) as a stand-alone MFA in Media Production, carrying the more accurate CIP code attached to “Cinematography and Film/Video Production,” and

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1This Appendix A supersedes the preceding Appendix A entitled, “Notification of Intent to Plan a New Baccalaureate or Master’s Program,” adopted May 6, 2009.
housed within the Department of Media Studies. (We seek action only pertaining to the Concentration in Film and Video Production. The MFA in Drama Concentrations in Directing, Design, Acting, and Theatre for Young People will continue as currently structured, within the School of Music, Theatre and Dance.)

1. Describe the proposed new degree program. The description should include:
   a. a brief description of the program and a statement of educational objectives

   The newly renamed MFA in Media Production proposed here will continue the nearly 30-year tradition of the existing MFA in Drama (Film and Video Production Concentration): to develop informed, enlightened artists whose practical media production skills are matched by their understanding of media history and theory, and enriched by the individual student’s interdisciplinary interests. The program encourages students to explore a range of media forms -- narrative, documentary, experimental, and animation -- as well as technologies, including film, video, and on-line digital media. The faculty -- which is comprised of both Ph.D. credentialed scholars and MFA credentialed artists -- guide our graduate students to formulate their own creative and research plan, and, when necessary, to seek coursework outside the department that will support this plan. As detailed below, the MFA has a successful track-record of producing independent media artists and educators who are trained to work not only in film production, but in any facet of the broad-based and ever-expanding media industries.

   In 2011, to bring our degree requirements in line with many leading programs across the country that use a two-year model, rather than a three-year course of study, the 60-hour MFA in Drama (Concentration in Film and Video) was restructured as a 48-hour degree. This streamlined program should allow the Department of Media Studies to change our admission cycle from admitting a new class every other year to annual admissions, thereby increasing enrollment, while making more efficient use of existing departmental resources.

   b. the relationship of the proposed new program to the institutional mission

   The current mission statement of UNCG states that the university is a learner-centered, accessible, and inclusive community fostering intellectual inquiry to prepare students for meaningful lives and engaged citizenship; a research university where collaborative scholarship and creative activity enhance quality of life across the life span; and a source of innovation and leadership meeting social, economic, and environmental challenges in the Piedmont Triad, North Carolina, and beyond.

   Since 1984, the MFA in Drama (Film and Video Production concentration) has provided significant support to this mission. We have graduated more than 110 students trained in collaborative, creative activities intended to improve civic engagement and enhance quality of life. With our emphasis on socially engaged documentary work, students have made numerous projects -- both as practicum assignments and as their capstone thesis work -- that have moved beyond traditional academic borders to impact real lives within the Piedmont Triad, the state of North Carolina, and the nation. Student work has celebrated local artists, documented regional history, explored local and national problems and their potential solutions, and advocated on behalf of traditionally under-represented populations.

   Further, within the contemporary digital media environment, video has become an essential tool of communication. Far more than a form of entertainment, video production is a necessary component of any institutional or organizational endeavor, be it commercial, political, or educational. Our students have a successful track record of contributing -- locally and nationally -- to organizations both small and large that seek to grow communities and improve quality of life.

   Finally, a large number of our graduates (see below) develop successful careers as media educators. Over the course of nearly 30 years, the MFA in Drama (Concentration in Film and Video Production) has produced multiple generations of innovative leaders in film and video education -- individuals who use the skills and knowledge they acquired at UNCG to teach students at universities and community colleges both throughout the state of North Carolina and across the United States.

   c. the relationship of the proposed new program to existing programs at the institution and to the institution's strategic plan

   As noted throughout this document, we are not proposing a “new” program, but rather a reclassification of an existing program. For nearly 30 years, the MFA in Drama (Concentration in Film
and Video Production) has worked closely with other programs throughout UNCG, and contributed to the university's strategic plan.

Given that media production is an inherently collaborative undertaking, our graduate students routinely work with the undergraduate program in Media Studies, as well as with both undergraduate and graduate programs in Theatre, Music and Dance. As video production becomes a dominant mode of communication in many disciplines, our MFA students will be engaged in leadership roles helping students and faculty across the institution to create audio-visual texts. Our students have traditionally assumed this role -- through projects with College of Arts and Sciences Office of Research website, the Office of Research and Economic Development, the GK-12 Science Education Project, the UNCG Magazine, and the University Relations G-cast. Our MFA students and alumni are also playing a vital role in assisting the newly launched Digital Media Commons in Jackson Library. With the general expansion of university needs in audio-visual media, we expect this role to grow significantly.

The reclassified MFA in Media Production would further connect to the institution's strategic plan in a number of specific ways. The university has identified increasing graduate enrollments as a priority (Strategic Plan 1.8). The recently adopted curricular revisions (see above) will eventually allow the program to accelerate the admission cycle to an annual admission, thereby increasing enrollment.

The university has also identified the development of opportunities for graduate student participation in interdisciplinary, collaborative scholarly and creative activity to be a priority (Strategic Plan 3.1). Our MFA students consistently engage in such interdisciplinary and collaborative creative activity, working with undergraduate students, graduate students, and faculty from departments across the university. Further, graduate students from a number of disciplines on campus enroll in our graduate-level classes to enhance their understanding of media and the ways in which media production can enhance their own work. With this in mind, we also have added courses to the curriculum (including “Dance for the Camera” and “Doing Visual History”) that are co-taught by faculty from multiple departments.

Finally, the university's strategic plan calls for the promotion of artistic innovation and collaboration across disciplines, in order to enhance the development of artistic and cultural communities as well as the regional economy (Strategic Plan 4.2). For nearly 30 years, the MFA in Drama (Film and Video Production concentration) has done just this -- producing innovative artists who enhance the local, regional, and national economy through careers in film, video, and media production (see below). This is consistent with the Piedmont Triad Partnership’s identification of creative enterprises as an engine for economic growth with the ability to “attract creative talent, generate well-paying jobs, accelerate innovation, and support the success of other emerging economic clusters.” Indeed, creative work accounted for 3% of total business sales in the Triad in 2009, while job growth in creative occupations increased by 11% between 2003-2008. In 2007, the region was home to nearly 29,000 creative enterprise jobs -- thirteen percent of which were in film and media (“Creative Economy in the Piedmont Triad: Get Creative, Get Noticed,” NC Association of County Commissioners, August 27, 2010). The US Bureau of Labor Statistics further expects employment and wages in motion picture and video industries to grow 14% between 2008 and 2018 (Bureau of Labor, http://www.bls.gov/oco/eg/cgs038.htm#employ). The MFA in Media Production at UNCG will continue to produce creative talent and educators who will contribute to this growth dynamic.

d. special features or conditions that make the institution a desirable, unique, or cost effective place to initiate such a degree program

UNCG offers a unique combination of world-class education in the arts and excellence in the sciences, humanities, health, and business education and research. The MFA in Media Production will be well situated to contribute to and take advantage of the multi-disciplinary possibilities inherent in the offering of such an MFA program in the context of a major university. Our students will continue to benefit from the diverse range of world-class programs in art, music, theatre, dance, and creative writing that collectively define UNCG as an innovator of cultural leadership. They likewise will continue to benefit from working with researchers from dozens of academic disciplines who are increasingly interested in the potential for video work to enhance their own processes of innovation and discovery.
2. Provide documentation of student demand and evidence of the proposed program’s responsiveness to the needs of the region, state, or nation.

Student Demand

Presently, UNCG’s MFA in Drama (Concentration in Film and Video Production) is one of three Master’s programs in the South with an emphasis on independent media production and scholarship within a broader liberal arts environment. In North Carolina specifically, 14 UNC-system schools and at least seven private universities have functioned as undergraduate feeder programs for our MFA. Moreover, because of the burgeoning demand for all types of media products, students from many undergraduate disciplines outside the field have applied for and successfully completed UNCG’s MFA in Drama (Concentration in Film and Video Production). These include students with backgrounds in English, History, Political Science, Sociology, Philosophy, Anthropology, Geology, Biology, Art, Drama, Dance, Music, and Communication Studies.

Consequently, the number of applications, students enrolled, and degrees awarded have long been healthy. Since the Fall of 2005, the MFA in Drama (Concentration in Film and Video Production) has received a total of 199 applications -- far greater demand than we have capacity to accommodate. Over that same time frame (2005-2013), the yearly breakdown of enrollment numbers is as follows:

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<tbody>
<tr>
<td>Total Enrolled</td>
<td>12</td>
<td>13</td>
<td>11</td>
<td>10</td>
<td>23</td>
<td>11</td>
<td>20</td>
<td>8</td>
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</table>

In this same time frame, the MFA in Drama (Concentration in Film and Video Production) awarded 57 degrees. We expect to graduate another eight students this spring, bringing the total number of MFA degrees awarded since 2005 to 65.

Looking forward, we expect to continue our current practice of admitting a new class every other year and anticipate an annual enrollment of 12 students for the first three years of the new “MFA in Media Production” program. Beginning in 2017, we expect to move to annual admission, upon which annual enrollments should double, to 24 students each year.

Responsiveness to the Needs of the Region, State, or Nation

The emergence of the Internet and digital video technologies has made the global distribution of media inexpensive and instantaneous. This expanding new media environment is characterized by decreasing technological barriers to entry, increasing sophistication of global media consumers, and a burgeoning demand for all types of rich media products. Consequently, simply knowing how to shoot and edit media is not enough for long-term success in this rapidly changing field, and students with bachelor's degrees in many disciplines now seek graduate-level training in mediad production.

Our current MFA in Drama (Concentration in Film and Video Production) -- to be reauthorized as MFA in Media Production -- satisfies the need for trained professionals who can make sophisticated media products because it helps students develop advanced-level skills in both creative production and artistic storytelling. Further, it provides training in media education. In its nearly 30 years of operation, UNCG has thus produced trained film and video professionals who, upon graduation, successfully fulfill three distinct needs:

1) Academic positions in media education
2) Professional positions in the media industries
3) Media production entrepreneurs

Our graduates have successful track records of working within genres of animation, documentary, drama, experimental, and informational media — work that is distributed through mobile devices, websites, blogs, streaming media, social media, email, radio and television broadcasting, theatrical films, cable channels, and online journalism. In short, unlike the UNCSA School of Filmmaking where the educational paradigm is conservatory training for creative positions in the feature film industry, the proposed MFA in Media
Production offers a wide-ranging curriculum that allows students to hone their skills and gain employment in every facet of the media business.

1) Academic Jobs in Media Education

The evidence for the need for Masters level training for academic jobs in media production is ubiquitous: for example, a recent search of Higher Ed Jobs, a website that aggregates academic job postings, found 27 job listings for lecturers, assistant professors, associate professors or visiting artists. All 27 required a terminal degree: e.g., “Terminal degree (Ph.D. or M.F.A.) in media arts production or related field.” In our nearly 30 years of operation, the MFA in Drama (Concentration in Film and Video) has produced more than 40 media educators who have taught in institutions of higher education across North Carolina and throughout the United States and are training the next generation of media makers.

As video continues to grow as a dominant communication medium, a graduate program that produces not just practitioners, but also teachers of media, will be crucial to workforce development in the Triad and the state. Because the MFA in Drama (Concentration in Film and Video Production) has been the only such program in North Carolina for nearly 30 years, it has been a remarkable resource for training media educators. To date, UNCG MFAs have taught at 18 institutions of higher education in the state of North Carolina. These include:

- Brett Ingram (1995), Associate Professor, University of North Carolina at Greensboro
- Hsiao-Kang Chu (2005), Assistant Professor, East Carolina University
- Brandi Berry (2013), Assistant Professor, Fayetteville State University
- Rustam Sheridan (2007), Lecturer, University of North Carolina at Charlotte
- Kamora Avent (2005), Instructor, North Carolina Central University
- Nicole Triche (2008), Assistant Professor, Elon University
- Max Negin (2008), Assistant Professor, Elon University
- Jason McMerty (2008), Director, Elon in Los Angeles Program, Elon University
- Ray Johnson (1992), Assistant Professor, Elon University
- Jim Goodman (1989), Assistant Professor, High Point University
- Jesse Knight (2002), Assistant Professor, Lees-McRae College
- Sukhada Gokhale (2005), Instructor, Art Institute of Charlotte
- Chad Phillips (2003), Visiting Assistant Professor, Guilford College

UNCG MFAs have also obtained faculty positions at numerous institutions of higher learning around the country. These include:

- John Woody (1990), Ruth D. Bridgeforth Professor of Telecommunications & Apple Distinguished Educator, James Madison University
- Brian Fuller (1992), Associate Professor, Calvin College
- Chang Hee Chun (2003), Associate Professor, Ithaca College
- Jack Lucido (2005), Associate Professor, Western Colorado State University
- Hector Douglas (1999), Assistant Professor, University of Alaska Fairbanks
- Diana Nicolae (2003), Assistant Professor, Rowan University
- Edward Tyndell (2008) Assistant Professor, Texas A&M Corpus Christi
- Jason Flynn (2008), Assistant Professor, University of North Alabama
- Jason Brown (2008), Assistant Professor, Valdosta State (Georgia) University
- Debra Sea (2011), Assistant Professor, Bemidji State (Minnesota) University

2) Professional Positions in the Media Industries

The proposed MFA in Media Production provides advanced training in shooting, editing, lighting, sound acquisition, scriptwriting, and other essential skills for media production. Even more importantly, it requires the production of a thesis film—a capstone work of either fiction or nonfiction, developed under the guidance of a faculty committee. The thesis film, which demonstrates mastery of media production and storytelling, then becomes the student’s primary (and necessary) “calling card” for entry-level jobs in a wide range of media-related industries. Thus in addition to the specific skills developed, the
professional "reel" (or portfolio of work) developed at UNCG is a valuable credential that allows entry into the media professions. MFAs from UNCG include **17 industry professionals** in jobs such as:

- Martha Dale Williams (1993), Unit Production Manager, *Under The Dome* (television series), CBS/Dreamworks
- Christina Clum (1996) Public Relations Manager, Remy Cointreau USA
- Ed Mabe (1998), Producer, NASCAR Films, Charlotte, NC
- Karen Crawford Phillips (1998), Graphic Design Coordinator, Area Heath Education Center, Cone Healthcare, Greensboro, NC
- Viviek Narayan (2005), National Video Editor, Scripps Broadcasting, Washington D.C.
- Adrienne Ostberg (2013), Video Editor, MSN Online, Seattle
- Carolyn Hart (2013), Associate Producer, Digital Development Communications, Chapel-Hill, NC

In addition, **eight** UNCG MFAs also work or have worked in **nonprofit media** positions, such as:

- Chad Sisneros (1995), Senior Director of Video Production, Humane Society of America, Washington, D.C.
- Christopher Holmes (2005), Program Coordinator, River Run Film Festival, Winston-Salem, NC
- Amy Waller (2008), Producer, Arkansas Educational Television Network
- Alice Dull (2013), Digital Media Specialist, CHADD's National Resource Center on ADHD

3) **Media Production Entrepreneurs**

Finally, with its emphasis on community engagement, the MFA in Media Production attracts and trains a number of students who use their education to launch and run their own video production businesses. These students serve as engines of economic development in communities across the state of North Carolina. We have identified **20** such **media entrepreneurs within our state**, who include:

- Tom Lipscomb (2003), Producer/Director/Owner, Tom Lipscomb Productions, Greensboro
- Greg Easterbrook (2005), Director of Photography/Owner, Burning Eye Films, Charlotte
- S. Cagney Gentry (2011), Producer/Owner Red Balloons Films, Winston-Salem
- Kenneth Price (2011), Producer/Director/Owner, Price Films, Wilmington
- Kevin Wells (2013), Producer/Director/Owner, Emergent Pictures, Durham
- James Gould (2013), Producer/Director/Owner, Good Earth Films, Reidsville

3. List all other public and private institutions of higher education in North Carolina currently operating programs similar to the proposed new degree program. Identify opportunities for collaboration with institutions offering related degrees and discuss what steps have been or will be taken to actively pursue those opportunities where appropriate and advantageous.

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*Duke University.* Duke offers an MFA in Experimental and Documentary Film. There has been no significant collaboration with Duke, as the program there is relatively new. Currently, some of our MFA students sit in on courses offered at Duke by UNCG alumnus David Gatten.

*Wake Forest University.* Wake offers a recently initiated MFA in Documentary. To date, there has been no significant collaboration, although that program is coordinated by another UNCG alumna, Mary Dalton.

*University of North Carolina School of the Arts.* To date, UNCSA offers only an undergraduate program in filmmaking. In the time since our request to reclassify our graduate program as an MFA in Media Production, we have had the opportunity to study UNCSA's own request for an MFA in Filmmaking. At this point, we do not see significant overlap between our proposed MFA in Media Production and UNCSA's proposed MFA in Filmmaking. They envision a program structured similarly to their undergraduate program, which offers a conservatory approach designed to train students to work
specifically in the feature film industry. By contrast, our proposed program will continue the 30-year tradition of the MFA in Drama (Concentration in Film and Video Production) by producing broadly educated graduates who are free to develop expertise in any aspect of media production and education.

Further, we find it notable that the UNCSA proposal includes concentrations in three areas: film producing, screenwriting, and musical scoring for film. It is important to note that in the film industry, producing is a distinct enterprise from production. The former, which UNCSA is requesting, focuses on the legal, financial, and logistical work necessary to coordinate the creation of a film. The latter, which UNCG has long taught at the graduate level (and which the CIP code 50.0602 specifically addresses), includes the hands-on work of cinematography, sound acquisition, and editing that comprises the core of film and video production work. There may be overlap between our existing graduate-level courses in screenwriting and UNCSA’s proposed graduate concentration in that area. However, we believe the specific areas of focus would differ—UNCSA’s interest lies specifically with narrative, fictional screenplays; UNCG’s largely with non-fiction, documentary story-telling. UNCSA’s third proposed concentration, Film Music Composition, does not present duplication with our graduate curriculum.

Given the UNC system’s interest in collaboration between programs, we have been open to the possibility of working more closely with our counterparts at UNCSA. In the spring of 2012 representatives from the UNCSA undergraduate program in filmmaking approached us about working together to facilitate UNCSA’s delivery of a particular class in undergraduate filmmaking. Although we seriously entertained the proposal, we ultimately found it less reciprocal (or truly collaborative) than we think would be necessary for such a partnership.

We returned to the table with representatives from UNCSA following GA’s determination, in the Spring of 2013, that our concurrent requests for graduate programs carrying the CIP code 50.0602 would only be allowed to go forward if we explored avenues for collaboration. To that end, we hosted a delegation from School of the Arts at UNCG on May 15, 2013, for a meeting held in the office of the Dean of the Graduate School, William Wiener. As Dean Wiener reported to GA at the time, the outcome of that meeting was that while both sides felt that our programs are distinct to the point that the two proposals are not duplicative, we could potentially benefit from a consortium approach in which students from either school would be allowed to take particular classes from the other’s program. We agreed that such an approach could be beneficial for our students, enabling them to draw on the distinct expertise offered by both sets of faculty.

This proposal for a consortium arrangement, however, was rejected by GA, which insisted that we explore the possibilities of a true joint program—a single MFA operated by both schools. Responding to that instruction, the Media Studies faculty at UNCG drafted what we considered an invitation to dialogue, inviting our counterparts at School of the Arts to continue the conversation begun in May of 2013. In a letter dated September 10, 2013, we offered an initial, broad-strokes vision of how two very different programs might be able work together to enhance the learning opportunities available to all of our students. This letter was approved by both Timothy Johnson, Dean of the UNCG College of Arts and Sciences, and David Perrin, UNCG Provost. In turn, Provost Perrin delivered the letter to the UNCSA Provost David Nelson in an e-mail dated September 12, 2013.

Over the next month, Provost Perrin made several attempts to discuss the proposal with Provost Nelson, but received no response. Finally, on October 10, 2013, Provost Perrin was informed by Courtney Thornton, the General Administration’s Associate Vice President for Research and Graduate Education, that UNCSA had decided not to take up our invitation for further conversation, and instead was again requesting that GA consider its proposal for an independent MFA, absent any collaboration with UNCG. We are thus left with the impression that UNCSA is not interested in collaboration at the graduate level.

4. Are there plans to offer all or a portion of this program to students off-campus or online? No

5. Estimate the total number of students that would be enrolled in the program during the first year of operation: Full-Time 12 Part-Time 

Estimate the total number of students that would be enrolled in the program during the fourth year of operation: Full-Time 24 Part-Time 

Page 7 of 9
6. Will the proposed program require development of any new courses? Yes _____ No ____
   If yes, briefly explain.

7. Will any of the resources listed below be required to deliver this program? (If yes, please
   briefly explain in the space below each item, and state the source of the new funding and
   resources required.)

   Note: As this program has been running continuously for nearly 30 years, no new
   resources are necessary at this time.

   a. New Faculty: Yes ____ No ____
   b. Additional Library Resources: Yes ____ No ____
   c. Additional Facilities and Equipment: Yes ____ No ____
   d. Additional Other Program Support:
      (for example, additional administrative staff, new
      Master's program graduate student assistantships, etc.) Yes ____ No ____

8. For graduate programs only:
   a. Does the campus plan to seek approval for a tuition
differential or program specific fee for this new
   graduate program? Yes ____ No ____
   b. If yes, state the amount of tuition differential or fee being considered, and give a
      brief justification.

9. For doctoral programs only:
   a. Describe the research and scholarly infrastructure in place (including faculty) to
      support the proposed program.
   b. Describe the method of financing the proposed new program (including
      extramural research funding and other sources) and indicate the extent to which
      additional state funding may be required.
   c. State the number, amount, and source of proposed graduate student stipends and
      related tuition benefits that will be required to initiate the program.

10. List the names, titles, e-mail addresses and telephone numbers of the person(s)
    responsible for planning the proposed program.
    
    • Dr. Michael Frierson, Professor and Director of Graduate Studies
      <frierson@uncg.edu> 336-253-8079 (cell)
    • Dr. Geoffrey Baym, Associate Professor and Department Head
      <gdbaym@uncg.edu> 336-256-1294

This request for authorization to plan a new program has been reviewed and approved by the appropriate
   campus committees and authorities.

Chancellor ______________________  Date November 19, 2013

Page 8 of 9
• **Query:** Standards – The College Art Association (CAA) considers the MFA a terminal degree with a minimum requirement of sixty credits of coursework at the graduate level. A 2000 publication on MFA guidelines from the University Film and Video Association (author Peter Bukalski) states, “The UFVA accepts the parameters of the Master of Fine Arts degree as defined by the other fine arts disciplines,” and goes on to say, “It is the UFVA’s recommendation that all institutions move toward making three years (typically 72 semester hours or the equivalent) the standard and normal length of study for the degree.” Two of the three proposed programs are two years in length and 45-50 credit hours. *We expect reviewers may suggest that the programs proposed by UNCSA and UNCG are closer to MA/MS degrees than MFAs.*

**Answer** (see pp. 2-3)

The M.F.A. in Media Production will be a two-year, 49-hour program that trains media makers by guiding each individual to find an original voice and vision as a moving image storyteller. We recognize that a 49-credit-hour program is shorter than 72-hour recommendation made in 2000 by the University Film and Video Association. However, it is important to note that the UFVA ultimately did not formally adopt that recommendation, and in the 14 years that have followed, the trend across the country has been toward more efficient delivery of the M.F.A. curriculum. Higher education has been pressured by declines in state revenue and rising tuitions, for-profit universities and online education, and the need to adapt graduate learning to the life styles of non-traditional, often returning students, who work and are seeking a second degree. Thus, in disciplines such as Creative Writing, Screenwriting, and Filmmaking, two-year programs (and even “low residency” programs that require only two to three weeks of physical presence on campus) are now common. UNCG’s nationally ranked M.F.A in Creative Writing can be completed in 42 semester hours. Similarly, the recently established M.F.A. programs in Documentary Film at Northwestern University (54 credit hours) and Duke University (37 credit hours) are two-year courses of study. These shorter programs also allow students to graduate more quickly, which is important both for UNCG and for the UNC system.

This national trend suggests that in the graduate training of artists – practice-based disciplines where the basis for judging the candidate is the work created, rather than the “credential” of having completed a program – a two-year program provides sufficient advanced training and high-level knowledge of the field to qualify as a terminal degree. (pp. 2-3)

• **Query:** Graduate Assistantships – UNCSA and UNCG do not discuss graduate assistantships.

**Answer** (p. 5)

4. **Other resources**

   a. The Department of Media Studies is allocated an annual budget of $100,000 for graduate assistantships in the existing M.F.A. in Drama (Film and Video Production Concentration). Those funds provide for 10 graduate assistantships, at $10,000 a piece. The M.F.A. in Media Production will continue to offer the same number of assistantships at the same level of funding. (p. 5)
• **Query:** The summary of the status of the proposal in the campus review processes (p. 1) was unanswered.

  **Answer** (see p. 1)
  
a. List the campus bodies that reviewed and commented on this Appendix C proposal before submission to UNC General Administration. What were there determinations? Include any votes, if applicable.

  - College of Arts and Sciences Curriculum and Teaching Committee. Unanimous approval.
  - Graduate Studies Committee. Unanimous approval.

  b. Summarize any issues, concerns or opposition raised throughout the campus process and comment periods. Describe revisions made to address areas of concern.

  - None. (p. 1)

• **Query:** Some jobs held by your MFA in Drama (Film/Video concentration) graduates are discussed throughout the Societal Demand section, pp. 7-9. It is unclear if the examples mentioned are select individuals that you know about or if you have maintained robust information on all of your graduates over some period of time. If the latter, you are strongly encouraged to include summary information regarding positions held by your 100 graduates.

  **Answer** (see pp. 8-9)
  
The Department of Media Studies undertook a survey of alumni; more detailed results are included in the section on “social demand.” To summarize here, of 112 alumni, we received a response-rate of 79%, all of whom reported having obtained employment in some aspect of media production and education. 33.7% have worked in the media industries (for-profit or non-profit); 22.5% began their own small production businesses; and 43.8% have obtained jobs in higher education.

• **Query:** Considering the discussion about collaborative marketing and student recruitment via a website, it is noteworthy that this program is the only one requiring a GRE score from applicants.

  **Answer**
  
  We have dropped the GRE requirement from our proposal.
### SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM

**INSTITUTION**
50.0602 M.F.A in Media Production

**DATE**
May 1, 2014

**Program Year**
Year 1 (2015-2016)

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**TOTAL ADDITIONAL COSTS**

$ 0.00   $ 0.00   $ 0.00   $ 0.00   $ 8000.00  $ 8000.00

**Narrative:**
As this is a request for restructuring an existant degree-granting concentration, no additional costs are required for the implementation of the proposed program. All additional costs are to cover UNCG’s share of the collaborative initiatives among UNCG, UNCW, and UNCSA described in Section II.B. of the
## SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM

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<th>May 1, 2014</th>
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## ADDITIONAL FUNDS REQUIRED - BY SOURCE

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**TOTAL ADDITIONAL COSTS** $ 0.00 $ 0.00 $ 0.00 $ 8000.00 $ 8000.00

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**TOTAL ADDITIONAL COSTS**

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#### ADDITIONAL FUNDS REQUIRED - BY SOURCE

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