New Program Proposal: Graduate Degree Program

This form should be used to seek SUNY's approval and New York State Education Department's (SED) registration of a proposed new academic program leading to master's or doctoral degree. Approval and registration are both required before a proposed program can be promoted or advertised, or can enroll students. The campus Chief Executive or Chief Academic Officer should send a signed cover letter and this completed form (unless a different form applies[1]), which should include appended items that may be required for Sections 1 through 6, 9 and 10 and MPA-1 of this form, to the SUNY Provost at *program.review@suny.edu*. The completed form and appended items should be sent as a single, continuously paginated document.[2] If Sections 7 and 8 of this form apply, External Evaluation Reports and a single Institutional Response should also be sent, but in a separate electronic document. Guidance on academic program planning is available here.

Table of Contents
NOTE: Please update this Table of Contents automatically after the form has been completed. To do this, put the cursor anywhere over the Table of Contents, right click, and, on the pop-up menus, select "Update Field" and then "Update Page Numbers Only." The last item in the Table of Contents is the List of Appended and/or Accompanying Items, but the actual appended items should continue the pagination.

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[1]Use a different form if the proposed new program will lead to a graduate degree or any credit-bearing certificate; be a combination of existing registered programs (i.e. for a multi-award or multi-institution program); be a breakout of a registered track or option in an existing registered program; or **lead to certification as a classroom teacher, school or district leader, or pupil personnel services professional** (e.g., school counselor).

[2]This email address limits attachments to 25 MB. If a file with the proposal and appended materials exceeds that limit, it should be emailed in parts.

Section 1. General Information		
a) Institutional Information	Date of	
	Institution's 6-digit SED ⁻	21100
	Institution's	Binghamton University
	Address:	4400 Vestal Pkwy E, Binghamton, NY 13902
	Dept of Labor/Regent's	Southern Tier
b) Program Locations	List each campus where the entire program will be offered (with each institutional or branch campus	
	List the name and address of off-campus locations (i.e., extension sites or extension centers) where courses will offered, **or check here [X] if not applicable**:	
c) Proposed Program Information	Program	Cinema
	Award(s) (e.g., M.A.,	M.F.A,
	Number of Required	Minimum [60] If tracks or options, largest minimum [
	Proposed HEGIS	<mark>1010.00</mark>
	Proposed 6-digit CIP 2010	50.0602
	If the program will be accredited, list the accrediting agency and expected date of accreditation:	
	If applicable, list the SED professional licensure title(s)[3] to which the program leads:	
d) Campus	Name and title:	
	Telephone: E-mail:	
e) Chief Executive or Chief Academic Officer Approval	**Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution's commitment to support the proposed program.** *E-signatures are acceptable.*	
	Name and title:	
	Signature and	
	If the program will be registered jointly[4] with one or more other institutions, provide the following information for each institution:	
	Partner institution's name and 6-digit SED Code:	
	Name, title, and signature of partner institution's CEO (or **append** a signed letter indicating approval of this proposal):	

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[3] If the proposed program leads to a professional license, a specialized form for the specific profession may need to accompany this proposal.
[4] If the partner institution is non-degree-granting, see SED's CEO Memo 94-04.

Attestation and Assurances

On behalf of the institution, I hereby attest to the following:

That all educational activities offered as part of this proposed curriculum are aligned with the institutions' goals and objectives and meet all statutory and regulatory requirements, including but not limited to Parts 50, 52, 53 and 54 of the Rules of the Board of Regents and the following specific requirements:

That credit for study in the proposed program will be granted consistent with the requirements in
§50.1(o).

That, consistent with §52.1(b)(3), a reviewing system has been devised to estimate the success of students and faculty in achieving the goals and objectives of the program, including the use of data to inform program improvements.[5]

That, consistent with §52.2(a), the institution possesses the financial resources necessary to accomplish its mission and the purposes of each registered program, provides classrooms and other necessary facilities and equipment as described in §52.2(a)(2) and (3), sufficient for the programs dependent on their use, and provides libraries and library resources and maintains collections sufficient to support the institution and each registered curriculum as provided in §52.2(a)(4), including for the program proposed in this application.

That, consistent with 52.2(b), the information provided in this application demonstrates that the institution is in compliance with the requirements of §52.2(b), relating to faculty.

That all curriculum and courses are offered and all credits are awarded, consistent with the requirements of §52.2(c).

That admissions decisions are made consistent with the requirements of §52.2(d)(1) and (2) of the Regulations of the Commissioner of Education.

That, consistent with §52.2(e) of the Regulations of the Commissioner of Education: overall educational policy and its implementation are the responsibility of the institution's faculty and academic officers, that the institution establishes, publishes and enforces explicit policies as required by
§52.2(e)(3), that academic policies applicable to each course as required by §52.2(e)(4), including learning objectives and methods of assessing student achievement, are made explicit by the instructor
at the beginning of each term; that the institution provides academic advice to students as required by
§52.2(e)(5), that the institution maintains and provides student records as required by
§52.2(e)(6).

That, consistent with §52.2(f)(2) of the Regulations of the Commissioner of Education, the institution provides adequate academic support services and that all educational activities offered as part of a registered curriculum meet the requirements established by state, the Rules of the Board of Regents and Part 52 of the Commissioner's regulations.

CHIEF ADMINISTRATIVE or ACADEMIC OFFICER/ PROVOST	
Signature	Date
Type or print the name and title of signatory	Phone Number

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[5] The NY State Education Department reserves the right to request this data at any time and to use such data as part of its evaluation of future program registration applications submitted by the institution.

Section 2. Program Information

2.1. Program Format

Check all SED-defined formats, mode and other program features that apply to the **entire program**.

a) **Format(s):** [X]Day [ ]Evening   [ ]Weekend   [ ]Evening/Weekend[ ]Not Full-Time

b) **Modes**: [X]Standard [ ]Independent Study [ ]External [ ]Accelerated [ ]Distance Education
NOTE: If the program is designed to enable students to complete 50% or more of the course requirements through distance education, check Distance Education, see Section 10, and append a Distance Education Format Proposal.

c) **Other**: [ ] Bilingual [ ] Language Other Than English [ ] Upper Division [ ] Cooperative [ ] 4.5 year [ ] 5 year

2.2. Related Degree Program

NOTE: This section is not applicable to a program leading to a graduate degree.

2.3. Program Description, Purposes and Planning

a) What is the description of the program as it will appear in the institution's catalog?

The MFA in Cinema is a 2-year program that provides a wide variety of photochemical and digital tools and resources for students to create innovative cinematic works, including experimental film, video art, non-fiction, animation, audio-visual performance, and installation. The program encourages students to explore in depth the formal, historical and cultural meanings of cinema and its components, processes and tools, as a means to better develop creative strategies for self-expression. What makes a work of cinema far-reaching, expressive and unique, inventive, discerning or effective, will be among the questions that we will raise in an environment fostered by critical and creative thinking—an environment where making something is not only about understanding how to use the tools but how to innovate and how to lead. The integration of production and film studies in our MFA program makes our students enable to articulate their ideas and processes more effectively and understand their practices more deeply.

The program offers opportunities for students to meet contemporary practitioners and scholars in the cinematic art when the Cinema Department hosts events for the Visiting Film/Video Artists' and Scholars' Speakers Series. Students also have the chance to teach an undergraduate course during the summer and winter sessions. Graduate students are welcome to participate in workshops and other events by the Material and Visual Worlds Transdisciplinary Area of Excellence at Binghamton University, which supports innovative research, scholarship and creative practice across the disciplines, and they can become members of their Graduate Student Working Group.

b) What are the program's educational and, if appropriate, career objectives, and the program's primary student learning outcomes (SLOs)? *NOTE: SLOs are defined by the Middle States Commission on Higher Education in the Characteristics of Excellence in Higher Education (2006) as "clearly articulated written statements, expressed in observable terms, of key learning outcomes: the knowledge, skills and competencies that students are expected to exhibit upon completion of the program."*

Successful graduates of the program will be able to:

- Demonstrate Artistic Innovation and Expression: Graduating MFA students will demonstrate the ability to produce works that demonstrate accomplished approaches to artistic innovation and expression through the

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use of sophisticated ideas and structures.

- Utilize Constructive Criticism in The Creative Process: Graduating MFA students will learn to articulate and receive constructive criticism while learning to find their own individual responses in their creative practice and in how they communicate.
- Obtain Knowledge and Creative Proficiency with Tools of Production: Graduating MFA students will demonstrate knowledge of and creative proficiency with production tools.
- Analyze Works of Cinematic Art: Graduating MFA students will demonstrate competence in the analysis of cinematic art. Students will comprehend fundamental terms of critical and technical language in cinema, and students will understand foundational aspects of cinema history and aesthetics. Students will indicate their competence through their ability to speak and write with accuracy and merit about cinematic art.
- Teach and Lead a Group of Students: Graduating MFA students will demonstrate the ability to teach a production course and/or conduct a filmmaking workshop to diverse students effectively.

c) How does the program relate to the institution's and SUNY's mission and strategic goals and priorities? What is the program's importance to the institution, and its relationship to existing and/or projected programs and its expected impact on them? As applicable, how does the program reflect diversity and/or international perspectives? For doctoral programs, what is this program's potential to achieve national and/or international prominence and distinction?

MFA in Cinema program will be directly related to one of the "Road Map to Premier" Strategic Priorities of Binghamton University, Creative Activities, as it will enhance the graduate programs and creative/research activities at Binghamton University. Our facilities will offer rare opportunities for our students to work on both analog and digital film/video-making and audio-making projects, including projection mapping projects, which will broaden their skills and deepen their understanding of the cinematic art, which would make them unique candidates in the job market. Our students' creative activities will focus on issues of cultural, intellectual and aesthetic significance. As the "Road Map" says, these issues are critical to our future, and our program has a strong relationship with the Material and Visual Worlds Transdisciplinary Area of Excellence. Our Cinema faculty have received seed grants in 2013, 2016, and 2017, and collaborated with the faculty in the other departments, including the Computer Science Department, the English Department, and the Mechanical Engineering Department. Moreover, our Department has co-presented events for their Speakers Series, including Jimena Canales, Graham Harman, Walid Raad, Amie Siegel, Michael Snow, and Anthony McCall. In addition, our program has been collaborating with the Center for Civic Engagement, projecting students' animation projects on the wall of buildings on and off campus, including at a shopping mall. In Fall 2021, students in Animation course created voting animations, which were projected on the façade of the Library Tower, impacting on spreading awareness of voting among the campus community at the event and through social media afterwards. All of these transdisciplinary activities would explore the role of material objects and images in shaping society and culture, which will inspire our undergraduate and graduate students to pursue careers in which they can use the knowledge they gain at Binghamton to improve our world. As the art of the moving image spreads from cinemas to streets and from televisions to mobile devices, our program will prepare students for broadening career paths to shape future generations of art and culture.

Our Program will be directly related to another Strategic Priorities of Binghamton University, Learning Community. Our production courses have been providing opportunities for students to work with off-campus art venues to exhibit their projects and present screening programs. We also offer opportunities for students to work for other departments, encouraging them to learn outside the Department. For example, our students have been helping the Theatre Department produce a video of their performance event while taking Independent Study course with our faculty. Through these experiences, our students will learn how to work with professionals and their expectations so that they will be ready for pursuing a career in this field and working with the communities and beyond. Recently, our Program has co-developed a new videography internship position at the Binghamton University Art Museum, and the Art Museum offered this opportunity in Spring 2021, for which students worked closely with one of the museum's curators for their exhibitions and other public events. Furthermore, the Cinema Department offers a summer study-abroad program that takes place in Tokyo, in which students learn the

extraordinary distinction and innovation of the Japanese art animation while exploring Japanese culture, which will increase their cultural competency, preparing them for successful, fulfilling and meaningful lives.

The MFA in Cinema program will be related to the other Strategic Priorities of Binghamton University, Engagement, as it will enhance the University's cultural impact through engagement from the local to the global level. Several of our faculty members have been collaborating with Spool Contemporary Art Space, an artist-run organization in one of our neighboring towns, to exhibit our class projects, including screenings, performances, and exhibitions, and some of these events have been co-organized with students in the other programs, including Art and Design Department and Theatre Department. In 2018, Spool Contemporary Art Space and the Cinema Department received the Ross Fund Award from Binghamton University for the project, "Projex Cinema," to conduct a series of screening and talk events at their gallery space.

Our program hosts the annual film festival, SEFF Binghamton: Student Experimental Film Festival in Binghamton, which takes place at a diverse range of local venues, such as galleries, museums, and restaurants, screening short film programs students curate to showcase contemporary experimental films and videos to the local audience. At the Festival, students engage with local film enthusiasts and art lovers as well as filmmakers from many other states – we often have filmmakers in attendance so that students can exchange and share their experiences and knowledge with them. The Festival has established a robust connection between our program and local venues, as well as film programs at other institutions beyond New York State, and students have been participating in local service and philanthropic contributions, and developing character traits that will make them ambassadors for Binghamton University upon graduation. Moreover, through these activities, students will understand the value of collaboration and will continue to establish partnerships throughout the region and across New York state.

The MFA in Cinema program will also reflect and embody the "Power of SUNY" Strategic Plan, especially, SUNY and the Vibrant Community, which says, "SUNY also acts as a major source for arts-and-culture programming that makes life richer or everyone and connects us to one another as no device or social network ever can." As mentioned above, our program engages with our community through events taking place at their venues to exhibit our students' projects and present screening programs of SEFF Binghamton, acting as a major source for arts-and-culture programming that makes life richer or everyone and connects us to one another as no device or social network ever can in the community. We also invite our community to the events we organize on campus. All the screenings of Harpur Cinema, which was established in 1965, featuring a wide variety of movies from around the world, are open to the public, as well as the events of the Visiting Film/Video Artists/Scholars Speakers Series, where we invite film artists/scholars to campus to present their recent creative/scholarly projects. Students in MFA in Cinema will organize these events, which will provide rare opportunities for the local community to experience today's cinema and the art of the moving image. MFA in Cinema program will also invite the local community to attend the premiere of our students' thesis projects, which will promote mutual understanding between the local community and our Program and students.

Our program will be also related to another strategic plan of SUNY, SUNY and the World. Through our broad range of Film Studies courses, students would learn about particular ethnic, cultural, and racial communities, which will nurture a culturally fluent, cross-national mindset and put it to work improving New York's global competitiveness. The aforementioned relationship with the College of Art at Nihon University through a study-abroad program will be a bridge to bring students from Japan to Binghamton University, while our students who participate in the program will gain a broad cultural and international perspective.

Regarding the diversity and/or international perspectives, our program has been building an alliance with the College of Art at Nihon University, the largest university in Japan with more than 60,000 students, where our study-abroad class sessions have been held since 2017. We will keep developing a good relationship with Nihon University to seek possibilities of establishing a faculty/student exchange program with a simplified admissions process in the future.

    d) How were faculty involved in the program's design? Describe input by external partners, if any (e.g.,

employers and institutions offering further education?

Faculty members in the Cinema Department started discussing the program in April 2016, and the department formed the MFA Program Committee in Fall 2020 to discuss its components further in consultation with the Harpur College Dean's Office.

 e) How did input, if any, from external partners (e.g., educational institutions and employers) or standards influence the program's design? If the program is designed to meet specialized accreditation or other external standards, such as the educational requirements in Commissioner's Regulations for the profession, append a side-by-side chart to show how the program's components meet those external standards. If SED's Office of the Professions requires a specialized form for the profession to which the proposed program leads, append a completed form at the end of this document.

N/A

 f) Enter anticipated enrollments for Years 1 through 5 in the table below. How were they determined, and what assumptions were used? What contingencies exist if anticipated enrollments are not achieved?

Year	Anticipated Headcount Enrollment			Estimated FTE
	Full-time	Part-time	Total	
1	6		6	
2	12		12	
3	12		12	
4	12		12	
5	12		12	

The MFA in Cinema program is a 2-year program with a traditional face-to-face classroom format. The enrollments were determined by the enrollment numbers in the MFA in Media Arts Production at Buffalo University and the Media Arts MFA program at Purchase College in the past five years, as listed below (total enrollment).

MFA in Media Arts Production at Buffalo University:

Semester	Total Enrollments in MFA in Media Arts Production at Buffalo University	Total Enrollments in Media Arts MFA program at Purchase College
Fall 2015	19	17
Fall 2016	15	0
Fall 2017	14	0
Fall 2018	11	5
Fall 2019	11	7

The Chair will assign Graduate Director upon the approval of the formal proposal and reform Graduate Program Committee. The Cinema Department has been holding virtual info sessions at community colleges and art high schools in New York to give a virtual tour of the facilities and show students' projects, and we will follow the same strategy to advertise the program both on campus and off campus, including out-of-state and international institutions. Since 2010, the Cinema Department has been conducting an annual student film festival, SEFF Binghamton, to showcase film and video projects created by students at other institutions in the United States, and we have featured more than 400 films from 25-plus colleges and universities, as the link below indicates. https://en.wikipedia.org/wiki/SEFF_Binghamton:_Student_Experimental_Film_Festival_in_Binghamton

Therefore, we feel confident that we can obtain a class of 6 students in the first year because of the expanding job market for video producers and animators.

Contingencies:
If the anticipated enrollments are not achieved, we will outreach to a greater number of 4-year programs, both in-state and out-of-state.

g) Outline all curricular requirements for the proposed program, including prerequisite, core, specialization (track, concentration), internship, capstone, and any other relevant component requirements, but do not list each General Education course.

Course Title	Credits
CINE 571: Graduate Seminar	4
CINE 597: Independent Study	3
One Production Elective such as: • CINE 550: Experimental Animation Projects • CINE 551: Advanced Film & Videomaking • CINE 557: A Site, Reality, and Manipulation	4
One Film Studies Elective such as: • CINE 580D: Theories of Animation • CINE 586A: Video Art History • CINE 586B: The Paranoid Style in Cinema	4
1st Year Spring	
CINE 571: Graduate Seminar	4
CINE 597: Independent Study	3
One Production Elective such as: • CINE 550: Experimental Animation Projects • CINE 551: Advanced Film & Videomaking • CINE 557: A Site, Reality, and Manipulation	4
One Film Studies Elective such as: • CINE 580D: Theories of Animation • CINE 586A: Video Art History • CINE 586B: The Paranoid Style in Cinema	4
CINE 599: Thesis	2
2nd Year Fall	

CINE 571: Graduate Seminar	4
CINE 597: Independent Study	3
One Production Elective such as: • CINE 550: Experimental Animation Projects • CINE 551: Advanced Film & Videomaking • CINE 557: A Site, Reality, and Manipulation	4
One Film Studies Elective such as: • CINE 580D: Theories of Animation • CINE 586A: Video Art History • CINE 586B: The Paranoid Style in Cinema	4
2nd Year Spring	
CINE 597: Independent Study	3
One Production Elective such as: • CINE 550: Experimental Animation Projects • CINE 551: Advanced Film & Videomaking • CINE 557: A Site, Reality, and Manipulation	4
One Elective such as: • CINE 550: Experimental Animation Projects • CINE 551: Advanced Film & Videomaking • CINE 557: A Site, Reality, and Manipulation • CINE 571: Graduate Seminar • CINE 580D: Theories of Animation • CINE 586A: Video Art History • CINE 586B: The Paranoid Style in Cinema	4
CINE 599: Thesis	2
Total required credits:	60

Prerequisites: undergraduate or graduate degree in cinema or other studio art practice, such as photography and creative sound.

Core Courses: CINE 571: Graduate Seminar, CINE 597: Independent Study, and CINE 599: Thesis.

h) Program Impact on SUNY and New York State

h)(1) *Need:* What is the need for the proposed program in terms of the clientele it will serve and the educational and/or economic needs of the area and New York State? How was need determined? Why are similar

programs, if any, not meeting the need?

The MFA is the universally-recognized terminal degree in visual arts education. The degree is required as a condition of employment at all post-secondary education institutions. Our program will provide opportunities for our MFA students to teach summer and winter courses and conduct filmmaking workshops, as well as graduate grader positions for some of film studies courses, and these experiences will make them become strong candidates for teaching positions. According to the information provided through CareerOneStop (https://www.careeronestop.org), an organization sponsored by the U.S. Department of Labor, Employment and Training Administration, the projected employment for Art, Drama, and Music teachers at the post-secondary education in New York State will grow 17% from 18,130 in 2016 to 21,250 in 2026. This growth is significant, as the average of the national 10-year growth is 4%, according to the U.S. Bureau of Labor Statistics.

Faculty positions in video production are expected to grow, as many art-related programs are offering more video-making courses and degrees in video production, including a Video Production-Cinematography degree as an Associate of Science at the Mohawk Valley Community College, which will be implemented in Fall 2021. Students graduated from our program will be also ready to apply for the positions in film production and animation, and the table below lists opportunities for faculty positions in such fields.

Number of positions listed as of Oct. 15, 2020:

Term used to search for faculty positions	HigherEdJobs	The Chronicle of Higher Education
Video Production	340	284
Film Production	143	186
Animation	190	499

The MFA curriculum includes production courses in Cinema as well as Independent Study. The curriculum also includes a common Graduate Seminar that will enable student to develop their own ways to create a work of cinematic art. Through these courses, students will also grain and improve their skills in filmmaking, including how to operate and control cameras, how to edit film footage and video clips, lighting techniques, and audio recording and editing techniques. These skills will be vital for our graduates competitive performance in the job market, not only in the film and video industry, but also a wider variety of companies and organizations, as they seek people with aforementioned skills to create videos for advertisement, tutorial, announcement, etc. in this social media world today. According to CareerOneStop, the projected employment for Film and Video Editors in New York State will grow 14% from 5,050 employment in 2016 to 5,760 in 2026. This growth is also remarkably faster than the average expected for the state as a whole. Our notable alumni have been also producing their own films and shows, including "Home, A Queer Cooking Series," an on-going project by Michael Chernak (class of 2015), which has been featured in major magazines such as Bon Appetite and Food & Wine, "Pose," an American drama television series, which was premiered on FX in 2018, was written by Steven Canals (class of 2005), and an HBO series, "How to with John Wilson," by John Wilson (class of 2008), which had the premiere of the first season in October 2020.

The table below shows the project rate of growth in fields that are directly related to the MFA in Cinema.

Projected Employment in New York State:

Occupation	Employment in 2016	Employment in 2026	Percent Change

Art, Drama, and Music Teachers, Postsecondary	18,130	21,250	+17%
Audio and Video Equipment Technicians	7,610	8,790	+16%
Film and Video Editors	5,050	5,760	+14%
Multimedia Artists and Animators	4,430	4,760	+7%
Camera Operators, Television, Video, and Motion Picture	1,820	1,910	+5%

The students in our program will work closely with our faculty members to coordinate and conduct the Visiting Film/Video Artist's Speakers' Series, which brings three filmmakers to the campus for their screening events, as well as Harpur Cinema, which screens about eight feature-length movies to campus throughout a semester. In these activities, students will acquire a knowledge of film curation, as well as how to plan and organize a screening event, which would require communication, logistic management, and marketing and promotion skills. The new intern position at the Binghamton University Art Museum would require students to work under the supervision of one of the museum's curators, which would allow them to gain real-life experience and professional knowledge to work for exhibitions and other events at a museum. Moreover, there is an opportunity for graduate students to teach CINE 300: Curating Film & Video, in which undergraduate students organize a film festival, SEFF Binghamton, an annual student-run film festival since 2010. The graduate students who participate in these activities can apply for a film programmer/curator position, and our faculty members have been presenting curated screening programs at various venues locally, nationally, and internationally, such as Ann Arbor Film Festival, Anthology Film Archives, Balagan in Boston, Dresdner Schmalfilmtage in Dresden, Early Monthly Segments in Toronto, Echo Park Film Center in Los Angeles, Eli Ridgway Gallery in San Francisco, filmSPACE in Chiang Mai, Korean Film Archive in Seoul, San Francisco Museum of Modern Art, Segal Center in Montreal, Yebisu International Festival for Art and Alternative Visions in Tokyo, and Yokohama Museum of Art. *Occupational Outlook Handbook* by the U.S. Bureau of Labor Statistics (Sep. 1, 2020) says that the projected percent change in employment for "Archivists, Curators, and Museum Workers" positions will grow 18% from 2019 to 2029, much faster than average growth.

There are similar programs, such as MFA in Media Arts Production at the University at Buffalo, Media Arts MFA at Purchase College, and MFA in Film at Stony Brook University, but our program is different from them, as we are the only program that still provides equipment and facilities for Super 8 filmmaking, which is a reviving format, as Kodak has announced to produce a new Super 8 Camera at the 2016 the Consumer Electronics Show, which is currently in product development, and produced a new Super 8 filmstock since then. Our program also provides an opportunity for graduate students to curate film screening programs, as mentioned in the previous paragraph.

h)(2)   *Employment:* For programs designed to prepare graduates for immediate employment, use the table below to list potential employers of graduates that have requested establishment of the program and state their specific number of positions needed. If letters from employers support the program, they may be **appended** at the end of this form.

	Need: Projected positions	
Employer	**In initial year**	**In fifth year**

This program is not designed to prepare graduates for immediate employment.

h)(3) ***Similar Programs:*** Use the table below to list similar programs at other institutions, public and independent, in the service area, region and state, as appropriate. Expand the table as needed. ***NOTE:*** *Detailed program-level information for SUNY institutions is available in the* [*Academic Program Enterprise System*](#) *(APES) or* [*Academic*](#) [*Program Dashboards*](#)*. Institutional research and information security officers at your campus should be able to help provide access to these password-protected sites. For non-SUNY programs, program titles and degree information – but no enrollment data – is available from* [*SED' s I nve nt ory of Regist er ed Programs*](#)*.*

Institution	Program Title	Degree	Enrollment
The University at Buffalo	MFA in Media Arts Production	MFA	13
Purchase College	Media Arts MFA	MFA	3
Stony Brook University	MFA in Film	MFA	71

The table above shows the enrollments at these programs in Fall 2020. The number of the enrollments in MFA in Film at Stony Brook University is higher than others, as the focus of the program is very different from the others, as well as our proposed MFA program. Students in the MFA program at Stony Brook University work on projects for a theatrical release, while our graduates will make projects for film festival circuits and screenings/exhibitions at museums and other art venues. MFA in Film at Stony Brook University is a 3-year program, which has four areas of study, Directing, Television Writing, Screenwriting, and Producing, and all of which offer courses for their students to learn about the film industry standards, not only about filmmaking skills but also marketing and distribution, while our program provides opportunities for students to explore an artistic endeavor and experimentation to find an interesting way to express an idea with the cinematic techniques, including the proto-cinema techniques, so that our students will obtain different viewpoints from the industry standards, which would make them unique in the job market, appealing to employers who seek artists with unique visions.

h)(4) ***Collaboration:*** Did this program's design benefit from consultation with other SUNY campuses? If so, what was that consultation and its result?

Other SUNY campuses were not consulted in this process. However, a LOI was circulated to all SUNY campuses for the required 30-day period, announcing Binghamton University's intention to develop this MFA program. Approval for the development of this program was established by Binghamton University's Provost in consultation with the Deans from Harpur College and Graduate School.

h)(5) ***Concerns or Objections:*** If concerns and/or objections were raised by other SUNY campuses, how were they resolved?

No concerns or objections have been raised by other SUNY campuses.

2.4. Admissions

a) What are all admission requirements for students in this program? Please note those that differ from the institution's minimum admissions requirements and explain why they differ.

Applicants to this program must hold either a baccalaureate or a graduate degree in any fields, and application materials should be submitted through the Graduate School, which are: completed online application, artist statement (personal statement), academic transcript(s), résumé or curriculum vitae, two letters of recommendation, and portfolio.

A portfolio will be submitted online, and it should include the applicant's best work over the past two years. Applicants should provide links to all time-based samples, including film/video, sound, and performance projects, and the total length of the projects should not exceed 30 minutes. We prefer to receive complete projects rather than excerpts. However, if an applicant is submitting a longer film/video, we will accept an excerpt. In this case, we also ask the applicant to provide a link to the complete project. Applicants may submit images and work from other mediums as files, including drawings, installations, paintings, and photographs, and a number of such samples should not exceed 15. An applicant will also provide a brief description of each project in the portfolio.

GRE or GMAT scores are not required. Applications are expected to have a GPA of 3.0 or above, and international applicants must also submit Proof of English Proficiency as required by the Graduate School (including TOEFL, IELTS, PTE Academic or Duolingo English Test Scores), as well as International Student Financial Statement (ISFS) form and Supporting financial documentation.

The Chair of the Cinema Department will assign Graduate Director and form Graduate Program Committee and the faculty on this committee will make admissions decisions.

In setting the standards for admission, the Committee will strive for both academic excellence and diversity, regarding race/ethnicity, gender, undergraduate major, area of interest, etc. No standards will be applied that differ from Binghamton University's minimum admissions requirement.

b) What is the process for evaluating exceptions to those requirements?

No exceptions will be made.

c) How will the institution encourage enrollment in this program by persons from groups historically underrepresented in the institution, discipline or occupation?

The Office of Graduate Recruitment and Harpur College of Arts and Sciences currently recruit applicants to all programs from historically underrepresented groups by attending recruitment fairs dedicated to minority students, by visiting colleges and universities where underrepresented students attend in large numbers, and by emphasizing the affordability of a Binghamton education and the availability of scholarships for historically underrepresented students.

24% of our undergraduate students come from historically underrepresented groups (Asian Pacific Islander, Black, and Hispanic) and we anticipate a high level of interest in this program from our own graduates.

Recruiting for the MFA in Cinema program will involve both Graduate School staff recruiters and the faculty on the Graduate Program Committee. We will also seek help from the Diversity Committee and the Division of Diversity, Equity and Inclusion (DEI). Targeted visits for the MFA in Cinema program recruiting will be made to colleges and universities and to recruiting fairs focused on minority students.

d) What is the expected student body in terms of geographic origins (i.e., same county, same Regents

Region, New York State, and out-of-state); academic origins; proportions of women and minority group members; and students for whom English is a second language?

We expect that our graduate student body in terms of geographic origins will be similar to our undergraduate student body, which consists of about 79.2% of the Cinema majors on average in the past 5 years came from New York State, and about 10.7% of which were from Broome County, and about 6.2% of the Cinema majors came from out-of-state.

About 14.6% of the Cinema majors on average in the past 5 years came from other countries, and we anticipate several international students, including students whose English is a second language, will join our program each year.

The percentage of the female students in our undergraduate program has been increasing, from 35% to 45.5% in 5 years, and we anticipate about half of the MFA students will be women.

2.5. Academic and Other Support Services

a) Summarize the academic advising and support services available to help students succeed in the program.

A first-year MFA student will be assigned an academic advisor by Graduate Director, and students will choose their advisors for the second year. Students will be required to meet with their faculty advisors each semester to review their progress in courses and discuss their short- and long-term academic and career goals. Graduate Director will work with the faculty in Graduate Program Committee to evaluate students' performance and develop supporting environment.

The entire faculty in the Cinema Department and affiliated faculty members from the other departments will review graduate students' creative projects at the end of the second semester to provide feedback and suggestions, for which students will earn a credit of CINE 599: Thesis, so that students will prepare for the second year.

Graduate Director will lead the admission and portfolio-review process and help students organize their thesis show. In addition, Graduate Director will work closely with the Admissions Office, Office of Graduate Recruitment, and Graduate School to ensure that high quality students are recruited, admitted, and successfully progress and graduate from the program.

All students enrolled may access Services for Students with Disabilities and other student support services.

b) Describe types, amounts and sources of student financial support anticipated. Indicate the proportion of the student body receiving each type of support, including those receiving no support.

Student financial support may be available based on need from the Office of Financial Aid, and we have been communicating with the Division of Advancement to find prospective donors for the MFA in Cinema Program since Summer 2020.

2.6. Prior Learning Assessment

If this program will grant credit based on Prior Learning Assessment, describe the methods of evaluating the learning and the maximum number of credits allowed, **or check here [X] if not applicable**.

2.7. Program Assessment and Improvement

Describe how this program's achievement of its objectives will be assessed, in accordance with *SUNY policy*,

including the date of the program's initial assessment and the length (in years) of the assessment cycle. Explain plans for assessing achievement of students learning outcomes during the program and success after completion of the program. **Append** at the end of this form, **a plan or curriculum map** showing the courses in which the program's educational and, if appropriate, career objectives – from Item 2.3(b) of this form – will be taught and assessed. ***NOTE:*** *The University Faculty Senate's [Guide for the Evaluation of Undergraduate Programs](#) is a helpful reference.*

Program assessment will include the following components.

- Each course will be assessed by students using the Binghamton University SOOT form and/or the department course evaluation form, which assesses the course and instructor on specific topics, and it allows students to provide additional comments on the course and instructor.
- An exit survey of all graduating students will be administered. This survey will be given to the students before they graduate and ask them to provide their feedback on the program, including program content, advising, and reviewing procedures. The survey also will ask them to provide suggestions to improve our program.
- The learning goals and outcomes will be assessed and the proportion of students who are at, below, and above expectations will be evaluated according to the measurements developed for the WEAVE Assessment. The Graduate Program Committee will meet annually to assess the measures and discuss the result to improve the performance of the students and program.

Section 3. Program Schedule and Curriculum

Complete the **SUNY Graduate Program Schedule** to show how a typical student may progress through the program. This is the registered curriculum, so please be precise. Enter required courses where applicable, and enter generic course types for electives or options. Either complete the blank Schedule that appears in this section, or complete an Excel equivalent that computes all sums for you, found [here](#). Rows for terms that are not required can be deleted.

NOTES: *The **Graduate Schedule** must include all curriculum requirements and demonstrate that expectations from in*
Regulation 52.2 http://www.highered.nysed.gov/ocue/lrp/rules.htm are met.

Special Cases for the Program Schedules:
- *For a program with multiple tracks, or with multiple schedule options (such as full-time and part-time options), use one Program Schedule for each track or schedule option. Note that licensure qualifying and non-licensure qualifying*
  options cannot be tracks; they must be separate programs.
- *When this form is used for a multi-award and/or multi-institution program that is <ins>not</ins> based entirely on existing programs, use the schedule to show how a sample student can complete the proposed program. **NOTE:** Form 3A, [Changes to an Existing Program](#), should be used for new multi-award and/or multi-institution programs that are based entirely on existing programs. [SUNY policy](#) governs the awarding of two degrees at the same level.*

a) If the program will be offered through a nontraditional schedule (i.e., not on a semester calendar), what is the schedule and how does it impact financial aid eligibility? *NOTE: Consult with your campus financial aid administrator for information about nontraditional schedules and financial aid eligibility.*

b) For each existing course that is part of the proposed graduate program, **append** a catalog description at the end of this document.

c) For each new course in the graduate program, **append** a syllabus at the end of this document. *NOTE: Syllabi for all courses should be available upon request. Each syllabus should show that all work for credit is graduate level and of the appropriate rigor. Syllabi generally include a course description, prerequisites and corequisites, the number of lecture and/or other contact hours per week, credits allocated (consistent with SUNY policy on credit/contact hours), general course requirements, and expected student learning outcomes.*

d) If the program requires external instruction, such as clinical or field experience, agency placement, an internship, fieldwork, or cooperative education, **append** a completed External Instruction form at the end of this document

SUNY Graduate Program Schedule (*OPTION:*** *You can insert an* *Excel version* *of this schedule AFTER this line, and delete the rest of this page.*)**

Program/Track Title and Award: MFA in Cinema

a) Indicate **academic calendar** type: [X] Semester [ ] Quarter [ ] Trimester [ ] Other (describe):

b) **Label each term in sequence**, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)

c) Use the table to show **how a typical student may progress through the program**; copy/expand the table as needed.

d) Complete the last row to show program totals and comprehensive, culminating elements. **Complete all columns that apply to a course.**

Term 1: Fall 1			
Course Number & Title	Credits	New	Co/Prerequisites
CINE 571: Graduate Seminar	4	X	
CINE 597: Independent Study	3	X	
Film Studies Elective 1	4		
Production Elective 1	4		
Term credit total:	16		

Term 2: Spring 1			
Course Number & Title	Credits	New	Co/Prerequisites
CINE 571: Graduate Seminar	4	X	
CINE 597: Independent Study	3	X	
Film Studies Elective 2	4		
Production Elective 2	4		
CINE 599: Thesis	2	X	
Term credit total:	16		

Term 3: Fall 2			
Course Number & Title	Credits	New	Co/Prerequisites
CINE 571: Graduate Seminar	4	X	
CINE 597: Independent Study	3	X	
Film Studies Elective 3	4		
Production Elective 3	4		
Term credit total:	16		

Term 4: Spring 2			
Course Number & Title	Credits	New	Co/Prerequisites
CINE 597: Independent Study	3	X	
Production Elective 4	4		
Elective	4		
CINE 599: Thesis	2	X	
Term credit total:	12		

	Total Credits: 60	**Identify the required comprehensive, culminating element(s), such as a thesis or examination, including course number(s), if applicable: Mid MFA Review, Thesis Review, and Thesis Exhibition (CINE 599).**

New: X if new course   **Prerequisite(s)**: list prerequisite(s) for the listed courses

Section 4. Faculty

a) Complete the **SUNY Faculty Table** on the next page to describe current faculty and to-be-hired (TBH) faculty.

b) **Append** at the end of this document position descriptions or announcements for each to-be-hired faculty member.

NOTE: CVs for all faculty should be available upon request. Faculty CVs should include rank and employment status, educational and employment background, professional affiliations and activities, important awards and recognition, publications (noting refereed journal articles), and brief descriptions of research and other externally funded projects. New York State's requirements for faculty qualifications are in in Regulation 52.2
http://www.highered.nysed.gov/ocue/lrp/rules.htm

c) What is the institution's definition of "full-time" faculty?

Faculty are full time when they have full-time commitments to a department, division, or school. Their full-time obligations in teaching, research, and service are defined by the dean and chair of the unit in which they are employed.

SUNY Faculty Table

Provide information on current and prospective faculty members (identifying those at off-campus locations) who will be expected to teach any course in the graduate program. Expand the table as needed. Use a separate Faculty Table for each institution if the program is a multi-institution program.

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk)	**% of Time Dedicated to This Program**	**Program Courses Which May Be Taught (Number and Title)**	**Highest and Other Applicable Earned Degrees (include College or University)**	**Discipline(s) of Highest and Other Applicable Earned Degrees**	**Additional Qualifications: List related certifications, licenses and professional experience in field**
PART 1. Full-Time Faculty					
Ariana Gerstein	50%	CINE 571, CINE 599, & Production Electives	MFA, The School of Art Institute of Chicago	Filmmaking	Expertise in Digital Video, Sculpture, Installation and Performance Films, and Animation
Kristen Loutensock	25%	Film Studies Electives	PhD, University of California, Berkeley	Film and Media Studies	Expertise in Gender Studies, Disability in Cinema, and Art Curation
Monteith McCollum	50%	CINE 571, CINE 599, & Production Electives	MFA, Syracuse University	Film/Video	Expertise in Experimental Documentary, Sound, Audio Visual Performance, and Sculpture
Kym McDaniel	50%	CINE 571, CINE 599, & Production Electives	MFA, University of Wisconsin-Milwaukee	Film, Video, Animation & New Genres	Expertise in Digital Video, Personal Cinema, Dance and Choreography, and Video Installation
Tomonari Nishikawa	50%	CINE 571, CINE 599, & Production Electives	MFA, San Francisco Art Institute	Film	Expertise in Experimental Film, Expanded Cinema, and Film Curation

Daïchi Saïto	25%	Production Electives	MFA, Concordia University	Cinema	Expertise in Avant-Garde Cinema, Experimental Film, Photochemical Process, and Film Curation
Jordan Schonig	25%	Film Studies Electives	PhD, University of Chicago	Cinema and Media Studies	Expertise in Aesthetics and Perception of Cinematic Motion, Film Theory, Theories of New Media and Digital Cinema, Philosophies of Perception, Phenomenology, Philosophical Aesthetics, Avant-Garde and Experimental Cinema, and Post-
Brian Wall	50%	Film Studies Electives	PhD, University of Western Ontario	English	Expertise in Critical Theory, Particularly that of Adorno and Benjamin and the Historical Avant Garde, Film Noir, German Expressionism and Weimar Cinema, Paracinema, Marxism, and Psychoanalysis and
Kenneth White	50%	Film Studies Electives	PhD, Stanford University	Art History and Film Studies	Expertise in Avant-Garde Film History and Theory, Cold War Media Cultures, Expanded Cinema, and Video Art
Part 3. Faculty To-Be-Hired (List as TBH1, TBH2, etc., and provide title/rank and expected hiring date)					
TBH1, lecturer, Fall 2022	25%	Production Electives			
TBH2, assistant professor, Fall 2023	50%	CINE 571, CINE 599, & Production Electives or Film Studies Electives			

TBH3, assistant professor, Fall 2025	50%	Film Studies Electives or CINE 571, CINE 599, & Production Electives			

a) What is the resource plan for ensuring the success of the proposed program over time? Summarize the instructional facilities and equipment committed to ensure the success of the program. Please explain new and/or reallocated resources over the first five years for operations, including faculty and other personnel, the library, equipment, laboratories, and supplies. Also include resources for capital projects and other expenses.

When we expect to have 10 – 12 MFA students in the program, we plan to hire a tenure-track faculty, either in Film Studies or Production, to offer an additional 500-level Elective and CINE 591: Independent Study.

The current collection of Binghamton University Libraries includes 3.2 million books and journal volumes, over 225 electronic databases and immediate access to thousands of journals digitally. Through the Interlibrary Loan Service and the memberships in organizations such as the Center for Research Libraries, the Library offers access to millions of other items. The Cinema Department has been showing 16mm film prints from Special Collections in many courses, including production courses. The Cinema Department has its own Media Library, which includes more than 4,000 titles on various mediums and formats, such as Blu-ray, CD, digital files, DVD, Laserdisc, MiniDV, and VHS. Our instructors of both Film Studies and Production courses show the collections of the Media Library to our students frequently, and students can request to watch the collections at our Viewing Room.

The Binghamton University Art Museum has a permanent collection of over 4,000 objects selectively acquired over 50 years, including works on paper, paintings, sculpture and decorative arts from around the world and spanning 5,000 years. The Cinema Department has been collaborating with the Binghamton University Art Museum to curate exhibitions for faculty's research and interest, as well as for class projects. We have been using the Kenneth C. Lindsay Study Room every semester for CINE 122: Expressions and Innovations in Film and Video, and our students visit the room to analyze artworks selected by instructors of the course for graded coursework.

The facilities of the Cinema Department include Media Lab for video editing, Sound Studios, Animation Studios, and Production Studio, all of which are used as classrooms, as well as Super 8 editing and screening rooms, 16mm film editing and screening rooms, a film processing darkroom, a film-to-video transfer room, alternative studios for Expanded Cinema course, and other smaller rooms and studios for students to work on their projects, such as Optical Printing Room and Steenbeck 16mm Film Editing Room. All of these facilities will be shared by the undergraduates, graduates, and faculty members, and we plan to allocate a certain number of equipment and facilities for graduate students.

In addition, Information Technology Services at Binghamton University provides central computing support for the academic and research projects of students and faculty across the University.

b) Complete the five-year SUNY Program Expenses Table, below, consistent with the resource plan summary.   Enter the anticipated <u>academic years</u> in the top row of this table. List all resources that will be engaged specifically as a result of the proposed program (e.g., a new faculty position or additional library resources). If they represent a continuing cost, new resources for a given year should be included in the subsequent year(s), with adjustments for inflation or negotiated compensation.   Include explanatory notes as needed.

SUNY Program Expenses Table
(OPTION: You can paste an Excel version of this schedule AFTER this sentence, and delete the table below.)

	Expenses (in dollars)

Program Expense Categories	Before Start	Academic Year 1:	Academic Year 2:	Academic Year 3:	Academic Year 4:	Academic Year 5:
(a) Personnel (including faculty and all others)			$73,000	$73,000	$73,000	$73,000
(b) Library						
(c) Equipment						
(d) Laboratories						
(e) Supplies (software)						
(f) Capital Expenses						
(g) Other (marketing)	$2,000	$2,000	$2,000	$1,500	$1,500	$1,500
(h) Sum of Rows Above	$2,000	$2,000	$75,000	$74,500	$74,500	$74,500

We plan to hire a tenure-track faculty at the point when we expect to have 10 - 12 MFA students, which is mentioned provisionally for Academic Year 2 in the table ($73,000 per year).

We plan to promote our program by organizing info sessions and portfolio reviews at other institutions and having advertisements in film festival catalogs ($2,000 for the first 3 years $1,500 afterwards).

Section 6. Library Resources

a)   Summarize the analysis of library collection resources and needs *for this program* by the collection librarian and program faculty. Include an assessment of existing library resources and accessibility to those resources for students enrolled in the program in all formats, including the institution's implementation of SUNY Connect, the SUNY-wide electronic library program.

The Library has a large collection of books about cinema, including Avant-Garde and Experimental Cinema, and most of them are available online through the Library's website. The cinema holdings have been greatly enhanced by donations of Allan Rogg, a New York based private collector and bibliographer, which include over 9,000 monographs spanning over one hundred years.

The Library has 189 film titles in 16mm format and 32 film titles in 8mm as part of Special Collections, and our program will show many of them to our students in both film studies and productions courses, as well as at department's events.

Here is a list of databases the faculty and students in our program will use.

- FIAF International Index to Film Periodicals: Indexes over 500,000 articles from academic and popular film journals. Also includes the International Index to TV Periodicals, Treasures from the Film Archives, silent film holdings archives and International Directory of Film/TV Documentation Collections.
- Film Literature Index: Contains approximately 700,000 citations to articles, film reviews and book reviews published between 1976-2001.
- Fine Arts and Music OneFile: Scholarly journals and magazines that support research in areas including drama, music, art history, and film-making. The database emphasizes full-text content for publications included in the Wilson Art Index and RILM bibliography.

- Gale OneFile: Communications and Mass Media: Provides access to more than 400 academic journals and magazines focusing on all aspects of the communications field.
- Humanities Source Ultimate: Provides coverage of feature articles, interviews, bibliographies, obituaries, and original works of fiction, drama, poetry and book reviews, as well as reviews of ballets, dance programs, motion pictures, musicals, radio and television programs, plays, operas and more.
- International Index to Film Periodicals: Offers in-depth coverage of the world's foremost academic and popular film journals. The database now contains more almost 400,000 article references from more than 360 different periodicals. Approximately 12,000 new article records are added annually.
- JSTOR: Provides access to more than 12 million academic journal articles, books, and primary sources in 75 disciplines.
- Media History Digital Library: Scanned and searchable, the MHDL brings together trade publications, books and fan magazines covering media, film, broadcasting and music that are in public domain.
- MLA International Bibliography with Full Text: Although primarily a literary database, there is good coverage of cinema here.
- Socialism on Film: This collection of films from the communist world reveals war, history, current affairs, culture and society as seen through the socialist lens. It spans most of the twentieth century and covers countries such as the USSR, Vietnam, China, Korea, much of Eastern Europe, the GDR, Britain and Cuba.

The Library also has a collection of cinema related journals as listed below, and most of them are available online.

- Adaptation: Journal of literature on screen studies
- Alphaville: Journal of Film and Screen Media
- Animation Journal: Journal devoted to animation history and theory
- BioScope: South Asian Screen Studies
- Black Camera
- Camera Obscura
- Cineaste: Art and Politics of the Cinema
- Discourse: Journal for Theoretical Studies in Media and Culture
- Feminist Media Studies
- Film and History
- Film Comment: Journal of the Film Society of Lincoln Center
- Film Criticism
- Film History
- Film International
- The Film Journal
- Film-Philosophy
- Film Quarterly
- Grey Room
- Historical Journal of Film, Radio and Television
- Images: Journal of Film and Popular Culture
- International Journal of Media and Cultural Politics
- Journal of Film and Video
- Journal of Popular Film and Television
- Journal of Religion and Film

- Journal of Visual Culture
- Literature Film Quarterly
- Media Industries Journal
- Millennium Film Journal
- Moving Image
- Offscreen
- POV: Danish Journal of Film Studies
- Postmodern Culture
- Post Script: Essays in Film & the Humanities
- Projections: Journal for Movies and Minds
- Screen Bodies
- Senses of Cinema
- Sight and Sound
- Television and New Media
- The Velvet Light Trap
- Wide Angle

b) Describe the institution's response to identified collection needs and its plan for library development.

The faculty in the Cinema Department keeps working with Colleen Hailey, Associate Librarian, to enhance the library collection by adding books and movie titles. The Library has purchased 47 cinema related books in 2017-18, 68 in 2018-19, and 59 in 2019-20. The Library has Kanopy, an on-demand streaming video platform that offers films and documentaries, and currently there are about 150 titles available (as of April 29, 2021). If we want to access other titles via Kanopy, the faculty members can send a request form to get access to them. The Library will keep looking for a possible streaming database to stream movies online, and the faculty in the Cinema Department will participate when the library runs a trial of a streaming database.

Currently we have identified the following streaming databases based on comparison with peer universities.

- Ethnographic Video Online: Provides the largest, most comprehensive resource for the study of human culture and behavior with more than 750 hours and 1,000 films at completion. The collection covers every region of the world and features the work of many of the most influential documentary filmmakers of the 20th century, including interviews, previously unreleased raw footage, field notes, study guides, and more.
- Filmakers Library Online: Provides award-winning documentaries with relevance across the curriculum race and gender studies, human rights, globalization and global studies, multiculturalism, international relations, criminal justice, the environment, bioethics, health, political science and current events, psychology, arts, literature, and more. It presents points of view and historical and current experiences from diverse cultures and traditions world-wide.
- Films on Demand: Contains a collection of over 25,000 high-quality digital programs and video clips, covering topics in the humanities, social sciences, sciences, business and economics, and health.
- Swank Digital Campus: Offers 1,000 selected feature films and documentaries produced by major Hollywood and independent studios. Films are licensed for individual student, staff and classroom use but do not include public performance rights.

Section 7. External Evaluation

SUNY and SED require external evaluation of all proposed graduate degree programs. List below all SUNY- approved evaluators who conducted evaluations (adding rows as needed), and **append at the end of this document** each original, signed *External Evaluation Report.* ***NOTE:*** *To select external evaluators, a campus sends 3-5 proposed evaluators' names, titles and CVs to the assigned SUNY Program Reviewer, expresses its preferences and requests approval.*

Evaluator #1	**Evaluator #2**
Name: Jennifer Reeder	Name: Steve Wetzel
Title: Director, School of Art & Art History	Title: Chair, Department of Film, Video, Animation and New Genres
Institution: University of Illinois at Chicago	Institution: University of Wisconsin-Milwaukee

Section 8. Institutional Response to External Evaluator Reports

Append at the end of this document a single *Institutional Response* to all *External Evaluation Reports.*

Report will be attached in Appendix.

Section 9. SUNY Undergraduate Transfer

NOTE: SUNY Undergraduate Transfer policy does not apply to graduate programs.

Section 10. Application for Distance Education

a) Does the program's design enable students to complete 50% or more of the course requirements through distance education? [X] No   [ ] Yes. If yes, **append** a completed *SUNY Distance Education Format Proposal* at the end of this proposal to apply for the program to be registered for the distance education format.

b) Does the program's design enable students to complete 100% of the course requirements through distance education? [X] No   [ ] Yes

Section MPA-1. Need for Master Plan Amendment and/or Degree Authorization

a) Based on guidance on Master Plan Amendments, please indicate if this proposal requires a Master Plan
Amendment.
[X] No [ ] Yes, a completed *Master Plan Amendment Form* is **appended** at the end of this proposal.

b) Based on *SUNY Guidance on Degree Authorizations* (below), please indicate if this proposal requires degree authorization.

[X] No   [ ] Yes, once the program is approved by the SUNY Provost, the campus will work with its Campus Reviewer to draft a resolution that the SUNY Chancellor will recommend to the SUNY Board of Trustees.

> ***SUNY Guidance on Degree Authorization.*** *Degree authorization is required when a proposed program will lead to a new degree (e.g., B.F.A., M.P.H.) at an existing level of study (i.e.,*

associate, baccalaureate, first-professional, master's, and doctoral) in an existing disciplinary area at an institution. Disciplinary areas are defined by the [New York State Taxonomy of Academic Programs](). Degree authorization requires approval by the SUNY Provost, the SUNY Board of Trustees and the Board of Regents.

List of Appended Items

Appended Items: Materials required in selected items in Sections 1 through 10 and MPA-1 of this form should be appended after this page, with continued pagination. In the first column of the chart below, please number the appended items, and append them in number order.

Number	Appended	Reference Items
	For multi-institution programs, a letter of approval from partner institution(s)	Section 1, Item (e)
	For programs leading to professional licensure, a side-by-side chart showing how the program's components meet the requirements of specialized accreditation, Commissioner's	Section 2.3, Item (e)
	For programs leading to licensure in selected professions for which the SED Office of Professions (OP) requires a specialized	Section 2.3, Item (e)
	OPTIONAL: For programs leading directly to employment, letters of	Section 2, Item 2.3 (h)(2)
1	*For all programs*, a plan or curriculum map showing the courses in which the program's educational and (if appropriate) career objectives will be taught and assessed	Section 2, Item 7
2	*For all programs*, a catalog description for each existing course that is	Section 3, Item (b)
3	*For all programs with new courses,* syllabi for all new courses in a	Section 3, Item (c)
	For programs requiring external instruction, a completed *External*	Section 3, Item (d)
4	*For programs that will depend on new faculty*, position descriptions or	Section 4, Item (b)
5	*For all programs*, original, signed External Evaluation Reports from	Section 7
6	*For all programs*, a single Institutional Response to External Evaluators' Reports	Section 8
	For programs designed to enable students to complete at least 50% of the course requirements at a distance, a *Distance Education*	Section 10
	For programs requiring an MPA, a *Master Plan Amendment* form	Section MPA-1

Appendix 1: Curricular Map

Course Number & Titles	Demonstrate Artistic Innovation and Expression	Utilize Constructive Criticism in The Creative Process	Obtain Knowledge and Creative Proficiency with	Analyze Works of Cinematic Art

			Tools of Production	
CINE 550: Experimental Animation	X	X	X	
CINE 551: Advanced Film & Videomaking	X	X	X	
CINE 557: A Site, Reality, and Manipulation	X	X	X	
CINE 571: Graduate Seminar	X	X		
CINE 580D: Theories of Animation				X
CINE 586A: Video Art History				X
CINE 586B: The Paranoid Style in Cinema				X
CINE 597: Independent Study	X	X		
CINE 599: Thesis	X			

Program Learning Objectives:

- Demonstrate Artistic Innovation and Expression: Graduating MFA students will demonstrate the ability to produce works that demonstrate accomplished approaches to artistic innovation and expression through the use of sophisticated ideas and structures.
- Utilize Constructive Criticism in The Creative Process: Graduating MFA students will learn to articulate and receive constructive criticism while learning to find their own individual responses in their creative practice and in how they communicate.
- Obtain Knowledge and Creative Proficiency with Tools of Production: Graduating MFA students will demonstrate knowledge of and creative proficiency with production tools.
- Analyze Works of Cinematic Art: Graduating MFA students will demonstrate competence in the analysis of cinematic art. Students will comprehend fundamental terms of critical and technical language in cinema, and students will understand foundational aspects of cinema history and aesthetics. Students will indicate their competence through their ability to speak and write with accuracy and merit about cinematic art.

Appendix 2: Catalog Descriptions of Existing Courses for Electives

CINE 550: Experimental Animation Projects
This class tackles advanced cinema projects grounded in animation (frame by frame) processes. Students will choose from individual and collaborative projects that involve research into and creative applications of technologies such as projection mapping, mobile projection, photogrammetry (3d imaging from serial photography), stereo stop motion animation, lenticular printing, strobe light activated zoetropes and other cinema objects. Opportunities for collaboration outside of the Cinema Department are possible.

CINE 551: Advanced Film & Videomaking
Introduction to digital sound manipulation and mixing, as well as crew procedures and editing with film and digital video. Conceptualization and development of audio/visual material for a project. Cinematography and lighting are also major areas covered. Emphasizes discovery and developing an awareness, sensitivity and a critical mind for creative and resourceful use of the medium.

CINE 557: A Site, Reality, and Manipulation
This production course discusses various ways to create a film about a particular location. Throughout a semester, each student will work on a short film/video project about a site, after observing the phenomenon at the site carefully with ears and eyes. A student will choose a format/medium for the project, such as Super 8, 16mm, or digital video. The course consists of a series of lectures, screenings, and discussions for increasing the awareness of non-narrative, formal structures of moving images, as well as critiques on students' projects in progress. Students will also work on a few small projects while developing ideas for the final project.

CINE 586A: Video Art History
Video: Latin, verb: "see, behold, understand." This course is an advanced survey of the history of video by artists. The course examines video as a technology and a medium, as a category of electronic devices and a modality of aesthetic experimentation. Chronological in structure and international in scope, the course engages historical and cultural contexts in which video is a primary component, from the 1960s to the present, from the Portapak to the internet. The course addresses the material and social conditions of video art alongside contemporaneous events in film history, as well as developments in art and media history such as fluxus, neo-dada, minimalism, conceptual art, performance art, and installation art. Through select case studies, the course provides a comprehensive engagement with the diverse purposes for which video was used by artists. Artists and topics explored in the course include: television as sculpture in the work Nam June Paik and Wolf Vostell; alternative media production collectives and centers such as TVTV, the Raindance Corporation, the Experimental Television Center, and the Emergency Broadcast Network; performer-spectator relations in the work of Dan Graham, Vito Acconci, and Chris Burden; closed-circuit installations by Bruce Nauman and Peter Campus; discourses of theater in the work of William Wegman and Tony Oursler; feminist critiques of representation by Lynda Benglis, Dara Birnbaum, Joan Jonas, and Martha Rosler; artists' use of computer generated images and effects from Steina and Woody Vasulka to Pierre Huyghe; analytic video essays by Marlon Riggs, Jean-Luc Godard, and Harun Farocki; Hito Steyerl and discourses of surveillance; and appropriation techniques in the work of Peggy Ahwesh, Arthur Jafa, and Sondra Perry.

CINE 586B: The Paranoid Style in Cinema
You're so paranoid, you probably think this course is about you: This seminar will investigate "paranoid style" in film, moving image art, and media, from early cinema to contemporary media environments. From the Greek para–nous: "beyond mind," we will trace the term through diverse formulations of fantasies of systematized persecution. The course will explore the manner in which the cinema, television, and internet, are imagined as malevolent devices as well as modes of producing and distributing representations of coordinated antagonism. Topics will include: government conspiracy, surveillance, corporate collusion,

paramilitary organizations, globalization, counterculture, racial and ethnic prejudice, cryptozoology and pseudoscience, nativism and extraterrestrial invasion, the imagination for disaster, and hoaxes. We will explore theories of recording and inscription, indexicality and medium-specificity through forensic evidence, Cold War cultures of containment, disciplinary societies to societies of control, queer theory, postmodernism and discourses of proof and evidence through recent debates on fake news and alternative facts. Film case studies will be selected from popular and avant-garde cultures. Screenings will be complemented by readings in literature, political science, philosophy, media studies, history of science, journalism, and security studies. By successful completion of this course, students will acquire advanced experience in critical thinking and analysis of select social, historical, and cultural phenomena in cinema as it relates to discourses of paranoia and conspiracy from the 20th century to the early 21st century. Through in-depth investigation of particular works in film, video, and literature, students will grasp the aesthetic modalities of the moving image as it pertains to broader developments in a range of social conditions. This course will place especial emphasis upon artists' use of the moving image and their participation in its related discourses.

CINE 580D: Theories of Animation
Film theory developed historically in the context of photo-chemical film, a medium whose mode of signifying was primarily indexical and whose aesthetic was realist. In the last decades, however, with the ubiquity of computer generated imagery and associated technologies, animation dominates: if in the 20th Century animation was only the cartoon before the feature, now it is the main attraction itself, rendering realist, photo-chemical film, where it persists at all, merely raw material to be digitally worked. The digital asks us to see all cinema as animation.

We will pursue two broad questions in this class: first, how might animation demand we revisit and revise fundamental concepts of film theory—movement, time, montage, spectatorship, ideology, realism—that emerged out of photo-chemical film? Second, how might we draw out the infrequent but persistent allusions to amination is some of the key texts of film theory, letting them speak to our current moment? And where do funny animals fit in?

Appendix 3: Syllabi for New Courses

CINE 571: Graduate Seminar
4 Credit Hours
Class meetings: 3 hours per week

Course Description:
Graduate Seminar is devoted to critique of students' projects and group discussions, and it is designed to investigate each student's aesthetic vision and visual literacy. Each student will be scheduled to present his or her project, either complete or in progress, and receive feedback from the peers and the instructor, and students are expected to participate in each critique session. This course may include lectures, readings, and screenings.

Learning Objectives:
- Students will demonstrate the ability to produce works that demonstrate accomplished approaches to artistic innovation and expression through the use of sophisticated ideas and structures.
- Students will learn to articulate and receive constructive criticism while learning to find their own individual responses in their creative practice and in how they communicate.
- Students will develop professional skills to present their work, experience, and visions.

Potential Textbooks:
- A Critical Cinema: Interviews with Independent Filmmakers (Vol. 1 - 5), Scott Macdonald, University of California Press
- Binghamton Babylon: Voices from the Cinema Department, 1967 – 1977, Scott Macdonald, SUNY Press
- Devotional Cinema, Nathaniel Dorsky, Tuumba Press
- On Photography, Susan Sontag, Doubleday
- Theories of Modern Art: A Source Book by Artists and Critics, Herschel B. Chipp, University of California Press

Attendance:
The class meets only once a week, and a course grade will be lowered by 5% points for the second unexcused absence, and if a student misses three sessions as unexcused absences, the student will receive an F. In addition, two tardies/early leavings (10 min for more) will be counted as one absence.

Graded Coursework:
Each assignment will be explained in greater detail at the time of assignment.

1. Participation in Discussions: The main component of the course is critique of students' work, and students will develop their abilities to articulate their ideas and discuss work through a series of critique sessions. Each student is expected to participate in critique sessions and discussions when other students and a guest artist(s) are presenting their projects.

2. Presentations: At the beginning of the semester, each student will be scheduled to present his/her project, either complete or in progress, and describe the concept of the project, share the process, and explain ideas for the development for a critique session.

   - Presentation #1:
     Each student will present at least one of completed projects in the past.

   - Presentation #2:
     Each student will present at least one of his/her projects in progress.

   - Presentation #3:
     Each student will present the progress of the project(s) presented for Presentation #2 or another project, either complete or in progress.

3. Artist's Statement: Each student will write a one-page artist's statement, which states his/her interests in artmaking, regarding a medium(s), techniques/processes, ideas, influences, etc., a trajectory of his/her art-making practice and processes, and what s/he is interested in now for a future project(s). Each student will submit a draft artist's statement by midterm and submit a revised statement before the end of the semester as mentioned in the course schedule below.

4. Online Portfolio: Each student will create an online portfolio to showcase his/her work in the past, and it should include a brief bio and a description of each project. Each student will submit a link to a draft portfolio by midterm and submit a link to a revised portfolio before the end of the semester as mentioned in the course schedule below.

Grading:

Participation in Discussions:	20%
Presentation #1:	20%
Presentation #2:	20%
Presentation #3:	20%
Artist's Statement:	10% (5% x 2)
Online Portfolio:	10% (5% x 2)

Course Schedule:

Week 1:	Introduction & Schedule Presentation #1
Week 2:	Presentation #1
Week 3:	Presentation #1 (continued)
Week 4:	Presentation #1 (continued)
Week 5:	Lecture/Screening & Schedule Presentation #2
	Due: an artist's statement & an online portfolio (draft)
Week 6:	Presentation #2
Week 7:	Presentation #2 (continued)
Week 8:	Presentation #2 (continued)
Week 9:	Lecture/Screening & Schedule Presentation #3
Week 10:	Presentation #3
Week 11:	Presentation #3 (continued)
Week 12:	Presentation #3 (continued)
	Due: an artist's statement & an online portfolio
Week 13:	Presentation #3 (continued) & Lecture/Screening
Week 14:	Lecture/Screening & Course Assessment

Appendix 4: Descriptions for a to-be-hired faculty member

(1) Lecturer in Production

Job Description:
The Cinema Department at Binghamton University, State University of New York, invites applications for one lecturer position in Production to start Fall 2022. The department seeks and develops artists and creative thinkers who are willing to explore the experimental. A strong history of underground and independent production has made our innovative department an antidote to the Hollywood industry model.

We seek applicants with a demonstrated record of teaching excellence to teach introductory production classes, as well as other courses in the candidate's area that can contribute to our curriculum. This position carries a 3/3 teaching load and is a two-year contract.

Requirements:
Applicants must have a terminal degree in film and video production or a related field by time of appointment, as well as a strong dedication to teaching. Interdisciplinary, global and cross-cultural perspectives are highly encouraged.

(2a) Assistant Professor in Production

Job Description:

Binghamton University's Cinema Department develops artists and creative thinkers who are willing to explore the experimental. A strong history of underground and independent production has made our trailblazing department an antidote to the Hollywood industry model.

We seek an established or emerging artist, working and exhibiting in experimental modes of production, for a tenure-track appointment in our production stream at the rank of assistant professor. This position carries a 2/2 teaching load. The successful candidate will maintain an active creative practice and will also contribute to the department via service, including committee work, independent studies, curricular development etc.

Requirements:
Applicants should display a strong commitment to encouraging video or filmmaking as a creative practice. We value effective teaching and technical proficiency. Preferred qualifications include an MFA, a strong record as an artist, and experience teaching at a college level. We encourage the integration of alternative processes involving installation, performance, animation, and new media; we value global and cross-cultural perspectives.

(2b) Assistant Professor in Film Studies

Job Description:
Binghamton University's Cinema Department develops artists and creative thinkers who are willing to explore the experimental. A strong history of underground and independent production has made our trailblazing department an antidote to the Hollywood industry model.

We seek a scholar whose historically and theoretically informed work engages with experimental or avant-garde film and video, and/or experimental documentary/non-fiction practices, broadly construed. This is a full-time, tenure-track appointment at the rank of assistant professor in our cinema studies stream. This position carries a 2/2 teaching load. The successful candidate will maintain an active scholarly research and will also contribute to the department via service, including committee work, independent studies, curricular development etc.

Requirements:
Applicants must have a PhD in film studies, art history, or a related field by time of appointment, as well as a strong dedication to teaching and an active research program. Interdisciplinary, global and cross-cultural perspectives are highly encouraged.

Appendix 5: External Evaluation Reports from SUNY-approved evaluators

External Evaluation Report
Form 2D
Version 201-08-02

SUNY The State University of New York

The External Evaluation Report is an important component of a new academic program proposal. The external evaluator's task is to examine the program proposal and related materials, visit the campus to discuss the proposal with faculty and review related instructional resources and facilities, respond to the questions in this Report form, and submit to the institution a <u>signed</u> report that speaks to the quality of, and need for, the proposed program. The report should aim for completeness, accuracy and objectivity.

The institution is expected to review each External Evaluation Report it receives, prepare a single institutional response to all reports, and, as appropriate, make changes to its program proposal and plan. Each separate External

Evaluation Report and the Institutional Response become part of the full program proposal that the institution submits to SUNY for approval. If an external evaluation of the proposed program is required by the New York State Education Department (SED), SUNY includes the External Evaluation Reports and Institutional Response in the full proposal that it submits to SED for registration.

Institution: Binghamton University

Evaluator Name (Please print.): Dr. Jennifer Reeder

Evaluator Title and Institution: Professor, School of Art and Art History University of Illinois at Chicago

Evaluator Signature:

Proposed Program Title: Cinema Program

Degree: MFA

Date of evaluation: Monday, May 24– Tuesday, May 25

I. Program

1. Assess the program's **purpose, structure, and requirements** as well as formal mechanisms for program **administration and evaluation.** Address the program's academic rigor and intellectual coherence.

   This newly proposed MFA in Cinema is an appropriate companion the already robust and vibrant undergraduate cinema program. The structure is thorough and thoughtful for a 2-year program as are the requirements. This proposed new degree program exemplifies the academic and intellectual rigor which is consistent for programs across the college and university.

2. Comment on the **special focus** of this program, if any, as it relates to the discipline.

   As it is written, I am certain this program will quickly become a destination for students seeking a very specific kind of MFA program. This program encourages a wide range of creative approaches while also providing technical and skills-based learning. This is actually quite a rare combination for higher education MFA-Cinema programs based in my own direct experience.

3. Comment on the plans and expectations for **self-assessment and continuous improvement**.

   This thorough and thoughtful proposal continually suggests a plan for consistent and complete evaluation but formally and informally. The evaluation process seems reasonable and consistent with college and university standards.

4. Discuss **the relationship** of this program to other programs of the institution and collaboration with other institutions and assess available support from related programs**.**

   It seems clear that this new MFA-Cinema program will enhance the existing relationship with Fine Art Department in the college and other LAS-based departments also within the college. The undergraduate Cinema program is extremely robust, and this MFA program seems like an overdue companion. From my own direct experience, graduate students in all areas of study tend to reach out across departments at the university level and to make meaningful and lasting connections and collaborations. I see this new MFA-

Cinema program as providing its graduate study the means to forge and maintain impactful relationships which will only make the program itself stronger and more attractive.

5. What is the evidence of **need** and **demand** for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

   It seems already that SUNY Binghamton is a destination for students who seek an affordable education in an affordable location. It should not be seen as directly competitive with programs at SUNY Purchase or NYU even, but this program will absolutely be a substantial draw for students who want a FILM SCHOOL experience without the film school price tag. The undeniable strength of the undergraduate Cinema program, is further evidence of need for this MFA program. Students clearly understand the value in "the real world" of having an MFA. This pursuit is both practical and creative. This MFA program will be attractive to students who complete their BFA at SUNY Binghamton as well as students new to the university and the location.

II. Faculty

6. **Evaluate the faculty**, individually and collectively, with regard to training, experience, research and publication, professional service, and recognition in the field.

   The current faculty in the Cinema Department at SUNY Binghamton is absolutely incredible. It's a coveted group if scholars and practitioners. With this new program, should a new occur to expand the faculty, there will be no issue attracting the very top candidates in this field. This faculty is truly outstanding in all required areas.

7. **Assess the faculty in terms of number and qualifications** and **plans for future staffing**. Evaluate **faculty responsibilities** for the proposed program, taking into account their other institutional and programmatic commitments. Evaluate faculty **activity in generating funds** for research, training, facilities, equipment, etc. Discuss any **critical gaps and plans for addressing them**.

   I can very imagine that the imminent success of this new MFA-Cinema program will necessitate an expansion of current faculty. This current group is very resourceful but the weight of more students who, at the graduate level, will demand a more rigorous level of engagement, could become quite a burden and quite quicky. This program has the potential to generate enough revenue to justify new faculty and staff lines. Lastly, it seems that a fair amount of external fundraising could be necessary in order to both attract the very best MFA candidates and encourage faculty and staff to align their research in ways that direct impact and benefit student outcomes and experiences.

8. Evaluate credentials and involvement of **adjunct faculty** and **support personnel**.

   The current adjunct accommodations seem reasonable. **I could imagine in the future though, a need to put second year MFA candidates into classrooms as the Instructor of Record. This is what we do at UIC, and it provides students with some funding but also the direct experience of teaching which is why many people seek out a terminal degree, which an MFA certainly is.**

III. Students

9. Comment on the **student population the program seeks to serve**, and assess plans and projections for student recruitment and enrollment.

   During the two-day review we had an opportunity to meet with a group of undergraduate students from the Cinema area. It was a diverse range with varied interests and reasons for landing at SUNY

Binghamton. I can only speculate that the MFA-Cinema program will attract an equally diverse group. The undergrad pipeline program is a smart idea and will certainly generate revenue. The faculty and staff seem to have ideas about recruitment and ideal enrolment numbers that are realistic and thoughtful. There is some concern about Graduate Student funding as it related to recruitment. In the first few years of the program, it could be wise to do some external fundraising in order to attract top candidates. There are many NY state-based MFA-film programs that offer quite a lot of perks to top ranking candidates so be sure to keep competitive.

10. What are the prospects that recruitment efforts and admissions criteria will supply **a sufficient pool of highly qualified applicants and enrollees**?

    From my own direct experiences with MFA recruiting, highlighting the accomplishments of the faculty and alums is impactful as well as offering high end facilities and training. Certainly, talking about the affordability of Binghamton and its proximity to New York City is key as well. You should always be thinking about this program is a DESTINATION.

11. Comment on provisions for encouraging participation of **persons from underrepresented groups**. Is there adequate attention to the needs of part-time, minority, or disadvantaged students?

    This missive needs to be an immediate priority which should extend beyond student recruiting. The department should ask for a commitment from the university to hire more BIPOC faculty and staff as well. And to iterate again, competitive student funding is a huge part of diversifying the cohort.

12. Assess the system for monitoring **students' progress and performance** and for **advising students** regarding academic and career matters**.**

    As the plan for monitoring student progress and concern is outlined in the proposal, it seems thought out and reasonable.

13. Discuss prospects for graduates' post-completion success, whether **employment, job advancement, future study, or other outcomes related to the program's goals.**

    I would say that both based on the speculation outlined in the proposal and the feedback we received from the undergraduate students we met during our "visit", this program is a guaranteed path to career success.

IV. Resources

14. Comment on the adequacy of physical **resources** and **facilities**, e.g., library, computer, and laboratory facilities; practica and internship sites or other experiential learning opportunities, such as co-ops or service learning; and support services for the program, including use of resources outside the institution.

    These aspects, even of the current undergraduate program are perhaps the most substantial and exciting. I was extremely impressed with the facilities and more so how resourceful the faculty and staff are to ensure that every corner and every piece of gear is optimized. The film festival is a huge draw as well as the potential partnership with an organization like Anthology Film Archive in NYC. The support for service learning should not diminish as this aspect of the project can be leveraged during recruiting.

15. What is the **institution's commitment** to the program as demonstrated by the operating budget, faculty salaries, the number of faculty lines relative to student numbers and workload, and discussions about administrative support with faculty and administrators?

Although representatives from the college and the university are very supportive and enthusiastic about the new program, it's not entirely crystal clear from the proposal or our visit, what concrete commitments have been made that would impact budget and faculty/lines. I anticipate that this program will be extremely popular, and it will need attention and substantial support at the college and university level. More students means more space, more faculty, more staff and more operating funds. Our discussion with the current faculty included a realistic acknowledgement of increased workload and a plan for compensation.

V. Summary Comments and Additional Observations

16. Summarize the **major strengths and weaknesses** of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered.

This is an outstanding proposal. Its thoughtful, thorough and reasonable. The current faculty, staff, facilities and undergraduate cohort are outstanding. I mostly see a need to realistically understand that this program will require substantial budgetary support from the college and university. It's not realistic to imagine that this new program, even in a modest scope, will not weigh on the current faculty and facilities. I also see a need to external fund raising to remain competitive and attach the top MFA candidates.

17. If applicable, particularly for graduate programs, comment on the ways that this program will make a **unique contribution** to the field, and its likelihood of achieving State, regional and/or national **prominence**.

As I mentioned previously in this document, this new MFA-Cinema program at SUNY Binghamton, will offer a truly unique FILM SCHOOL experience, with an emphasis on innovative and creative processes, but without the huge film school price tag. During initial advertising/marketing and recruitment, the faculty should be highlighted as well as the location as it's an affordable place to live in proximity to NYC.

18. Include any **further observations** important to the evaluation of this program proposal and provide any **recommendations** for the proposed program.

I appreciate being part of this evaluation process. I am genuinely very excited for the current department to get this new program off the ground. It's going to be absolutely wonderful! CONGRATULATIONS!

SUNY — The State University of New York

External Reviewer Conflict of Interest Statement

I am providing an external review of the application submitted to the State University of New York by:
Binghamton University

(Name of Institution or Applicant)

The application is for (circle A **or** B below)

    A)   New Degree Authority

    B)   Registration of a new academic program by an existing institution of higher education:

<div align="center">

Cinema Program

(Title of Proposed Program)

</div>

I affirm that I:

1. am not a present or former employee, student, member of the governing board, owner or shareholder of, or consultant to the institution that is seeking approval for the proposed program or the entity
seeking approval for new degree authority, and that I did not consult on, or help to develop, the application; · ·

2. am not a spouse, parent, child, or sibling of any of the individuals listed above.

3. am not seeking or being sought for employment or other relationship with the institution/entity submitting the application?

4. do not have now, nor have had in the past, a relationship with the institution/entity submitting the application that might compromise my objectivity.

Name of External Reviewer (please print): Jennifer Reeder

_____

Signature: _____

The External Evaluation Report is an important component of a new academic program proposal. The external evaluator's task is to examine the program proposal and related materials, visit the campus to discuss the proposal with faculty and review related instructional resources and facilities,
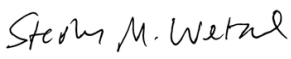
respond to the questions in this Report form, and submit to the institution a <u>signed</u> report that speaks to the quality of, and need for, the proposed program. The report should aim for completeness, accuracy and objectivity.

The institution is expected to review each External Evaluation Report it receives, prepare a single institutional response to all reports, and, as appropriate, make changes to its program proposal and plan. Each separate External Evaluation Report and the Institutional Response become part of the full program proposal that the institution submits to SUNY for approval. If an external evaluation of the proposed program is required by the New York State Education Department (SED), SUNY includes the External Evaluation Reports and Institutional Response in the full proposal that it submits to SED for registration.

Institution: Binghamton University

Evaluator Name (Please print.): Dr. Steve Wetzel

Evaluator Title and Institution: Associate Professor and Chair, Department of Film, Video, Animation & New Genres, Peck School of the Arts, University of Wisconsin-Milwaukee

Evaluator Signature: *Steven M. Wetzel*

Proposed Program Title: Cinema Program

Degree: MFA

Date of evaluation: Monday, May 24 – Tuesday, May 25

I. Program

1. Assess the program's **purpose, structure, and requirements** as well as formal mechanisms for program **administration and evaluation.** Address the program's academic rigor and intellectual coherence.

   The program's purpose, structure, and requirements are all good and adequate, and **the program's academic rigor and intellectual coherence is wholly evident in the program proposal**. I would add that the integration of production and film studies is forward-looking and offers a unique graduate experience. (In my experience, film studies and production are needlessly at odds and often in entirely different colleges or schools.) Production graduate students will be bettered by having real discussions with film studies scholars, and the overall MFA will foster a culture where—as a Film Studies faculty member at Binghamton said—"*Making is co-extensive with writing and thinking.*" I honestly wish that my graduate experience at the University of Chicago was one where the studio arts and film studies and art history were all one robust unit.

   Additionally, the MFA in Cinema has a solid plan to mesh with the "Road Map to Premier" Strategic Priorities of Binghamton University, Creative Activities. As the program proposal states: "*Our facilities will offer rare opportunities for our students to work on both analog and digital film/video-making and audio-making projects, including projection mapping projects, which will broaden their skills and deepen their understanding of the cinematic art, which would make them unique candidates in the job market. Our students' creative activities will focus on issues of cultural, intellectual and aesthetic significance.*

As the "Road Map" says, these issues are critical to our future, and our program has a strong relationship with the Material and Visual Worlds Transdisciplinary Area of Excellence." Sign me up!

I might suggest a different model for graduate advising and thesis work which would include significantly more credits focused specifically on graduate thesis and studio work. The 1-credit Independent Study doesn't seem sufficient. In my program, for instance, during the third semester a graduate takes 3 thesis credits with their thesis advisor, and in the 4th semester the student takes 6 thesis credits. This allows for much-needed time and emphasis on their thesis work. This is similar to my own graduate experience where 12 or more credits were dedicated to studio practice alone.

Regarding "formal mechanisms for program administration and evaluation," my sense is that support will be necessary for a Graduate Director to properly administer the program (reduced teaching load of 2-1) and that the graduate faculty will be sufficient for student advising. I didn't see any notes regarding evaluation of the program, which I assume is an internal evaluation where benchmarks and objectives are measured and assessed to indicate necessary structural or curricular changes. A thorough first-year collective critique after which graduate faculty meet to discuss student progress is one possibility for internal evaluation.

2. Comment on the **special focus** of this program, if any, as it relates to the discipline.

The Cinema Department's focus on art-based moving image is paramount. There are several programs that focus on an industry model of movie making, and that's great, but those programs require industry-grade studios and equipment, and oftentimes do not offer a direct relationship between the student and the form but merely a relationship between the student and a role. Binghamton really is set up for an arts-based graduate program that stresses a kind of self-deterministic filmmaking where one learns all areas of production because one HAS to in order to make one's work. And in so doing, the student inevitable becomes an infinitely more well-rounded moving image practitioner. This is the model of my department, and Jennifer's as well. Students enter the world upon graduating able to do this or that technically, yes, but they are also—and more importantly—fully prepared to think critically and contribute deeply to the discipline. **I absolutely see this program as a direct competitor to my program, and I welcome it because we need more human beings trained in advanced moving image art**.

3. Comment on the plans and expectations for **self-assessment and continuous improvement**.

Program self-assessment could be better implemented into the program unless I missed something. Graduate faculty will or should form a committee that annually assesses goals and objectives that address **student experience** (are they improving and excelling?); **structure and curriculum** (would semesterly group critiques that include the entire student body and faculty help the graduates?, would semesterly review committees help advance graduate work?, are there graduate-specific classes that would meaningful challenge our graduates to think the discipline anew?); and **faculty experience** (is the workload unequal?, how should studio visits be conducted and how often, etc. etc.).

4. Discuss **the relationship** of this program to other programs of the institution and collaboration with other institutions, and assess available support from related programs.

The Cinema Department seems nicely positioned to intersect and collaborate with other programs within the university. As described in the program proposal, Cinema offers "*opportunities for students to work for other departments, encouraging them to learn outside the Department. For example, our*

students have been helping the Theatre Department produce a video of their performance event while taking Independent Study course with our faculty."

Additionally, the Department collaborates with Spool Contemporary Art Space, "*an artist-run organization in one of our neighboring towns, to exhibit our class projects, including screenings, performances, and exhibitions, and some of these events have been co-organized with students in the other programs, including Art and Design Department and Theatre Department. In 2018, Spool Contemporary Art Space and the*
Cinema Department has received the Ross Fund Award from Binghamton University for the project,
'Projex
Cinema,' to conduct a series of screening and talk events at their gallery space."

And SEFF Binghamton (Student Experimental Film Festival) offers still more opportunity outside the institution as it "*takes place at a diverse range of local venues, such as galleries, museums, and restaurants, screening short film programs students curate to showcase contemporary experimental films and videos to the local audience.*"

These are excellent collaborations as they raise the profile of the university within the larger community. A graduate program will certainly amplify these efforts as graduate students bring even greater activity and energy to a community. For example, the significant and meaningful Milwaukee microcinemas have all been started and operated by former graduate students.

More opportunities will emerge for collaboration as the program grows.

5. What is the evidence of **need** and **demand** for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

The need and demand were outlined in the program proposal so I won't rehash those. I would just add that— and this is so obvious that it doesn't really need stating!—moving image culture isn't going away, in fact it's going to continue to grow and expand in ways we can barely predict. Moving image culture sits at the intersection of industry and art, and the proliferation of moving image tools and the human desire to understand and use them for ends both creative and practical is simply going to grow and grow and grow.

II. Faculty

6. **Evaluate the faculty**, individually and collectively, with regard to training, experience, research and publication, professional service, and recognition in the field.

The Cinema Department faculty as a collective is quite strong and has a real presence in the discipline of artbased cinema, both historically and presently. For instance, Vincent Grenier is known to all in the field and has created many, many critical films and videos and has exhibited widely since the late 70s and early 80s internationally and nationally, both at museums and major film festivals. He also earned a Guggenheim in the 2000s. And Tomonari Nishikawa has been screening and exhibiting his work at major film festivals for the last decade or so as well. Both artists are renown in the world of art-based cinema, and so too is Lecturer, Daichi Saito. Add to this some of the recent Cinema faculty including Kym

McDaniel—who brings a unique skillset and research profile that includes dance and the digital—and others and I see a solid core of film and video practitioners more than capable of shaping and marshalling a great and competitive graduate program. I am less knowledgeable about Film Studies but by all accounts the Film Studies faculty seems excellent, but could use some diversity with its next hire.

7. **Assess the faculty in terms of number and qualifications** and **plans for future staffing**. Evaluate **faculty responsibilities** for the proposed program, taking into account their other institutional and programmatic commitments. Evaluate faculty **activity in generating funds** for research, training, facilities, equipment, etc.
Discuss any **critical gaps and plans for addressing them**.

Staffing
Honestly, given the size of the undergraduate program with 58 majors in Cinema (my numbers may be off here as I see 58 listed in the program proposal, but see 69 majors listed in my notes), the number of faculty (6) seems more than adequate with a faculty-to-student ratio of roughly 1:10 or 1:13. Of course as the program grows then new faculty will be necessary. My own program sits at about 1:70. The average, if I remember correctly, for similar programs across the nation is more like 1:20 or 1:30. While I want to advocate for more faculty, until the program grows considerably I can see why administration is holding off on new faculty lines (unless my numbers are wrong: 6 Cinema faculty to 58 majors give or take). For now, a better and more financially reasonable solution is the hiring of a serious, competent Adjunct who can teach both 1) the production skills undergraduate students so desire, and 2) writing, with a specific aim toward the screenplay and creative works that will mesh with the art-based nature of the program. With any luck this hire could transition into a more permanent position as the graduate and undergraduate programs expand.

Workload
Faculty teach a 2-2 which is standard and good and reasonable and allows for creative research. It is my understanding that, currently, the Graduate Director would have no course release, nor would or does the undergraduate Director. In order to grow these programs these positions need more support so that real time and resources can be dedicated toward efforts like recruitment. I recommend a 2-1 for both positions. An Adjunct can be hired to make up the courses normally taught by these faculty. In my own program, we have two dedicated Lecturers who teach 50% (2-2), and work on recruitment and advising 50%, especially firstyear advising for the sake of retention. Our program has grown from 200-or-so undergraduates in 2011 to over 500 in 2021. Dedicating resources to undergraduate recruitment is one of the major factors in our growth. That and the fact that students WANT TO MAKE MOVIES!

The graduate program will eventually produce young teachers able and willing to stay in Binghamton and teach for a bit and help bolster the overall program (this will provide additional relief for the Graduate Director and Undergraduate Director as well as help serve the expected undergraduate growth). These graduates will bring new skillsets and interests to the program and will undoubtedly help change and augment the undergraduate program. So the graduate program will be a win-win-win: students will benefit from younger instructors who connect with their culture; the department will grow as it diversifies its course offerings due to younger instructors bringing their ideas to the table; and the university will have a solid advanced degree in a burgeoning field.

Responsibilities for proposed program
It's important to note that faculty workload should and will change dramatically with the introduction of a graduate program. In my own department, and I suspect this will be true for this program, graduate

advising is not considered in the overall teaching load, so a faculty member who takes on too many advisees can really feel an inequity. A system that divides up graduate work equally will be necessary. At UWM we moved to a model where faculty is assigned graduate advisees for the first year of study, and then the graduates choose advisors for their second year. If a faculty member is asked and agrees to serve as an advisor for an inordinate number of graduates during the second year, then first-year graduates are not assigned to that faculty member.

And I would reiterate that the Graduate Director should be 2-1 with a lighter semester in the spring for graduate recruitment.

Faculty **activity in generating funds** for research, training, facilities, equipment
It sounds like the university has solid alumni connections and that the department is looking to establish an alumni leadership committee. This seems essential as a way to generate funding. Regarding other faculty activity in generating funds, this is unclear to me. I see in proposal that faculty have received seed grants in 2013, 2016, and 2017 from the Material and Visual Worlds Transdisciplinary Area of Excellence. In my own department faculty is not responsible for such activity. Our School (PSOA) has several dedicated positions for fundraising and development, and even they struggle to generate funding as the arts is just a tough discipline to fundraise for—especially in a smaller city like Milwaukee, and for that matter Binghamton. So I'm at a loss here. My sense is that faculty have all they can handle with a 2-2 teaching load, advising, administrative work, and their own creative research. To add "**activity in generating funds** for research, training, facilities, equipment" seems a bit much. Or maybe I'm not understanding the prompt properly. Apologies.

8. Evaluate credentials and involvement of **adjunct faculty** and **support personnel**.

As I mentioned above, Daichi Saito is one adjunct faculty whose practice is widely respected. A film of his from 2009 was named one of the "150 Essential Works in Canadian Cinema History" by the Toronto International Film Festival. Regarding support personnel, the staff I met who run tech and the equipment room are skilled and knowledgeable and seem more than capable of supporting a graduate program and the ensuing undergraduate program growth. As both programs grow, positions for graduates within tech should be considered.

III. Students

9. Comment on the **student population the program seeks to serve**, and assess plans and projections for student recruitment and enrollment.

Realistically, the projection of 10-12 graduate students may take several years to achieve, and it will take graduate student funding to do so: partial fellowships, Teaching Assistantships, Chancellor's Awards?, Project Assistantships, etc. But, given the faculty in place and the program proposed, the MFA will get there.

10. What are the prospects that recruitment efforts and admissions criteria will supply **a sufficient pool of highly qualified applicants and enrollees**?

The faculty in both Cinema and Film Studies are good and serious and have real research histories and trajectories, so, this will help despite the obstacle of there being no substantial funding currently for

graduate students. But the prestige of the faculty is only going to get you so far. You're going to need to secure Teaching Assistantships for graduate students to get highly qualified applicants.

The admission requirements are on par with other similar MFA programs.

11. Comment on provisions for encouraging participation of **persons from underrepresented groups**. Is there adequate attention to the needs of part-time, minority, or disadvantaged students?

    I would defer to the program proposal here: "*The Graduate School currently recruits applicants to all programs from historically underrepresented groups by attending recruitment fairs dedicated to minority students, by visiting colleges and universities where underrepresented students attend in large numbers, and by emphasizing the affordability of a Binghamton education and the availability of scholarships for historically underrepresented students.*

    "*24% of our undergraduate students come from historically underrepresented groups (Asian Pacific Islander, Black, and Hispanic) and we anticipate a high level of interest in this program from our own graduates.*

    "*Recruiting for the MFA in Cinema program will involve both Graduate School staff recruiters and the faculty on the Graduate Program Committee. We will also seek help from the Diversity Committee and the Division of Diversity, Equity and Inclusion (DEI). Targeted visits for the MFA in Cinema program recruiting will be made to colleges and universities and to recruiting fairs focused on minority students.*"

    The collaboration with the Graduate School seems crucial, and it's encouraging that the proposal is noting this.

12. Assess the system for monitoring **students' progress and performance** and for **advising students** regarding academic and career matters.

    Graduate advising will be crucial in both respects. Shoring up the system for MFA advising and graduate review committees probably needs some work.

13. Discuss prospects for graduates' post-completion success, whether **employment, job advancement, future study, or other outcomes related to the program's goals.**

    As I mentioned, there is no shortage of work available for creative moving image artists and makers with solid technical skills and a creative, problem-solving mindset.

IV. Resources

14. Comment on the adequacy of physical **resources** and **facilities**, e.g., library, computer, and laboratory facilities; practica and internship sites or other experiential learning opportunities, such as co-ops or service learning; and support services for the program, including use of resources outside the institution.

    As it goes with all successful arts institutions, the Cinema Department has been getting by with very little in terms of space. They'll continue to scrap along, but they could use some help regarding facilities. Graduate students need research space, which can also help with recruiting. Many MFA programs offer some sort of dedicated studio or workspace, either solo studios or shared. We looked at a Binghamton

University map and identified B60 as having real potential for the Cinema MFA. Some kind of space allocation is necessary for an MFA program to truly ascend, especially if there is very little funding. Free studio space will do a lot to make up for a lack of funding.

15. What is the **institution's commitment** to the program as demonstrated by the operating budget, faculty salaries, the number of faculty lines relative to student numbers and workload, and discussions about administrative support with faculty and administrators?

As the program is currently proposed, it is underfunded in terms of direct support for incoming graduate students. This is not to say that it won't take, just that without more support the program won't be competitive with other similar programs. Teaching Assistantships with tuition remission and a stipend need to be implemented in order to get some of the best prospective graduates to come to Binghamton. My own program has excellent funding and can therefore recruit competitively, and in turn we get some of the best film and video makers in the country to come here (Sky Hopinka, Nazli Dinzel, Zachary Epcar, Julie Murray, etc.). These students stay in the community for a bit and contribute mightily to both the department and the city's cinema culture. This just will not happen without funding.

I did not get a sense of the operating budget, nor faculty salaries, but the number of faculty and workload is adequate for now (see point 7 above), aside from the need to provide the Graduate Director with some compensation. As the program grows (undergraduate and graduate) a faculty line will be necessary.

V. Summary Comments and Additional Observations

16. Summarize the **major strengths and weaknesses** of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered.

The strength is undoubtedly the faculty and the harmonious relationship between Cinema and Film Studies. These forces coming together for an MFA is so exciting. I'd add that it seems as though upper administration recognizes this and is supportive—this is also a strength, that the Department is in good standing and has the positive attention of upper administration who genuinely seem to not only appreciate the arts but are making a concerted effort to foster it or them, the arts. That's no small feat.

Weaknesses might include the need for more attention being paid to how graduate advisors will work with students, or, it's unclear what exactly the role of a graduate advisor is within the proposed program and whether or not there are thesis committees chaired by a major advisor, or how students, beyond the great courses being offered, will work to produce substantial thesis work and how that work will be assessed. This all seems a little muddy to me, but that's how it goes in the beginning—just feeling it out I guess. In my own program we have spent years and years tweaking our system of advising and studio visits and critique, etc., **all with the aim of forcing the issue of greater and greater independent creative work being pursued by our graduates OUTSIDE of the classroom**. Frequent meetings, every semester, between graduate students and graduate faculty (formal or otherwise), and regular, semesterly critiques, help set the tone for our program. It is in these studio visits and group critiques that faculty make known what is expected, or set the conditions for excellence and innovation or radical thinking and making. I'm not sure I see that in the program proposal. BUT, again, this is something that also takes time to develop, and needs to be done while taking into consideration the uniqueness of the Cinema MFA where Cinema and Film Studies combine to create a serious and rigorous graduate experience.

17. If applicable, particularly for graduate programs, comment on the ways that this program will make a **unique contribution** to the field, and its likelihood of achieving State, regional and/or national **prominence**.

I   do believe that this program is uniquely positioned to make a real contribution to art-based cinema. Again, the faculty and their research interests and practices, combines with the proposed curriculum, will help foster and nurture many young, creative moving image artists. The faculty are well-connected to the cinema world and will undoubtedly help position their students upon graduation.

18. Include any **further observations** important to the evaluation of this program proposal and provide any **recommendations** for the proposed program.

don't have much more to offer other than a further positive acknowledgement of the program proposal. The faculty have clearly been thinking and planning this for some time, and they are well and ready to work with graduate students. There's no doubt that the program will enrich the overall department as 1) talented graduates work with undergraduates and offer other models of filmmaking and studio practice, and 2) the via FilmFreeway

I   faculty will be further challenged to rethink their own assumptions about moving image culture as they closely work with burgeoning artists who have their own ideas about the future! This sort of engagement strengthens teaching and revivifies practice. Good luck and I wish you all the very best!

External Reviewer Conflict of Interest Statement

I am providing an external review of the application submitted to the State University of New York by:
Binghamton University

_____

(Name of Institution or Applicant)

The application is for (circle A **or** B below)

   A) New Degree Authority

   B) Registration of a new academic program by an existing institution of higher education:

_____Cinema Program_____
(Title of Proposed Program)

I affirm that I:

1. am not a present or former employee, student, member of the governing board, owner or shareholder of, or consultant to the institution that is seeking approval for the proposed program or the entity seeking approval for new degree authority, and that I did not consult on, or help to develop, the application;

2. am not a spouse, parent, child, or sibling of any of the individuals listed above;

3. am not seeking or being sought for employment or other relationship with the institution/entity submitting the application?

4. do not have now, nor have had in the past, a relationship with the institution/entity submitting the application that might compromise my objectivity.

Name of External Reviewer (please print): Stephen M Wetzel

Signature:
Stephen M. Wetzel

Appendix 6: Institutional Response to External Evaluation Reports

The external evaluation reports from Jennifer Reeder, Professor and Director of the School of Art & Art History at the University of Illinois at Chicago, and Steve Wetzel, Associate Professor and Chair of the Department of Film, Video, Animation and New Genres in Peck School of the Arts at the University of Wisconsin-Milwaukee, are very valuable, and their suggestions enabled us to make several important modifications in our original plans.

Below is a list of suggestions and our response to them.

•   Emphasize the strength and uniqueness of the integration of production and film studies in our MFA in Cinema program, the accomplishments of the faculty and alumni, when advertising the program

We emphasized these points in our proposal (please see Section 2.3.a), and we will make sure to mention them when we give info sessions to prospective students and state them in the promotional materials.

•   Implement a plan to assess the program and a system to review the performance of the MFA students

We will form a Graduate Program Committee in Fall 2022 and start designing a method to assess the MFA Program annually, which will be implemented into the WEAVE system. We set learning goals and outcomes of the graduate education (please see Section 2.3.b.) and evaluate our students accordingly. The graduate faculty will share their experiences of teaching and advising MFA students with the other faculty members, and the Graduate Program Committee will discuss the effectiveness of the structure and curriculum of the program and modify them, if necessary.

The entire faculty in the Cinema Department and affiliated faculty members from the other departments will review graduate students' creative projects at the end of the second semester to provide feedback and suggestions, for which students will earn a credit of CINE 599: Thesis, so that students will prepare for the second year (Please see Section 2.5.a.).

We also anticipate that we will modify the methods to review the performance of the MFA students, as well as the system to assess the program, as the program goes by, similar to how such systems in the MFA Program at the University of Wisconsin-Milwaukee have been developed.

- Reduce the teaching load for Undergraduate Director & Graduate Director

We plan to reduce the teaching load of Undergraduate Director & Graduate Director, giving each of them a one-course release in every 2 years after hiring a lecture starting in the AY 2023-24. This is the position we could not hire because of the COVID pandemic in Spring 2020. We also plan to request to hire another tenure-track position at the point when the number of the majors increases to 100 (currently 58 majors, as of Dec. 28, 2020) to offer more courses to meet the demand of our undergraduate. I discussed these hiring requests with Carl Lipo, Associate Dean for Research and Programs, and he said that the plan seemed reasonable.

- Craft a more detailed plan for advising MFA students

We will consider following the student advising model at the University of Wisconsin-Milwaukee, which Wetzel mentioned in his report. Graduate Director will assign faculty members to be the advisers of the first year MFA students, and the students will choose their advisors for the second year (Please see Section 2.5.a.). Students will be required to meet with their faculty advisors each semester to review their progress in courses and discuss their short- and long-term academic and career goals. Graduate Director will work with the faculty in Graduate Program Committee to evaluate students' performance and develop supporting environment.

- Seek for funding to attract best MFA candidates and recruit students from underrepresented groups

The Cinema Department has been working with Joseph Duseau in the Office of Development to find possible donors to establish a fellowship and scholarships for MFA students. During the past year, we contacted the Cinema alumni and our past donors to find prospective donors, and we will continue building a good connection with them. We will also establish an Alumni Leadership Committee with people who graduated from our program in the 1970s and 80s, asking their advice for us to reconnect with our alumni, organize new events and activities, and find donors. We are trying to offer a post-MFA teaching fellowship, a merit scholarship, and a scholarship for a student(s) from the underrepresented group.

We will also nominate our MFA students for the Clifford D. Clark Diversity Fellowships, which are used to fund graduate students who are historically underrepresented, economically disadvantaged, or have overcome significant hurdles to graduate education.

- Financial support and job opportunities for MFA students

Our program will provide opportunities for our MFA students to teach summer and winter courses and conduct filmmaking workshops, as well as graduate grader positions for some of film studies courses (Please see Section 2.3.h.1.). These experiences will make them become strong candidates for teaching positions. In addition, we hire student projectionists, a film processing room assistant, and a designer for the Harpur Cinema screening series.

- Establish an undergraduate pipeline program

After launching the MFA in Cinema Program, we will work with the Graduate School to consider offering a 4+1 accelerated degree program.

- Secure Teaching Assistantships for MFA students

The Harpur College does not provide funding for Master's degree students. However, as teaching needs grow on the undergraduate program, the Harpur College would work with us to provide funding to hire an additional MFA student(s) for the graduate grader's position.

- Request studio space for MFA students

We will work with the Harpur Dean's Office to find a possible studio space. The Harpur Dean said that they understood the need for studio space for the MFA students, and they would work with us to identify a good space for our students.

- Define the role of Graduate Director

Graduate Director will serve as the Chair of the Graduate Program Committee and work closely with the faculty members in the committee and the Chair of the Department to oversee the MFA Program. Graduate Director will also assign the faculty members to be the advisers of the first year MFA students and coordinate with the students to decide their second year advisors. Graduate Director will lead the admission and portfolio-review process, help students organize their thesis show (please see Section 2.5.a.). In addition, Graduate Director will work closely with the Admissions Office, Office of Graduate Recruitment, and Graduate School to ensure that high quality students are recruited, admitted, and successfully progress and graduate from the program.