



March 8, 2016

W. Randy Smith
Vice Provost for Academic Programs
Office of Academic Affairs
Campus

The College of Arts and Sciences, and the Division of Arts and Humanities in particular, fully and enthusiastically support the creation of a new interdisciplinary major in Moving Image Production. This new, interdisciplinary major will allow students to gain an understanding of the power and potential meaning of moving images and to develop the requisite creative talent to produce them using high-level production techniques and critical analytical skills. We believe this will be an important and popular program, providing students in the Arts and Sciences with a more complete range of studies in key creative industries/professions, and helping move OSU forward into the 21st century.

While this new major will be administered through the existing program in Film Studies, the Moving Image Production major represents a shared collaborative effort among several departments, a program, and a research center that currently provide many existing courses on which the degree requirements will be built. The participating departments, center and program are The Advanced Computing Center for the Arts and Design (ACCAD), Art, Dance, Design, Film Studies and Theatre. The Moving Image Production major takes advantage of the many distinctive human resources available here at OSU, including strong faculty expertise in contributing fields, and we feel it is a model of interdisciplinary and forward-looking collaboration—qualities that align this major with the broader goals and mission of The Ohio State University. The College of Arts and Sciences will provide sustained support in the form of a continuous cycle of financial support for personnel, equipment, facilities, and subsidies needed to access computer labs.

We anticipate that this new major program will readily draw the brightest and most creative students to Ohio State, and we are hopeful that the University will look favorably on this proposal and support its realization.

Sincerely,

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David Manderscheid
Executive Dean

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CC: Professor Mary Anne Beecher, Chair, Department of Design

**Proposal for New Major in Moving-Image Production leading to the Bachelor of Arts degree
College of Arts and Sciences
November 2015**

I. General Information

1. Proposed Major Name: *Moving-Image Production*
2. Degree Awarded: *Bachelor of Arts*
3. Proposed Implementation Date: *Autumn, 2017*
4. Administering Academic Unit: *Film Studies*

II. Rationale

Rationale/Purpose of the major

If, as Marshall McLuhan suggested, the medium is the message, then twenty-first century students at The Ohio State University should have the opportunity to study the various means of producing moving images within a consolidated major. Read almost any critique of contemporary culture today, and you will learn that the subtle and sophisticated language of moving images dominates global communication, serves to record culture and history, and impacts world economies. In order to address this gap in the university's offerings, this major in Moving-Image Production (MIP) leading to the Bachelor of Arts degree is proposed as an undergraduate major program in live-action and animation filmmaking practices. The curriculum is designed to allow students to gain an understanding of the power and potential meaning of moving images and to develop the requisite creative talent to produce them using high-level production techniques and critical analytical skills. In addition to acquiring technical prowess, students will develop their own creative voices and explore modes of expressing them as a means of impacting the aesthetic and critical future of the filmmaking industry. The production focus of the program will be supported and enhanced by the analytical and historical context provided by the integration of courses in Film Studies. MIP students will complete a Film Studies Minor as part of their program of study, allowing them to broaden their understanding of the evolution of cinematic arts as contextual social practices. This will also provide MIP students with experience writing about critical insights and creative practices. This major adds to the ability of the College of Arts and Sciences (ASC) to provide a more complete range of studies in key creative industries/professions.

Impetus for proposal

The proposal for this program is motivated by several factors: (1) growing enthusiasm and immense student interest in exploring what is arguably the most popular art form of the twenty-first century; (2) faculty commitment to the idea that the moving-image is now as pervasive a form of expression in society as reading and writing; (3) the broadly-held opinion of faculty and our alumni consultant group that the land-grant mission of our university, the uniqueness of our size and scale, and existing strengths in teaching about and studying moving images strongly suggest that a substantial program focused on moving-image production should exist at OSU.

Departments and programs in the Arts and Humanities Division of the College of Arts and Sciences receive numerous inquiries from students regarding the study of moving-image production every year. Faculty members currently attempt to address these requests by supporting numerous PSP (Personalized Study Program) proposals and with the creation of the Video Arts minor, the Art Department's Art & Tech emphasis area, the Media Production and Analysis minor and as a focus area in the Film Studies program. The depth of experience and knowledge required for a comprehensive BA concentrating specifically on moving-image production cannot be fulfilled effectively by any of the existing options, however.

This new proposal for a consolidated Moving Image Production major represents a shared collaborative effort among departments, a program and a research center that currently provide many existing courses on which the degree requirements will be built. The participating departments, center and program are ACCAD (Advanced Computing Center for the Arts and Design), Art, Design, Film Studies, and Theatre. Structuring the proposed MIP major program that balances focused study in the art-based and technical aspects of filmmaking with the breadth and richness of the Liberal Arts/GE experience further enhances the efficiency of relying upon our ability to coordinate a set of existing relevant offerings.

Requirements of the 121 unit (minimum) BA will consist of:

Pre-major requirement which will comprise **9 units**

- MIP 2201* & 2202*: Filmmaking Foundation I & II
- Art 2555 Photography 1- Digital Camera

MIP major hours which will comprise **38 units**

- Production Mode Studios (8 courses/24 units)
- MIP 4501* & 4502* Senior Project Courses (2 courses/6 units)
- Electives (2 courses/6 units)
- MIP 4200* Cinema Today (4 courses/2 units)

Film Studies Minor which will comprise **15 units**

GE which will comprise **46-69 units**

* All new MIP courses have been submitted as ASC courses. However, a MIP course listing will be created once the new MIP major is approved and OAA gives permission to create a MIP course listing. Then those ASC courses will be transferred to the MIP course listing.

The nine unit pre-major consists of two new courses (6 units) and one existing course (3 units). The MIP major will comprise 38 units in the MIP core. Eight units (Senior Project & Cinema Today) or 21% of the core credits will consist of new courses. Twenty-four units or 63% of the core courses will come from existing courses within the Arts at OSU and the remaining 6 units are electives from existing courses at OSU.

MIP Production Mode Studios, (8 courses/24 units) will come from existing courses in the Arts that address studio experience within the filmmaking modes of Animation, Documentary, Experimental, and Narrative and are vetted by the MIP Advisory Committee. (Sample list in Appendix B)

Cinema Today (4 courses/2 units) requires students to attend regular film screenings each of their first four semesters in the MIP major. Students will use a check-in system that acknowledges their attendance at events during a semester and will produce response papers to demonstrate their ability to analyze film.

Film Studies Minor (5 courses/15 units) – students follow the pre-established Film Studies Minor requirements to earn the minor while gaining a strong grounding in film criticism and analysis. Although they share an administrative home, the MIP B.A. is discreet from the Film Studies B.A., allowing MIP students to take a Film Studies minor without conflict. There are multiple examples of similar administrative arrangements that exist within the college as precedents.

Our existing unique characteristics and resources, appropriateness to OSU

Evidence of appropriateness and efficiency can be seen in the following:

- OSU has a substantial Film Studies Program with some twenty faculty and professional members from eleven different departments, ACCAD, and the Wexner Center for the Arts, with professional ties across four continents.
- Delivery via shared responsibility for the program is proposed, modeling a more contemporary approach to building a responsive curriculum by leveraging academic collaboration and excellence across departments, programs, colleges, and centers at OSU.
- The Wexner Center for the Arts, a contemporary art center with a renowned staff of curators and professionals who bring the best moving-image artists from around the world to our campus on a regular basis.
- The Advanced Computing Center for the Arts and Design (ACCAD), a pioneering, world-famous computer animation center whose alumni are among the leaders in their industry.

Benefits for students, institution and region and state

If those who are truly literate in the twenty-first century will be those who learn to both read and write the multi-media language of the screen, then our students and our institution benefit from the provision of moving-image production using a model that fosters collaborative and synergistic relationships that are the essence of the contemporary research university.

The College of Arts and Sciences offers a unique coalition of majors, programs, and centers that explore aesthetic creativity and meaningful storytelling; the exploration of emerging technologies; and the study of the humanistic implications of creative practices. ACCAD, Art, Design, Film Studies, and Theatre all offer relevant learning opportunities that will benefit students in this new major. The past successes of these groups lend credence to our belief that we have the ability to create a rigorous, innovative, creative and efficient program befitting a major research university through collaboration. This blended approach distinguishes OSU from other institutions that approach moving-image production from a singular instructional or theoretical perspective. Within Ohio, most programs offered in other institutions focus on narrative filmmaking.

By offering a program in moving-image production that encourages students to experiment with multiple modes of filmmaking (animation, documentary, experimental and narrative) and to study them comparatively, we propose to approach the subject from the complementary vantage points provided by the supporting departments, program and center: those of creative exploration/expression and purposefulness; of originality and contextualization. Out of a breadth of discourses, OSU occupies a distinctive and advantageous position for attracting talented high-achieving students to the program.

Career Opportunities for graduate or professional study available to persons who complete the major

The major in Moving-Image Production prepares students for graduate work and advanced research in this field. Graduates of the program will have the skills and knowledge to pursue careers as independent artists in film and animation; cinematographers; producers, directors; editors and technicians; visual effects artists; video game artists; technical directors, employees in federal and state funding agencies; as well as media specialists/consultants.

Describe any licensure or certification for which this major will prepare students

N/A

III. Goals/Objectives and Evaluation of Program

State the general and specific educational goals and student learning objective of the major: What knowledge, skills, and/or values should students attain who graduate with this major? Goals should be broad goals, not detailed ones; a list of 3 to 11 goals is recommended

Goal 1: *Students will demonstrate a comprehensive and applied understanding of the time-based digital media production pipeline.* More specifically, they will:

- Demonstrate knowledge and mastery of the concepts related to the visual, spatial, sound, motion and temporal elements of time-based media.
- Demonstrate an understanding of moving-image media production as personal, social, and rhetorical expression and the role of the artist/producer in that context.
- Practice collaborative and independent approaches to production.

Goal 2: *Students will develop and practice a personal production process in the creation of moving-image media.* More specifically, they will:

- Create coherently constructed treatments, scripts, or storyboards for narrative and animation modes.
- Construct comprehensive production schedules.
- Understand and apply principles of cinematography, lighting, editing, sound, and time and space in order to produce complete, coherent works of moving-image art that represent a professional level of skill and craft.
- Explore options for the distribution and exhibition of moving-image media.

Goal 3: *Students will demonstrate visual literacy through an understanding and production of moving-image based forms.* More specifically, they will:

- Demonstrate an ability to think beyond the potential of using moving images as a form of popular entertainment by developing a repertoire of critical questions and by facilitating a deeper understanding of cinematic works.
- Produce cinematic works within understandings of theory and history.

Goal 4: *Students will think, write and speak critically about the varied traditions of moving-image media production, across genres, schools, and national cinemas.* More specifically, they will

- Situate the major movements of cinema within a broader socio-historical context.
- Define and describe the major cinematic expressive traditions in each of the modes – animation, documentary, experimental and narrative – and analyze an individual work within that context.
- Demonstrate an understanding of the history, theory, and criticism of film, video, and emerging media technologies.

Goal 5: *Students will discover the capacity of multiple modes of cinematic production (animation, documentary, experimental, narrative) to express a range of ideas and to communicate with various audiences effectively.* More specifically, they will:

- Analyze the effectiveness of the contributions made by visual and other sensory qualities of modes of moving image production.
- Demonstrate an understanding of the advantages of each mode as a means of communicating messages and expressing artistic/creative concepts.

Goal 6: *Students will demonstrate an ability to use creative thinking strategies throughout the production processes.* More specifically, they will:

- Model openness to new ideas and strategies for undertaking production activity.
- Exhibit flexibility in approaches to problem-solving.
- Display the ability to generate multiple approaches to the ways in which projects are engaged.

Indicate the methods that will be used to assess whether the educational goals and learning objectives are being met: How will you determine whether or not students are attaining the knowledge and skills being taught?

Methods for assessment will be both pedagogical and student-based/reflective. Within the context of teaching and learning, regular review of syllabi, portfolio reviews of entering students, studio critique in individual courses, a senior project review, and student evaluation of instruction (SEI) will be used. Within the context of reflective assessment, a graduating senior survey and a post-baccalaureate survey will be conducted annually.

Align an evaluation method with each educational objective and expected learning outcomes students should achieve: Which methods match up with which objectives? A method may match up with multiple objectives.

- *Studio critique:* Learning goals #1 - 6;
- *Entry portfolio review and senior project review:* Learning goals #1-2, 5 & 6; compares entry-level ability to those of students who have completed the curriculum
- *Graduating senior survey:* Learning goals #1-3, & 5; evaluates delivery of instruction and adequacy of student support
- *Post-baccalaureate survey:* evaluates program's ability to prepare students for employment and/or advanced education in a field and/or industry related to the undergraduate program specialization
- *Regular review of syllabi:* Learning goals #1-6; evaluates quality of planned delivery, appropriateness of content and sequence of learning
- *SEI data:* evaluates instruction and adequacy of student support

Specify the criteria that will be used to evaluate successful student learning: What are the measurements for success (e.g. 95% graduation rate, 80% placement rate within field in 5 years, 90% licensure rate)?

- *Graduation Rate:* There is a 95% graduation rate expected for students who are selected into the major after the freshman year.

- *Senior Project*: All students who graduate must demonstrate their ability to produce a complete senior project film.
- *Graduating senior survey*: 80% of respondents should agree or strongly agree that all learning goals were met; 80% of respondents agree or strongly agree that many faculty-taught courses were available to them and that the quality of their instructors and program support such as advising met their expectations.

Provide a timeline over which the assessment plan will be implemented

- Year One: Studio critique will begin in the MIP core courses
- Year One: Syllabi collected and reviewed annually
- Year One: SEI data collected and reviewed annually
- Year Two: Entry portfolio review
- Year Four: Graduating senior survey (Assessed annually after 2021)
- Year Four: Senior Project Review (Assessed annually after 2021)
- Year Five: Post-baccalaureate survey (Administered annually after 2022)

Describe how outcomes information will be used to improve student learning and program effectiveness: How could the data you propose to collect (or have collected) over time be useful for improving the program in the future? Who will examine the data, when, and how will decisions be made based on the data collected?

While this degree is one of two majors provided within the purview of the Film Studies program, an interdisciplinary *Moving-Image Production Advisory Committee (MIPAC)* will oversee its delivery and assessment. The committee will include representatives from the departments and programs that provide the courses that support the filmmaking “modes:” ACCAD, Art, Design, Film Studies and Theater.

- The MIPAC will analyze and discuss trends in assessment data with relevant faculty and report them to the College.
- The MIPAC will review and confirm that current curriculum and courses are facilitating student attainment of program goals every four years.
- The MIPAC will recommend changes to curricular requirements (e.g. adding/subtracting courses) as appropriate.
- Faculty teaching major courses will make improvements to course content, delivery and learning activities as appropriate.

IV. Relationship to Other Programs/Benchmarking

Describe current major and minor programs in the department(s) and how they relate to the proposed major

Film Studies will administer the major in Moving-Image Production in addition to its current program in Film Studies. The IFSC (Interdisciplinary Film Studies Committee) oversees the existing Film Studies (criticism, history, theory) major and the proposed MIPAC will oversee the new production major. A Film Studies executive or steering committee, made up of select members of the existing IFSC and the proposed MIPAC, meets to share decisions regarding staffing and curricular issues while respecting the specificity and autonomy of each field. This structure highlights the programs’ interdisciplinary strengths and aligns with structures in other units whose curricula encompass multiple related fields.

The two foundational MIP courses, Cinema Today and two capstone studio courses will be delivered by MIP faculty members and/GTAs from the supporting units so that this delivery will be centralized. A collaboration of the related units specified above will take responsibility for the delivery of the filmmaking “modes” and general production aspects of the curriculum as appropriate to their expertise. Art will provide *experimental* MIP mode courses. ACCAD and Design will provide *animation* MIP mode courses. Theatre will provide *documentary* and *narrative* MIP mode courses. These designations are based on the established records of curricular interest/focus of the units involved; recent MIP faculty investment by ASC, past degrees and PSPs awarded, and the availability of current courses in these areas. This distributed and collaborative division of responsibility also reflects the perceived intent of recent investments by ASC in each of these departments/centers/programs through the approval of new curricular

offerings, the support for grant-funded collaborative projects, and the development of facilities and purchase of equipment.

The units will share responsibility for scheduling classes, assigning qualified instructors and providing administrative oversight of the sequencing and relationships of courses in the curriculum via transparent and communicative administration and through representation on the MIPAC. This approach maximizes administrative structures and the efficiencies for delivering courses that currently exist in departments in which the College has already invested with faculty hires for MIP. Using a model that adds a second major degree program to Film Studies and that takes advantage of these existing administration and course offerings will also allow ASC to launch the program in a timely manner to meet what has been determined to be a strong demand for this major.

Faculty contributing to MIP instruction and/or with MOUs that split teaching loads between the home department and MIP will teach the majority of the core mode-related courses under their home department designation. Modes may contain courses from more than one collaborating department when such opportunities occur. MIP faculty will also be needed for instruction of foundation courses in MIP that are delivered via Film Studies (and are, therefore, external to the home department).

It should also be noted that the alignment of modes to departments does not exclude opportunities for alternate departments to offer courses related to other modes. For instance, Dance can continue to offer courses related to documentary production and Art can continue to offer courses related to animation. Such courses will serve as special topics and electives.

In addition to the foundation studios and senior capstone studios, Film Studies will provide an integral curricular component of the MIP program by delivering the history, theory and critical analysis aspect of MIP as well as the courses on screenwriting.

The advisor for Film Studies will also advise MIP students, with additional advising staff provided by ASC as the MIP major matures.

Identify any overlaps with other programs or departments within the University.

Currently, most OSU students interested in studying production within the context of the cinematic arts enroll in the Film Studies major. This major includes a “focus area” component of three courses (9CH) that can be comprised of production-oriented offerings from various departments including Art, Design and Theatre. These are selected by students in consultation with the Film Studies program advisor. Students with a more intense interest in production are currently advised to enroll in the Film Studies major so that they can pursue a production or animation focus area within the major and attain either the “Video Production” or the “Media Production and Analysis” minor in Theatre. This approach provides students with 24 credit hours in production-related coursework.

The proposed major in Moving Image Production provides a more structured and complete curriculum for students with the requisite creative potential to work in the filmmaking industry. This includes an essential foundation in the history and criticism of moving images that Film Studies’ courses will provide. It should be noted that the proposed major in Moving Image Production will only be awarded to students who also complete the requirements for a minor in Film Studies. A letter of concurrence from Film Studies is appended.

Indicate any cooperative arrangements with other institutions and organizations that will be used to offer this major

The internationally renowned programming of the Wexner Center for the Arts will be an integral part of the proposed major in Moving-Image Production. Beginning in their second year, students will take a course each semester built around the offerings of the Wexner Center. Also, a Wexner Center curator will sit on the committee that oversees the proposed MIP program. Beyond that, the MIPAC will coordinate with the Wexner Center to include contributions from visiting artists-in-residence to enrich the MIP program.

Specify any articulation arrangements with other institutions that will be in effect for the major

None currently; however, discussions with universities and films schools in several European countries will be pursued in order to establish study-abroad opportunities for students whose highly structured curriculum in MIP would preclude many existing study abroad programs.

Provide information on the use of consultants or advisory committees in the development of the major

As a precursor to proposing this program and with a grant from the OSU Humanities Institute, the Moving-Image Production Advisory Committee (MIPAC) was formed as working group on *Film Production: Research, Teaching, and Service*. The MIPAC invested in a two-year study and discussion on the need, benefits, and relationships of a Moving-Image Production program at Ohio State. This two-year undertaking included a monthly series of lunchtime or late-afternoon presentations by faculty, staff, and students at OSU that inventoried and displayed the current state of film production in the academic life here on the Columbus campus. It also included a quarterly series exploring the histories, philosophies, and current state of such programs by visiting experts in Ohio and representatives of national university film and media arts production programs. These served to inform the development of a proposal for offering film production as an academic discipline at OSU.

The MIPAC consulted alumni and film industry supporters during campus visits and committee member visits to Los Angeles. Gigi Rice (Musical Theatre, 1987), a working actress; Charles Newirth (Photography and Production, 1977), a film producer; and Thomas Murnane (Fisher College of Business) are LA-based alumni supporters of the program and members of the Dean's Advisory Committee and Alumni Advisory Council.

Following the study, Divisional Dean Mark Shanda appointed a revised MIPAC to move Moving-Image Production forward to a proposal. Members of the committee were Marc Ainger (Professor, Music); John Davidson (Professor Germanic Languages & Literature and Director, Film Studies); Ron Green (Professor, History of Art); Bill Horrigan (Wexner Center for the Arts); Aspen Mays (Assistant Professor, Art); Jessica Mallios (Assistant Professor, Art); Janet Parrott (Associate Prof., Theatre); Alan Price (Associate Professor, Design); Maria Palazzi (Professor, Design and Director of ACCAD); Mitchell Rose (Assistant Prof., Dance); Amy Youngs (Associate Professor, Art); and Garret Heysel (Assistant Dean, Art & Humanities). This MIPAC was charged with preparing a Moving-Image Production proposal for submission for consideration as one the Arts and Sciences Strategic Initiatives.

Executive Dean David Manderscheid named the creation of a Moving-Image Production major as a top strategic initiative in 2012 and the MIPAC was aligned with invested departments represented by Roger Beebe (Associate Professor, Department of Art); John Davidson (Professor Germanic Languages and Director, Film Studies); Ron Green (Emeritus Faculty); Janet Parrott (Associate Prof., Theatre); Alan Price (Associate Professor, Design); Maria Palazzi (Professor, Design and Director of ACCAD); Ken Rinaldo (Professor, Art); and Garret Heysel (Assistant Dean, Art & Humanities). The proposal as developed was never formally submitted due to concerns by the ASC dean's office about the number of new courses and faculty lines it required.

This proposal makes use of all that was learned from the valuable work of previous committees, but it is the result of a new process and shared approach. Its supporters have expanded to include the original committee members as well as all related chairs and directors whose programs are affected by the program. They have familiarized themselves with the spirit, goals and specific content of the previous proposal so as to gain the advantage of previous intensive study and analysis. This new proposal focuses on building a program of study with shared responsibility for accommodating MIP majors within courses that are already offered or that, if newly developed, would address the curricular needs of multiple programs: Film Studies, ACCAD, Art, Design, and Theatre. With leadership from the Department of Design, the chairs and directors of these entities have developed this Moving-Image Production program proposal for submission to OAA.

Indicate whether this major or a similar major was submitted for approval previously.

This major was not submitted previously.

Indicate where students will be drawn from (existing, outside university)

Students will be recruited for the program from outside of the College of Arts and Sciences and the university via marketing and advising. A high demand for the major is anticipated. Because admission to the major would occur between years one and two, students who are interested initially will be registered as pre-major students. Admission to the program at the sophomore level will be based on portfolio review and academic performance in the first year. In the initial year of offering (Autumn, 2017), all interested students should take MIP 2201 & 2202 Filmmaking Foundation I and II, Art 2555 Photography I as well as History of Art 2901 (Intro to World Cinema).

The MIP Advisory Committee will conduct a review of applications toward the end of spring semester each year to choose the sophomore cohort of 35 students. A waiting list will be maintained to ensure that the program is filled.

VI. Student Enrollment

Indicate the number of students you anticipate will be admitted to the major each year for the first four years of the program.

The MIP program would use selective admission to meet its goal of a total enrollment of up to 200 majors at the end of four years. Thirty-five students (two full sections of core mode courses) would be admitted as a major program cohort at the sophomore level. The table below shows an estimate of how enrollment would build over the first few years.

Estimated enrollment projections in the MIP major

Year In Curriculum	Year 1	Year 2	Year 3	Year 4
Freshman	50-100	50-100	50-100	50-100
Sophomore		35	35	35
Junior			35	35
Senior				35
Totals	50-100	85-135	120-170	155-205

VII. Curricular Requirements

Provide curriculum advising sheet formatted to meet the unit's standards

See Appendix B.

List the courses (department, title, credit hours, description), which constitute the requirements and other components of the major. If courses have prerequisites, please indicate so. Indicate which courses are currently offered and which will be new. When those new courses are put in curriculum.osu.edu, we recommend that you indicate those course requests are submitted as part of a larger programmatic proposal. As much as possible, the curriculum committees will review the course requests in conjunction with the major proposal.

See Appendix A.

Include a curriculum map that shows how, and at what level (e.g., beginning, intermediate, advanced), the program's courses facilitate students' attainment of program learning goals. A table format is recommended.

See Appendix C.

State the minimum number of credits required for completion of the major

47 + 15 for the required Film Studies minor = 62

State the average number of credits expected for a student at completion of the major.

Pre-major: 9 units

MIP major: 38 units

Minor in Film Studies: 15 units

TOTAL: 62 units

Submit a four-year student plan, which gives the average number of credits taken per semester by a typical student.

See Appendix D.

Give the number of credits students are required to take in other departments

Department	Number of Credits	Level
Film Studies	15 credits	Lower and Upper Division
Production Mode Studios: ACCAD, Art, Design, Theatre	24 credits	Upper Division
Electives	6 credits	Lower and Upper Division

Number of credits a typical student might take as electives in other departments

A student may take up to 6 credits of electives from other departments as part of the major.

Describe other major requirements in addition to course requirements, e.g. examinations, internships, final projects

- Internship (optional but encouraged)
- International Travel/Study (optional but encouraged)

Describe the number and qualifications of full-time and part-time faculty. List current faculty and areas of expertise. Describe the number and type of additional faculty needed.

Moving-Image Production has been selected by the ASC as a strategic initiative priority. With this prioritization, ASC suggests that it is committed to providing the needed funds for initiating and sustaining support of this program. This includes supporting the necessary number of faculty, although because ASC has already begun to invest in hiring faculty who will be attached to Moving-Image Production, the requirement for additional new faculty is minimal.

Production faculty in the MIP program will be expert artists in the areas of animation and live-action production with specific practice in animated, documentary, narrative, and experimental filmmaking. Each should have an MFA degree (at minimum) and professional experience in the relevant aspects of film production in their specific area of expertise. With at least one faculty expert in each of these areas, the program and its students will be fully operational. By building the program on faculty members with diverse experiences in these areas of filmmaking, the exploratory, comparative and uniquely collaborative aspects of learning in the OSU Moving-Image Production major will be maximized.

Current/planned MIP Faculty

- Roger Beebe, Associate Professor/Art – experimental filmmaker
- Alan Price, Associate Professor/Design/ACCAD - animation filmmaker
- TBD 2016, Assistant Professor/Design - animation filmmaker
- Vera Brunner Sung, Assistant Professor/Theatre and Women’s Studies - narrative filmmaker
- Janet Parrott, Associate Professor/Theatre - documentary filmmaker

This proposed model of delivering the MIP program incorporates existing or planned courses and faculty members who have already been hired (or whose hiring has previous college support). To implement the full degree offering the following additional personnel investments will need to be made:

Year 1 (AU 2017)	Year 2 (AU 2018)	Year 3 (AU 2019)	Year 4 (AU 2020 & ongoing)
Add Four 50% GTAs	Four 50% GTAs	Four 50% GTAs	Four 50% GTAs
	Add One 50% GTA	One 50% GTA	One 50% GTA
		Add New FT faculty #1	New FT faculty #1
		Add One Lecturer	Add New FT faculty #2
			Add Five Lecturers

Identify the specialized professional association from which accreditation will be sought.

N/A

Describe existing facilities, equipment, and off-campus field experience and clinical sites to be used. Indicate how the use of these facilities, equipment, etc. will impact other existing programs.

It is anticipated that in its early stages, this program can be delivered using a number of existing facilities in the Arts and Sciences. If the program expands beyond its anticipated enrollment level, it will need its own production facilities, a screening room, finishing labs, an equipment cage and equipment that students can borrow. Planned additional facilities are currently in the Arts District campus plan.

Collaborations with Existing Facilities:

- ACCAD – has a render farm for large rendering needs of animation. To expand this support for MIP, investment in some additional equipment and tech personnel to support the rendering needs of MIP will be required.
- ACCAD – has a motion capture studio for performance capture and for using a virtual camera to address emerging trends in filmmaking.
- ACCAD - has a 15-seat graphics computer lab that could accommodate senior project level work.
- Departments of Art/Design – currently have a total of 5 computer labs that will accommodate additional classes.
- ASC – Hopkins Hall Lab has video production capabilities
- Department of Theatre – currently has a five seat AVID video-editing lab available for MIP use, with added staff support.

Describe additional university resources (including advisors and libraries) that will be required for the new major

Staff

- Full-time advisor to be phased in over the first three years of the program's delivery;
- 50% Office Staff oversees entry of courses into system; oversight of budget; oversight of equipment check-out staff schedule
- Technical support for demands of increased number of students (~100) working in digital labs within departments & center, and in MIP Senior Project course
- Equipment Cage Staff (hourly) for equipment checkout to students

MIP facilities and equipment requirements for 2018 - 2020:

- A dedicated workspace with a minimum capacity of 18 seats with computers for editing and animation production
- A gigE network with 140TB of storage, and a file backup system
- An editorial finish bay including audio post-processing and editing suite
- Sound stage with cyc wall, lights, backdrops and green screen capabilities
- An equipment check-out cage
- A 40-seat Screening Room with HD projection and 7.1 surround sound
- Collaborative classroom spaces for 20 or 40 with movable tables and chairs to accommodate storyboarding activities, visual presentations and in-progress screenings
- Equipment: Cameras, microphones, light kits (see Appendix E)

This proposed model of delivering the MIP program incorporates existing or planned courses and facilities. AS growth in enrollment is experienced, then long-term expansion of facilities that are dedicated to the program will be necessitated. In part as a recognition that this is a technical major, the ASC will provide sustained support in the form of a continuous cycle of financial support for equipment. This commitment is outlined in the ASC letter of support from Dean Manderscheid.

OSU Libraries:

- MIP will require the development of a film collection of significant historical and contemporary films that students can study.

Describe the major as it would appear in the appropriate College bulletin

The major in Moving-Image Production (MIP) prepares students for a range of careers or graduate studies in filmmaking through specialized studio practice and the development of critical storytelling skills and a proficiency in visual literacy. This program encourages the development of a deep understanding of film production in the areas of animation, documentary, experimental and narrative cinema. It provides students with an opportunity to study the increasingly interrelated professional opportunities of moving image production in the new millennium. It is designed to produce filmmakers with critical thinking skills and independent voices that will bring new vision to the film industry, independent cinema, and visual culture through an integration of theory and practice.

The first year of pre-major study requires a successful progression through foundational studios and survey courses that are focused on the fundamentals of filmmaking. The MIP curriculum is supplemented and contextualized with courses in Film Studies (where a basic understanding of film analysis, history, and theory is built); in art and/or design fundamentals (where the study of color, composition, concept, and drawing as well as other forms of visualization occurs); as well as in a range of GE courses that expand students' world view and technical knowledge.

Acceptance to the MIP undergraduate programs occurs via a two-part process, which begins with declaration of the Pre-MIP major, and ends with an annual entrance review that occurs at the close of Spring semester. A Portfolio Review and successful completion of pre-major courses with a B or better is required to be eligible for consideration for acceptance to the major program.

The second and third years of the major offer students focused project-based exploration in the range of filmmaking modes in studios offered by the collaborating departments and center. These are hands-on making-oriented courses in which students create collaborative and individual short films. In years two and three, students will typically enroll in Film Studies courses that count toward the required minor in Film Studies.

In the fourth year, students undertake a Senior Project in a pair of advanced studios. These studios allow students to pursue one of the modes they have experienced or they provide an opportunity to blend modes into a single creative project. Focused study in the theory of film round out the intellectual experience in the program and provide students with a completed Film Studies minor.

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Appendix A

Structure of Proposed Moving-Image Production Major

Overview

The **pre-major** consists of **9 units** (3 courses). (Students not continuing on with the MIP major can receive credit for MIP 2201 and MIP 2202 toward the Focus Area component of the Film Studies major. The MIPAC will further consider how these courses might be counted for credit toward other programs and/or for GE status.)

The **major** consists of **38 units**:

- *Production Mode Studios* (8 courses/24 units) with six of the courses at the 3000-level or above, the Mode courses come from existing courses across the Arts that provide studio experience within the filmmaking modes of Animation, Documentary, Experimental, or Narrative. Students must take at least one course in each mode (4 courses/12 units). Remaining mode units (4 courses/12 units) can be fulfilled with any combination of mode courses.
- *Senior Project I & II* (2 courses/6 units) – a capstone experience in which students create a senior project film. Students must have completed 6 mode courses (18 units) prior to taking the Senior Project I course.
- *Cinema Today* (4 courses/2 units) – in this experience, students attend film screenings throughout a semester as way of building a critical viewing practice
- *Electives* (2 courses/6 units) – open electives at 2000-level or above as student choice. These may include study approved study abroad and/or internship credits.

The **minor** consists of **15 units**:

- * *Film Studies Minor* (5 courses/15 units) – students follow the pre-established Film Studies Minor requirements in order to cultivate a strong grounding in film criticism and analysis.

Pre-Major Courses – 9 units			
Course	Description	Units	Prereq(s)
MIP 2201 Filmmaking Foundation I <i>(new course)</i> <i>Course request is submitted</i>	The first of a two-part sequence of courses designed for students to develop an understanding of the visual language of film through hands-on making.	3	none
MIP 2202 Filmmaking Foundation II <i>(new course)</i> <i>Course request is submitted</i>	The second course in a progressive sequence in which students acquire an intermediate level of knowledge, skills and theory, in cinematic practice.	3	MIP 2201
ART 2555 Photography 1-Digital Camera <i>(existing course)</i>	Introduces photographic theory, practices, and aesthetics with image productions, commercial lab prints and critiques. Students provide digital camera (minimum 6 megapixels) with full manual controls and exposure compensation available.	3	none

Acceptance to the MIP undergraduate programs occurs via a two-part process, which begins with declaration of the Pre-MIP major, and ends with an annual entrance review that occurs at the close of Spring semester. A Portfolio Review and successful completion of pre-major courses with a B or better is required to be eligible for consideration for acceptance to the major program.

MIP Major Courses – 38 units

<p>Mode Studios <i>(existing courses)</i></p> <p>Animation, Documentary, Experimental, Narrative</p>	<p>These courses offer intensive focus in one Of the four moving---image modes (animation, documentary, experimental, or narrative). Students acquire conceptual approaches unique to the given mode of practice. <i>Six of the courses (or 18 credits) must be at 3000-level or above</i></p>	24	MIP 2202
<p>MIP 4191 MIP Internship <i>(new course)</i></p> <p><i>Course request is submitted</i></p>	<p>Optional cooperative education or internship. Assignment conducted under the supervision of a faculty member or internship supervisor. This course is graded S/U. This course is not required.</p>	.5 - 3	none
<p>MIP 4200 Cinema Today <i>(new course)</i></p> <p><i>Course request is submitted</i></p>	<p>An ongoing thread that runs through the BA program, engaging students in regular Film viewing at the Wexner Center for the Arts. Content will be based on the film/video lineup assembled by the film/video curators at Wexner each semester. Students gain .5 units by attending films throughout a semester and providing written reflection statements. Repeatable for 3 units.</p>	2	none
<p>MIP 4501 Senior Project <i>(new course)</i></p> <p><i>Course request is submitted</i></p>	<p>During the first semester of the year-long senior project class, students initiate a strategy and develop preliminary production work for their senior project.</p>	3	“Senior standing and permission of instructor or department.”
<p>MIP 4502 Senior Project <i>(new course)</i></p> <p><i>Course request is submitted</i></p>	<p>During the second semester of the year-long senior project class, students engage In production work for their senior project.</p>	3	MIP 4501
<p>Electives <i>(existing courses)</i></p>	<p>Open Electives (2000-level or above) <i>Students may substitute an Internship Or Study Abroad for up to 2 electives.</i></p>	6	
<p>Film Studies Minor <i>(existing courses)</i></p>	<p>Follow Film Studies Minor requirements</p>	15	

Production Mode Studios

Animation

- **ACCAD 5001** *Motion Studies Through Hand-Drawn Animation*, 3 cr.
- **ACCAD 5002** *3D Computer Animation: Form, Light, Motion I*, 3 cr.
- **ACCAD 5003** *3D Computer Animation: Form, Light, Motion II*, 3 cr.
- **ACCAD 5100** *Concept Development for Time-Based Media*, 3 cr.
- **ACCAD 5194.01** *Group Studies in Digital Animation and Interactive Media*, .5 - 3 cr.

Documentary

- **Theatre 5341** *Studies in Documentary*, 3 cr.

Experimental

- **Art 4009*** *Film Video 2*, 3 cr.
- **Art 5009*** *Film Video 3*, 3 cr.
- **Art 5019*** *Film Video 4*, 3 cr.

Narrative

- **Theatre 5321** *Video I*, 3 cr.
- **Theatre 5322** *Editorial Process*, 3 cr.
- **Theatre 5323** *Video II*, 3 cr.
- **Theatre 5331** *Screenwriting*, 3 cr.

All course listed above are existing except those designated with a *, which are currently in the curriculum approval process.

Appendix B
Advising Sheet
Moving-Image Production

Name: _____

Bachelor of Arts Moving-Image Production (MIP)

Survey Course – 1 unit	Units	Sem
Arts and Sciences 1100	1	

General Education Courses: –46-69 Units

Writing: 6 units

English 1110	3	
Writing Level 2	3	

Literature: 3 units

Literature	3	
------------	---	--

Arts: 3 units

Arts	3	
------	---	--

Math and Data Analysis: 6 - 8 units

Math	3-5	
Basic Computational Skills		
Math or Logical Skills		
Data Analysis	3	

Natural Sciences: 10 units

Typically 3 courses with at least one course with lab

Biological Science		
Physical Science		
Biological or Physical Science		

Culture & Ideas/Historical Study: 6 units

History of Art 2001 or 2002*	3	
Cultures & Ideas OR Historical Study	3	

Social Sciences: 6 units

Social Science ²	3	
Social Science ²	3	

Open Options: 6 units

Open Option ³	3	
Open Option ³	3	

Foreign Languages: 12 units

Foreign Language, levels 1 – 3	12	
--------------------------------	----	--

Social Diversity in U.S. ¹		
Global Studies ¹		

* GE Historical Study is not open but prescribed as History of Art 2001 or 2002.

¹ Typically embedded in other requirements. If no overlap with another GE category, then Social Diversity in U.S. will correspond to one course and Global Studies will correspond to two courses.

² Choose one course from 2 of 3 categories

³ Open option courses can be selected from any of the following:

Another GE approved course (except Mathematics 1075 or below)

GE Cross Disciplinary Seminar

Course approved for GE service-learning

Course approved for GE education abroad

*** Please note that Art 2555 is approved for GE VPA and History of Art 2901 is approved for both GE VPA and GE Diversity-Global Studies. Therefore, both courses can be used to fulfill the Open Option requirement.

Pre-Major Requirements: 9 units	Units	Sem
MIP 2201 – Filmmaking Foundation I (<i>new course</i>)	3	Au
MIP 2202 – Filmmaking Foundation II (<i>new course</i>)	3	Sp
Art 2555*** – Photography I - Digital Camera	3	Au/Sp

Satisfactory Portfolio Review and completion of Pre-Major courses with a B or better is required to continue in program.

MIP Major: 38 units

Production Mode Studios: 24 units

Taken in Arts (ACCAD, Art, Design, Theatre)	3	Au
Taken in Arts (ACCAD, Art, Design, Theatre)	3	Sp
Taken in Arts (3000-level or above)	3	Au
Taken in Arts (3000-level or above)	3	Sp
Taken in Arts (3000-level or above)	3	Au
Taken in Arts (3000-level or above)	3	Sp
Taken in Arts (3000-level or above)	3	Au
Taken in Arts (3000-level or above)	3	Sp

Cinema Today: 2 units

MIP 4200 Cinema Today (<i>new course</i>)	.5	Au
MIP 4200 Cinema Today	.5	Sp
MIP 4200 Cinema Today	.5	Au
MIP 4200 Cinema Today	.5	Sp

Senior Project: 6 units

MIP 4501 Senior Project (<i>new course</i>)	3	Au
MIP 4502 Senior Project (<i>new course</i>)	3	Sp

Electives: 6 units

Elective (2000-level and above)	3	Au/Sp
Elective (2000-level and above)	3	Au/Sp

Req'd Cumulative GPA.....2.0

Req'd Cumulative GPA in Major.....3.0

Major course work must be C- or better in the BA

This checklist is ONLY a planning tool and should be used in conjunction with the College of Arts and Sciences General Education (GE) Course List document.

Minor in Film Studies: 15 units**

Course	Units	Sem
HA 2901*** Intro to World Cinema	3	
Film Studies	3	
Film Studies	3	
Film Studies (3000 level or above)	3	
Film Studies (3000 level or above)	3	

**Follow Film Studies Minor Requirements

MIP Internship: 3 units

MIP 4191 Internship - optional (<i>new course</i>)	.5 - 3	
<i>Internship can fulfill elective credit</i>		

Pre-Major	9 units
Major	38 units
FS Minor	15 units
GE	46 – 69 units
Survey	1 unit
Minimum Total Units to Graduate	121 units

Approved Production Mode Studios

Animation: ACCAD 5001, 5002, 5003, 5100; 5194.01
Documentary: Theatre 5341
Experimental: Art 4009, 5009, 5019
Narrative: Theatre 5321, 5322, 5323, 5331

Appendix C
Curriculum Map
Moving-Image Production

Pre-major Program						
Course	Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
MIP 2201 <i>Filmmaking Foundation I</i>	Beginning	Beginning	Beginning			
MIP 2201 <i>Filmmaking Foundation II</i>	Intermediate	Intermediate	Intermediate			
ART 2555 <i>Photography 1-Digital Camera</i>			Beginning			Beginning
MIP Major						
MIP 4200 <i>Cinema Today</i>			Intermediate	Intermediate	Intermediate	Beginning
Mode Courses						
ACCAD 5001 <i>Motion Studies Through Hand-Drawn Animation</i>	Beginning	Beginning	Beginning		Beginning	Beginning
ACCAD 5002 <i>3D Computer Animation I</i>	Beginning	Beginning	Beginning		Beginning	Beginning
ACCAD 5003 <i>3D Computer Animation II</i>	Intermediate	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
ACCAD 5100 <i>Concept Development for Time-Based Media</i>	Intermediate	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
ACCAD 5194 <i>Group Studies in Digital Animation and Interactive Media</i>	Advanced	Advanced	Advanced	Intermediate	Advanced	Advanced
Theatre 5321 <i>Video I</i>	Beginning	Beginning	Beginning		Beginning	Beginning
Theatre 5322 <i>Editorial Process</i>	Beginning	Beginning	Beginning		Beginning	Beginning
Theatre 5323 <i>Video II</i>	Intermediate	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
Theatre 5331 <i>Screenwriting</i>	Beginning	Beginning	Beginning		Beginning	Beginning
Theatre 5341 <i>Studies in Documentary</i>	Intermediate	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
Art 4009 <i>Film Video 2</i>	Beginning	Beginning	Beginning		Beginning	Beginning
Art 5009 <i>Film Video 3</i>	Intermediate	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
Art 5019 <i>Film Video 4</i>	Advanced	Advanced	Advanced	Intermediate	Advanced	Advanced
MIP 4191 <i>MIP Internship</i>	Advanced					
MIP 4501 <i>Senior Project</i>	Advanced	Intermediate	Advanced	Intermediate	Advanced	Advanced
MIP 4502 <i>Senior Project</i>	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Electives (2000 or above level)						
Film Studies Minor			Intermediate	Begin to Adv	Begin to Adv	

Appendix D

Sample 4-Year Student Plan
Moving-Image Production

The undergraduate program in Moving-Image Production encourages the development of a deep understanding of film production in the areas of animation, documentary, experimental and narrative cinema. Required Film Studies units (15) will earn you a Film Studies minor, which is an important and unique feature of this program.

Course Title	Units
Freshman Year	
Moving-Image Production Filmmaking Foundation I & II (2 courses)	6
Art 2555: Photography 1- Digital Camera	3
Film Studies (History of Art 2901 & 2 nd course)	6
Art and Sciences Survey Course	1
GE: Historical Study (History of Art 2001 or 2002)	3
GE: First-Year Writing Course	3
GE: Foreign Language (2 courses)	8
Year 1 total	30
Sophomore Year	
MIP Mode Studio (2 courses)	6
MIP 4200: Cinema Today (2 courses)	1
Film Studies	3
GE: Foreign Language	4
GE: Second Level Writing Course	3
GE: Natural Science (2 courses)	7
GE: Historical Study	3
GE: Literature	3
Year 2 total	30
Junior Year	
Moving-Image Production Mode Studio (4 courses @ 3000-level or above)	12
Elective or MIP Internship or International Travel	3
Cinema Today (2 courses)	1
Film Studies	3
GE: Social Science	3
GE: Mathematical and Logical Analysis	3
GE: Visual Performing Arts	3
GE: Natural Science	3
Year 3 total	31
Senior Year	
MIP 4501 & 4502: Senior Project	6
Moving-Image Production Mode Studio (2 courses @ 3000-level or above)	6
Elective	3
Film Studies	3
GE: Data Analysis	3
GE: Social Science	3
GE: Open Elective (2 courses)	6
Year 4 total	30
BA Total	121

Appendix E
MIP Equipment Needs

1. Cameras:

• 15 prosumer HD cameras, protection filter, carrying case, extra battery (\$400.)	\$6,000.
• 3 DSLR/Video hybrid cameras with filters, lenses, batteries, carrying cases	\$20,000.
• 2 rail system with follow focus, matte box, filters, monitor (for DSLR/video hybrid cinematography)	\$4,200.
• 4 HD higher low-end professional video cameras and lenses, filters, batteries, cases	\$20,000.
• One higher end HD camera for thesis projects such as a Canon c300 with lenses, batteries and case	\$23,000.
• 4 Slate clapboard	\$100.
Total	\$73,300.

2. Tripods:

• 10 - tripods with fluid head and soft carrying case (8 lb limit)	\$4,000.
• 2 – tripod with fluid head to support 20 lbs. with carrying case	\$5,000.
• 1 - jib arm with tripod, dolly and case on wheels (small jib)	\$5,500.
Total	\$14,500.

3. Audio:

• 6 - Boompole with shock mount and bag (\$300.)	\$1,800.
• 6 - shotgun microphone with windscreen and case (\$300.)	\$1,800.
• 4 – hand grips for microphones (\$150)	\$600.
• 6 wireless kits – lavalier microphone, bodypack transmitter, plug-in transmitter (\$800.)	\$4,800.
• 4 - hard wire lavalier microphone (\$225.)	\$900.
• 2 – PZM microphone (\$400.)	\$800.
• 2 - multi channel Shure FP-33 field audio mixer and case (\$1500.)	\$3,000.
• 4 Zoom recorders (\$350.)	\$1,400.
• XLR to XLR cables and XLR to mini – various sizes	\$300.
• Microphone stands	\$200.
Total	\$15,600.

4. Lights:

• 6 - field kits	\$9,000.
• 4 - C-stands grip arm kit (\$165.)	\$660.
• Flags, cutters and floppies	\$500.
• Light control (scrims and silks)	\$600.
• Flexfill gels, miscellaneous clamps, mounts, extra stands	\$1,000.
Total	\$11,760.

5. Miscellaneous production:

• Apple boxes	\$150.
• Sandbags	\$100.
• Extension cords	\$200.
Total	\$450.

March 16, 2016

To: Professor Janice Aski, Faculty Chair for the Arts and Humanities Panel of the ASC Curriculum Committee & Bernadette Vankeerbergen, Program Director, Curriculum and Assessment ASC

From: Ryan Friedman

Re: *Responses to Feedback from Committee on new MIP BA*

Dear Janice and Bernadette,

This letter documents responses and actions to the MIP program proposal in response to feedback from the Arts and Humanities Panel of the ASC Curriculum Committee.

We thank you for the unanimous approval of the new MIP BA, and address your recommendations and contingencies below.

Recommendation:

P. 10: Next to last paragraph refers to ASC commitment for sustained financial support: "In part as a recognition that this is a technical major, the ASC will provide sustained support in the form of a continuous cycle of financial support for equipment. This commitment is outlined in the ASC letter of support from Dean Manderscheid." Panel understands that its mandate is mostly curricular, but it feels that it would be remiss in not pointing out that the letter of the Executive Dean does not address this point. The current letter merely mentions that the new major will take "advantage of the many distinctive resources available at OSU." The Panel strongly recommends that the MIP team work with Associate Executive Dean Steve Fink to obtain another letter from the Executive Dean emphasizing that financial support is promised. Such letter should likely refer to:

- The hire needs outlined on p. 9.
- The additional resources described on p. 10.
- The equipment needs detailed in Appendix E.
- The subsidy for MIP majors to use the computer labs in the Dept of Art as described on p. 2 of Dept of Art's concurrence (Rebecca Harvey, Chair).

RESOLUTION: On February 19, 2016 Steve Fink was requested to obtain the letter from Dean Manderscheid. The letter is uploaded with the revised proposal.

Contingencies:

- P. 2: GE does not comprise 58-60 units. The correct number is 46-69 units. Please also correct this number on the major advising sheet.

RESOLUTION: Corrected in revised proposal document

- Early on in the proposal (e.g., on p. 2 where the curriculum is first described), indicate in an asterisk that all new MIP courses are for now being submitted as ASC courses. However, a MIP course listing will be created once the new MIP major is approved and OAA gives permission to create a MIP course listing. Then those ASC courses will be transferred to the MIP course listing.

RESOLUTION: Asterisk added to revised proposal document, with explanation as suggested above. Have also added proposed MIP course numbers to Senior Project Courses and Cinema Today course.

- P. 8: Estimated enrollment projections contain some inaccuracies: year 2 adds up to 85-135 and year 4 adds up to 155-205.

RESOLUTION: Totals made accurate.

- Since quite a few students will not be admitted into the major, it would be helpful for those students to know how potentially their credit for MIP 2201 and 2202 could be used. The proposal would be strengthened if it included information about how these courses could be used by students who end up not being admitted in the MIP major. Please contact allied programs and see if the courses could, for example, be used in the focus part of the Film Studies BA, the Art BA, the Video Arts Minor, or other majors/minors. Also, once MIP 2201 and 2202 are created and approved all the way, it might be useful to consider submitting them for GE Visual and Performing Arts status, since students not accepted in the major could then still count these courses for GE credit.

RESOLUTION: We have added a note to the “Overview” in Appendix A, indicating (1) that MIP 2201 & 2202 can be counted toward the Focus Area of the Film Studies major and (2) that the courses will be further considered for credit toward other programs and/or GE credit.

- P. 14: Production mode studios:
 - In the proposal, provide list of existing courses accepted for this requirement;

RESOLUTION: List provided at the end of Appendix A

- Specify whether there is a distribution requirement between the 4 modes (animation, documentary, experimental or narrative). The proposal mentions that 8 courses need to be taken, but does not clarify whether 2 courses need to be taken per mode or at least one course per mode is sufficient or a student can fulfill the requirement in any way (e.g., all courses in the same mode).

RESOLUTION: Explanatory text added to top of Appendix A. Students must take one course in each mode (12 units). Remaining mode credit (12 units) can be fulfilled with any combination of mode courses.

- P. 14: Two 5000-level courses called “Senior Project.” These courses should be submitted at the 4000 level since they are meant for senior students. At OSU, 5000 level is set aside for courses that are regularly taught to both undergraduates and graduate students. This is not the intent here.
RESOLUTION: Senior Project numbers are reset to 4000-level courses, 4501 & 4502.
 - Also, please note that the proposal indicates that the prereq for 5001 is “satisfactory completion of 12 units of Mode Studios for Senior Project.” However, the course proposal itself lists the prereq as 18 units of Mode Studios for Senior Project. Please note that this prereq will not be electronically enforceable by the Registrar. If you would like to make sure that students do not register in the course until they have taken 12 (or 18) units of Mode Studios for Senior Project and they are seniors, the course would likely need to have the following stated prereq in curriculum.osu.edu: “Senior standing and permission of instructor or department.” This information will then be entered in SIS by the Registrar’s Office.
RESOLUTION: The prereq for the Senior Project has been listed as “Senior standing and permission of instructor or department” on the revised syllabus for 4501, on currucium.osu.edu, and on p. 14 of the BA proposal (“Appendix A”).
- P. 14: MIP 4191 has not yet been submitted. The course request needs to be submitted. Course should not be offered for 0 credit since it will involve university resources. Choose either 0.5-3 credits or 1-3 credits.
RESOLUTION: Credits are adjusted to 0.5-3 credits. MIP 4191 has been submitted as of March 16, 2016.
- P. 14: Please reconcile prereq information for 4200 with the different prereq information on actual course submission.
RESOLUTION: This has now been reconciled across the documents: no prereq for 4200.
- P. 15, major advising sheet:
 - Left column: Add asterisk that GE Historical Study is not open (as is usually the case for BA) but prescribed: History of Art 2001 or 2002.
RESOLUTION: Asterisk and text added as recommended
 - Note at bottom of middle column: There are no more “tan sheets.” Please remove.
RESOLUTION: REMOVED
 - Right column: Correct GE range (see above).
RESOLUTION: Corrected to 46-69

- P.16, curriculum map: Add all the acceptable production mode courses and explain how each course fulfills which major program goal and at which level.

RESOLUTION: Added to the table and indicated level.

ASC 2201: unanimously approved with contingencies

Contingencies:

- Request to include more specific list of readings.
- Is assignment 11 the final video? If so, please describe what the final video project entails.
- This is a 3-credit course. The syllabus indicates that the class will meet for a total of 4 hours (240 minutes) every week. Courses that include 3 credit hrs of lecture are usually offered according to the following schedule: 3 times 55'/week or twice 80'/week. The Panel wonders if in this case the course has more meeting time (4 full hours) because there is a lab. A related question that the Panel has is whether the other course component (in addition to the lecture) is actually a lab or whether it is a recitation.

RESOLUTION: We have added a reading list and clarified the numbering of the assignments. At the suggestion of the faculty who will be teaching the foundations classes, we have adjusted the schedule of weekly meetings to an 80-minute lecture plus two 110-minute studio periods ("labs") to be directed by GTA's.

ASC 2202: unanimously approved with contingencies

Contingencies:

- Request to include more specific list of readings.
- This is a 3-credit course. The syllabus indicates that the class will meet for a total of 4 hours (240 minutes) every week. Courses that include 3 credit hrs of lecture are usually offered according to the following schedule: 3 times 55'/week or twice 80'/week. The Panel wonders if in this case the course has more meeting time (4 full hours) because there is a lab. A related question that the Panel has is whether the other course component (in addition to the lecture) is actually a lab or whether it is a recitation.

RESOLUTION: We have added a reading list. At the suggestion of the faculty who will be teaching the foundations classes, we have adjusted the schedule of weekly meetings to an 80-minute lecture plus two 110-minute studio periods ("labs") to be directed by GTA's.

ASC 4200: unanimously approved with one recommendation/question and one contingency

Recommendation/question:

- Why is course repeatable 6 times since it only needs to be taken 4 times in the major?

RESOLUTION: The major wishes to encourage on-going and regular viewing practices for the students. So if a student wants to continue the viewing credits beyond those required, those credits may count towards electives.

Contingency:

- Is prereq MIP (ASC) 2001 or 2002? Also please note that p. 14 of the actual proposal indicates this course does not have a prerequisite. Request to reconcile information.

RESOLUTION: The prerequisite listed on curriculum.osu.edu has been removed. There is no prereq for this course, a fact that is now consistently stated across the documents.

ASC 5001: unanimously approved with contingencies

Contingencies:

- This course should be renumbered at the 4000 level (see rationale in program discussion above).
- Please adjust prereq (see rationale in program discussion above).
- The syllabus mentions that the class time is “2x/week @ 160 minutes.” Is that twice 160 minutes or two classes that add up to 160 minutes? As a lab, the course will require more contact hours than a lecture. The course should, therefore, be offered twice per week for 160 minutes each session.
- Are journals due session 1 or 2 of the week?
- Readings need to be specified.

RESOLUTION: We have renumbered the course to 4501. The prereq for 4501 has been listed as “Senior standing and permission of instructor or department” on the revised syllabus, on curriculum.osu.edu, and on p. 14 of the BA proposal (“Appendix A”). We have changed the wording about class time to indicate that it will meet two times a week for 160 minutes each time. The sample syllabus now states, “Journal entries are due on the first meeting of each week.” We have specified reading assignments on the course calendar.

ASC 5002: unanimously approved with contingencies

Contingencies:

- This course should be renumbered at the 4000 level (see rationale in program discussion above).
- Prereq on form: Remove “Minimum of 18 credits in Production Mode Studios” (since students will already have met that threshold to register for 5001—which they need to take before taking 5002).
- The syllabus mentions that the class time is “2x/week @ 160 minutes.” Is that twice 160 minutes or two classes that add up to 160 minutes? As a lab,

the course will require more contact hours than a lecture. The course should, therefore, be offered twice per week for 160 minutes each session.

- Are journals due session 1 or 2 of the week?
- Readings need to be specified.

RESOLUTION: We have renumbered this course to 4502. We have changed the prerequisite to MIP 4501 on the revised syllabus, on curriculum.osu.edu, and on p. 14 of the BA proposal ("Appendix A"). We have changed the wording about class time to indicate that it will meet two times a week for 160 minutes each time. The sample syllabus now states, "Journal entries are due on the first meeting of each week." We have specified reading assignments on the course calendar.



March 31, 2016

Dear Meg,

The Arts and Humanities panel met on February 9, 2016 to discuss the new Moving Image Production major.

As a precursor to proposing this program and with a grant from the OSU Humanities Institute, the Moving Image Production Advisory Committee (MIPAC) was formed as a working group on Film Production: Research, Teaching, and Service. The MIPAC invested in a two-year study and discussion on the need, benefits, and relationships of a Moving-Image Production program at Ohio State. This proposal focuses on building a program of study with shared responsibility for accommodating MIP majors within courses that are already offered or that, if newly developed, would address the curricular needs of multiple programs: Film Studies, ACCAD, Art, Design, and Theatre. With leadership from the Department of Design, the chairs and directors of these entities have developed this Moving-Image Production program proposal.

This major in Moving-Image Production (MIP) leading to the Bachelor of Arts degree is proposed as an undergraduate major program in live action and animation filmmaking practices. The curriculum is designed to allow students to gain an understanding of the power and potential meaning of moving images and to develop the requisite creative talent to produce them using high-level production techniques and critical analytical skills. In addition to acquiring technical prowess, students will develop their own creative voices and explore modes of expressing them as a means of impacting the aesthetic and critical future of the filmmaking industry.

This proposal for a consolidated Moving Image Production major represents a shared collaborative effort among departments, a program and a research center that currently provide many existing courses on which the degree requirements will be built. The participating departments, center and program are ACCAD (Advanced Computing Center for the Arts and Design), Art, Design, Film Studies, and Theatre. The MIP program would use selective admission to meet its goal of a total enrollment of up to 200 majors at the end of four years. Thirty-five students (two full sections of core mode courses) would be admitted as a major program cohort at the sophomore level.

There are nine credits of pre-major courses, 38 credits of core courses and 15 credits to fulfill a film studies minor for a total of 62 credit hours. Of the core courses, eight courses are 'Production Mode Studios' and come from existing courses in the Arts that address studio experience within the filmmaking modes of Animation, Documentary, Experimental, and Narrative. As of today, the three Art courses that satisfy the Experimental category have not yet been approved. They were tabled by the Arts and Humanities Panel and the Panel has no update as to what is being done with the courses right now. Two courses of the core are 'Senior Project' courses, two courses are electives, and four courses (worth a total of two credits) are 'Cinema Today', which require students to attend regular film

screenings each of their first four semesters in the MIP major. All courses are vetted by the MIP Advisory Committee. For the Film Studies Minor, students complete five courses following the pre-established Film Studies Minor requirements in order to gain a strong grounding in film criticism and analysis. Although they share an administrative home, the MIP B.A. is discrete from the Film Studies B.A., allowing MIP students to take a Film Studies minor without conflict.

The proposal outlines six program goals and an assessment plan with a timetable for implementation. Moving-Image Production has been selected by the ASC as a strategic initiative priority. With this prioritization, ASC suggests that it is committed to providing the needed funds for initiating and sustaining support of this program. This includes supporting the necessary number of faculty, although because ASC has already begun to invest in hiring faculty who will be attached to Moving-Image Production, the requirement for additional new faculty is minimal. It is anticipated that in its early stages, this program can be delivered using a number of existing facilities in the Arts and Sciences. If the program expands beyond its anticipated enrollment level, it will need its own production facilities, a screening room, finishing labs, an equipment cage and equipment that students can borrow. Planned additional facilities are currently in the Arts District campus plan. In part as a recognition that this is a technical major, the ASC will provide sustained support in the form of a continuous cycle of financial support for equipment.

The Arts and Humanities Panel of the ASCC unanimously approved the Moving Image Production major with a number of contingencies on February 9, 2016. Those contingencies have now been fully addressed in the revised proposal, and the proposed BA is being advanced to the ASCC with a recommendation to approve it.

Sincerely,

Janice M. Aski



Film Studies Program

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November 2, 2015

Garrett Heysel
Assistant Dean, Arts and Humanities
College of Arts and Sciences
The Ohio State University
186 University Hall
Columbus, Ohio 43210

Dear Dean Heysel:

It is with great pleasure that I write to convey the Film Studies Program's support for the proposed B.A. in Moving-Image Production (MIP). Calling for the creation of a new, production-focused undergraduate major in Film Studies, this proposal builds on our program's successful multidisciplinary model. Utilizing existing resources to a large extent and necessitating relatively few new courses, the new B.A. in MIP can be implemented quickly and economically. In this way, the current proposal effectively addresses the concerns expressed by Executive Dean David Manderscheid, which led last year to the tabling of the proposal initially prepared by the Moving-Image Production Advisory Committee (MIPAC).

The Film Studies Program is pleased to see that the current proposal preserves the interdisciplinary approach previously articulated by the MIPAC, which emphasizes the productive intersections between theory and practice. We applaud the fact that students pursuing the Moving-Image Production Major will be required to complete the Film Studies Minor. By virtue of this requirement, students will not only gain expertise in the technical aspects of their craft, but will also gain a foundational understanding of film history, criticism, and theory. The training in critical thinking and writing provided by the existing Film Studies program will, we believe, enable MIP students to better contextualize their practices as film and video artists, providing them with a wider frame of reference for thinking about how to structure stories, convey meanings, and engage viewers through moving images. Our course offerings in screenwriting as well as our soon-to-be-proposed Screenwriting Minor will also, surely, be of interest to MIP students.

The current proposal clearly addresses an area of student demand that is not being adequately met. A majority of current and past Film Studies majors have been primarily interested in taking production courses. Typically these students have used the Focus Area component of the Film Studies Major, as well as the Video Arts Minor, to pursue the goal of making films and videos within the structure of their degree programs. But, in many cases, these students are seeking a more robust and integrated production curriculum than what we are currently able to offer. Therefore, the new major in MIP fills an important area of need. The members of the program's steering committee, the Interdisciplinary Film Studies Committee (IFSC), recognize that the creation of MIP will reduce the number of students pursuing the existing Film Studies Major. But we see this as an acceptable consequence of the process of



enhancing our curriculum, a process that will allow Film Studies to provide the full range of training that we know many of our students are seeking.

The IFSC looks forward to hearing more about the facilities and equipment that will be dedicated to this important initiative. Although we are immensely supportive of the new MIP major, our program does not have resources of either of these kinds to contribute to it. We do have a tremendously talented and capable staff, who are ready to take on the challenges that go along with launching a new major. As the proposal indicates, however, we feel strongly that the demands on our already very busy staff members will increase significantly with the creation of MIP, particularly in the area of advising. At the very least, it will be necessary to bring in an additional advisor within three years of the establishment of the new major.

Please do not hesitate to let me know if I can be of any further assistance.

Sincerely yours,

Ryan Friedman
Director, Film Studies Program
Associate Professor of English



November 29, 2015

Dean Peter Hahn
College of the Arts & Sciences
186 University Hall
230 North Oval Mall

Dear Peter,

I am writing in strong support of the proposal for a new B.A. in Moving-Image Production. ACCAD is a collaborator on the proposal as well as a committed contributor, through our animation courses, to the proposed curriculum. ACCAD will be able to accommodate the demand for our courses, and we would be happy to add sections should we need to do that to address increased demand beyond our current offerings.

As a community we feel that the energy of undergraduate filmmakers working in our facility will enhance the creative research work that is currently happening in our Center.

I am certain that the B.A. in Moving-Image Production will strengthen the Arts & Humanities as well as the University at large.

Sincerely,

Maria Palazzi
Director of ACCAD
Professor of Design



November 7, 2015

I am fairly new to the MIP discussion, but I have been aware of its nascent status for some time now. I believe that the proposal, as set forth, is reasonable and balanced. The proposal attempts to move the program forward by relying heavily on existing resources and spreading the both the risk and benefit across several areas. This collaborative structure will allow the program to begin quickly and for adjustments to be made for burden/benefit as the major rolls out. There is by intention a high level of trust between the departments. While particular departments will be responsible for delivering particular modes there is a mechanism for other areas to contribute to the curriculum. As a group we believe that the sum benefit will be positive for the students, the university, the college, and the individual departments.

There is a concern that the MIP program may mean the loss of potential majors for the Art department. The department, with its Art and Technology emphasis area, has a long tradition of preparing students to enter the field of digital animation. There are faculty in the area who feel a bit of trepidation at the thought of replacing majors with students who are taking electives. For while a MIP student may take as few as 3 or as many as 9 courses from the Art department, a major typically takes 23 courses. In addition, impact in the field, which is the standard by which the Art Department judges its program, is a function of major students, not minor or elective students.

However, while the loss of some majors is possible, I do believe that the increase in the student stream from having a visible degree granting program in Moving Image Production will in a short time provide the Art department with a richer pool of candidates that we can attract to our courses and to our major. It is a slight gamble, do you attempt to hold onto current majors or bet that the success of MIP and the collaborative way it is structured will lead to an increase in enrollment for each of the contributing areas? I am willing to bet that the success of MIP will increase the visibility for all the contributing departments and drive new majors to our doors.

The umbrella of MIP as described functions as an interdisciplinary major, this has the added benefit of allowing students and faculty to move across boundaries and make stronger connections college wide. MIP is likely to be a highly competitive



major, and current restrictions on number of semesters of financial aid mean that care should be taken so that the students who are not admitted still have a degree path that is viable in a 4 year span. Ideally those students could readily move into one of the contributing majors.

Regular contributors to the MIP from Art faculty will include Roger Bebee; there may be an additional one or two faculty who can contribute as well, depending on the results of our current search for a digital media faculty. The amount they can contribute depends partially on the funding structure, art would expect that the FTE's generated by department faculty would attach to the home unit. Space and facility contributions are labs and equipment. The department has 2 large seat computer labs (25 seats each) that have the potential to used more efficiently with tighter scheduling, (having smaller labs available for coursework outside of class, etc.) Computers are costly pieces of equipment; the computers in these labs are subsidized by program and technology fees charged to department majors. Some sort of subsidy would need to flow from the new MIP majors.

Art has the potential to benefit from as many as 90 new students a term into our Photo 1 course offering. This course has a mass lecture component that currently numbers 300 and break out lab sessions with 30 students each. Faculty in the area have been working with Mike Kaylor and the ASC technical staff to move the mass lecture portion of the curriculum online allowing us to move beyond constraints placed by large lecture pool classrooms.

The proposal as outlined relies heavily on existing resources and while these maybe adequate to begin the program the college will need to invest resources, both in support staff and equipment and facilities as the program grows. I am a staunch supporter of this program and am very much looking forward to the new opportunities that MIP will bring.

Sincerely,

Rebecca Harvey

Chair, Professor

Department of Art, College of Arts and Sciences



October 29, 2015

Dear Committee Members,

I support the establishment of a Moving Image Production major. The OSU Department of Dance will be able to support this major in the following ways:

-Mitchell Rose, a Dance faculty member and dance filmmaker, teaches Dance Film 1 and Dance Film 2 every year. We are able to accommodate students outside of the dance major in both of these classes.

-Once every two years, I can release Professor Rose to teach a course in the new major, such as an interdisciplinary seminar or an advanced course in something like "Creating the Short Film."

-We can offer our facilities for seminars and classes.

-Dance Professor Harmony Bench is on the advisory board for the publication *Screendance*. She might serve as a project advisor or a guest lecturer in classes that critique film through the lenses of aesthetics and cultural studies.

Sincerely,

Susan Hadley, Chair
Department of Dance
The Ohio State University

November 2, 2015

Dean Peter Hahn, Arts and Humanities Division
College of Arts and Sciences
The Ohio State University

Dear Dean Hahn,

I am writing to recommend the approval of the proposal for a new major in Moving Image Production with the unanimous support of the faculty of the Department of Design. This much-needed major will provide opportunities to students with an interest in film-making so that they may explore production across four possible modes of development. We believe that this will increase student interest in visually-oriented areas of study throughout the Arts, which is to the general advantage of our division of the college. My department's capacity for delivering the animation portion of the curriculum in concert with ACCAD and its facility will allow the Design Department to strengthen its profile within the college and to bring aspects of the creative processes used in design to a broader range of students.

The economical and distinctive shared model of responsibility for the delivery is a strong positive model for the college to endorse. By taking responsibility for offering the various production modes, ACCAD/Design, Art and Theatre, along with Film Studies as the provider of the required minor, will all gain through their interaction with MIP students, both through intellectual diversity and added student credit hours. At the same time, new synergies that result from potential instructional collaborations promise to forge new alignments among our various programs, departments and ACCAD. We have no concerns about losing majors to MIP, and look forward to opportunities to teach animation to a larger audience. We are in the process of searching for a new professor of animation and understand that this new faculty member will instruct 1-2 courses per year in the MIP program, as supported by a formal MOU. Professor Alan Price may also have an interest in contributing to the Moving Image Production program regularly which can, perhaps, be handled through his MOU with ACCAD. We also acknowledge that the proposal does not preclude the Department of Art from continuing to offer its course in animation and believe that there will be sufficient demand for this mode to support all of the available courses.

I would also like to stress that because we offer an MFA in Design with a track of study that explicitly focuses on Digital Animation and Interactive Media, we are well-positioned to offer qualified graduate students to instruct MIP fundamentals courses and it is my hope that additional support for our graduate students will be directed to our department for this purpose.

On that note, I have worked hard to coordinate a strong yet economical model for delivering this major, but it is essential for the college to recognize that it does require significant financial support for personnel and also for equipment and space. Just as the sciences sometimes



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require specialized facilities and technological support, areas of the arts are also deserving of the right tools and access to space... I encourage you to advocate strongly for these components of the proposal as they have been considered and weighed carefully as to their necessity for enabling OSU students to approach film-making in a professional and competent manner.

Sincerely,

Mary Anne Beecher, Ph.D., Chairperson and Professor
Department of Design
The Ohio State University



November 2, 2015

Dear Peter Hahn
College of the Arts & Sciences
186 University Hall
230 North Oval Mall

Dear Peter,

I am writing in strong support of the proposal for a new B.A. in Moving-Image Production. I expect it will be a very popular major, and I think that Ohio State has the resources to deliver a high-quality program. The courses in History of Art that are part of the Film Studies curriculum ought to be able to accommodate the increased demand; in fact, we're looking forward to having *film-makers* in the classroom, alongside those whose principal involvement has been as viewers. In general we feel that the B.A. in Moving-Image Production will strengthen the Film Studies major and the Arts and Humanities at large here at Ohio State.

Sincerely,

Lisa Florman
Professor and Chair
History of Art
Email: florman.4@osu.edu



November 9, 2015

David Manderscheid, Executive Dean and Vice Provost
College of Arts and Sciences
CAMPUS

Dear Dean Manderscheid

I write on behalf of the School of Music in support of the proposal to institute a Bachelor of Arts degree in Moving Image Production (MIP). The rationale for the major and the curricular considerations outlined in this proposal are consistent with the mission statements of existing departments; furthermore, this curriculum promises to embrace future trends in technological development as they relate to our ACCAD and Department of Design offerings and the need for greater flexibility in responding to student requests for individualized programs.

One of the arts units that will rely on existing faculty and staff for MIP support is the School of Music (SOM). The following individuals are poised to contribute to the instructional needs of these undergraduate students:

Marc Ainger, Associate Professor, Computer-assisted Composition

David Bruenger, Associate Professor, Entrepreneurship and Advocacy

Joseph Krygier, Senior Lecturer, Percussion, Dance and Design

Musicology Area GAs are currently developing a new course in video game music

Jan Radzynski, Professor, Composition

Mark Rubinstein, A&P Staff, Recording Engineering and Audio Technology

Tom Wells, Professor, Composition

Although the degree to which these men could devote their time is to be determined and largely dependent on the electives determined as appropriate for the curriculum, it should be noted that Marc is already heavily involved with the ACCAD program and David serves as a Barnett Center Ambassador.

SOM facilities such as our computer laboratory (Hughes Hall) and performance spaces (two auditoriums, three large rehearsal rooms, and assorted smaller spaces) can be made available on a limited basis and we look to benefit soon from renovation and new building to be added to existing spaces.

In conclusion, the School stands ready to embrace the aspects of the MIP program for which we can share our expertise and look forward to gaining from the experiences and the emerging technology being designed to enhance our students' preparation for a professional life in the 21st century.

Respectfully,

Richard L Blatti

Richard L Blatti



November 8, 2015

Mary Anne Beecher, Chair
Department of Design
100 Hayes Hall
The Ohio State University

Dear Mary Anne,

I write this letter as departmental support for the proposed Bachelor of Arts in Moving Image Production. The plan is for the new degree to begin in fall 2017.

We have two faculty who teach video production: Janet Parrott and Vera Sung-Brunner. We also have staff Dave Fisher who teaches courses in this area. Janet Parrott has been a long-term member of the planning committee for the MIP program.

The Department of Theatre acknowledges the ways in which this degree addresses issues of visual literacy in the making of moving images. Such strategic learning goals are central to our practice-based BA in Theatre. We embrace the necessity of Ohio State University providing a degree that addresses this in the realm of moving images.

Many thanks for taking on the leadership role in helping to develop this proposal for all us in the arts.

Sincerely,

Lesley Ferris, Interim Chair
Arts and Humanities Distinguished Professor of Theatre
Department of Theatre
The Ohio State University
Department Chair: 1998-2005

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