## Contents

I. Description of the Program ................................................................. 2
II. Justification for the Program – Narrative Statement ........................................ 6
III. Program Requirements and Curriculum ..................................................... 13
IV. Faculty ................................................................................................. 16
V. Library ..................................................................................................... 17
VI. Facilities and Equipment ........................................................................... 18
VII. Administration .......................................................................................... 19
VIII. Accreditation and Licensure .................................................................. 19
IX. Supporting Fields ..................................................................................... 20
X. Additional Information ............................................................................... 20
XI. Budget ...................................................................................................... 20
XII. Evaluations Plans .................................................................................... 21
XIII. Reporting Requirements ......................................................................... 23
XIV. Attachments ........................................................................................... 23

Attachment I: Appendix A-MFA in Filmmaking (January 9, 2014) ...................... 24
Attachment II: Demand Analysis Charts .......................................................... 25
Attachment III: Curricula ............................................................................... 29
Attachment IV: Faculty Rosters ........................................................................ 36
Attachment V: Organizational Chart ................................................................. 41
Attachment VI: Proposed Budget ..................................................................... 42
Attachment VII: Provost Letter re: Enrollment Growth Funding ....................... 46
Attachment VIII: Alumni Impact on NC Economy ......................................... 47
Attachment IX: Sources Consulted ................................................................. 49
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: ________ 12 September 2014_____________________

Constituent Institution: University of North Carolina School of the Arts

________________________________________________________

CIP Discipline Specialty Title: Cinematography and Film/Video Production

________________________________________________________

CIP Discipline Specialty Number: ____50.0602____ Level: B _____ M _X__ Res. Doc. _____ Prof. Doc. _____

Exact Title of the Proposed Degree: Masters of Fine Arts in Filmmaking

________________________________________________________

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

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

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? Yes _____ No ___ X ___

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 their determinations? Include any votes, if applicable.
b. Summarize any issues, concerns or opposition raised throughout the campus process and comment periods. Describe revisions made to address areas of concern.

The campus body of governance that reviewed this proposal is the UNCSA Educational Policies Committee (EPC), which is advisory to the Chancellor, Provost, and all the Deans on various issues pertaining to UNCSA educational programs.

This Appendix C was presented to the EPC at their April 23rd meeting. There were no voices of opposition to the proposal itself, but the following three issues were raised for clarification:

- The terms “creative producer” and “the development process” as they relate to filmmaking: these two terms were unfamiliar to the Committee, and therefore various committee members requested that this Appendix C include brief definitions, as well as a clarification of the relationship between Creative Producing and Screenwriting during the development process. We addressed these requests by defining these terms and the relationship more clearly in the first paragraph of Section I. A., below.

- Primary versus secondary applicant pool: in the third paragraph of Section I. A., continuing students were mentioned first, whereas further below, in “Primary Applicant Pool,” we listed returning professionals as primary. We addressed this inconsistency by making it clearer in paragraph three of Section I. A. that returning professionals are indeed our primary applicant pool, since our MFA program is geared towards entrepreneurship.

- Funding of new faculty lines: the question was raised as to how the required faculty positions will be funded. This concern was addressed by Dr. David English, our Vice Provost and Dean of Academic Affairs, who was in attendance at the EPC meeting; Dr. English explained that the Provost would request enrollment growth funding, but that if said funding was not approved, their office feels confident that tuition receipts will be adequate to fund these positions.

After discussion ended and a vote was called for, the members of the Educational Policies Committee unanimously endorsed this Request for Authorization to Establish a New Degree Program. This document was then reviewed by Provost David P. Nelson, who granted his approval. It has now been reviewed and approved as well by our new Chancellor, Lindsay Bierman.

I. Description of the Program

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

The School of Filmmaking currently offers an MFA in Film Music Composition, a two-year program that readies emerging composers to enter the professional world. Our proposed MFA in Filmmaking will expand upon this already-existing program by adding concentrations in Creative Producing and Screenwriting. The reason for choosing these latter two disciplines is the unique relationship between the Creative Producer and the Screenwriter. The Creative Producer is the person who either generates and/or cultivates a project from conception to completion, with an eye towards the project’s commercial viability. The Creative Producer and the Screenwriter spend the majority of their collaborative time in what is called the development process: the period in advance of production during which the material is transformed from outline to final draft; the creative producer also seeks the appropriate medium (motion picture, television series, web series) and market for the story.

We believe that the most successful filmmakers in the future will have command of entrepreneurial skills as well as storytelling expertise. Therefore, our proposed MFA concentrations in Creative Producing and
Screenwriting will offer in-depth training in new ways to develop, finance, produce and distribute dynamic creative content across all media in the current ever-changing technological age. We anticipate the MFA at UNCSA will primarily attract returning professionals who have worked in the field or have a film business, finance, or legal background, and have the desire to strengthen their knowledge as a screenwriter, producer, film composer or executive in the moving image arts and industries. We also fully expect continuing students to be part of our applicant pool.

As they progress through the curriculum, courses will be increasingly focused on the students’ specific career goals so that they will be ready to write and produce their own films, television or web content, and be prepared to create their own companies that will attract new production opportunities here in North Carolina.

**Program Features**

All students will be trained to master creative, leadership, and entrepreneurial skills to work anywhere within the professional film industry, as well as in any field that employs films to convey its message to the public.

- **Creative producers will focus on the skills needed to:**
  - Initiate the idea for a production (all types)
  - Work with a screenwriter to develop story into a dynamic script
  - Obtain intellectual property rights
  - Seek and secure funding
  - Recruit and hire key staff
  - Draft and manage production budget and schedule
  - Negotiate union contracts, deal memos, and distribution agreements in domestic and international markets
  - Manage post production and delivery
  - Research and assess trends and the commercial viability of material
  - Develop and implement a marketing and overall promotion plan
  - Organize and manage the production entity
  - Complete a pitch package to launch their project after graduation along with a completed screenplay and/or executive summary
  - Complete a trailer for their project to help them market their material to the industry upon graduation.

- **Screenwriters will focus on the skills needed to:**
  - Conceive initial concepts (all types)
  - Work with a creative producer to develop story into a dynamic script
  - Research and assess trends and the commercial viability of material
  - Understand the nature of intellectual property rights to know what they are selling and be able to act as their own representation in the negotiations if necessary
  - Understand key budget and production factors that constitute the production value and scale of their film
  - Identify and contact appropriate distribution and production partners
  - Create effective pitch strategies and presentation style
  - Understand negotiation process and deal memos
  - Manage rewrite process effectively
  - Develop and implement a marketing plan and overall promotion plan
  - Complete a pitch package to launch their project after graduation along with a completed screenplay and/or executive summary
  - Complete a trailer for their project to help them market their material to the industry upon graduation.
Film Music Composers will focus on the skills needed to:

- Analyze the language of music and how it affects story through the use of instrumentation, style, motives, and rhythm
- Understand basic and advanced music theory concepts (melody, harmony, modes & scales, rhythm & meter, countermelody, counterpoint, etc.) as they relate specifically to 20th Century compositional techniques, with specific focus on how these musical tools can be utilized to drive narrative and support emotion in a film or television program
- Write effectively for orchestral instruments
- Learn the basic techniques of conducting
- Arrange music for various instruments and ensembles
- Learn the vocabulary of jazz and writing/arranging techniques in the jazz/commercial style
- Learn the state-of-the-art software for electronic composition and recording
- Compose 90-second main-title cues in various styles and genres, including silent film, classical Hollywood drama, romantic drama, romantic comedy, film noir, TV comedy and drama, action/adventure, sci-fi, horror, cartoon/slapstick animation, suspense/thriller, the western, etc.
- Master the practical aspects of a career in film music composition, such as hiring musicians; preparing contracts; dealing with payroll, unions, agents, lawyers, licensing, contractors, and studio booking; and how to function in a spotting session
- Create a demo reel of a cross-section of their musical work, including main-title cues, scores for the students’ films, orchestral compositions as well as compositions for jazz ensemble.

Program Duration
- 2 years

Program Applicant Pool
- Primary: Returning Professionals
  - NC professionals who want to launch film projects through independent production companies
  - Regional professionals interested in applying their background and interests to a career in filmmaking
- Secondary: Continuing Students
  - National students who are already applying to peer schools such as New York University, the American Film Institute, and Columbia College Chicago
  - International students who want to become familiar with the American film and television industry.

B. List the educational objectives of the program.

Our educational objectives for this program are to train graduate students to master the creative, leadership, and entrepreneurial skills necessary for successful careers in the moving image arts across all modes and outlets. That degree of professional-readiness requires a solid foundation of critical analysis, as well as technical skills and business strategy. (See Section XII. A. for the list of our Student Learning Outcomes and Program Objectives.) By the Spring Semester of their final year in the program, our students will demonstrate an ability to analyze the narrative, thematic, and emotional needs of a story; have a broad-based understanding of film history and aesthetics; command the analytical skills to determine whether a project has a viable expectation to succeed within the market and develop the communication skills to create a persuasive executive summary.
C. Describe the relationship of the program to other programs currently offered at the proposing institution, including the common use of:

1. Courses

We currently offer an MFA concentration in Film Music Composition. The capstone/master’s thesis project for each Film Music Composition student is a musical score for one of the various senior thesis films by our BFA Filmmaking students, so the relationship between our existing BFA program and our current MFA is a symbiotic one.

Students from our BFA program (which provides hands-on experience in Animation, Cinematography, Directing, Picture Editing & Sound Design, Producing, Production Design, and Screenwriting), can work together with our MFA students in Creative Producing, as the latter work on their Marketing Practicum, which includes making a marketing short to promote and launch the graduate students’ thesis projects.

Any undergraduate students working with our MFA students on the latters’ thesis projects would receive practicum credit under the course number appropriate to their BFA concentration:

- FAN 4101, 4102: Advanced Computer Animation I & II (3 credits per semester)
- FAR 4070: Year 4 Production Design Applications (6 credits per semester)
- FIM 4171, 4172: Advanced Feature Screenplay Project I & II (3 credits per semester)
- FIM 4201, 4202: Advanced Directing Practicum I & II (3 credits per semester)
- FIM 4401, 4402: Advanced Producing Practicum I & II (3 credits per semester)
- FIM 4601, 4602: Advanced Editing Practicum I & II (3 credits per semester)
- FIM 4801, 4802: Advanced Cinematography Practicum I & II (3 credits per semester)

The Common Core classes for all three of our MFA concentrations will be:

- FIM 6000: Entrepreneurs in the Industry (1 credit per semester; must be taken twice)
- FIM 6301: International Film History & Aesthetics (3 credits)
- FIM 6302: American Film History & Aesthetics (3 credits)
- FIM 7581, 7582: Thesis Project I & II (6 credits per semester)

2. Faculty

Regarding common use of faculty: once our MFA programs in Creative Producing and Screenwriting are established, some of our School of Filmmaking faculty who currently teach in those disciplines at the undergraduate level will be assigned various graduate-level courses; similarly, our faculty who currently teach Cinema Studies courses at the BFA and MFA levels will continue to do so.

3. Facilities

Housed in the school of filmmaking at UNCSA, the proposed MFA program will maximize use of our existing infrastructure (which includes a fully stocked technical operations unit housing the latest equipment required for physical production, such as a Panavision 35mm camera, an Arri Alexa, a Red Camera, Fisher dolly, Sennheiser 416T mics, Mole-Richardson and Kino Flo electric package, generators, and fully equipped 5-ton grip trucks), while incorporating our newest cutting-edge facilities of recording studios for recording scores and mixing films, three sound stages which range from 2,500 square feet to 8,000 square feet, as well as a fully digital sound stage and a digital/animation center with work stations fully loaded with Adobe Pro Video (Premiere, InDesign, AfterEffects, Photoshop, etc.), Autodesk and Avid software, among others.
3. Facilities (cont.)

The Film Music Composition program already makes good use of our state-of-the-art recording and digital sound stages for some of their classes; other courses are taught in a large classroom space equipped with various keyboards and a computer loaded with music composition software and connected to a flat-screen monitor, as would be necessitated by this profession.

The proposed Creative Producing and Screenwriting concentrations will be able to use the existing classroom as well as the screening room spaces on our Film School campus.

The BFA and MFA programs will also share faculty office space.

4. Other resources

UNCSA has one of the top 10 film archives in the country along with screening facilities that include the only existing 70mm projectors in the entire state, and can accommodate digital formats as well as 16mm and 35mm film. We service more than 65 colleges, universities, theatres, and film festivals around the world with titles from our collection.

UNCSA has an active relationship with numerous guest artists, a strong alumni network, and a full-time staff member whose sole focus is to place our students into internships and submit our students’ films into festivals around the world.

As an arts conservatory, UNCSA also provides an extensive potential talent-base pooled from sister programs across our campus – Dance, Design & Production, Drama, and Music – in such areas as make-up, wardrobe, set design and construction, acting, musical performance, and dance.

Additionally, our MFA in Filmmaking students will have access to UNCSA’s privately-funded Thomas S. Kenan Institute of the Arts, which incubates entrepreneurial and creative projects on campus.

Finally, our MFA students can avail themselves of the CDI – the Center for Design Innovation – which is a partnership program involving UNCSA, Winston-Salem State and Forsyth Tech that give our students access both to facilities and innovators who explore ideas through design-focused activity based on advanced digital technologies.

II. Justification for the Program – Narrative Statement

A. Describe the proposed program as it relates to:

1. Institutional mission

The mission of the University of North Carolina School of the Arts is to provide gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state's unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate and graduate levels for professional careers in the arts.

The mission of our baccalaureate film program, ranked 12th in the world according to The Hollywood Reporter, is to mentor students as they merge the ancient art of storytelling with the ever-changing landscape of new technologies, enabling them to interact with leading storytellers across all visual media and become the voices of the future.

Our proposed MFA programs will build on that foundation by training creative producers and screenwriters to be both buyers and sellers in the growing media-driven economy, from the inception of a story idea to the completion of a professional pitch package and business model.

UNCSA’s current MFA in Film Music Composition and the proposed MFA programs in Creative Producing and Screenwriting will be structured in the same manner as the institution’s other graduate-level programs. The MFA in Filmmaking will build upon UNCSA’s ranking and strengths at the baccalaureate
and masters levels in preparing individuals for professional careers in the evolving media and entertainment industries to be job creators of tomorrow.

It is a top priority for the School of Filmmaking to grow in such a way to maximize the potential of existing resources, to take advantage of opportunities to enrich cultural and economic prosperity in the state, and to do so without overtaxing our already very successful undergraduate program, which has a strong emphasis on production. Establishing an MFA that is entrepreneurial in its focus is therefore the most efficient way for us to expand the School and add to the richness of the experience for both our undergraduate and graduate students.

2. Strategic plan

The proposed MFA in Filmmaking fits squarely into UNCSA’s strategic plan (http://www.uncsa.edu/administration/strategicplan/), which focuses on enhancing the Arts and academic excellence.

UNCSA’s strategic initiative 1.4 reads as follows:

*Build paths that encourage and support the creative spirit (entrepreneurship and innovation) and improve industry relationships to enhance training and employment opportunities including opportunities for alumni.*

- Leadership and entrepreneurial development for faculty and staff
- Leadership development for students
- Create opportunities for student initiated and realized art projects

Strategic plan area of focus #3 is “to build and sustain sufficient resources.” Expanding the enrollment of the School of Filmmaking will help to expand UNCSA without putting any undue burden on the already existing program, and help to build and sustain the health of the School.

Our proposed MFA in Filmmaking is also directly in line with all of the initiatives listed below under UNCSA’s Strategic Plan Area of Focus #4 “Serve North Carolina and the Nation,” which states the following:

**Strategic Initiative 4.1: Enhance outreach and advocacy efforts as an essential cultural asset for North Carolina and the nation**

- Continued UNC-TV broadcasts to reach across NC
- Strategically increase touring in North Carolina
- Advocate for the film industry to create opportunities for our students and alumni in NC
- Develop more resources for performance, recruitment and institutional marketing
- Provide opportunities for students to discover, develop and implement outreach projects utilizing their art
- Encourage arts-based social entrepreneurship

**Strategic Initiative 4.2: Increase continuing education and outreach opportunities for non-UNCSA community members**

**Strategic Initiative 4.3: Encourage innovative product and service development**

**Strategic Initiative 4.4: Investigate and implement initiatives that address arts leadership, entrepreneurship, and creativity opportunities for student artists across the campus**

**Strategic Initiative 4.5: Strengthen alumni engagement in North Carolina and beyond**

**Strategic Initiative 4.6: International exchange**

**Strategic Initiative 4.7: Develop relationships with nationally significant organizations and artists**
UNCSA is committed to providing a world-class and highly competitive arts conservatory education at a reasonable cost by becoming a hub of entrepreneurial partnerships and collaboration with the larger community. We plan to develop dynamic ways of sharing our expertise in workforce-related creativity skills with non-UNCSA community members who are increasingly challenged by a hypercompetitive and ever-changing world.

Our proposed expanded MFA in Filmmaking is just the beginning of our strategic plan to create a fertile entrepreneurial environment with interdisciplinary engagement among other schools within the UNC system. Towards that end, we are currently engaged in discussions with NCSU to develop a parallel MS/MFA in Gaming, for which NCSU will provide the engineering skills, and UNC School of the Arts will provide the artistic and entrepreneurial skills. We have also begun discussions with UNC Chapel Hill about a joint MFA/MBA.

We own a 14,790-square-foot sound-stage in High Point, which we are currently in the midst of refurbishing to be a fully digital space capable of serving as an incubator for new methods of digital production, such as immersive gaming, digital production design, commercial production, visual effects, and 3D experiential filmmaking. This remodeled stage will serve as production space for the planned MS/MFA in Gaming partnership with NCSU.

Our goal with the proposed MFA concentrations in Creative Producing and Screenwriting – in conjunction with the current concentration in Film Music Composition and the eventual Gaming program – is to ensure that we prepare our graduates for the new media landscape, training them with the skills to develop material for a market that will sustain the cost of development, production, distribution, marketing and advertising, as well as to help them launch new companies as they launch their careers. We are committed to our goal of helping our graduate students become the job creators and media moguls of the future by helping to incubate a network of new companies in North Carolina that will pollinate across the development, production and distribution continuum.

All of the above clearly fits into the vision of the whole of UNCSA, which is to be the UNC system’s leading university for academic and artistic creativity and excellence set in a diverse, engaging, inspiring artistic community, whose members collaborate to enrich the culture of the State of North Carolina and the arts globally, through training of artists in their craft, innovation in artistic production, and emphasis on inquiry, scholarship, and creativity in education. See Attachment VIII: Alumni Impact on NC Economy, for a representative list of film and television programs created by our School of Filmmaking graduates and produced in North Carolina over the past seventeen years.

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

Enrollment Possibilities and Trends in MFA Programs
UNCSA is internationally ranked as #12 of the top film schools in the world (The Hollywood Reporter, 27 July 2011). The complete list of film schools is in the hundreds. We used the top 18 ranked schools that currently offer an MFA in Filmmaking for our comparables in analyzing enrollment possibilities and trends. See Attachment II: Demand Analysis Charts for acceptance rates at these institutions.

As reflected in the Demand Analysis Charts, there is a robust demand for an MFA in Filmmaking programs at these prestigious schools. For example, in the top 18 programs alone, more than 5,400 applications are received annually, and only 16% (859 individuals) have the opportunity to attend such a program. Since the research shows that the average undergraduate sophomore, when applying to a graduate program, will send in an average of seven applications (US News & World Report, October 2011), we can reasonably expect that our current status will allow us to participate in this sizeable applicant pool.

Moreover, enrollment in the graduate program of the School of Theater, Film & Television at UCLA has increased from 281 in fall 2007 to 292 in fall 2011 [4 percent increase] (UCLA Annual Report for years 2007 - 2011). It is extremely difficult to obtain past enrollment figures from other film schools since they consider the information to be proprietary. Nevertheless, the Director of Graduate Admissions at Emerson College offered the following comment about its MFA program in Film and TV Production: “While I’m not able to provide you with our detailed data, I can tell you that we have had very strong and steady growth in
applications to our MFA in Media Art program over the past five years. We have a set number of spots in our entering class and we have easily met that goal every year.”

Additionally, tuition rates offer us a strong competitive edge over our comparable schools. As indicated in the Demand Analysis Charts, the average yearly tuition rate for an in-State resident is $32,989 and $35,970 for a non-resident. UNCSA's current graduate school yearly tuition rates are $6,796 for residents and $19,603 for non-residents. Our low yearly tuition rate, coupled with our high ranking amongst the top Film schools and a $65,479 average annual pay for individuals in the film industry, allows us to be a financial value for an individual who would like to pursue a master's education.

Finally, when our own current and former students were polled (see pie chart entitled “UNCSA Survey Results on Student Demand” in Demand Analysis Charts), 76% responded in the affirmative to the question “Do you believe in the value of an MFA in Filmmaking?”; an even higher percentage (79%) stated that they would recommend to others such a program at UNCSA, if it were made available.

4. Societal demand and employability of graduates. Provide any update to the documented evidence of societal demand and employment opportunities presented in Appendix A.

Current employment opportunities and wage rates
Please go to our chart entitled “National Industry-Specific Occupational Employment and Annual Wages – Motion Picture & Video Industry” (Attachment II: Demand Analysis Charts), the data of which we culled from the US Department of Labor website: http://www.bls.gov/oes/current/naics4_512100.htm.

Employment trends
According to the North Carolina Economic Development Board (2014), jobs in arts and entertainment grew 33 percent from the 3rd quarter of 2000 to the 3rd quarter of 2013, surpassed only by jobs in health (42 percent) and jobs in the professional/technical fields (37 percent). In the Job Trend Report for 2012: Film, Video & Digital Media, William Frierson (2012) listed broadcast/TV, video production, sales/marketing, post-production, and digital media as the top five full-time jobs employers seek to fill. The top five part-time jobs that employers seek to fill were broadcast/TV, video production, film production, sales/marketing, and post-production. The top five contracted jobs included film production, post-production, video production, broadcast/TV, and graphic artists/designers. All the listed jobs, except sales/marketing and graphic artists/designers, are closely related to film and TV production.

It is predicted that jobs in creative fields will steadily grow from 2012 to 2022 (BLS, 2014). An analysis based on the Bureau of Labor Statistics’ (BLS) ten-year projections concludes that over the past half century, high-paying, knowledge-based creative class jobs in science and technology, business and management, the professions, arts, media, and entertainment have increased from just 15 percent of jobs to more than a third. (Florida, 2014)

This trend will continue over the next decade. According to BLS projections, the U.S. will add 15.6 million new jobs between 2012 and 2022, which makes the overall workforce grow by 10.8 percent from 145 to 161 million. Of these, 5.6 million will be high-wage creative class positions. The growth rate of these creative class jobs will be 12.5 percent, the highest of all groups. The BLS projections also show that employment in the occupational group “arts/design/entertainment/sports/media” will increase 7 percent, adding 180,600 new jobs between 2012 and 2022. In addition, master’s degree recipients will have the highest percentage of job gains during these 10 years. The employment growth rate for master’s degree recipients will be 18.4 percent, compared to 17.6 percent and 16.0 percent of associate degree recipients and doctoral or professional degree recipients, respectively.

A study on job outlook for artists also indicates that employment of artists and related workers is projected to grow faster than average, though competition for jobs in creative fields is expected. It predicts that the growth rate is 12 percent through 2020, faster than average for all occupations (January 2012 Monthly Labor Review Employment Projections to 2020).
Despite the competition, studios, galleries, and individual clients are always on the lookout for artists who display outstanding talent, creativity, and style. According to the Labor Review study, the Occupational Outlook Handbook of 2008-2009 accurately predicted that demand for multimedia artists and animators will continue to increase as consumers continue to demand more realistic video games, movie and television special effects, and 3D animated movies.

Further, the American Community Survey (ACS) data reveal that artists are highly entrepreneurial. They are 3.5 times more likely than the total U.S. workforce to be self-employed. Based on these job trends in creative fields, BLS projections, artists’ entrepreneurial ability and activities, and the friendly environment toward film and video industries in North Carolina, the graduates from our proposed MFA program at UNCSA should have a very promising future.

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.

MFA program planners at UNCG, UNCSA, and UNCW have identified a number of opportunities for collaboration in delivery of all programs, which can be organized in four categories: Shared Web Portal, Shared Instruction, Shared Events, and Shared Resources. A committee composed of representatives from the MFA programs at each of our institutions will meet annually to oversee ongoing inter-institutional efforts and to explore further possibilities of collaboration.

**SHARED WEB PORTAL:**
A shared website representing all planned MFA 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.

**Recruitment of Prospective Students**
The website will describe and differentiate the MFA 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.

**Admission Applications**
Once prospective students use the information on the shared web portal to determine which MFA program is the best fit for his/her situation and goals, the student may apply to the selected program directly from the website.

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

**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 this feature to advertise directly to students and graduates.
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 this feature to advertise directly to students.

Budget/Savings/Efficiencies of Shared Web Portal:
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.

Shared Instruction:
Shared curricular opportunities include a required online course, elective online courses, elective online/low-residency Independent Study courses, reciprocity, and thesis committee participation.

Required Online Course

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 of an equal number of speakers via live video conference each academic year. Students are allowed to participate on-line or in person at any institution.

Elective Online Course
All programs require students to complete elective courses. Each participating MFA program will share specialized expertise by offering at least one elective online course every three semesters. Students from any participating program may take any of these shared elective online courses, for example:

Special Topics in Entrepreneurship (3 credits)
A one-semester online course devoted to the marketing research and predictive analytics of the business model to a chosen mode and market (i.e. film, television, web-based, corporate). Additional shared courses may be developed and offered.

Elective Online/Low Residency Independent Study Courses
All programs require students to complete elective courses. Each MFA program will share specialized expertise by allowing students from partner programs to develop courses of study with MFA 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.

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.
Reciprocity / Articulation Agreement
Students in any MFA 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.

Thesis Committees
All programs require students to complete and defend thesis projects under the supervision of faculty thesis committee chairs and readers. Each MFA program will share specialized expertise by allowing students from partner programs to enlist appropriate MFA 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.

Budget/Savings/Efficiencies of Shared Instruction:
(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 course release. 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.

Shared Events:
Traveling Film Festival and Conference
MFA programs will host an annual traveling film festival and conference on a rotating basis. Students across all programs will share in curating and promotion. 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 of Shared Events:
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.

Shared Resources:
MFA programs will make best efforts to share information and physical resources whenever possible, including library and subscription services, and facilities and equipment. For example:

Library Services
MFA 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, while 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 of Shared Resources:**
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.

**Facilities and Equipment**
MFA programs will make best efforts to provide access to available facilities and equipment to qualifying students from other participating programs.

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

**UNCSA Film Music Composition MFA Collaboration**
MFA students from all three schools are encouraged to collaborate on original film scores with graduate students in UNCSA's MFA concentration in Film Music Composition. 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 of Film Music Composition Collaboration:**
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.

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 __18__  Part-time ____0____  Total ____18____

Year 4:  
Full-time ____36____  Part-time ____0____  Total ____36____

**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.**

Columbia College Chicago: School of Cinema Art + Science, MFA in Creative Producing

New York University: joint MBA/MFA program

University of Southern California:  
School of Cinematic Arts, Peter Stark Producing Program  
School of Cinematic Arts, MFA in Writing for Screen & Television
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.

**Peer Institutions:**
Columbia College Chicago: School of Cinema Art + Science, MFA in Creative Producing

New York University: joint MBA/MFA program

University of Southern California:
  School of Cinematic Arts, Peter Stark Producing Program
  School of Cinematic Arts, MFA in Writing for Screen & Television

Please refer to Attachment II: Demand Analysis Charts to see tuition comparisons.

**Regional Schools:**
UNC Greensboro
UNC Wilmington

B. Admission. List the following:

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

   **Minimum requirements for admission to the MFA in Filmmaking:**
   - All applicants must have completed an undergraduate degree;
   - Applicants must, at a minimum, possess functional use of the somatic senses, have adequate motor capabilities to manage situations in which these senses would be employed, and be able to integrate data acquired via these senses;
   - Qualified applicants applying directly out of undergraduate school must show a GPA of 3.0 or better;
   - Preferred applicants to the Film Music Composition concentration should have an undergraduate degree in music or music composition;
   - Preferred primary applicants for the Creative Producing or Screenwriting concentrations should have a minimum of 2 years of work experience.

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

   **For Applicants to the Film Music Composition Concentration:**
   - Letter of intent;
   - Transcripts;
   - Two letters of recommendation;
   - One letter from an arts or academic instructor;
   - If applicant is not currently enrolled in school, recommendation may be from employer, mentor, or artists with whom applicant as worked;
   - Portfolio of no less than three compositions in the following formats: fully notated scores and either recorded performances on audio CD or scored film(s) on DVD.
For Applicants to the Creative Producing or Screenwriting Concentrations:

- Letter of intent;
- Transcripts;
- Two letters of recommendation;
- One letter from an arts or academic instructor;
- If applicant is not currently enrolled in school, recommendation may be from employer, mentor, or artists with whom applicant as worked;
- Two writing samples: one of creative fiction (screenplay, theatrical script, or short story) and one expository essay (of film analysis or film criticism).

C. Degree requirements. List the following:

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

**MFA in Filmmaking Credit Hours per concentration:**

- Creative Producing 60 cr. hrs.
- Film Music Composition 57 cr. hrs.
- Screenwriting 54 cr. hrs.

2. Other requirements (e.g. residence, comprehensive exams, thesis, dissertation, clinical or field experience, "second major," etc.).

Each of our programs requires a thesis project, individualized according to the student’s concentration and interests, and supervised by the student’s faculty-mentor. Successful completion of the thesis project represents the culmination of the student’s requirements of the MFA in Filmmaking.

For graduate programs only, please also list the following:

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

All MFA courses are only open to graduate students.

4. Grades required

Graduate students in the MFA program must earn a grade point average of 2.7 (B-) or higher each semester. Earning a GPA of less than a 2.7 in any one semester may be grounds for dismissal from the program.

5. Amount of transfer credit accepted

Transfer and/or advanced placement credits will be considered on a case-by-case basis, and may constitute no more than 49% of the credit hours required for the degree.

6. Language and/or research requirements

There are no foreign language requirements for our program. Research requirements are determined by the nature of each student’s individual thesis project.

7. Any time limits for completion

The MFA degree must be completed within five years of the graduate student’s initial enrollment in 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.

Because the concentrations in Creative Producing and Screenwriting are both new master's programs that we wish to establish, the majority of courses in these subject areas are therefore new as well. Most of the courses for the concentration in Film Music Composition, because it is currently offered, already exist; some modifications (to accommodate the new concentrations under the umbrella MFA in Filmmaking) have been made. For clarity's sake, therefore, we have organized Attachment III: Curricula as follows:

A) Explanation of course numbering system;
B) Curricular information by concentration;
C) Alpha-numeric listing of all master's level courses, with asterisks indicating required classes;
D) New courses and descriptions.

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.

The mission of the UNCSA School of Filmmaking is to ready our students for the professional entertainment industry. Therefore, as with our BFA program and our current MFA program in Film Music Composition, our faculty consists of artists/educators still working in their field. Some of our professors do have terminal degrees; others are eligible to teach at the master's level through the equivalency option that honors portfolios of creative/professional experience (see Attachment IV: Faculty Rosters). Once the program is approved, we plan to hire three additional faculty with established expertise in the fields of screenwriting and producing (see Attachment VI: Proposed Budget). Among our current faculty are the following:

**Dona Cooper**

Associate Professor, Screenwriting

Author of AFI's *Writing Great Screenplays for Film and TV*, former AFI faculty in their MFA Screenwriting program, former Senior Vice President of ABC Daytime Programming, Director of Primetime Programming at NBC, and story analyst at HBO. Ms. Cooper has been a creative executive in all areas of television programming at the NBC and ABC networks. She has also worked as a story consultant for independent feature producers.

**Chris Heckman**

Assistant Professor, Film Music Composition

Composer of music for film, television, video games, theatre, dance, sacred music, and concert music, Mr. Heckman holds a BM in Music Composition from Florida State University (2007) and an MFA in Film Music Composition from the University of North Carolina School of the Arts (2009). Heckman is a member of ASCAP and will complete his PhD in Music Composition at the University of California, Los Angeles in the Fall of 2014.

**Renata Jackson**

Associate Professor, Cinema Studies

Dr. Jackson holds BA and MA degrees in Film Production and Film History/Criticism from The Pennsylvania State University, and a PhD in Cinema Studies from New York University, Tisch School of the Arts. She has taught film history, theory, and analysis at Penn State, Emerson College, The European Institute for International Communication, and New York University. Publications include “Who’s Your Dada? The Marx Brothers at Paramount,” in *A Century of the Marx Brothers*, ed. Joseph Mills (Cambridge Scholars Press, 2007); “Relevant Theory for Documentary Film,” *CILECT News* No. 42 (May 2005); and *The Modernist Poetics and Experimental Film Practice of Maya Deren* (Edwin Mellen Press, 2002).
Dale Pollock  
**Associate Professor, Cinema Studies**  
Author of *Skywalking: The Life and Films of George Lucas*, first published in 1984 with more than 150,000 copies in print, Mr. Pollock served as Dean of the School of Filmmaking from 1999-2006. Pollock has produced 13 feature films, including *Set It Off, Mrs. Winterbourne, A Midnight Clear, The Beast*, and *Blaze*. His films have received four Academy Award nominations and have won several awards, including Best Film at the Cleveland and Houston film festivals. He was chief film reviewer for *Daily Variety*, and chief film reporter for *The Los Angeles Times* (where he was a Pulitzer Prize nominee).

Lauren Vilchik  
**Assistant Professor, Producing**  
Ms. Vilchik is a film producer and production attorney specializing in independent film finance and film production, and has produced 10 feature films through her own company, one of which grossed $80 million on a production budget of a mere $1.5 million. She has been nominated for the Independent Spirit Awards Producer's Award for Outstanding Achievement, and Variety’s Top 10 Producers list. Ms. Vilchik, who has a background in corporate litigation and intellectual property law, also serves as a post-production delivery consultant for the independent distribution company Freestyle Releasing.

B. (For doctoral programs) List the names, ranks, and home department of each faculty member who will be directly involved in the proposed program. The official roster forms approved by SACS may be submitted. Provide complete information on each faculty member’s education, teaching and research experience, research funding, publications, and experience directing student research including the number of theses and dissertations directed.

This question is not applicable for our proposed MFA program.

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.

We estimate the need and have requested budget lines for three new faculty lines in order to support our new MFA concentrations. If enrollment growth funds are not available, the UNCSA Provost will provide funding for these new positions.

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

With the addition of three new faculty members to complement our faculty currently teaching at the BFA and MFA levels, we anticipate that each faculty member at the School of Filmmaking will be assigned a regular full-time course load. We therefore do not anticipate any undue increase in course load, nor any negative effect upon either public service activity or creative/scholarly 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.

The holdings of UNCSA's Semans Library, with a substantial music library (including music reference books and scores, music periodicals, over 50,000 circulating scores, and 42,000 sound recordings), support our already-existing master's program in Film Music composition.

In order to support the proposed MFA concentrations in Creative Producing and Screenwriting, we plan to take advantage of a consortial agreement with the campus libraries of UNCG and UNCW to share the costs of providing the following databases: imdbPRO, StudioSystem, Nielson.com, Screen International, Variety, Hollywood Reporter, The Scoggins Report, and The Black List.
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?

Construction of a new and expanded library facility on the UNCSA campus is currently underway, and is slated to open later this Fall 2014. Our new library will offer major improvements in technological infrastructure, student collaboration space, instructional space, and space for collection growth.

The Library will build upon our already outstanding collection of motion pictures and television programs as well as research materials that support our undergraduate programs. We anticipate adding materials in all formats (books, specialized periodicals, reference data, DVDs, published screenplays, databases, etc.) to properly support the curricular and research components of the new MFA program.

We believe our library staff is currently adequate to support our needs, but we will maintain close communication with the Director of Library Services to ensure that this continues to be the case.

C. Discuss the use of other institutional libraries.

UNCSA students will benefit from the UNC System Library’s Cooperative Agreement, as well as from Inter-Library-Loan. Our students will also be able to avail themselves of the Triad Academic Library Association (TALA), which includes private institutions such as Wake Forest, Salem College, and Elon University, among others.

VI. Facilities and Equipment

A. Describe facilities available for the proposed program.

The Film School at UNCSA maintains professional grade facilities and equipment to guarantee the students are using industry standard tools in their classes and their productions.

In addition to our existing sound stages, recording and scoring stage, and post-production facilities, our new Animation and Gaming building is scheduled to be operational for Fall Semester 2014, and will contain state-of-the-art facilities supplied through our interdisciplinary partnership with Hewlett-Packard, which in turn has dynamic partnerships with Apple, Pixar, Adobe, and Avid, among others.

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.

Facilities on the School of Filmmaking campus are adequate at present, since, as we mentioned above with regard to the Institution’s mission, our proposed MFA concentrations in Creative Producing and Screenwriting are entrepreneurial in focus. In this way, we can grow our School without overtaxing our existing equipment or facilities utilized by our undergraduate production program. Also adequate are our existing facilities – classroom space as well as the recording stage described above – for our current Film Music Composition concentration.

Over the next ten years, in tandem with our intended partnerships, also described above, with NCSU (an MS/MFA in Gaming) and UNC Chapel Hill (a joint MFA/MBA), our remodeled sound-stage in High Point will provide expanded facilities to support the growth of our programs.

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

UNCSA has an expanding IT department that supports our wireless internet access, teleconference room/Cisco System/Skype screening rooms, and will maintain our new digital facilities.
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.

As we continue to expand our MFA program in coming years, the demands and improvements in ever-changing technological entertainment industry will require continual reassessment and upgrades.

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.

Each of our three MFA concentrations will have its own Chair to coordinate the graduate-level program, in conjunction with the Assistant Dean of Academics in the School of Filmmaking, all of whom will report to the Dean of the School of Filmmaking.

Please see Attachment V: Organizational Chart.

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.

As UNCSA is accredited by SACSCOC, so too will the proposed MFA program be subject to the SACS review and accreditation processes, according to the review schedule of the institution (UNCSA’s 10-year review is upcoming in 2015/2016).

Any practica or internships will follow the established School of Filmmaking protocols and occur under the guidance of the student’s mentor.

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

UNCSA School of Filmmaking is not pursuing professional accreditation at this time. The University is regionally accredited by SACSCOC.

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?

The proposed degree program is not a substantive change as defined by SACS.

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.

This question is not applicable to our program.
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?

There is no lower-level or cognate program in Film Music Composition on the UNCSA campus.

The School of Filmmaking BFA program consists of a robust hands-on education in film and television production, with discrete concentrations in Animation, Cinematography, Directing, Picture Editing & Sound Design, Producing, Production Design, and Screenwriting, along with required as well as elective coursework in Cinema Studies (film history and aesthetics). Because the focus of our proposed MFA concentrations in Creative Producing and Screenwriting is entrepreneurial, not production-based, the lower-level cognate programs may support our MFA students with crew during the final phase of their thesis, which, as we mentioned above, includes a demo to promote, market, and launch the graduate students’ final projects.

X. Additional Information

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

N/A

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.

Please see Attachment VI: Proposed Budget.

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.

Yes, the School of Filmmaking will seek enrollment funding for an additional the 24 students expected to pursue concentrations in Creative Producing and Screenwriting. See Attachment VII: Provost Letter re: Enrollment Growth Funding.
2. Require differential tuition supplements or program-specific fees? If so, please elaborate.
   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?

We are not seeking tuition differential fees. We are planning to request the same program-specific fees ($1,675) that are currently required for undergraduate and graduate students in the School of Filmmaking. Since these program-specific fees have already been approved by the Board of Governors, we are not seeking additional approval.

The program-specific fees will go towards the production and marketing of the students’ thesis project.

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.

If enrollment increase funding is not forthcoming, the UNCSA Provost has committed to providing the requisite faculty lines.

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.

The following Student Learning Outcomes and Program Objectives for our MFA in Filmmaking will be the criteria we plan to use to evaluate the quality and effectiveness of our program:

**Student Learning Outcomes**

1. Professional Readiness: by Spring Semester of their final year, graduate students will demonstrate the creative, leadership, and entrepreneurial skills necessary for successful careers in the moving image arts.

2. Critical Analysis Skills: by Spring Semester of their final year, graduate students will demonstrate: an ability to analyze the narrative, thematic, and emotional needs of a story; an understanding of film history and aesthetics; and the analytical skills to determine whether a project has a viable expectation to succeed within the market.

3. Technical Skills: by Spring Semester of their final year, graduate students will, according to their specialty, be able to apply technical and artistic skills to enhance the effectiveness of their creative work.

**Program Objectives**

1. Enrollment management: by AY 2017-2018, our objective is to achieve optimum enrollment of 36 students total in the program (18 per year).

2. Personnel needs: by AY 2017-2018, our objective is to hire an additional three faculty members.
B. Measures (metrics) to be used to evaluate the program (include enrollments, number of graduates, and student success).

We will consider this program successful if the following targets are met:

- enrollment target of 18 incoming G-1’s by Fall 2017;
- maintaining our target enrollment for at least 3 of 5 consecutive years after inception of the program;
- percentage of G-1’s returning to the second year of the program is 80% or greater;
- percentage of each cohort who graduate within five years of initial matriculation into the program is 80% or greater; and
- quality of senior thesis, evaluated at a professional level (according to our graduate-level assessment rubrics).

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

We will evaluate the MFA in Filmmaking according to UNCSA’s assessment cycle. The following timeline provides an overview of key milestones in the sequence:

**Planning: January through February:**
- Programs revise SLOs and POs, as well as assessment methods and scoring protocols (rubrics)

**March 1:**
- Deans submit finalized SLOs, POs, and assessment plans to Provost

**April 15:**
- Provost (or designee) returns approved assessment plans to Deans
- Deans upload finalized plans to tracking system

**Assessment: August through May:**
- Programs engage in mid- and end-of-semester assessment and documentation

**Analysis: May through June:**
- Assessment data is collected/analyzed by assessment committees

**Recommendations for Implementation/Improvement: June 15:**
- Assessment Committees report findings/recommended improvements to Deans

**August:**
- Deans present assessment reports and recommendations to Faculty for discussion

**October 15:**
- Deans submit final reports to Provost, detailing recommendations for and implementation of improvements
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 document includes the following attachments:

- Attachment I: Approved Appendix A
- Attachment II: Demand Analysis Charts
- Attachment III: Curricula
- Attachment IV: Faculty Rosters
- Attachment V: Organizational Chart
- Attachment VI: Proposed Budget
- Attachment VII: Provost Letter re: Enrollment Growth Funding
- Attachment VIII: Alumni Impact on NC Economy
- Attachment IX: Sources Consulted

This proposal to establish a new degree program has been reviewed and approved by the appropriate campus committees and authorities.

Chancellor:

Lindsay Bierman

Date: 21 July 2014
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: December 13, 2013

Constituent Institution: University of North Carolina School of the Arts

CIP Discipline Specialty Title: Cinematography and Film/Video Production

CIP Discipline Specialty Number: 50.0602 Level: B ___ M X 1st Prof ___ D ___

Exact Title of the Proposed Program: Master of Fine Arts in Filmmaking

Exact Degree Abbreviation: MFA

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: 2015

1. Describe the proposed new degree program. The description should include:

   a. a brief description of the program and a statement of educational objectives
   b. the relationship of the proposed new program to the institutional mission
   c. the relationship of the proposed new program to existing programs at the institution and to the institution's strategic plan
   d. special features or conditions that make the institution a desirable, unique, or cost effective place to initiate such a degree program

The MFA in Filmmaking will build on UNCSA's strengths at the baccalaureate and masters level in preparing individuals for professional careers in the film industry. This program aligns completely with UNCSA's role as the state's unique professional school for the performing, visual, and moving image arts. UNCSA provides gifted developing artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives; and serves and enriches the cultural and economic prosperity of the people of North Carolina, the South and the United States. It is structured in the same manner as our other
undergraduate and graduate programs on the campus, in that the MFA in Filmmaking will be comprised of multiple concentrations. The MFA in Filmmaking would initially be composed of three concentrations: Producing, Screenwriting, and Film Music Composition. The Film Music Composition program currently exists as a stand-alone MFA, and it is proposed that it would be folded into this new MFA in Filmmaking as a concentration. Producing and Screenwriting were selected as the initial new concentrations as they require lower up-front operational and faculty resources. Each of the three concentrations will offer a common foundation first year core Cinema Studies course sequence, and will conclude with a common capstone thesis requirement.

By establishing an MFA in Filmmaking, UNCSA will be better able to leverage the significant capital investment that the State of North Carolina has made in our campus. We currently operate professional-grade filmmaking facilities, and this new graduate program will allow us to more efficiently utilize those resources. We also possess faculty expertise in each of the proposed areas of concentration, which allows us to more easily make the transition to graduate level instruction in these topics.

The decision to focus on screenwriting and producing as new areas of concentration is a strategic one, based upon an analysis of film industry trends. The film business has continued to evolve rapidly, resulting in a wider range of distribution models. As such, the role of the creative producer and screenwriter have become more central to the process of developing material for specific markets, with the selection of those markets being determined during the initial development phase. These proposed concentrations will prepare students for these new economic opportunities. We have also had exploratory conversations with other universities in the state regarding the possibility of a joint MFA/MBA program. If approved, this new MFA in Filmmaking would allow us to continue those conversations. UNCSA has also begun discussions with North Carolina State University regarding a collaborative gaming program at the master’s level. While that would likely constitute a discreet MFA and a separate proposal, this proposed MFA in Filmmaking would support and enhance that initiative.

UNCSA is currently in the process of developing its next strategic plan, but growth of graduate programs has already been identified as a top campus priority. Enhancement of existing graduate programs and growth of distinctive new programs will remain a key component of our process. The University has
already put significant support into this initiative. UNCSA has recently re-established the Dean of Graduate Studies position, which is charged with developing a campus-wide plan for the expansion and enhancement of graduate education. We have also pledged that a portion of available campus-initiated tuition increase revenues will be allocated towards increasing graduate assistantships, and have previously requested additional funding for graduate stipends as part of our expansion budget request. In short, the establishment of this MFA in Filmmaking represents a significant step towards completion of one of our institution’s top strategic priorities.

2. Provide documentation of student demand and evidence of the proposed program’s responsiveness to the needs of the region, state, or nation.

This would be the first MFA in Filmmaking offered in North Carolina. The film industry is a burgeoning component of North Carolina’s new economic model, and the creation of an MFA would help facilitate the recruitment of new film productions to the State. As such, we believe that there is significant student demand for the program. In fact, in recent years we have received ten to fifteen inquiries per year from individuals who would like to pursue an MFA in Filmmaking at UNC School of the Arts. These inquiries have been completely organic, as UNCSA obviously has no program and has engaged in no marketing. If the MFA in Filmmaking is authorized, we feel confident that we will be able to attract sufficient student demand.

Establishment of the MFA in Filmmaking is also a key component of our economic development strategy. The recent report “Arts & Economic Prosperity IV in North Carolina” noted that the nonprofit arts and culture is a $1.24 billion dollar industry in the State, and supports over 43,600 FTE jobs. Filmmaking in particular has been a key component of this resurgence. UNCSA has historically been a critical part of recruiting production companies and filmmakers to North Carolina. We would be more effective in that objective if we had faculty and students engaged in terminal, graduate level instruction who could work on productions such as “You Are Here,” an upcoming feature film release shot in part on the UNCSA campus over the summer of 2012.

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.
There are no other universities in the State of North Carolina currently offering a Master’s degree (MA or MFA) in Filmmaking (CIP 50.0602). Wake Forest University currently offers an MA/MFA Documentary Film Program, and our sister campus UNC Greensboro offers an MFA in Drama with a focus on Film and Video Production. Our faculty has strong relationships with both programs, and it is anticipated that the creation of a UNCSA MFA will allow for even greater partnerships and collaborations.

Faculty and administration from UNC School of the Arts and UNC Greensboro met over the summer of 2013 to explore potential areas of partnership, as both campuses are currently pursuing an MFA under the CIP code of 50.0602. While the two proposed programs share a potential CIP code, they are quite distinct with regards to their proposed curricula and educational objectives. UNC Greensboro’s proposed program is an MFA in Media Production, focused on the training on independent media makers. UNC School of the Arts proposal is for an MFA in Filmmaking, focused on the business of filmmaking, including feature films. These differences in mission and focus necessitate that each campus offer a discrete degree, as opposed to a single shared joint degree. The complementary nature of the two proposed degree programs allows for a number of potential collaborative endeavors that are more fully delineated in the June 6, 2013 document “MFA Proposal Joint Response.”

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

If so,

a. Briefly describe these plans, including sites and method(s) of delivering instruction.

b. Indicate any similar programs being offered off-campus or online in North Carolina by other institutions (public or private).

c. What is the estimated percentage of courses in the degree program that will be offered/available off-campus or online: __________

d. Estimate the number of off-campus or online students that would be enrolled in the first and fourth years of the program:

<table>
<thead>
<tr>
<th>First Year Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>__________</td>
<td>__________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fourth Year Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>__________</td>
<td>__________</td>
</tr>
</tbody>
</table>
5. Estimate the total number of students that would be enrolled in the program during the first year of operation: 
   Full-Time 20  Part-Time 0

Estimate the total number of students that would be enrolled in the program during the fourth year of operation: 
   Full-Time 30  Part-Time 0

6. Will the proposed program require development of any new courses: Yes X No__
   If yes, briefly explain.
   
   UNCSA currently offers an undergraduate degree in Filmmaking, with eight distinct concentrations, including Producing and Screenwriting. Lead faculty in these two disciplinary areas have worked over the past year to develop masters level courses that draw from our established expertise at the baccalaureate level. A copy of the three proposed curriculum models is included as Appendix I in this document.

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.)

   a. New Faculty: Yes X No_____
      
      This program leverages faculty that UNCSA currently employs in the disciplines of Film Music Composition, Producing, and Screenwriting. UNCSA anticipates that two new faculty lines will be required for this program. If enrollment growth funds are not available, the UNCSA Provost will provide these two positions.

   b. Additional Library Resources: Yes X No_____
      
      While UNCSA does currently offer a graduate program in Film Music Composition and undergraduate programs in producing and screenwriting, it is anticipated that additional library resources will be needed. If enrollment growth funds are not available, the UNCSA Provost and Library will reallocate existing funds to cover these expenses.

   c. Additional Facilities and Equipment: Yes ____ No X____

   d. Additional Other Program Support: Yes X No_____
      (for example, additional administrative staff, new Master’s program graduate student assistantships, etc.)
      
      UNCSA will provide tuition remissions, in-state tuition waivers, and graduate student assistantships to those students possessing exceptional talent. These funds will be derived from private sources, reallocations of
existing general fund appropriations, and tuition receipts. UNCSA is currently in the early planning stages of a capital campaign, and increased student funding has been discussed as a potential priority.

The annual Campus Initiated Tuition Increase (CITI) process allows for the consideration of tuition increases for strategic purposes. UNCSA charges tuition to non-resident high school students, resident and non-resident undergraduate students, and resident and non-resident graduate students. The campus has discussed the need to increase funding for graduate students, and has previously used CITI revenues for this purpose.

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 [X] No ______
   b. If yes, state the amount of tuition differential or fee being considered, and give a brief justification.

      UNCSA proposes that students pursuing the MFA in Filmmaking be charged an additional $1,000 fee to support the high cost of graduate level instruction in the filmmaking discipline. This charge will be levied in addition to the other special fees currently assessed to students pursuing a degree in the School of Filmmaking.

   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. David English, Vice Provost & Dean of Academic Affairs
  englishd@uncsa.edu, (336) 631-1546

- Dr. Dean Wilcox, Dean of Liberal Arts and Graduate Studies
  wilcoxd@uncsa.edu, (336) 770-3243

- Ms. Susan Ruskin, Dean of the School of Filmmaking
  ruskins@uncsa.edu, (336) 770-1323

- Dr. Renata Jackson, Assistant Dean of the School of Filmmaking and Associate Professor of Filmmaking, Cinema Studies Faculty
  jacksonr@uncsa.edu, (336) 770-1389

- Ms. Lauren Vilchik, Assistant Professor of Filmmaking, Producing Faculty
  vilchikl@uncsa.edu, (336) 631-1285

- Ms. Dona Cooper, Associate Professor of Filmmaking, Screenwriting Faculty
  cooperdl@uncsa.edu, (336) 631-1220

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

James Moeser, Interim Chancellor
Appendix I: MFA in Filmmaking Curriculum Model Proposals

MFA in Filmmaking
Concentration in Producing – **PROPOSED**

<table>
<thead>
<tr>
<th>MFA Degree Total</th>
<th>39 credits</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Year One</th>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIM 5599</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FIM 6101, 6102</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 6301, 6302</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>FIM 6401, 6402</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 6571, 6572</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td><strong>Year One Total</strong></td>
<td><strong>11</strong></td>
<td><strong>21</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Two</th>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIM 5599</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FIM 7401</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>FIM 7402</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>FIM 7411, 7412</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>FIM 7581, 7582</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td><strong>Year Two Total</strong></td>
<td><strong>9</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

MFA in Filmmaking
Concentration in Screenwriting – **PROPOSED**

<table>
<thead>
<tr>
<th>MFA Degree Total</th>
<th>42 credits</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Year One</th>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIM 5599</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FIM 6101, 6102</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 6301, 6302</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>FIM 6401, 6402</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 6571, 6572</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td><strong>Year One Total</strong></td>
<td><strong>11</strong></td>
<td><strong>21</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Two</th>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIM 5599</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FIM 7101, 7102</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 7111, 7112</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>FIM 73XX, 73XX</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>FIM 7581, 7582</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td><strong>Year Two Total</strong></td>
<td><strong>11</strong></td>
<td><strong>21</strong></td>
</tr>
</tbody>
</table>
Master of Fine Arts Degree in Filmmaking,
Concentration in Film Music Composition -- **PROPOSED**

<table>
<thead>
<tr>
<th>MFA Degree Total</th>
<th>50 credits</th>
</tr>
</thead>
</table>

### Year One

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMU 5599</td>
<td>Intensive Arts</td>
</tr>
<tr>
<td>FIM 6301, 6302</td>
<td>Classics of World Cinema I &amp; II</td>
</tr>
<tr>
<td>FMU 6001, 6002</td>
<td>Film Music Composition Lessons I &amp; II</td>
</tr>
<tr>
<td>FMU 6101, 6102</td>
<td>Film Music Composition Seminar I &amp; II</td>
</tr>
<tr>
<td>FMU 6201, 6202</td>
<td>Film Music Analysis I &amp; II: Historical Composers</td>
</tr>
<tr>
<td>FMU 6401, 6402</td>
<td>Electronic Technology I &amp; II</td>
</tr>
<tr>
<td>FMU 6501, 6502</td>
<td>Orchestration I &amp; II</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>Spring</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

**Year One Total**

| 15 | 14 | 29 |

### Year Two

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMU 5599</td>
<td>Intensive Arts</td>
</tr>
<tr>
<td>FMU 7001</td>
<td>Film Music Composition Lessons III</td>
</tr>
<tr>
<td>FMU 7101, 7102</td>
<td>Film Music Composition Seminar III &amp; IV</td>
</tr>
<tr>
<td>FMU 7182</td>
<td>Film Scoring Thesis</td>
</tr>
<tr>
<td>FMU 7201, 7202</td>
<td>Adv. Film Music Anal. I &amp; II: Contemporary Composers</td>
</tr>
<tr>
<td>FMU 7601</td>
<td>Conducting</td>
</tr>
<tr>
<td>FMU 7702</td>
<td>Transition to the Profession</td>
</tr>
<tr>
<td>FMU 7801, 7802</td>
<td>Jazz Harmony &amp; Arranging I &amp; II</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Credits per Semester</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>Spring</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

**Year Two Total**

| 11 | 10 | 21 |
### Attachment II: Demand Analysis Charts

#### MFA Film & TV Acceptance Rates

<table>
<thead>
<tr>
<th>Institution (Rank)</th>
<th>Applicants</th>
<th>Acceptance Rate</th>
<th>Enrolled</th>
<th>Tuition per year</th>
<th>Years</th>
<th>Production Component?</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Film Institute (#2)</td>
<td>629</td>
<td>32%</td>
<td>136</td>
<td>$43,904</td>
<td>2</td>
<td>Yes</td>
</tr>
<tr>
<td>Art Center College of Design (#15)</td>
<td>49</td>
<td>76%</td>
<td>16</td>
<td>$37,044</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Boston University (#11)</td>
<td>88</td>
<td></td>
<td>88</td>
<td>$42,400</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>California Institute of the Arts (#5)</td>
<td>246</td>
<td>30%</td>
<td>35</td>
<td>$38,438</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Chapman University (#7)</td>
<td>342</td>
<td>44%</td>
<td>85</td>
<td>$41,100</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Columbia College of Chicago (#14)</td>
<td>100</td>
<td>14%</td>
<td>12</td>
<td>$12,504</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Columbia University (#6)</td>
<td>577</td>
<td>22%</td>
<td>78</td>
<td>$49,448</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Emerson College (#8)</td>
<td>109</td>
<td>59%</td>
<td>36</td>
<td>$33,568</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Florida State University (#17)</td>
<td>182</td>
<td>23%</td>
<td>30</td>
<td>$18,935</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Loyola Marymount University (#9)</td>
<td>85</td>
<td>50%</td>
<td>25</td>
<td>$26,520</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MFA Production</td>
<td>114</td>
<td>58%</td>
<td>27</td>
<td>$26,520</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA Screenwriting</td>
<td>56</td>
<td>42%</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York University (#3)</td>
<td>236</td>
<td>29%</td>
<td>36</td>
<td>$50,632</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MA Cinema Studies</td>
<td>233</td>
<td>42%</td>
<td>49</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA Dramatic Writing</td>
<td>238</td>
<td>15%</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Northwestern University (#13)</td>
<td></td>
<td></td>
<td></td>
<td>$39,000</td>
<td>2</td>
<td>Final Portfolio</td>
</tr>
<tr>
<td>Syracuse University (#16)</td>
<td>8</td>
<td></td>
<td></td>
<td>$23,292</td>
<td>3</td>
<td>Yes-Thesis</td>
</tr>
<tr>
<td>Stanford University (#20)</td>
<td>16</td>
<td></td>
<td></td>
<td>$40,050</td>
<td>2</td>
<td>Student Projects</td>
</tr>
<tr>
<td>University of California in Los Angeles (#4)</td>
<td>1290</td>
<td>11%</td>
<td>97</td>
<td>$23,468</td>
<td>2</td>
<td>Thesis</td>
</tr>
<tr>
<td>University of Southern California (#1)</td>
<td>208</td>
<td>22%</td>
<td>23</td>
<td>$42,000</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MA in Critical Studies</td>
<td>299</td>
<td>11%</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MA Interactive Media</td>
<td>44</td>
<td>45%</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA in Producing</td>
<td>189</td>
<td>13%</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA in Film &amp; TV Production</td>
<td>312</td>
<td>25%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA in Writing</td>
<td>197</td>
<td>18%</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Texas-Austin (#10)</td>
<td>115</td>
<td>17%</td>
<td>12</td>
<td>$4,528</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

- 5568 MFA in Film applications are received annually. Only 15% or 859 individuals have the opportunity to attend a program.
- $32,989 tuition average for a resident and $35,970 tuition average for a non-resident MFA in Film graduate degree - 31% average acceptance rate.
UNCSA Survey Results on Student Demand
(survey pool: current undergrads and alumni)

**Do you believe in the value of the MFA in Filmmaking graduate degree?**

- Yes: 66 (76%)
- No: 21 (24%)

**Total responses:** 87

**Would you recommend an MFA in Filmmaking program with UNCSA's proposed concentrations?**

- Yes: 64 (79%)
- No: 17 (21%)

**Total responses:** 81
## National Industry-Specific Occupational Employment and Annual Wages

### Motion Picture & Video Industry

<table>
<thead>
<tr>
<th>Occupation Code</th>
<th>Occupation Title</th>
<th>National Employment</th>
<th>North Carolina Employment</th>
<th>National Annual Mean wage</th>
<th>North Carolina Annual Mean Wage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>11-0000 Management Occupations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-1011</td>
<td>Chief Executives</td>
<td>248,760</td>
<td>3,730</td>
<td>$171,610</td>
<td>$205,970</td>
</tr>
<tr>
<td>11-2000</td>
<td>Advertising, Marketing, Promotions, Public Relations, &amp; Sales Managers</td>
<td>28,530</td>
<td>30</td>
<td>$145,250</td>
<td>$112,630</td>
</tr>
<tr>
<td><strong>13-0000 Business and Financial Operations Occupations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-1011</td>
<td>Agents and Business Managers of Artists, Performers, and Athletes</td>
<td>11,680</td>
<td>150</td>
<td>$116,860</td>
<td>$71,990</td>
</tr>
<tr>
<td><strong>27-0000 Arts, Design, Entertainment, Sport, and Media Occupations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27-1011</td>
<td>Art Directors</td>
<td>32,250</td>
<td>240-650</td>
<td>$96,650</td>
<td>$73,140-$81,950</td>
</tr>
<tr>
<td>27-1012</td>
<td>Craft Artist</td>
<td>4,750</td>
<td>90-150</td>
<td>$36,600</td>
<td>$28,160-$32,570</td>
</tr>
<tr>
<td>27-1013</td>
<td>Fine Arts, Including Painters, Sculptors, and Illustrators</td>
<td>11,980</td>
<td>220-340</td>
<td>$50,900</td>
<td>$43,570-$48,100</td>
</tr>
<tr>
<td>27-1014</td>
<td>Multimedia Artists and Animators</td>
<td>30,790</td>
<td>600-10,300</td>
<td>$72,400</td>
<td>$61,800</td>
</tr>
<tr>
<td>27-1019</td>
<td>Artists and Related Workers, All Other</td>
<td>7,470</td>
<td>30-50</td>
<td>$58,460</td>
<td>$49,990-$57,260</td>
</tr>
<tr>
<td>27-1027</td>
<td>Set &amp; Exhibit Designers</td>
<td>9,750</td>
<td>140-270</td>
<td>$53,990</td>
<td>$47,640-$53,520</td>
</tr>
<tr>
<td>27-1029</td>
<td>Designers, All Other</td>
<td>7,330</td>
<td>80-100</td>
<td>$52,700</td>
<td>$43,100-$48,030</td>
</tr>
<tr>
<td>27-2011</td>
<td>Actors</td>
<td>63,230</td>
<td>100-210</td>
<td>$41.94/hour</td>
<td>$19.68-$21.12/hour</td>
</tr>
<tr>
<td>27-2012</td>
<td>Producers &amp; Directors</td>
<td>92,510</td>
<td>1,540-25,440</td>
<td>$90,240</td>
<td>$52,060-$57,790</td>
</tr>
<tr>
<td>27-2041</td>
<td>Music Directors &amp; Composers</td>
<td>23,190</td>
<td>190-310</td>
<td>$54,560</td>
<td>$49,620-$52,560</td>
</tr>
<tr>
<td>27-3031</td>
<td>Public Relations Specialists</td>
<td>202,530</td>
<td>4570-22,380</td>
<td>$63,020</td>
<td>$49,380-$56,610</td>
</tr>
<tr>
<td>27-3041</td>
<td>Editors</td>
<td>98,790</td>
<td>770-2260</td>
<td>$62,820</td>
<td>$51,480-$58,520</td>
</tr>
<tr>
<td>27-3043</td>
<td>Writers and Authors</td>
<td>43,590</td>
<td>420-860</td>
<td>$69,250</td>
<td>$53,520-$63,010</td>
</tr>
<tr>
<td>27-3099</td>
<td>Media &amp; Communication Workers</td>
<td>29,100</td>
<td>110-220</td>
<td>$52,910</td>
<td>$49710-$53,250</td>
</tr>
<tr>
<td>27-4011</td>
<td>Audio &amp; Video Equipment Technicians</td>
<td>56,440</td>
<td>560-1,340</td>
<td>$45,830</td>
<td>$19,380-$36,020</td>
</tr>
<tr>
<td>27-4021</td>
<td>Photographers</td>
<td>54,830</td>
<td>1,280-5,720</td>
<td>$37,190</td>
<td>$30,290-$31,280</td>
</tr>
<tr>
<td>27-4031</td>
<td>Camera Operators, Television, Video, and Motion Pict</td>
<td>16,860</td>
<td>350-2970</td>
<td>$52,530</td>
<td>$43,480-$50,150</td>
</tr>
<tr>
<td>27-4032</td>
<td>Film and Video Editors</td>
<td>21,920</td>
<td>200-300</td>
<td>$69,490</td>
<td>$40,640-$45,460</td>
</tr>
<tr>
<td>27-4099</td>
<td>Media &amp; Communication Equipment Workers, All Other</td>
<td>16,090</td>
<td>190-320</td>
<td>$66,570</td>
<td>$70,360-$92,560</td>
</tr>
</tbody>
</table>
National Industry-Specific Occupational Employment and Annual Wages

Motion Picture & Video Industry

<table>
<thead>
<tr>
<th>Occupation Code</th>
<th>Occupation Title</th>
<th>National Employment</th>
<th>North Carolina Employment</th>
<th>National Annual Mean wage</th>
<th>North Carolina Annual Mean Wage</th>
</tr>
</thead>
<tbody>
<tr>
<td>39-0000 Personal Care and Service Occupation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39-3021 Motion Picture Projectionists</td>
<td>7,630</td>
<td>150-190</td>
<td>$22,430</td>
<td>$19,900-$21,380</td>
<td></td>
</tr>
<tr>
<td>39-3092 Costume Attendants</td>
<td>5,900</td>
<td></td>
<td></td>
<td>$49,400</td>
<td>$31,730-$39,410</td>
</tr>
<tr>
<td>43-0000 Office and Administrative Support Occupations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43-3051 Payroll and Timekeeping Clerks</td>
<td>170,400</td>
<td>3,850-22,160</td>
<td>$39,850</td>
<td>$36,250-$37,870</td>
<td></td>
</tr>
<tr>
<td>43-6011 Executive Secretaries and Executive Administrative Assistants</td>
<td>775,210</td>
<td>15,860-103,040</td>
<td>$51,870</td>
<td>$43,500-$46,680</td>
<td></td>
</tr>
<tr>
<td>47-0000 Construction and Extraction Occupations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47-2111 Electricians</td>
<td>54,680</td>
<td>12,960-47,400</td>
<td>$53,560</td>
<td>$25,710-$44,110</td>
<td></td>
</tr>
<tr>
<td>51-0000 Production Occupations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51-9199 Production Worker</td>
<td>206,600</td>
<td>2,530-6,870</td>
<td>$30,980</td>
<td>$33,020-$70,810</td>
<td></td>
</tr>
</tbody>
</table>

Analysis

- $65,479 is the national average pay for individuals in the film industry
- The highlighted sections are the jobs that the MFA graduate degree specializes and accelerates their potential with an eye toward the high level salary. The national average wage for those jobs is $96,964.

Attachment III: Curricula  **REVISED 2014 09**

**III. Program Requirements and Curriculum, Section 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.

**In the pages that follow, please find:**
A) Explanation of course numbering system;
B) Curricular information by concentration;
C) Alpha-numeric listing of all master’s level courses, with asterisks indicating required classes;
D) New courses and descriptions.

**A) Explanation of course numbering system:**
Each course is identified by a three-letter prefix and a four-digit number, as follows:

**Key to course prefixes**
FMU indicates courses specific to the Film Music Composition concentration
FIM indicates all other courses taught within the School of Filmmaking

**Key to course numbers**
The numeral in the thousands column indicates the class-level of the course:
6XXX = Year One of the graduate program
7XXX = Year Two of the graduate program

The number in the hundreds column is the numerical identifier for the area of concentration or the subject matter of the course; for example:
FIM X1XX = Screenwriting
FIM X3XX = Cinema Studies
FIM X4XX = Creative Producing
FMU X1XX = Film Music Composition Seminar
FMU X2XX = Film Music Analysis or Film Music Theory

The numeral in the ones column indicates when the course is taught:
XXX0 = may be offered either the Fall or Spring Semester
XXX1 = offered only in the Fall Semester
XXX2 = offered only in the Spring Semester

Course numbers ending in XX81, XX82 indicate Thesis Project I & II
Course numbers ending in XX88 indicate Independent Study electives
Course numbers ending in XX98 indicate Special Topics elective classes

Course listed with “XX” in the tens and ones column indicates existence of multiple course options within that subject area capable of fulfilling said course requirement.
B) Curricular information by concentration:

**Common Core across all three MFA concentrations**
- FIM 6000: Entrepreneurs in the Industry (1 credit – must be taken twice)
- FIM 6301: International Film History & Aesthetics (3 credits)
- FIM 6302: American Film History & Aesthetics (3 credits)
- FIM 7581, 7582: Thesis Project I & II (6 credits per semester)

**Creative Producing requirements (60 credit hour total)**

**YEAR ONE (Fall/Spring)**
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 6101, 6102: Fundamentals of Cinematic Storytelling I & II (3 credits per semester)
- FIM 6301: International Film History & Aesthetics (3 credits – Fall Semester)
- FIM 6302: American Film History & Aesthetics (3 credits – Spring Semester)
- FIM 6401, 6402: The Business of Production I & II (3 credits per semester)
- FIM 6471, 6472: The Development Process I & II (3 credits per semester)

**YEAR TWO (Fall/Spring)**
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 73XX: Cinema Studies elective (3 credits – Fall Semester)
- FIM 7401: Acquisition & Creative Dealmaking (3 credits – Fall Semester)
- FIM 7402: Marketing & Distribution (3 credits – Spring Semester)
- FIM 7411, 7412: Finance I & II (4 credits per semester)
- FIM 7422: Marketing Practicum (5 credits – Spring Semester)
- FIM 7581, 7582: Thesis Project I & II (6 credits per semester)

**Film Music Composition requirements (57 credit hour total)**

**YEAR ONE (Fall/Spring)**
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 6301: International Film History & Aesthetics (3 credits – Fall Semester)
- FIM 6302: American Film History & Aesthetics (3 credits – Spring Semester)
- FMU 6001, 6002: Film Music Composition Lessons I & II (3 credits per semester)
- FMU 6101, 6102: Film Music Composition Seminar I & II (2 credits per semester)
- FMU 6201, 6202: Film Music Analysis I & II: Historical Composers (2 credits per semester)
- FMU 6401, 6402: Electronic Technology I & II (2 credits per semester)
- FMU 6501, 6502: Orchestration I & II (2 credits per semester)

**YEAR TWO (Fall/Spring)**
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 7581, 7582: Thesis Project I & II (6 credits per semester)
- FMU 7101, 7102: Film Music Composition Seminar III & IV (2 credits per semester)
- FMU 7201, 7202: Advanced Film Music Analysis I & II: Contemporary Composers (2 credits per semester)
- FMU 7211: Film Music Theory and Arranging (2 credits – Fall Semester)
- FMU 7212: Jazz Theory and Arranging (2 credits – Spring Semester)
- FMU 7601: Conducting (2 credit – Fall Semester)
- FMU 7702: Transition to the Profession (1 credit – Spring Semester)
**B) Curricular information by concentration**, cont.

**Screenwriting requirements (54 credit hour total)**

**YEAR ONE** (Fall/Spring)
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 6101, 6102: Fundamentals of Cinematic Storytelling I & II (3 credits per semester)
- FIM 6301: International Film History & Aesthetics (3 credits – Fall Semester)
- FIM 6302: American Film History & Aesthetics (3 credits – Spring Semester)
- FIM 6401, 6402: The Business of Production I & II (3 credits per semester)
- FIM 6471, 6472: The Development Process I & II (3 credits per semester)

**YEAR TWO** (Fall/Spring)
- FIM 6000: Entrepreneurs in the Industry (1 credit – Fall Semester)
- FIM 7101, 7102: Advanced Cinematic Storytelling I & II (3 credits per semester)
- FIM 7111, 7112: Career Strategies I & II (2 credits per semester)
- FIM 73XX, 73XX: Cinema Studies electives (3 credits per semester)
- FIM 7581, 7582: Thesis Project I & II (6 credits per semester)

**C) Alpha-numeric listing of all master's level courses:**

(*asterisks indicate required classes*)

*FIM 6000: Entrepreneurs in the Industry (1 credit per semester; LAB)*
- FIM 6088: Independent Study (variable credit; LAB)
- FIM 6089: Professional Internship (2 credits; INT)
*FIM 6101, 6102: Fundamentals of Cinematic Storytelling I & II (3 credits per semester; LEC)*
- FIM 6198: Special Topics in Screenwriting (variable credit)
*FIM 6301: International Film History & Aesthetics (3 credits; LLB)*
*FIM 6302: American Film History & Aesthetics (3 credits; LLB)*
*FIM 6401, 6402: The Business of Production I & II (3 credits per semester; LEC)*
*FIM 6471, 6472: The Development Process I & II (3 credits per semester; LAB)*
- FIM 6498: Special Topics in Producing (variable credit)

*FIM 7101, 7102: Advanced Cinematic Storytelling I & II (3 credits per semester; LEC)*
*FIM 7111, 7112: Career Strategies I & II (2 credits per semester; LLB)*
- FIM 7310: The History of American Animation (3 credits; LLB)
- FIM 7320: The History of International Animation (3 credits; LLB)
- FIM 7330: The History of Experimental & Stop-Motion Animation (3 credits; LLB)
- FIM 7333: Visual Nonfiction (3 credits; LLB)
- FIM 7334: Let’s Get Real: Realism & the Cinema (3 credits; LLB)
- FIM 7335: Adaptation & Reflexivity (3 credits; LLB)
- FIM 7336: The French New Wave (3 credits; LLB)
- FIM 7337: Practical Aesthetics (3 credits; LLB)
- FIM 7343: Film Ethics (3 credits; LLB)
C) Alpha-numeric listing of all master’s level courses, cont.  
(*asterisks indicate required classes)

FIM 7345: Black & White: Race and Image in American Cinema (3 credits; LLB)  
FIM 7346: Groundbreaking 1970s Cinema (3 credits; LLB)  
FIM 7347: The Coen Brothers and their Forerunners (3 credits; LLB)  
FIM 7398: Special Topics in Cinema Studies (variable credit)  
*FIM 7401: Acquisition & Creative Dealmaking (3 credits – Fall Semester; LEC)  
*FIM 7402: Marketing & Distribution (3 credits – Spring Semester; LEC)  
*FIM 7411, 7412: Finance I & II (4 credits per semester; LEC)  
*FIM 7422: Marketing Practicum (5 credits – Spring Semester; LAB)  
FIM 7498: Special Topics in Entrepreneurship (variable credit)  
*FIM 7581, 7582: Thesis Project I & II (6 credits per semester; MST)

*FMU 6001, 6002: Film Music Composition Lessons I & II (3 credits per semester; LAB)  
*FMU 6101, 6102: Film Music Composition Seminar I & II (2 credits per semester; LLB)  
*FMU 6201, 6202: Film Music Analysis I & II: Historical Composers (2 credits per semester; LEC)  
*FMU 6401, 6402: Electronic Technology I & II (2 credits per semester; LEC)  
*FMU 6501, 6502: Orchestration I & II (2 credits per semester; LEC)  
FMU 6798: Special Topics in Film Music Composition (variable credit)

*FMU 7101, 7102: Film Music Composition Seminar III & IV (2 credits per semester; LLB)  
*FMU 7201, 7202: Advanced Film Music Analysis I & II: Contemporary Composers (2 credits per semester; LEC)  
*FMU 7211: Film Music Theory and Arranging (2 credits – Fall Semester; LEC)  
*FMU 7212: Jazz Theory and Arranging (2 credits – Spring Semester; LEC)  
*FMU 7601: Conducting (2 credits – Fall Semester; LLB)  
*FMU 7702: Transition to the Profession (1 credit – Spring Semester; LEC)

D) New courses and descriptions:

FIM 6000: Entrepreneurs in the Industry  
(1 credit per semester; LAB)  
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. Graded Pass/Fail.
D) New courses and descriptions, cont.

FIM 6088: Independent Study  
(variable credit; LAB)  
An Independent Study is a course of individualized work proposed by a student to a faculty member on subject matter of particular interest to the student but not currently available within the existing curricula. In order to take an Independent Study, the student must receive permission from the faculty member under whose guidance s/he will be working. The “Independent Study Approval Form” is available on uncsafilm.net. Once the individualized plan of study is delineated on the form, including credit-hour value and grading mode, and all signatures and therefore permissions are obtained, the student must bring the completed form to the Assistant Dean of Academics in the School of Filmmaking for processing.

FIM 6089: Professional Internship  
(2 credits; LAB)  
Students may receive elective credit for work with a professional company or on a film or television production in order to learn more about their specific career goals and direction. The validity of the internship will be decided by the student’s mentor on a case-by-case basis. Graded Pass/Fail.

FIM 6101, 6102: Fundamentals of Cinematic Storytelling I & II  
(3 credits per semester; LEC)  
This two-semester class will explore the full spectrum of the story development process, from creating an initial concept through writing a first draft.

FIM 6198: Special Topics in Screenwriting  
(variable credit)  
A one-semester course devoted to advanced-level techniques, methods, and issues related to screenwriting.

FIM 6301: International Film History & Aesthetics  
(3 credits; LLB)  
Surveying touchstone motion pictures from around the globe, this course will introduce the graduate student to a wide range of narrative fiction feature filmmaking styles from the silent era to the present. The goals of this course are multi-fold, not the least of which is to broaden the student’s viewing experience and appreciation of films beyond contemporary Hollywood product.

FIM 6302: American Film History & Aesthetics  
(3 credits; LLB)  
This seminar class focuses on the evolution of American cinema through the lens of various genres, which American moviemakers largely developed and codified. An understanding of these narrative modes will broaden the graduate students’ understanding of film aesthetics, thereby helping them become more well-informed filmmakers.

FIM 6401, 6402: The Business of Production I & II  
(3 credits per semester; LEC)  
This two-semester course will cover the full spectrum of the organizing principles of production, from assessing the proper avenue for distribution, to the preparation of a budget and schedule.
D) New courses and descriptions, cont.

FIM 6471, 6472: The Development Process I & II  
(3 credits per semester; LAB)  
Students work individually with their mentors to begin to develop the underlying material for their eventual thesis project (a screenplay for feature film, television pilot, or web series, etc.).

FIM 6498: Special Topics in Producing  
(variable credit)  
A one-semester course devoted to advanced-level techniques, methods, and issues related to creative producing.

FIM 7101, 7102: Advanced Cinematic Storytelling I & II  
(3 credits per semester; LEC)  
Students will learn how to write for a TV series, how to write documentaries, and how to adapt original material into dynamic screenplays.

FIM 7111, 7112: Career Strategies I & II  
(2 credits per semester; LLB)  
A two-semester “transition to the profession” course, focusing on the practical aspects of launching a career as a writer in the film or television industry.

FIM 7398: Special Topics in Cinema Studies  
(variable credit)  
A one-semester course devoted to advanced-level techniques, methods, and issues related to Cinema Studies.

FIM 7401: Acquisition & Creative Dealmaking  
(3 credits; LEC)  
Covering fundamentals of copyright law and how to acquire the rights to pre-existing material.

FIM 7402: Marketing & Distribution  
(3 credits; LEC)  
Students will learn how to create a market and advertising plan for their own films to better prepare for them for fundraising, attracting media interest, navigating the festival circuit and ultimately obtaining distribution.

FIM 7411, 7412: Finance I & II  
(4 credits per semester; LEC)  
An in-depth look at the numerous ways to independently financing a film, including the "for-profit" and "not-for-profit" models.
D) **New courses and descriptions**, cont.

**FIM 7422: Marketing Practicum**  
*(5 credits; LAB)*  
Creation of the marketing materials, including full-length trailer, teasers, and posters designed to promote the student’s thesis project.

**FIM 7498: Special Topics in Entrepreneurship**  
*(variable credit)*  
A one-semester online course devoted to the marketing research and predictive analytics of the business model to a chosen mode and market (i.e. film, television, web-based, corporate).

**FIM 7581, 7582: Thesis Project I & II**  
*(6 credits per semester; MST)*  
Individualized thesis project under supervision of the faculty mentor, from preparation to completion; represents the culmination of the students' requirements of the Master of Fine Arts degree in Filmmaking.

**FMU 7211: Film Music Theory and Arranging**  
*(2 credits; LEC)*  
This course will be a study of basic and advanced music theory concepts as they relate specifically to film music. Topics include melody, harmony, modes & scales, rhythm & meter, countermelody, counterpoint and form; 20th Century compositional techniques, with specific focus on how they can be utilized to drive narrative and support emotion in film; and skills in arranging for various instruments and ensembles.

**FMU 7212: Jazz Theory and Arranging**  
*(2 credits; LEC)*  
This course will introduce to film music composition students the vocabulary of jazz and writing/arranging techniques in the jazz/commercial style. Topics will include chord symbols, instrumentation and transposition, multiple part writing, harmonization of melody, jazz counterpoint, harmonic substitutions, and scoring techniques for small group to big band. Students may also have the opportunity to compose for, conduct, and record a live jazz ensemble.
## Attachment IV: Faculty Rosters

**Name of Institution:** **UNC School of the Arts**

**Name of Academic Area, Discipline, Department/School:** **School of Filmmaking, Cinema Studies**

**Academic Term(s) Included:** **Spring 2014**

<table>
<thead>
<tr>
<th>Name</th>
<th>Courses Taught</th>
<th>Relevant Academic Degrees and Course Credits Earned</th>
<th>Other Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renata Jackson</td>
<td>FIM 3334-1 Let's Get Real: Realism &amp; the Cinema (U)</td>
<td>PhD Cinema Studies New York University 6 graduate level credit hours in Eastern European Cinema, Problems in Film History</td>
<td>8 publications in leading film journals on Documentary, Experimental and Dance Film</td>
</tr>
<tr>
<td>Associate Professor of Filmmaking</td>
<td>FMU 7334-1 Let's Get Real: Realism &amp; the Cinema (G)</td>
<td>9 graduate level credit hours in Philosophy and Film, Reflexive Cinema and Dada/Pop/Surrealism in Cinema</td>
<td>Talks and conference papers at 14 universities and film gatherings; Visiting Instructor at European Institute for International Communications</td>
</tr>
<tr>
<td>Full Time in Program</td>
<td>FIM 3336-1 French New Wave (U)</td>
<td>3 graduate level credit hours in the Films on Hitchcock and 9 graduate level credit hours in American Film History</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FMU 7336-1 French New Wave (G)</td>
<td>MA, Theater Arts The Pennsylvania State University BA, Film Production The Pennsylvania State University</td>
<td></td>
</tr>
</tbody>
</table>
Dale Pollock
Associate Professor of Filmmaking
Full Time in Program

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIM 2302-1</td>
<td>Classics of World Cinema II (Noir) (U)</td>
<td></td>
</tr>
<tr>
<td>FIM 3346-1</td>
<td>Groundbreaking 1970s Cinema (U)</td>
<td></td>
</tr>
<tr>
<td>FMU 7302-1</td>
<td>Classics of World Cinema II (American) (G)</td>
<td></td>
</tr>
<tr>
<td>FMU 7346-1</td>
<td>Groundbreaking 1970s Cinema (G)</td>
<td></td>
</tr>
</tbody>
</table>

Management Development Program
Harvard University Graduate School of Education
Cambridge, MA

MS Communications
San Jose State University

BA Anthropology
Brandeis University

Former Dean of the School of Filmmaking at the North Carolina School of the Arts; produced 13 feature films for Hollywood studios and independents, including BLAZE starring Paul Newman, A MIDNIGHT CLEAR with Ethan Hawke and Gary Sinise, and SET IT OFF with Queen Latifah and Jada Pinkett; wrote the best-selling biography of George Lucas, SKYWALKING; Chief Film Critic for Daily Variety; chief film reporter for Los Angeles Times; formerly head of the Producing Program at the American Film Institute, and also taught at the University of South California Film School; listed in "The 100 Most Important People to Know in Hollywood."
Name of Institution: **UNC School of the Arts**

Name of Academic Area, Discipline, Department/School: **School of Filmmaking, Film Music Composition**

Academic Term(s) Included: **Spring 2014**

Date Form Completed: **01/27/2014**

<table>
<thead>
<tr>
<th>Name</th>
<th>Courses Taught</th>
<th>Relevant Academic Degrees and Course Credits Earned</th>
<th>Other Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Heckman</td>
<td>FMU 6102-1 Film Music Composition Seminar II (G)</td>
<td>PhD Film Music Composition UCLA</td>
<td>Visiting faculty and head of Film Music Composition Program at UNCSA School of Filmmaking for 2 years</td>
</tr>
<tr>
<td>Assistant Professor of Filmmaking</td>
<td>FMU 6402-1 Electronic Technology II (G)</td>
<td>MFA Film Music Composition UNCSA</td>
<td></td>
</tr>
<tr>
<td>Full Time in Program</td>
<td>FMU 7102-1 Film Music Composition Seminar IV (G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FMU 7702-1 Transition to the Profession (G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FMU 6002-1 Film Music Composition Lessons II (G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FMU 7182-1 Film Scoring Thesis (G)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Ron Rudkin                                      | FMU 7802-1 Jazz Harmony and Arranging II (G) | M.M. University of Michigan  
B.M. East Carolina University | Performs with Big Bands: North Carolina Jazz Repertory Orchestra, Glenn Miller, Peter Duchin, Les & Larry Elgart, Russ Morgan, Guy Lombardo  
Awarded Jazz Composers Fellowship grant from the North Carolina Arts Council resulting in jazz CD, “Bright Skies”  
Toured & performed with jazz drummers Max Roach and Thelonius (T.S.) Monk, Jr. in public schools across North Carolina as part of an educational jazz program sponsored by the Thelonius Monk Institute  
Member of Winston-Salem Symphony Orchestra & performs with the Greensboro, Charlotte, North Carolina and Western Piedmont Symphonies; Principal Clarinet and Saxophone: Carolina Chamber Symphony and Carolina Chamber Symphony Players  
Numerous Faculty Jazz Recitals & performances with guest jazz artists at UNCSA  
Member of UNCSA School of Music faculty |
**Name of Institution:**  **UNC School of the Arts**  

**Name of Academic Area, Discipline, Department/School:**  **School of Filmmaking, Producing**  

**Academic Term(s) Included:**  **Spring 2014**  

**Date Form Completed:**  **01/27/2014**  

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name</strong></td>
<td><strong>Courses Taught</strong></td>
<td><strong>Relevant Academic Degrees and Course Credits Earned</strong></td>
<td><strong>Other Qualifications</strong></td>
</tr>
</tbody>
</table>
| Lauren Vilchik | FIM 1402-1 Fundamentals of Producing II (U)  
FIM 1402-2 Fundamentals of Producing II (U)  
FIM 1402-5 Fundamentals of Producing II (U)  
FIM 3412-1 Creative Dealmaking (U)  
FIM 3472-3 Intermediate Producing Practicum II (U)  
FIM 4472-3 Advanced Producing Practicum II (U)  
FIM 4432-1 Alternative Funding II (U) | JD  
Southwestern University School of Law  
BA  
Psychology & Philosophy Tulane University | Producer of over a dozen of feature films, including CABIN FEVER I and CABIN FEVER II.  
Entertainment Executive experienced in the development, management and sale of multi-million dollar media product for film and television. |
Attachment V: Organizational Chart

UNCSA School of Filmmaking

MFA Organizational Chart

- Provost
  - Vice Provost & Dean of Academic Affairs
  - Dean of the School of Filmmaking
  - Vice Provost & Dean of Student Affairs
    - Associate Dean
    - Assistant Deans
    - Discipline Chairs
    - Faculty
    - Staff
### Attachment VI: Proposed Budget — SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM

<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program (CIP, Name, Level)</td>
<td></td>
</tr>
<tr>
<td>Degree(s) to be Granted</td>
<td></td>
</tr>
<tr>
<td>Differential tuition requested per student per academic yr</td>
<td></td>
</tr>
<tr>
<td>Projected annual FTE students</td>
<td>18</td>
</tr>
<tr>
<td>Projected annual differential tuition</td>
<td>$0</td>
</tr>
<tr>
<td>Percent differential tuition for financial aid</td>
<td></td>
</tr>
<tr>
<td>Differential tuition remainder</td>
<td></td>
</tr>
</tbody>
</table>

#### ADDITIONAL FUNDS REQUIRED - BY SOURCE

<table>
<thead>
<tr>
<th></th>
<th>Reallocation of Present Institutional Resources</th>
<th>Projected Differential Tuition</th>
<th>Enrollment Increase Funds</th>
<th>Other New Allocations (Identify)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EPA/SPA Regular Salaries</strong></td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>EPA Academic Salaries</td>
<td>- $</td>
<td>- $</td>
<td>$ 68,267.00</td>
<td>- $</td>
<td>$ 68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>- $</td>
<td>- $</td>
<td>$ 68,267.00</td>
<td>- $</td>
<td>$ 68,267.00</td>
</tr>
<tr>
<td>Social Security</td>
<td>- $</td>
<td>- $</td>
<td>$ 10,445.00</td>
<td>- $</td>
<td>$ 10,445.00</td>
</tr>
<tr>
<td>Optional Retirement</td>
<td>- $</td>
<td>- $</td>
<td>$ 17,313.00</td>
<td>- $</td>
<td>$ 17,313.00</td>
</tr>
<tr>
<td>State Retirement</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Medical Insurance</td>
<td>- $</td>
<td>- $</td>
<td>$ 10,870.00</td>
<td>- $</td>
<td>$ 10,870.00</td>
</tr>
<tr>
<td>Graduate Stipends</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Supplies and Materials</td>
<td>- $</td>
<td>- $</td>
<td>$ 5,000.00</td>
<td>- $</td>
<td>$ 5,000.00</td>
</tr>
<tr>
<td>Current Services</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Travel</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Communications</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Printing and Binding</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Advertising</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Fixed Charges</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Capital Outlay (Equipment)</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
</tr>
<tr>
<td>Libraries</td>
<td>- $</td>
<td>- $</td>
<td>$ 11,781.00</td>
<td>- $</td>
<td>$ 11,781.00</td>
</tr>
</tbody>
</table>

**TOTAL ADDITIONAL COSTS** $ - $ - $ 191,943.00 $ - $ 191,943.00

Narrative:
SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM

<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>UNC School of the Arts</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program (CIP, Name, Level)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Degree(s) to be Granted</td>
<td></td>
<td>Program Year Year 2 (2016-2017)</td>
</tr>
<tr>
<td>Differential tuition requested per student per academic yr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Projected annual FTE students</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Projected annual differential tuition</td>
<td>$0</td>
<td></td>
</tr>
<tr>
<td>Percent differential tuition for financial aid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Differential tuition remainder</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADDITIONAL FUNDS REQUIRED - BY SOURCE</th>
<th>Reallocation of Present Institutional Resources</th>
<th>Projected Differential Tuition</th>
<th>Enrollment Increase Funds</th>
<th>Other New Allocations (Identify)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EPA/SPA Regular Salaries</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>(Identify positions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPA Academic Salaries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>- $</td>
<td>$ 68,267.00</td>
<td>- $</td>
<td>$ 68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>- $</td>
<td>$ 68,267.00</td>
<td>$</td>
<td>$ 68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>$ 68,267.00</td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Security</td>
<td>$</td>
<td>- $</td>
<td>$ 15,668.00</td>
<td>- $</td>
<td>$ 15,668.00</td>
</tr>
<tr>
<td>Optional Retirement</td>
<td>$</td>
<td>$ 25,959.00</td>
<td></td>
<td>$ 25,959.00</td>
<td></td>
</tr>
<tr>
<td>State Retirement</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Medical Insurance</td>
<td>$</td>
<td>- $</td>
<td>$ 16,305.00</td>
<td>- $</td>
<td>$ 16,305.00</td>
</tr>
<tr>
<td>Graduate Stipends</td>
<td>(Identify number, amount)</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Supplies and Materials</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENERAL</td>
<td>$</td>
<td>- $</td>
<td>$ 10,000.00</td>
<td>- $</td>
<td>$ 10,000.00</td>
</tr>
<tr>
<td>Current Services</td>
<td>(Identify)</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Travel</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Communications</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Printing and Binding</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Advertising</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Fixed Charges</td>
<td>(Identify)</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Capital Outlay (Equipment)</td>
<td>(Identify)</td>
<td>$</td>
<td>- $</td>
<td>- $</td>
<td>-</td>
</tr>
<tr>
<td>Libraries</td>
<td></td>
<td>$</td>
<td>$ 23,562.00</td>
<td>- $</td>
<td>$ 23,562.00</td>
</tr>
</tbody>
</table>

TOTAL ADDITIONAL COSTS $ - $ - $ $ 296,295.00 $ - $ $ 296,295.00

Narrative:
### Summary of Estimated Additional Costs for Proposed Program

**Institution:** UNC School of the Arts  
**Date:**

**Program (CIP, Name, Level):**

**Degree(s) to be Granted:**

**Differential tuition requested per student per academic yr:**

**Projected annual FTE students:** 36

**Projected annual differential tuition:** $0

**Percent differential tuition for financial aid:**

**Differential tuition remainder:** 0

### Additional Funds Required - By Source

<table>
<thead>
<tr>
<th>Source</th>
<th>Reallocated Present Institutional Resources</th>
<th>Projected Differential Tuition</th>
<th>Enrollment Increase Funds</th>
<th>Other New Allocations (Identify)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EPA/SPA Regular Salaries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify positions)</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>EPA Academic Salaries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$ - $</td>
<td>$ 68,267.00</td>
<td>$ - $</td>
<td>$ 68,267.00</td>
<td>$ 68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$ 68,267.00</td>
<td>$ 68,267.00</td>
<td>$ 68,267.00</td>
<td>$ 68,267.00</td>
<td></td>
</tr>
<tr>
<td>Social Security</td>
<td>$ - $</td>
<td>$ 15,668.00</td>
<td>$ - $</td>
<td>$ 15,668.00</td>
<td>$ 15,668.00</td>
</tr>
<tr>
<td>Optional Retirement</td>
<td>$ 25,959.00</td>
<td>$ 25,959.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>State Retirement</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Medical Insurance</td>
<td>$ - $</td>
<td>$ 16,305.00</td>
<td>$ - $</td>
<td>$ 16,305.00</td>
<td>$ 16,305.00</td>
</tr>
<tr>
<td>Graduate Stipends</td>
<td>(Identify number, amount)</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Supplies and Materials</td>
<td>GENERAL</td>
<td></td>
<td></td>
<td></td>
<td>$ 10,000.00</td>
</tr>
<tr>
<td>Current Services</td>
<td>(Identify)</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Travel</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Communications</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Printing and Binding</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Advertising</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Fixed Charges</td>
<td>(Identify)</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Capital Outlay (Equipment)</td>
<td>(Identify)</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
<td>$ - $</td>
</tr>
<tr>
<td>Libraries</td>
<td>$ - $</td>
<td>$ 23,562.00</td>
<td>$ - $</td>
<td>$ 23,562.00</td>
<td>$ 23,562.00</td>
</tr>
</tbody>
</table>

**Total Additional Costs:** $ 296,295.00

**Narrative:**

- Summary of estimated additional costs for proposed program.
- Additional funds required by source, including EPA/SPA regular salaries, EPA academic salaries, social security, optional retirement, state retirement, medical insurance, graduate stipends, supplies and materials, current services, travel, communications, printing and binding, advertising, fixed charges, capital outlay (equipment), and libraries.
- Total additional costs of $296,295.00.
### Summary of Estimated Additional Costs for Proposed Program

**Institution:** UNC School of the Arts  
**Degree(s) to be Granted:**  
**Differential tuition requested per student per academic yr:**  
**Projected annual FTE students:** 36  
**Projected annual differential tuition:** $0  
**Percent differential tuition for financial aid:**  
**Differential tuition remainder:** 0

### Additional Funds Required - By Source

<table>
<thead>
<tr>
<th>Source</th>
<th>Reallocation of Present Institutional Resources</th>
<th>Projected Differential Tuition</th>
<th>Enrollment Increase Funds</th>
<th>Other New Allocations (Identify)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EPA/SPA Regular Salaries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify positions)</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>EPA Academic Salaries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>-</td>
<td>68,267.00</td>
<td>-</td>
<td>68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>68,267.00</td>
<td></td>
<td></td>
<td>68,267.00</td>
</tr>
<tr>
<td>NAME OF POSITION 1.0 FTE</td>
<td>$</td>
<td>68,267.00</td>
<td></td>
<td></td>
<td>68,267.00</td>
</tr>
<tr>
<td>Social Security</td>
<td>$</td>
<td>-</td>
<td>15,668.00</td>
<td>-</td>
<td>15,668.00</td>
</tr>
<tr>
<td>Optional Retirement</td>
<td></td>
<td>25,959.00</td>
<td></td>
<td></td>
<td>25,959.00</td>
</tr>
<tr>
<td>State Retirement</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Medical Insurance</td>
<td></td>
<td>-</td>
<td>16,305.00</td>
<td>-</td>
<td>16,305.00</td>
</tr>
<tr>
<td>Graduate Stipends</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify number, amount)</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Supplies and Materials</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENERAL</td>
<td>$</td>
<td>-</td>
<td>10,000.00</td>
<td>-</td>
<td>10,000.00</td>
</tr>
<tr>
<td>Current Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify)</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Travel</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Communications</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Printing and Binding</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Advertising</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fixed Charges</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify)</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Capital Outlay (Equipment)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Identify)</td>
<td>$</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Libraries</td>
<td>$</td>
<td>-</td>
<td>23,562.00</td>
<td>-</td>
<td>23,562.00</td>
</tr>
<tr>
<td><strong>Total Additional Costs</strong></td>
<td>$</td>
<td>-</td>
<td>296,295.00</td>
<td>-</td>
<td>296,295.00</td>
</tr>
</tbody>
</table>

**Narrative:**
July 16, 2014

Dr. Courtney Thornton
Associate Vice President for Research and Graduate Education
The University of North Carolina – General Administration

Dear Courtney,

UNC School of the Arts will request enrollment growth funding for the MFA in Filmmaking if approved. If enrollment growth funding is not approved, the Office of Academic Affairs will allocate resources from tuition receipts and other internal sources to fund the new faculty positions and associated operating expenses.

Sincerely,

[Signature]

David P. Nelson
Provost
Attachment VIII: Alumni Impact on NC Economy

The UNCSA School of Filmmaking graduated its first class in 1997. In the 17 years since, alumni have created and/or worked on multiple feature films and one television series shot in North Carolina. UNCSA faculty and staff have also helped bring film dollars and experience to North Carolina.

A selected list of alumni contributions to the North Carolina economy follows:

**1998-1999:**
David Gordon Green returns to Winston-Salem to shoot and direct his first feature film, *George Washington*, produced by faculty members and local film advocate Sam Froelich, employing many of his classmates and spending his approximately $40,000 budget in the Piedmont Triad area. *George Washington* premieres at the Feb. 2000 Berlin Film Festival, launching the careers of the first few classes from UNCSA in all disciplines.

**2001-2002:**
David Gordon Green brings his second feature film, *All the Real Girls*, to Asheville and Marshall, once again employing multiple peers from UNCSA in both his cast and crew, and spending a large portion of his $2.5 million dollar budget in Western North Carolina hotels, restaurants, and locations. The film premieres at the 2003 Sundance Film Festival and wins a special jury prize for “emotional truth,” cementing David and UNCSA’s reputation for emerging writers/storytellers.

**2001-2003:**
Cinematographer Aaron Schneider works with Piedmont Triad Film Commission Executive Director Rebecca Clark, and Kate Miller, then UNCSA SoF Assistant to the Dean Dale Pollock, to bring Schneider’s first directorial work to North Carolina. Mr. Schneider had previously shot the feature film *Kiss the Girls* and the television pilot “Brookfield” in North Carolina. Mr. Schneider shoots his short film *Two Soldiers* in the Piedmont Triad area, employing multiple NC film professionals who mentored multiple UNCSA student interns during the 2001 Intensive Arts and holiday break. The majority of the $200,000 budget is spent on NC locations, hotels, restaurants, and NC film professionals in the cast and crew. In February 2004, *Two Soldiers* wins the Academy Award® as Best Live-Action Short Film. Mr. Schneider thanks UNCSA in his acceptance speech and generates 500,000 hits to the school website.

**2002-2003:**
Future UNCSA SoF Producing Faculty member Lauren Vilchik produces two films with former David Gordon Green collaborator Sam Froelich on location in North Carolina: *Cabin Fever* and *Briar Patch*, spending approximately $3 million in the Piedmont Triad area.
2004:
Drama alumnus Phil Morrison returns to North Carolina to direct his first feature film, JUNEBUG, from fellow alumnus Angus MacLachlan’s script. Epoch Films spends the majority of their $1 million dollar budget in Winston-Salem and the Piedmont Triad area, employing multiple North Carolina film professionals along with WFU and UNCSA interns on the crew, and featuring multiple North Carolina singers and artists in the cast, as well as UNCSA alumna Celia Weston in a featured role. North Carolina company Replacements Unlimited is cast as the employer of one of the lead characters. The film premieres at the 2005 Sundance Film Festival, earning a special jury prize for Amy Adams’ performance. Miss Adams also received her first Oscar® nomination in Jan. 2006 for her work on JUNEBUG.

2005:
SoF alumnus Jody Hill returns to his hometown of Concord, NC, to direct the film THE FOOT FIST WAY, employing fellow UNCSA alums, NC professionals, and current UNCSA SoF students as interns, as well as spending his budget in the Charlotte and Concord areas. THE FOOT FIST WAY attracts the attention of Will Farrell and premieres at the Sundance Film Festival in January 2006.

2005-2006:
SoF alumnus Craig Zobel returns to North Carolina to direct his first feature film, THE GREAT WORLD OF SOUND in the Charlotte, NC, area where fellow alumna Beth Petty is the area’s regional film commissioner. Zobel employs his peers from all disciplines and NC professionals in his cast and crew. Area musicians are featured extras in the cast. In January 2006, nine years since the first class graduating from the UNCSA School of Filmmaking, THE GREAT WORLD OF SOUND becomes the fourth feature film written and directed by a UNCSA alumnus to be shot in North Carolina and to premiere at the Sundance Film Festival.

Summer 2006:
Native North Carolinian Mark Freiburger returns home one year after graduation to direct his first feature film in Edenton, THE DOG DAYS OF SUMMER, co-written by fellow alums Chris Waild and Travis Beacham. Fellow UNCSA alumnus Rob Givens provides the gorgeous cinematography showcasing Edenton’s waterfront. Co-writer Travis Beacham goes on to write PACIFIC RIM and CLASH OF THE TITANS; co-writer Chris Waild goes on to write and produce perennial number-one rated television show “NCIS” (which is also edited by UNCSA alum and NC native David Cook).

2007-2008:
Film staff alumnus Rahmin Bahrani returns to his hometown of Winston-Salem to direct his third feature film, GOODBYE SOLO, spending his entire budget in the Piedmont Triad and Western North Carolina areas. Bahrani employs multiple NC local professionals in the crew, a Winston-Salem independent cab company, and multiple area amateurs in his cast. North Carolina attraction Blowing Rock is a featured location in the
film. Current UNCSA students Summer Shelton and Alex Moratto get their first professional intern experience on this film.

2007-2013:

2009:
SoF alumnus Zach Clark writes and directs his second feature film, VACATION!, on Hatteras Island. His crew features his UNCSA peers in both the cast and crew, including Drama alumnæ Trieste Kelly Dunn, Lydia Hyslop, and Melody Sisk, as well as film alumnæ Maggie Ross and Martha Stephens. The entire film showcases Hatteras Island cottages and the beach area. VACATION! premieres at the 2010 Edinburgh Film Festival.

2012:
UNCSA SoF Producing Faculty Chair, and then Interim Dean Susan Ruskin works with local film commissioner Rebecca Clark to bring the film comedy YOU ARE HERE to Winston-Salem, offering the use of stage space on the UNCSA campus for three key set locations. The stage space seals the deal, and Matthew Weiner, noted for writing for “The Sopranos” and for writing and creating “Mad Men,” brings his entire cast and crew to the Piedmont Triad area of North Carolina, employing NC professionals, UNCSA alumni, and providing internships with top industry mentors for two dozen current UNCSA students. Multiple industry pros from California and North Carolina get a chance to tour UNCSA, work on our stages, and see our alumni’s and current students’ work ethic. Matt Weiner later praises UNCSA and the state of North Carolina in an article in The Hollywood Reporter. YOU ARE HERE premieres at the 2013 Toronto Film Festival.

Also in 2012, Drama Alumnuus Angus MacLachlan writes and directs his first feature film, GOODBYE TO ALL THAT, bringing Epoch Films back to the Piedmont Triad area. UNCSA alumna Summer Shelton produces this film, employing multiple NC filmmakers and UNCSA interns on the shoot. UNCSA alumni Paul Schneider and Celia Weston are part of a cast that also features NC comedienne/actress Amy Sedaris. GOODBYE TO ALL THAT premieres at the Tribeca Film Festival in April; Paul Schneider wins Best Actor from the Tribeca Film Festival jury.

2013:
Mark Freiburger returns to North Carolina to direct his second feature film, JIMMY, shooting in hometown area of Charlotte and Concord. The film employs over 100 area professionals and UNCSA interns.
Attachment IX: Sources Consulted


