

MARYLAND HIGHER EDUCATION COMMISSION
ACADEMIC PROGRAM PROPOSAL

PROPOSAL FOR:

- NEW INSTRUCTIONAL PROGRAM**
 SUBSTANTIAL EXPANSION/MAJOR MODIFICATION
 COOPERATIVE DEGREE PROGRAM
 WITHIN EXISTING RESOURCES or **REQUIRING NEW RESOURCES**

(For each proposed program, attach a separate cover page. For example, two cover pages would accompany a proposal for a degree program and a certificate program.)

Maryland Institute College of Art

Institution Submitting Proposal

August 2015

Projected Implementation Date

Master of Fine Arts

Award to be Offered

Filmmaking

Title of Proposed Program

0605.00 Communications Media

Suggested HEGIS Code

**50.0602 Cinematography and
Film/Video Production**

Suggested CIP Code

Graduate Studies

Department of Proposed Program

**Gwynne Keathley, Vice Provost for
Research and Graduate Studies**

Name of Department Head

Gwynne Keathley

Contact Name

gkeathley@mica.edu

Contact E-Mail Address

(410) 225-5242

Contact Phone Number


Signature and Date

President/Chief Executive Approval

April 24 - 25, 2014

Date

Date Endorsed/Approved by Governing Board

A. CENTRALITY TO INSTITUTIONAL MISSION STATEMENT AND PLANNING PRIORITIES

The Maryland Institute College of Art (MICA) proposes a new program, the Master of Fine Arts (MFA) in Filmmaking that responds to changes in the filmmaking industry, builds on MICA's successful undergraduate Film & Video program, and advances MICA's educational mission. With flourishing student interest in filmmaking at MICA and a growing audience in Baltimore for independent cinema, the MFA in Filmmaking is intended to position MICA as a leader and innovator in preparing the next generation of filmmakers.

Decreasing equipment costs and easier access to broadband internet and technology are rapidly changing the ways filmmakers work, locate, and craft their careers. Increasingly filmmakers are activating crowd-sourcing and social media networks to build audiences and to produce, distribute and promote their films. With these systems, filmmakers no longer need to work in the traditional industry centers of New York and Los Angeles, but instead are exploring new sites for filmmaking and media production. This distributed model for film provides Baltimore and Maryland an opportunity to support this new emerging economy and filmmaking industry.

Housed in the new JHU/MICA Film Centre in the Station North Arts and Entertainment District, the new MFA program will share facilities with the undergraduate film programs at Johns Hopkins University (JHU) and MICA, and a MA in Film and Media program at JHU. The JHU/MIFA Film Centre is also located across the street from the Parkway Theater, the newly acquired home for the Maryland Film Festival. Currently being renovated to be a state-of-the-art theater, this venue provides an opportunity for MICA's MFA to share programming with the Maryland Film Festival and it will serve as a shared site for screening films, scheduling courses and exhibiting thesis films. Its relationship to the Maryland Film Festival and the Parkway Theater embeds the MFA program in the growing independent and commercial film culture in Baltimore and will help connect it to the international film scene through direct access to the filmmakers who screen at the Parkway Theater.

The MFA in Filmmaking helps advance the goals of MICA's mission and strategic plan, called MICA's Plan for 20/20, by "expanding graduate programming to bring its size and scope offerings into greater balance with the undergraduate program and creating a richer, professional environment for study in all areas and levels" (MICA Plan for 20/20, Section 1, Item E., 4.). Through the program's joint facility with The Johns Hopkins University (JHU) and its shared course work with the JHU MA in Film and Media, this program also supports MICA's strategic goal to "expand the linkages with other institutions and professional partners (MICA Plan for 20/20, Section 1, Item E., 4.a.) and to "develop programs with other ... universities that make effective use of complementary expertise..." (MICA Plan for 20/20, Section 1, Item E., 4.a.1).

The proposed MFA in Filmmaking is an important, strategic, and tangible opportunity to position MICA as a leader, a pioneer, and an innovator in Filmmaking. Furthermore, the three-part partnership among MICA, The John Hopkins University, and the Maryland Film Festival situate North Avenue and Baltimore as a new vibrant hub for filmmaking activity in the region.

B. ADEQUACY OF CURRICULUM DESIGN AND DELIVERY TO RELATED LEARNING OUTCOMES

The mission of the MFA in Filmmaking is to train filmmakers in all aspects of filmmaking, including generating ideas, writing, production, post-production, and delivering a film to its intended audience.

The curriculum is well rounded and reflects this mission through its equal emphasis on creative production, conceptual development, technical experience, knowledge of the field and awareness of the business and context for filmmaking. The program provides a broad understanding of cinematic history, encourages diverse practices, and invites all styles and genre of media production. Students

are able to explore various forms of narrative from traditional storytelling to more abstract and experimental styles. Through this breadth of study, students develop a diverse skill set and are competitive in a range of career pathways in filmmaking upon graduation. In addition to traditional media markets, these students also recognize the ways to sustain a local filmmaking practice not tethered to New York or Los Angeles.

The program learning outcomes for the MFA in Filmmaking are the following.

The MFA in Filmmaking prepares its graduates to:

1. Conduct in-depth practical and speculative investigations in diverse areas of filmmaking.
2. Work independently by defining the content, constraints, and media outcomes of their own projects.
3. Collaborate in teams as producers, directors, screenwriters, cinematographers or editors.
4. Use their technical abilities in camera operation, lighting, scene blocking, sound recording, editing and post-production processes.
5. Situate their work within contemporary discourse through reading, writing, and discussion.
6. Set academic and career goals, and assess progress through review, discussion, and analysis of their work trajectories.
7. Document and explain their work via print, web, writing, and public speaking.

Curricular Structure

The Master of Fine Arts in Filmmaking is a full-time, four-semester, sixty-credit course of study. The MFA-Filmmaking integrates intensive coursework with extensive studio and field experience. Students complete 15 credits in each of the four semesters (6-9 credits graduate filmmaking studio/seminar, 3 credits graduate liberal arts elective, 3-6 credits studio electives each semester).

The *MFA-Filmmaking Graduate Studio I-IV* (6-9 credit hours) is the centerpiece of the graduate experience. Co-taught by the program MFA program director and a filmmaker-in-residence, this hands-on studio combines first and second year students who explore specific filmmaking practices, working both individually and in teams. Group discussion and critiques are balanced with individual meetings with faculty and visits with guest visiting filmmakers. Second-year students focus on the production of their thesis films and are supported by the first year students who serve as their crew. First year students work on short projects and define their thesis work at the close of their second semester. The studio meets for 5 hours weekly.

Each year the Filmmaking Studio focuses on a contemporary independent film and invites several of the film's creative team-- including the director, writer, producer, editor, cinematographer or distributor-- to visit the seminar.

The MFA-Filmmaking also cosponsors with the Maryland Film Festival/Parkway Theater, 16 visiting filmmakers each year. The Parkway Theater hosts a public screening with the filmmakers who also interact with the graduate students either by holding a master class or reviewing thesis films.

Thesis Film Production

As part of the Graduate Filmmaking Studio, each student is required to participate in a creative role, such as a producer, writer, director, cinematographer or editor on a thesis film. Students are encouraged to work collaboratively on thesis films where they hone their technical expertise and gain support from peers and professional mentors. The first year students also serve as the crew for second year students' thesis films. Although students work together collectively, they are assessed and graded independently.

Each thesis film is also required to find and build an audience and develop a plan for outreach and distribution. Through these plan, students are expected to explore and test creative ways to produce and deliver films that harnesses social media and inexpensive modes of delivery.

Graduate Liberal Arts Electives (4, 3-credit courses or 12 credits total)

Students are required to take one graduate liberal arts elective each semester or a total of 4 courses, 12 credits, for their degree. MICA’s Graduate Studies and Liberal Arts divisions offer a number of liberal arts courses each semester and students may choose a course in film history, theory, and criticism or a course in a subject area that supports the content of their thesis film. In addition, students have the opportunity of taking seminars at Johns Hopkins University through the co-op program, an agreement that provides MICA students access to JHU coursework.

Filmmaking Electives (3-6 credit hours each semester; 18 credits total)

The program offers graduate level studio elective courses each semester that provide students the opportunity to focus in cinematography, acting, writing, editing, narrative or documentary. Electives also provide coursework addressing new trends in film financing, marketing and distribution.

As part of the elective offerings, MICA’s undergraduate curriculum also provides a useful foundation for the MFA program. Students accepted into the MFA program are not required to have previous film production experience and represent a diverse array of disciplines and experiences. While the program ensures that the majority of credits for each graduate candidate come from graduate level coursework, students without prior filmmaking knowledge may enroll in undergraduate courses. Undergraduate courses include *Story Strategies, Business of Filmmaking I & II, Cinematography and Lighting, Edit I & II, Screenwriting I & II, Film I & II, Advanced Cinematography Workshop, Blockbusters and Small Tales, Comedy and Its Discontents, Road Movies and Travelogues, Gender and Film, Horror Movies, and Directing Actors.*

Degree Requirements

First Semester, First year

MFA-Filmmaking Graduate Studio I	6 credits
Filmmaking Elective	3 credits
Filmmaking Elective	3 credits
Graduate Liberal Arts Seminar	3 credits

Second Semester, First year

MFA-Filmmaking Graduate Studio II	6 credits
Filmmaking Elective	3 credits
Filmmaking Elective	3 credits
Graduate Liberal Arts Seminar	3 credits

First Semester, Second year

MFA-Filmmaking Graduate Studio III	9 credits
Filmmaking Elective	3 credits
Graduate Liberal Arts Seminar	3 credits

Second Semester, Second year

MFA-Filmmaking Graduate Studio IV	9 credits
Filmmaking Elective	3 credits
Graduate Liberal Arts Seminar	3 credits

TOTAL CREDITS 60 credits

Course Descriptions

FILM5500: Moving Image

3 credits

Through in-class workshops, students will learn each stage of the filmmaking process, from concept development to exhibition. Students will develop basic skills in digital video production and editing. Screenings and readings will demonstrate the diverse ways moving images are used in fine arts and the cinema. Assignments explore the various ways moving images are used for individual expression, entertainment and social & intellectual inquiry.

Graduate students only (All programs of study)

FILM5505: Graduate Filmmaking Studio

6 credits

Co-taught by the program Director and a filmmaker-in-residence, this hands-on studio is where good, smart and cool movies are born. Students will work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings will often include a screening in conjunction with the MD Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students will explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

Filmmaking MFA students only.

FILM5550: Adv. Cinematography & Lighting

3 credits

The Director of Photography has an instrumental role in crafting the final look of a film. In the course, the four creative roles of the cinematography department – Camera Operator, Gaffer, Key Grip, and Dolly Grip are examined in-depth. Through a series of screenings, discussions and workshops, the students learn many of the dynamics between these roles. In class, students will mount detailed and intricately lit shots. Students will work with the Arri Amira, a professional motion picture camera. Camera topics include camera settings & trouble shooting, on-set data management, ALEXA color science, working with LogC, look management, and dailies creation.

Prerequisite: MFA Filmmaking student or Undergraduate with FILM 364

FILM5605: Graduate Filmmaking Studio II

6 credits

Co-taught by the program Director and a filmmaker in residence, this hands-on studio is where good, smart and cool movies are born. Students will work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings will often include a screening in conjunction with the MD Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students will explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

Prerequisite: FILM 5505

FILM5705: Graduate Filmmaking Studio III

6-9 credits

Co-taught by the program Director and a filmmaker in residence, this hands-on studio is where good, smart and cool movies are born. Students will work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings will often include a screening in conjunction with the MD Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students will explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

Prerequisite: FILM 5605

FILM5805: Graduate Filmmaking Studio IV

6-9 credits

Co-taught by the program Director and a filmmaker in residence, this hands-on studio is where good, smart and cool movies are born. Students will work in groups, particularly during their first year. While writing and editing are often solitary activities, production is not. Great films are collaborations and students will be expected to work in teams. Group discussions and critiques are balanced with individual meetings with faculty and visits with guest filmmakers. Class meetings will often include a screening in conjunction with the MD Film Festival. Special emphasis will be placed on ways that filmmakers can build and reach an audience. Students will explore the diverse ways filmmakers are sustaining careers while creating high impact films. Second year students produce a thesis film. Students define their thesis work at the close of the first year.

Prerequisite: FILM 5705

FILM5555: Directing Workshop

3 credits

Students will develop and workshop short narrative scripts that they write. The course will cover working with actors and understanding the filmmaking process from the actor's point of view. Students will pre-visualize their scripts so they are prepared to work with a Producer, Director of Photography and additional crew. The course will explore techniques of blocking and staging action for the camera, with emphasis on the practical problems and aesthetic questions that arise.

GD5580: Film Branding Workshop

3 credits

Filmmakers will work with graphic designers to brand films being developed in MICA's MFA in Filmmaking program. Multidisciplinary teams (one designer/one filmmaker) will develop strategies, materials, and campaigns to enable filmmakers to build an audience, find funding, and launch their films. Participants in this practical workshop course will actively engage contemporary media and crowd funding platforms to achieve real-world results and master principles of contemporary entrepreneurship that can be applied not only to film but also to numerous independent creative endeavors.

C. CRITICAL AND COMPELLING REGIONAL OR STATEWIDE NEED AS IDENTIFIED IN THE STATE PLAN

Demand & Need that supports Economic Development in the region and State

MICA's MFA in Filmmaking advances the education and the knowledge of filmmaking, media and video narrative production to prepare a local workforce that will contribute to and participate in the film industry, an important aspect of the economic development in the State of Maryland. In a year-to-year analysis provided by the Maryland Film Office, the economic impact of filmmaking on the

Maryland economy was estimated to be \$147.8 million dollars in FY2015 and calculated to be \$144.6 million in FY2014. These impact figures include major HBO, Netflix, and independent projects as well as commercials, documentaries, industrials, music videos and other projects that applied for the Sales Tax Exemption, part of the tax incentives for film production in the state. (See “Economic Impact of Filmmaking on the Maryland Economy” in the Appendix for calculations.)

In 2015, the State Legislature supported the continuation of the existing film tax credit program (Maryland Film Production Activity Tax Credit) by creating a **Maryland Film Production Activity Tax Credit Reserve Fund** in order to maintain the current level of film production activity and attract new film production activity to the State. This legislation demonstrates the State’s commitment to advance film production in the State and “make it easy to do business in Maryland,” a goal of the Department of Commerce. Furthermore, State investment in the film industry “positions Maryland for growth” (*Charting Maryland’s Economic Path: Discovery, Diversity and Opportunity, A five-year Strategic Plan, Maryland Department of Commerce*, published spring 2011) and helps “... to foster and encourage a robust entrepreneurial climate in Maryland.”

From the *Maryland Film Production Activity Tax Credit Annual Report* (December 2015), the Department of Commerce reported from FY2012 - FY2016, eleven tax credit recipients, including VEEP (3 seasons), Better Living Through Chemistry, Jamesy Boy, House of Cards (4 seasons) and Ping Pong Summer, together had an estimated economic impact of \$614,539,171, involving 14,311 Maryland businesses, and hiring a total of 2,497 technicians and 12,485 actors/extras. (See Appendix: chart from *Maryland Film Production Activity Tax Credit Annual Report Pursuant to Tax General Article 10-730*, submitted by Maryland Department of Commerce, December 2015).

The Economic and Fiscal Impacts of the Film Production Tax Credit in Maryland report states that over the life of the tax credit (AY 2011-2016), it supported an annual average of more than 690 FTE jobs, a total of nearly \$200.0 million in output, and a total of \$86.0 million in wages through FY2016. (See Appendix: Executive Summary from *Economic and Fiscal Impacts of the Film Production Tax Credit in Maryland*, prepared for Maryland Film Industry Coalition by the Regional Economic Studies Institute of Towson University, February 10, 2014.)

Perceived Need is Consistent with the Maryland Ready 2013-17 Maryland State Plan

The MFA in Filmmaking addresses the State’s perceived need for postsecondary education that enhances the quality and effectiveness of its offerings, provides service to and advances diversity in the field, and contributes to workforce development and economic growth in Maryland, as addressed in the *Maryland Ready 2013-17 Maryland State Plan*.

Quality & Effectiveness

The MFA in Filmmaking supports Maryland’s goal to enhance its array of post-secondary education offerings and to ensure excellence and high quality programs. MICA has an established track record of high-caliber for graduate education and is recognized both nationally and internationally. MICA is ranked 9th among the fine arts graduate schools in the country (*US News & World Report*, 2016, see Appendix), with many of its individual MFA programs identified in the top five. MICA strives to meet goals of excellence in the delivery of its programs and have the systems and structures in place to support the achievement of these goals. As outlined in Section H of this report, MICA has recruited and supported high caliber faculty for this program who are award-winning practitioners and noted for their distinguished teaching and service in the field. MICA’s student to faculty ratio is 10:1 and adjunct faculty members teach less than a third of the courses. Students in this program are able to build strong and on-going relationships with the faculty who serve as mentors on their projects and thesis films.

The Office of Graduate Studies along with services provided by Student Affairs and Enrollment Services provides robust support for graduate students to ensure their success. With twenty graduate programs and a population of approximate 380 graduate students, Graduate Studies advances opportunities to build a stronger graduate community by bringing students together through graduate elective course work and shared co-curricular experiences such as exhibitions, student-led programming and activities. The office works in partnership with the faculty to support registration and advising to help students achieve their degrees and educational goals while at MICA. The completion rate of graduate students in MA and MFA programs since AY11 has been 97% for entering students (see Appendix for diagram).

Diversity

The MFA in Filmmaking supports the advancement of diversity and inclusion in its community and is committed to hiring and attracting faculty from underrepresented backgrounds to increase and sustain cultural competence in the teaching and learning in the program. MICA's recruitment strategies actively seek students from Maryland, Baltimore and beyond that will add diverse insights, experiences to the program and the film industry. MICA provides an endowed awards program (The Leslie King Hammond Award) as part of the acceptance process that recognizes and supports graduate students from underrepresented backgrounds and groups. Student accepted into the MFA in Filmmaking program are eligible to apply for this award that provides funds to fifteen students each year.

Innovation

As stated above, this program will contribute to the economic growth and vitality of the State by providing new knowledge, skills and abilities to contribute to and advance the workforce in film and related industries. This program is available for those new to the field or others who may want to return to graduate school to maintain or upgrade their skills.

D. QUANTIFIABLE & RELIABLE EVIDENCE AND DOCUMENTATION OF MARKET SUPPLY & DEMAND IN THE REGION AND STATE

Program Viability in the region and State

MICA hired Tuscany Group, LLC, to analyze the filmmaking market and gauge employment prospects for graduates of its proposed Master of Fine Arts in Filmmaking program. Their research provided a report on the market demand, competitive programs and the industry and job opportunities for graduates in this field. Through interviews with industry experts, Tuscany Group identified a niche market for filmmaking in the region due to the lack of film programs in the mid-Atlantic and the expansion of film production outside of Hollywood (See Appendix: "An Analysis of MICA's MFA in Filmmaking: Employment Analysis and Program Considerations for the Maryland Institute College of Art's MFA in Filmmaking," Prepared by The Tuscany Group, LLC, April 22, 2014, page 3.)

As part of this research, interviewees indicate that the physical location of MICA in Baltimore and its partnerships with the Johns Hopkins University and the Maryland Film Festival are a promising platform for a new film program. Being in relatively untouched space, the MFA can easily adapt and stay up-to-date with the changes in the film industry. Even respondents who felt that film would largely remain in Los Angeles and New York City stated that MICA could create a great hub for filmmaking, especially with the support of the partnerships.

All of the respondents indicated that in order to be successful, it will be important to offer a broad skill set to students and provide them the ability to perform all, or almost all, tasks involved in filmmaking (as this MFA film program provides).

Market Demand

The growth of the film and media industry in Maryland, the United States, and internationally provide opportunities for skilled professionals to fill positions within this expanding discipline. The *Maryland Film Tax Credit*, mentioned earlier in this proposal, is designed to create jobs and support local small businesses in Maryland by attracting film and television productions. The more recent Maryland legislative actions to extend the Film Tax Credit with funding over multiple years is also evidence of sustained interest and goals to promote Maryland as a destination for film, television, and media productions. Furthermore reports from the Maryland Department of Commerce and the Maryland Film Office regularly document the positive economic benefits of the film industry in Maryland as a result of the tax credit.

The proposed MFA in Filmmaking will provide professionals the opportunity to meet the growing industry needs in the State. The program and its partnerships with JHU and the Maryland Film Festival (MFF) will also strengthen the environment to attract new film and media companies to Maryland and the region.

The market in related industries such as media production, gaming, and film for special purposes (such as public relations, political campaigning, etc.) is also strong. For example, Maryland's Hunt Valley-based gaming companies indicate a growing trend for small production companies to be locally housed in areas where educated and technically astute "talent" can be acquired.

Job Opportunities

The Bureau of Labor Statistics (BLS) and its Occupational Outlook Handbook for 2015 anticipates faster than average growth for producers and directors (9%), film and video editors and camera operators (11%), and average growth in the related field of multi-media and animation (6%), and slower than average (2%) for art directors.

In addition, most industry experts who participated in a market research study (*An Analysis of MICA's MFA in Filmmaking*, The Tuscany Group, see Appendix) felt there is ample demand for such film production positions on a short-term basis. They felt new graduates would likely have consistent employment on a project-by-project basis.

To address the potential of project-based employment, the MFA in Filmmaking also prepares students to be flexible, persistent, and have the business skills and financial acumen to operate independently if needed. The program's emphasis on the business of filmmaking extends beyond a single course, and includes an introduction to budgeting, financing, marketing, legal issues, negotiating, distribution, licensing music/footage, establishing a business, hiring contractors/staff, SAG vs. non-SAG productions, DVD production and streaming, scheduling, and managing systems. The preparation in the business aspects of film better prepares these graduates to identify and find work in the film industry and sector. Also, an elective course *Film Branding* is co-sponsored with MICA's top-ranked Graphic Design MFA.

E. REASONABLENESS OF PROGRAM DUPLICATION

We are not aware of comparable academic programs within our geographic region, other than the Johns Hopkins University's new MA in Film and Media, which shares coursework with the MFA in Filmmaking and co-occupies the JHU/MICA Film Centre. Collaboration between JHU and MICA benefits both programs, and faculty from the two institutions complement each other. MICA's production faculty are filmmakers and practitioners who specialize in the production of films, while JHU faculty include film academics and business specialists.

F. RELEVANCE TO HISTORICALLY BLACK INSTITUTIONS (HBIS)

MICA's MFA in Filmmaking will have no impact on the implementation or maintenance of high-demand programs at Historically Black Institutions (HBIs). Since this program is unique in the state and one that is focused on MICA's traditional strengths and identity in the areas of art, design, creativity, and there is no significant impact on the uniqueness and institutional identities and missions of HBIs. The program intends to recruit students from the HBIs in the area, including Morgan State University.

G. IF PROPOSING A DISTANCE EDUCATION PROGRAM, PLEASE PROVIDE EVIDENCE OF THE PRINCIPLES OF GOOD PRACTICE

Not applicable. The MFA in Filmmaking is not a distance education program.

H. ADEQUACY OF FACULTY RESOURCES

The MFA in Filmmaking requires one full-time Director/ instructor and one part-time filmmaker-in-residence. Full-Time (FT) faculty in the Department of Film and Video will teach in the program as well as a variety of additional MICA adjunct faculty and prominent visiting filmmakers and/or educators outside the institution.

The Director teaches one of Filmmaking studios each semester and is responsible for the individual supervision of MFA-Filmmaking students to ensure individual contact and accountability. Full-time and part-time faculty teach the remaining studio and additional courses for the program. The Filmmaker-in-Residence participates in group and individual critiques through out the semester. Adjunct faculty and visiting filmmakers are encouraged to participate in group critiques and sponsored public community events. The Director and faculty also offer weekly office hour opportunities for individual meetings outside the weekly seminar to provide support in research, process, implementation, documentation, and project review.

Full-time Graduate Program Director

Patrick Wright

Previously Chair, MICA undergraduate Film and Video Department

MFA, Video, 1995, School of the Art Institute of Chicago

BFA, Film & Video, 1991, The Evergreen State College

Courses Taught: Graduate Filmmaking Studio I, Graduate Filmmaking Studio II, Advanced Editing and Post-production.

Patrick Wright co-produced and was associate editor for **Music By Prudence**, a portrait of Prudence Mabhena a disabled Zimbabwean singer songwriter. **Music By Prudence** started as an independent production by journalist Elinor Burkett, director Roger Williams and editor Patrick Wright. The film was picked up by HBO in mid-production, where Patrick worked with Emmy winning editor Geeta Gandbhir to complete the film. The film went on to win the 2010 Academy Award for Best Short Documentary Short and aired on HBO in May 2010. Patrick edited the feature documentary **See You Soon Again** (2012) by Bernadette Wegenstein on Baltimore-based Holocaust survivor Leo Bretholz and was an Associate Producer and edited an early rough cut of **12 O'Clock Boys** (2013) by Lotfy Nathan. He is currently editing a feature documentary on a Cincinnati high school directed by Amy Scott, a journalist for public radio's **Marketplace**.

Patrick has produced and directed films on HIV/AIDS, clergy sexual abuse and a profile of Ann Coulter, one of the most controversial political commentators of our day. He has produced a number of shorts many of which have exhibited in fine art galleries including Artist's Space in

NYC. His films have screened internationally and **Is It True What They Say About Ann?** His short film on Ann Coulter is widely available on DVD.

Patrick was hired in 1996 by MICA's Photography Department with a mandate to develop a video/film major, and brought it into being in the fall of 2003. The Film and Video Department now has 55 undergraduate majors, who produce film and video works in a wide range of forms, from narrative to documentary, experimental to installation work, and motion graphics to web-based multi-media projects. He has overseen the hiring of his three full time colleagues.

In collaboration with the Maryland Film Festival, Patrick has produced and co-curated numerous film series including: The Films of Rainer Werner Fassbinder, Campaign Films, Documentary Film Series, Women & Film, Animator's Film. Many filmmakers have attended the screening, including Barry Levinson, Bruce Sinofsky, D.A. Pennebaker, Ellen Kuras, Christine Vachon, Brett Morgen and Alex Gibney to name a few. In addition Patrick was co-Director of the West Orange New Jersey Classics Film Festival for five years and on the Board of Directors for the Black Maria Film Festival for two years.

Prospective Filmmaker-in-Residence

The filmmakers-in-residence provide students sustained contact with working filmmakers. They will bring a diversity of practices and styles into the department and will represent both nonfiction and fiction filmmaking. MICA's Film and Video department, along with the Maryland Film Festival, has a long and rich connection to working filmmakers. Academy award winning director Roger Ross Williams (**Music by Prudence '10, God Love Uganda '13**) has expressed interest in a future residency. Ramona Diaz (**Don't Stop Believin' '13, The Learning '11, Imedla '03**) has consulted on the MFA program and may serve in the future as a filmmaker-in-residence. Other possible candidates are: Joe Swanberg (**Drinking Buddies '13, Art History '11, Hannah Takes the Stairs '07**), a major figure in the mumblecore film movement and frequent participant at the Maryland Film Festival and Laurie Collyer (**Sherrybaby '06, Sunlight Jr. '13**).

Additional Faculty

Allen Moore

FT Faculty, MICA Film and Video

Courses Taught: Moving Image I, Advanced Cinematography.

For over 30 years Allen has been active as an independent filmmaker—producing, directing, photographing, and editing his own 16mm documentary work. Moore has served as a director of photography for several of Ken Burns historical films shown on PBS, including the multi-part series The Civil War and Baseball, the two-part series, Thomas Jefferson, as well as Lewis and Clark, Mark Twain, and Horatios.

Moore has received fellowships and grants from the National Endowment for the Arts and the Maryland State Arts Council. In addition to pursuing his film production career, Moore served as a full-time visiting faculty member of the Electronic Media and Film Department at Towson University during the fall of 2004 and spring of 2005. Since the fall of 2004, he has also served as an adjunct faculty member in the Video Department at the Maryland Institute College of Art.

Kirsten Hollander

FT Faculty, MICA Foundation/ Film and Video

Courses Taught: Graduate Filmmaking Studio III, Graduate Filmmaking Studio IV, Film Branding Workshop.

Kirsten has received numerous awards for her film work, including an Independent Filmmaker Project Lab Fellowship in 2011, and has had work seen in film festivals around the U.S. and via distribution abroad. *Us Naked*, her most recent feature documentary on two Baltimore performance artists, is slated for release in 2012. Kirsten is also the director of Finding Our Wings, a community documentary collective that takes place in MICA's Video and Film Arts Department and at MICA PLACE, the home of MICA's MFA in Community Arts. *Wings'* mission is anchored in two different worlds -- the world of community arts, strategizing to connect with local community, and the world of feature length documentary filmmaking, aiming for a global audience.

Doug Sadler

Adjunct Faculty

Courses Taught: Directing Workshop.

A creative leader and accomplished independent filmmaker with strong visual and narrative skills who specializes in identifying clients' core story and producing compelling, visually striking concepts, strategies and campaigns to communicate it via video, animation, print and the written word.

An alumnus of the Sundance Institute's renowned feature filmmaking program, where he worked with filmmakers such as Robert Redford, Ed Harris and Stanley Tucci, Sadler was named one of "25 Faces to Watch" by Filmmaker magazine in 2001 and his films have received numerous awards in Europe and North America. A committed creative collaborator, he is the founder of a multi-disciplinary creative retreat, has taught film and writing at Johns Hopkins University and was the founding Artistic Director of the Chesapeake Film Festival, which launched in 2008. A graduate of Vanderbilt University, he holds an MFA in film from The American Film Institute.

Jane Cottis

FT Faculty, MICA Film and Video

Jane Cottis is currently a mentor in the 'Finding Our Wings' community documentary collective. Within this collaborative group of MICA members and teenage girls from East Baltimore, she has co-produced two short narratives: 'Cicadas' (2010) and 'Every One Loves Brienna' (2012). She has been making and screening videos for over 20 years. Her productions include: 30 Days. Biggest Loser? (2009), 20+ years, (2009) It's a Lesbian World After All, part 1(2006), Penny Wegman (2006,) Sororicide (1998), War on Lesbians (1992) and Dry Kisses Only (1990) which have screened nationally and internationally. She has also worked collectively on numerous Paper Tiger Productions. She has been a video instructor for more than two decades teaching at: the Art Institute of Chicago, the California Institute for the Arts, the University of California San Diego, the University of California Irvine, Otis, Hampshire College and currently MICA.

Nadia Hironaka

FT Faculty, MICA Film and Video

Nadia Hironaka received her Masters of Fine Art from The Art Institute of Chicago and her Bachelors of Fine Art from The University of the Arts. Currently she resides in Philadelphia and is a professor at The Maryland Institute College of Art. She is a 2008 Pennsylvania Council on the Arts fellow and received a Pew Fellowship in the Arts in 2006. Other awards include: The Leeway Foundation, Peter Stuyvesant Fish Award in Media Arts, prog:me video artist award, The Black Maria Film Festival, and The New York Short Exposition Film Festival. Her films and video installations have been exhibited internationally in: PULSAR (Venezuela), Rencontres Internationals (Paris/Berlin), The Den Haag Film and Video Festival (The Netherlands), The Center for Contemporary Arts (Kitakyushu, Japan), The Pennsylvania Academy of Fine Arts, Morris Gallery, The Black Maria Film Festival, The Donnell Library (NYC), Arizona State University Art Museum,

The Fabric Workshop and Museum (Philadelphia), The Institute of Contemporary Art (Philadelphia), The Galleries at Moore College of Art (Philadelphia), and Vox Populi, (Philadelphia).

I. ADEQUACY OF LIBRARY RESOURCES

MICA is home to one of the country's best art and design libraries. With over 80,000 volumes, 32,356 bound and unbound periodicals, access to over 130,000 e-books, 379 current serial subscriptions, and more than 40,000 digital images, **Decker Library** exceeds the standards set by the National Association of School of Art & Design, MICA's specialized accreditation. Decker Library resides on the ground floor of MICA's Bunting Center, a building accessible to the campus community at the center of the MICA campus.

Decker Library serves as the campus library for MICA and supports its educational mission. The main focus of the library collection is in visual art and design, while maintaining a broad, balanced collection in the humanities. The Library spends fifty to sixty percent of the book budget acquiring monographs on the visual arts and the remainder on building a strong general collection. Approximately 5,000 volume titles are added to the collection each year.

Decker Library also serves as the campus source for still and moving images. It consists primarily of over 40,000 art historical digital images and 6,748 DVD and VHS titles. The library also subscribes to Artstor, Art Museum Image Gallery, AP Images, and Image Quest. In addition, the Digital Initiatives Unit implements, manages, and promotes digitization programs, including digital repository services, and serves as intellectual partner to digital pedagogy and scholarship efforts. Digital Decker is the repository for digital collections from special collections and MICA Archives. It also serves as the institutional repository for recent Masters Theses. Training and instruction is provided for members of the MICA community in using our digital image resources. A screening room is available for viewing DVDs and VHS materials.

Funds for the library included in the MFA in Filmmaking budget have been used for purchasing books, periodicals, and DVDs that provide academic support and artistic inspiration for students in the program. In addition, those funds have made it possible to add electronic resources such as e-books and databases that extend access to research in the field. For example, the Film and Television Index with Full-Text database was added to benefit the research needs of the program.

Area libraries

The College has an ideal location for serving visual art students. Three additional outstanding art library collections are found within one and a half miles. The Milton S. Eisenhower Library at Johns Hopkins University is open to all students and faculty with faculty and graduate students eligible for direct borrowing privileges. The Baltimore Museum of Art and The Walters Art Gallery have libraries that can be used on appointment by MICA students.

The main library of the Enoch Pratt Free Library, which serves as the state library for Maryland, is within walking distance of the College. Students are eligible to apply for a card that can be used at any Enoch Pratt branch.

The Library also provides access to a broader collection through memberships in the Baltimore Academic Libraries Consortium, which permits direct reciprocal borrowing among most four-year colleges in the Baltimore metropolitan area.

Staff

Decker Library has fourteen full time staff members, including 5 professional librarians, to assist students, staff and faculty members.

Library staff members participate in meetings and conferences representing MICA in various organizations including the Art Libraries Society of North America, ARLIS/DC-MD-VA, the Association of Independent Colleges of Art and Design, Baltimore Art Research Online Consortium, Congress of Academic Library Directors, Baltimore Academic Libraries Consortium, Maryland Independent College and University Association, and various other organizations.

Circulation, Reference and Patron Services

There were 68,884 visits to the library in 2014-15, with 40,327 items that circulated. 277 items were placed on reserve by faculty for their classes. 5,797 books were cataloged and processed, 899 books were mended, and 241 enclosures built for special materials.

Reference Service Statistics AY 2014-15:

Reference Inquiries: 2,982

Document Services: 1,002

Directional/Other: 762

Archives Inquiries: 55

There were 1,393 patron requests to acquire books, articles, or A/V materials from other libraries last year. Materials that are not readily available and subjects that are requested often are reviewed and investigated for acquisition for the collection.

119,652 searches were performed via research databases in 2014-15. The most heavily used databases were Material Connexion, Academic Search Premier, JSTOR, and Art Source.

The Pay for Print Center serves our patrons' photocopying, scanning and printing needs.

The Digital Library area provides iMac computers for student group and individual instruction and research.

Research Instruction

Students are instructed in the use of library resources, including books and journals, electronic databases and other digital resources. The total number of class visits for the 2014-15 academic year was 84(1,509 students). Librarians refine the instruction curriculum and are sensitive to individually directing sessions toward specific topics. Librarians also offer individual research consultations and those numbered 33. The information synthesized from the student surveys are used to continually update the FAQ page and to answer students' questions via e-mail. In addition, informal interviews are conducted with faculty and with work study students to get feedback and suggestions to enhance the design and effectiveness of library instructions and services.

Outreach

The librarians are also assigned as liaisons to all campus departments. As department liaisons they meet with faculty to encourage the use of library resources and services, perform studio visits, and create and maintain online research guides.

The Library uses social media to engage the MICA community and the public at large with its collections and services. Facebook, Tumblr, and Twitter accounts continue to see increasing numbers of posts and followers.

Curated library exhibits (13 in 2014-2015), events such as the Edible Book Festival, and a book sale have also become popular with students and faculty.

J. ADEQUACY OF PHYSICAL FACILITIES, INFRASTRUCTURE AND INSTRUCTIONAL EQUIPMENT

The graduate program is located in a new state of the art facility, the JHU/MICA Film Centre, at 10 East North Avenue in Baltimore's Station North Arts and Entertainment District. The 13,920 square foot facility houses the MFA program along with the undergraduate Film and Video Department, JHU's undergraduate Film Studies program and MA in Film and Media. Collaborating in this space, both institutions to share resources, faculty and curriculum.

The JHU/MICA Film Centre is located across the street from the Maryland Film Festival's newly acquired Parkway Theater. The Festival is in the process of restoring the original 450-seat theater. In addition, the theater will house two 100-seat theaters and one seminar room. MICA has a long partnership with the Festival and will hold courses in the seminar spaces and small theaters. In addition, MFA students will hold their thesis screenings in the main theater.

Both JHU/MICA Film Centre and The Parkway Theater are located one block from MICA's Lazarus Center for Graduate Studies at 131 West North Avenue which serves as a hub of MICA graduate student activity and provides centralized resources, advising and support to the graduate filmmaking students.

These facilities in the JHU/MICA Film Centre are more than adequate to support the new program. Both JHU and MICA faculty and staff have dedicated space and offices for their work in the joint facility. Filmmaking graduate students have a dedicated 800 square foot common area in the Film Centre where they work and congregate. The program has access to two fully equipped postproduction suites, an equipment checkout center, a screening room, a green screen, a TV Studio, editing suites, a large and small sound recording studio and an installation workspace.

The TV Studio has a full lighting grid and a control room from which students can execute a professional level, multi camera production. All editing suites are loaded with AVID and Premiere editing software. In addition, several edit suites are set up for conforming and color correction. The audio production rooms have access to ProTools and are equipped for multi-instrument recording.

Equipment

The JHU/MICA Film Centre has a professional equipment checkout center staffed by filmmaking professionals. Graduate students have access to the full range of equipment and state of the art HD production package required to produce high quality, professional-feature film productions. Graduate students have a dedicated pool of equipment and also have access to the undergraduate equipment, which holds 19 lightweight HD cameras, 10 prosumer HD cameras, 11 DSLR video capable cameras, and one advance HD professional camera. In addition there are 9, 16mm cameras and one Super 16mm camera, a model used for contemporary TV productions. In addition to the cameras, there is a full array of lighting and sound equipment to support complex productions.

K. ADEQUACY OF FINANCIAL RESOURCES WITH DOCUMENTATION

TABLE 1: RESOURCES:					
Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	0	0	0	0	0
2. Tuition/Fee Revenue (c + g below)					
a. Number of F/T Students	12	26	30	32	32
b. Annual Tuition/Fee Rate	\$42,280	\$43,760	\$45,291	\$46,876	\$48,517
c. Total F/T Revenue (a x b)*	\$339,929	\$762,291	\$910,352	\$1,005,028	\$1,040,204
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	N/A	N/A	N/A	N/A	N/A
f. Annual CreditHour Rate	N/A	N/A	N/A	N/A	N/A
g. Total P/T Revenue	N/A	N/A	N/A	N/A	N/A
3. Grants, Contracts & Other	N/A	N/A	N/A	N/A	N/A
4. Other Sources	N/A	N/A	N/A	N/A	N/A
TOTAL (Add 1 – 4)	\$339,929	\$762,291	\$910,352	\$1,005,028	\$1,040,204

*This total F/T revenue includes financial aid tuition discount (33%).

Table II: Expenditures					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty~ (b + c below)	\$179,799	\$285,223	\$295,771	\$312,123	\$323,532
a. #FTE*	2.67	4.33	4.33	4.67	4.67
b. Total Salary (FT)	\$132,420	\$206,575	\$214,838	\$223,432	\$232,369
Total salary (PT)	\$10,000	\$20,000	\$20,000	\$25,000	\$25,000
c. Total Benefits	\$37,379	\$58,648	\$60,933	\$63,691	\$66,163
2. Admin. Staff** (b + c below)	NA	NA	NA	NA	NA
a. #FTE	NA	NA	NA	NA	NA
b. Total Salary	NA	NA	NA	NA	NA
c. Total Benefits	NA	NA	NA	NA	NA
3. Support Staff** (b + c below)	NA	NA	NA	NA	NA
a. #FTE	NA	NA	NA	NA	NA
b. Total Salary	NA	NA	NA	NA	NA
c. Total Benefits	NA	NA	NA	NA	NA
4. Equipment	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
5. Library	\$22,750	\$17,250	\$17,595	\$17,950	\$18,310
6. New or Renovated Space	NA	NA	NA	NA	NA
7. Other Expenses***	\$45,000	\$65,000	\$65,750	\$66,523	\$67,318
8. TOTAL (add 1 - 7)	\$267,549	\$387,473	\$399,116	\$416,596	\$429,160

(notes on next page and budget narrative, see Appendix).

~ The total Faculty amount includes the FT faculty salary + FT faculty benefits + PT faculty salary

*FTE =

In Year one: 2 FT faculty + 1 PT faculty teaching 4 sections; PT faculty adds .67 FTE (4 sections)

In years two and three: 3 FT faculty + PT faculty teaching 8 sections; PT faculty adds 1.33 FTE (8 sections)

In Years four and five: 3 FT faculty + PT faculty teaching 10 sections: PT faculty adds 1.67 FTE (10 sections)

**The MFA program administrative and staff support (for equipment and technicians, etc.) is provided by staff assigned to the JHU/MICA Film Centre. It is not accounted for in the MFA program budget and costs because it is a shared resource with its own budget allocation.

*** Other Expenses include expenses (non-comp expenses):

Departmental Operating

Parkway Theater (Maryland Film Festival) Programming

Travel/Filmmaker in Residence

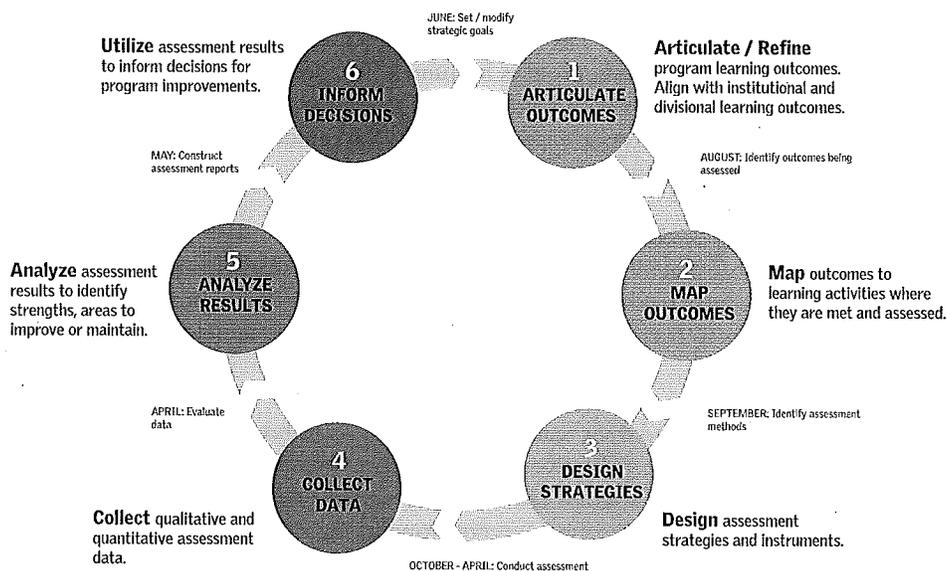
L. ADEQUACY OF PROVISIONS FOR EVALUATION OF PROGRAM

The MFA in Filmmaking follows the institutional plan for the assessment of student learning. It is an integrated, inclusive, and sustainable process of continued renewal that brings together those most closely involved in student learning and success in the program. Faculty and staff in the program organize and implement the assessment of student learning as a way to guide programmatic change and enhance student engagement and achievement. Although institutionally organized, MICA's assessment plan supports a context-informed, collaborative process that contributes to the development of a culture of assessment and a commitment to ongoing improvement.

MICA's process for the programmatic assessment of student learning is focused on direct assessment using student work and artifacts. Program assessment also incorporates local surveys and focus groups related to courses and programmatic outcomes to support and inform results from the direct assessment.

ANNUAL ASSESSMENT CYCLE

Programs complete assessment of all outcomes within a 3-year time frame.



Program Assessment Cycle

The MFA in Filmmaking implements the assessment of student learning and will engage in the following as part of its program assessment plan:

- a. Clearly articulated student **learning outcomes** that align with institutional or divisional learning outcomes and the mission of the College.
- b. Clearly articulated student learning outcomes (in the syllabus) for every course within a program aligned with the program learning outcomes.
- c. A **curriculum map** that identifies where learning outcomes are being met in the program and where they are assessed.
- c. Collected outcomes assessment **data** that is both qualitative and quantitative.
- d. An analysis of the outcomes of assessment to identify program strengths, areas to improve, innovations in program delivery, and ways to maintain quality.
- e. Documented results and outcomes from the assessment process in an **annual assessment report** that details what the student learning outcomes were assessed, the measures and methods used for assessment, an analysis of the data gathered, and a discussion of the changes considered to meet goals for student attainment in the program.
- f. Submission of each year's assessment tools (plans, rubrics, surveys, analyses) together with examples sets of student work identified as low, mid, and high achievement, to the Assessment Archives by June 1 each year.
- g. A written narrative describing the **three-year program assessment plan** that includes a **timeline** for assessment and describes the plan for assessing all program outcomes on a three-year cycle. All programs will complete a full cycle of program learning outcomes assessment by AY18.

Annual Assessment Calendar

The MFA in Filmmaking follows an annual cycle for the assessment of student learning. Guided by a set of annual priorities, the program establishes clear objectives for assessment for the upcoming year. Following the program assessment plan, the MFA in Filmmaking will revise, as necessary, its program learning outcomes and identify at least two for assessment. In September, faculty and staff plan specific assessment strategies, including the design of rubrics, the identification of work samples/sizes, and collection techniques. Programs conduct assessment based on course-level and program level activities from October through April/May. Data collected from assessment is analyzed to evaluate student attainment and used as a basis to inform plans for improvements, supports, curricular change or collaborations to enhance engagement. The results from assessment are captured each year and recorded as part of the annual program reporting process by June 1. In addition, the MFA in Filmmaking submits each year's assessment tools together with student work to the Assessment Archives. Faculty and staff use assessment results to affirm or revise annual priorities that guide program planning and inform budget requests in the following academic year.

Opportunities for the ongoing Evaluation of Program Goals/Objectives

The MFA in Filmmaking uses faculty reviews, course evaluations, student surveys, and informal conversations to collect regular feedback and inform an evaluation of the program. Faculty and students have frequent opportunities to formally and informally review its implementation and make appropriate changes.

Evaluation of part-time faculty and their teaching effectiveness follows a college-wide process and procedure developed as part of the collective bargaining agreement with SEIU, the union representing the adjunct faculty at MICA. The Program Director also reviews course evaluations and uses outcomes from these evaluations to guide a reflective conversation among the faculty each semester.

The Director has regular individual meetings with the students. These conversations provide insight into the ways courses, studio work, workshops, equipment access or other activities support student success

and their goals for study in the program. Group meetings with faculty and students address programming, course content, the structure and ambience of the program, and also provide a regular feedback loop for the ways MICA can support students' educational and professional experience and the development of the community.

Culminating Work & Program Assessment

In the fourth semester, each MFA in Filmmaking student presents his/her Thesis Project, documentation of their research and participate in a Thesis Exhibition. The documentation provides a summative opportunity for each student to distill her/his understanding of the issues and ideas at play in the work, demonstrate process and research as well as provide a means for the Program's faculty to assess the quality of each student's Project. The Exhibition is an important component of the final reviews at which the invited experts join the Program faculty in giving each student a final evaluation.

The Thesis Projects are collected and used as direct evidence in the assessment of student learning outcomes for the program. With the appropriate assessment rubrics and tools, faculty use results from this assessment to reflect on the program through the strengths or weakness identified in these final projects and to make improvements.

M. CONSISTENCY WITH THE STATE'S MINORITY STUDENT ACHIEVEMENT GOALS

For the new MFA program and across the graduate school at MICA, recruitment of diverse students is a priority. In an effort to attract qualified applicants who represent diverse experiences, cultures, ethnicities, and socio-economic backgrounds, the College seeks to increase admissions outreach and the availability of scholarships and financial aid for both new and returning graduate students who represent underserved populations. Recruitment for the new MFA targets the local urban and regional areas, and applications that represent cultural, racial, ethnic diversity receive focused support and attention as part of the admission process. In addition, recruitment events and activities engage current students who represent various racial, ethnic, cultural, religious, and economic backgrounds in an effort to mentor culturally diverse students and under-served populations through the application process.

The following financial aid programs or scholarships are designed to promote cultural diversity and to encourage enrollment and support retention of a diverse student population at MICA. Additionally, designated scholarships have been created to attract and recruit students representing cultural and socio-economic diversity. The following are recent initiatives to support these efforts for graduate and undergraduate students:

- In 2015, MICA Graduate Studies inaugurated the "Leslie King Hammond Scholarship for Graduate Students" designed to promote cultural, ethnic and racial diversity. An annual awards program, this competition makes fifteen awards to incoming graduate students of \$10,000 or \$5,000 each (over the term of their degree program).
- MICA inaugurated the "McMillan-Steward Scholarship for Baltimore Students" to recognize and reward talented minority applicants from the greater Baltimore City region who demonstrate high financial need with three awards of \$10,000 each. In 2016, the awards will increase to \$20,000 each.
- MICA inaugurated the "Access for Excellence Scholarship" program to promote diversity. Five full-tuition awards intended to promote cultural diversity. Eligible students included those with high financial need from under-served populations - including students from racial/ethnic minority groups, students who were first-generation college bound or students of first generation immigrant families.
- New partnership established with Latino Art Beat (LAB) to offer film scholarships to Hispanic students in addition to current scholarships offered to art and design students.

The Office of Diversity and Intercultural Development

MICA's Office of Diversity and Intercultural Development creates a welcoming environment, with a specific focus on the academic, social, and cultural needs of students pertaining to issues of culture, class, race, gender, sexuality, identity, religion and more. Its mission is to create a truly multi-cultural environment promoting cross-cultural sharing and learning and the Office serves as a safe space for students to obtain information, engage in dialogue, and acquire resources and support essential to their success at MICA. This philosophy is based on fostering recognition, inclusion, and respect for the voices of all students. Students from different backgrounds may participate in a variety of programming to learn more about each other and the global community. The Office supports the role of diversity in fostering a stimulating learning environment and serving as a bridge to new artistic endeavors and has oversight in student complaints and issues where forms of discrimination and other issues/practices impede the mental, social and educational lives of students.

In 2014-15, the Office of Diversity partnered with Graduate Studies to support the development of the *Power and Equity Forum*, a space that brought undergraduate and graduate students, faculty and staff together to discuss as a community the concerns related to power, equity, race, privilege, and access.

On an ongoing basis, the Office of Diversity and Intercultural Development supports the following activities on that foster and advance MICA's commitment to diversity and inclusion on campus:

- Advises the President, Academic Affairs, Students Affairs, Graduate Studies, International Affairs and other administrators and communities at MICA to develop, implement and maintain institutional diversity and inclusion efforts.
- Identifies social trends and community issues at MICA concerning the student experience and diversity, and communicates and works with administrators to address these trends as needed
- Develops and maintains an institutional support structure, including resource lists, training, outreach, advocacy and/or counseling geared towards the many smaller communities at MICA, including but not limited to the LGBTQ community and students of color in order to enhance their personal and academic success
- Assists with educating all students on issues of diversity and inclusion through planning and executing co-curricular educational programs and cultural celebrations in conjunction with student groups, faculty, staff, and community organizations
- Creates student success models for current and emerging cohorts aligned with the Diversity Office's mission and vision
- Formulates proactive and timely retention services and initiatives, including coordination of the Mentoring Networks, specifically designed for students of color, members of the LGBTQIA, Asian American, African American, and Hispanic/Latino communities
- Advises activist and identity-based student organizations focusing on issues of diversity and intercultural development

Faculty Cultural Expansion Committee

The Faculty Cultural Expansion Committee (CEC) works to foster a culturally diverse, creative and inclusive environment for the entire MICA community. Working in tandem with the Office of Diversity and Intercultural Development, the CEC both curricular and co-curricular programs and projects that encourage and support the inclusion of new ideas, perspectives and peoples into the canon of the College. In this pursuit, the CEC actively works to overcome artificial impediments to cross-departmental cooperation and the creative, coordinated investment of institutional resources and energy.

N. RELATIONSHIP TO LOW PRODUCTIVITY PROGRAMS IDENTIFIED BY THE COMMISSION

MICA will not be redistributing resources from any low-productivity program in support of this new degree program.

ECONOMIC IMPACT OF FILMMAKING ON THE MARYLAND ECONOMY

(Films shot entirely or partially in the State of Maryland)

FY 2015 - \$147.8 million (estimated)	House of Cards – Season 4 (MRC/Netflix) [14 days] The Night Watchmen (Independent) [34 days] VEEP – Season 4 (HBO) [60 days] House of Cards – Season 3 (MRC/Netflix) [114 days]
FY 2014 - \$144.6 million¹	House of Cards – Season 3 (MRC/Netflix) [13 days] VEEP – Season 3 (HBO) [49 days] House of Cards – Season 2 (MRC/Netflix) [91 days]
FY 2013 - \$201.6 million	House of Cards – Season 2 (MRC/Netflix) [44 days] VEEP – Season 2 (HBO) [51 days] Ping Pong Summer (independent) [28 days] House of Cards – Season 1 (MRC/Netflix) [86 days]
FY 2012 - \$123.5 million	House of Cards – Season 1 (MRC/Netflix) [53 days] VEEP – Season 1 (HBO) [38 days] Better Living Through Chemistry (independent) [25 days] Jamesy Boy (independent) [23 days]
FY 2011 - \$63.3 million	Game Change (HBO) [32 days] VEEP (HBO) [pilot – 6 days] Learning Uncle Vernon [21 days] The Possession (independent) [20 days] Brooklyn Brothers Beat the Best (independent) [18 days]
FY 2010 - \$44.6 million	The Social Network (Columbia Pictures) [2 days] The Dead Ones (independent) [19 days]
FY 2009 - \$53.2 million	Past Life (Warner Bros/FOX) [pilot – 15 days] The Washingtonienne (HBO) [pilot – 10 days] My One & Only (Independent) [13 days]
FY 2008 - \$87.5 million	My One & Only (Independent) [16 days] He's Just Not That Into You (New Line) [4 days] Body of Lies (Warner Bros) [9 days] Step Up 2 (Disney) [41 days] Bumper (Independent) [23 days] From Within (Independent) [23 days] The Wire (HBO) [series – part of season 5 – FINAL – 52 days]
FY 2007 - \$70.7 million	Live Free or Die Hard (Fox) [7 days] National Treasure 2 (Disney) [5 days] Shooter (Paramount) [1 day]

¹ New multiplier in effect as of January 1, 2014. Previous film industry analyses calculated a multiplier of 2.17 to estimate the total effect that film industry spending has on the Maryland economy. The most recent study calculated a slightly lower multiplier of 1.7. Both of these multipliers were calculated using IMPLAN, an industry-recognized economic modeling software package. The revised multiplier was calculated using updated IMPLAN data.

NOTE: FY Economic Impact figures include the high impact projects listed, as well as commercials, documentaries, industrials, music videos, and other projects that are not listed, but applied for a Sales Tax Exemption.

ECONOMIC IMPACT OF FILMMAKING ON THE MARYLAND ECONOMY

(Films shot entirely or partially in the State of Maryland)

	Stop Loss (Paramount) [1 day]
	Hairspray (New Line) [1 day]
	Boy of Pigs (Independent) [28 days]
	Production No. 2 (Manoranjan Movies) [35 days]
	Red (Independent) [10 days]
	I Do and I Don't (Local Independent) [19 days]
	The Wire (HBO) [series – part of season 5 – FINAL – 53 days]
FY 2006 - \$158 million	Rocket Science (HBO) [31 days]
	The Mentor (Local Independent) [22 days]
	Step Up (Disney) [48 days]
	The Visiting (Warner Bros) [43 days]
	Failure to Launch (Paramount) [11 days]
	The Sentinel (20 th Century Fox) [1 day]
	Breach (Universal) [1 day]
	Man of the Year (Universal) [1 day]
	August Rush (Warner Bros.) [2 days]
	The Wire (HBO) [series - season 4 – 138 days]
	20 Questions (Touchstone TV/ABC) [pilot – 10 days]
	60 Minute Man (Touchstone TV/ABC) [pilot - 2 days]
	The West Wing (NBC) [episode - 1 day]
	Miss USA (live broadcast & promo pieces) [20 days]
FY 2005 - \$66.3 million	Syriana (Warner Bros.) [33 days]
	State of the Union - XXX 2 (Revolution) [12 days]
	The Wire (HBO) [series - season 3 – 73 days]
	Commander in Chief (ABC) [pilot - 1 day]
	Wife Swap (ABC) [episode – 11 days]
	Trading Spouses (Fox) [episode – 7 days]
	America's Most Wanted (Fox) [episode – 3 days]
	“War of the Worlds” Teaser (Darklight) [2 days]
	Fields of Freedom (Gateway) [17 days]
FY 2004 - \$75 million	Wedding Crashers (New Line) [25 days]
	A Dirty Shame (New Line) [30 days]
	The Wire (HBO) [series – season 3 – 40 days]
	The Wire (HBO) [series – season 2 – 11 days]
	Something the Lord Made (HBO) [32 days]
	The West Wing (NBC) [episode – 9 days]
	The Service (Touchstone/ABC) [pilot – 14 days]
	Swimmers (Local Independent) [34 days]
	Beauty Shop (Independent) [20 days]
FY 2003 – \$126 million	Ladder 49 (Disney) [69 days]
	Head of State (Dreamworks) [50 days]
	The Wire (HBO) [series – season 2 – 102 days]
	The Wire (HBO) [series – season 1 – 34 days]
	Spy Master USA (Discovery Channel) [3 days]
	Good Morning America (ABC) [3 days]
	Baltimore (Local Independent) [24 days]
	Replay (Local Independent) [6 days]

NOTE: FY Economic Impact figures include the high impact projects listed, as well as commercials, documentaries, industrials, music videos, and other projects that are not listed, but applied for a Sales Tax Exemption.

ECONOMIC IMPACT OF FILMMAKING ON THE MARYLAND ECONOMY

(Films shot entirely or partially in the State of Maryland)

	Ghost of Hamilton (Local Independent) [24 days]
	Heaven (Local Independent) [7 days]
	America's Most Wanted (Fox) [2 episodes – 3 days]
FY 2002 - \$74 million	Head of State (Dreamworks) [45 days of pre-production]
	The Wire (HBO) [series – season 1 – 86 days]
	The Wire (HBO) [pilot – 13 days]
	Red Dragon (Universal) [11 days]
	The Mayor of Baltimore (CBS) [pre-prod on pilot – 29 days]
	Gods & Generals (Ted Turner Pictures) [54 days]
FY 2001 - \$34 million*	Tuck Everlasting (Disney) [45 days]
	Sum of All Fears (Paramount) [1 day]
	Riders (Local Independent) [21 days]
	Little White Boy (Local Independent) [16 days]
	Father's Diary (Local Independent)
	Shot in the Heart (HBO)
	Young Americans (Warner Bros., WB-TV)
FY 2000 - \$76 million	Young Americans (Warner Bros., WB-TV) [series – 46 days]
	The Replacements (Warner Bros.) [71 days]
	Cecil B. Demented (John Waters) [35 days]
	The Contender (UPN) [pilot – 12 days]
	Along Came A Spider (Paramount) [3 days]
	The Corner (HBO) [mini-series – 60 days]
	The Blair Witch Project II (Artisan) [34 days]
	Homicide: Life Everlasting (NBC-TV) [tv movie – 20 days]
FY 1999 – \$76 million	The Blair Witch Project II (Artisan) [16 days]
	Homicide: Life on the Street (NBC-TV) [series – 176 days]
	Liberty Heights (Warner Bros.) [45 days]
	Random Hearts (Columbia) [30 days]
	Runaway Bride (Lakeshore Ent/Paramount) [65 days]
FY 1998 - \$77 million	Species II (Hometown/MGM) [51 days]
	Beloved (Harpo/Touchstone/Disney) [25 days]
	The Curve (Independent/Tri Mark Ent) [24 days]
	Enemy of the State (Touchstone/Disney) [45 days]
	Pecker (New Line) [50 days]
	Arlington Road (Lakeshore Ent/Paramount) [2 days]
	The Adversaries (Warner Bros. TV/NBC) [pilot – 16 days]
	Homicide: Life on the Street (NBC-TV) [series – 183 days]
	The X-Files (Fox) [episode – 2 days]
FY 1997 - \$63 million	Washington Square (Disney) [29 days]
	For Richer or Poorer (Bubble Factory/Universal) [48 days]
	Beloved (Harpo/Touchstone/Disney) [3 days]
	Species II (Hometown/MGM) [7 days]
	Deep Impact (Dreamworks) [2 days]
	Oz (HBO) [pilot – 16 days]
	Homicide: Life on the Street (NBC-TV) [series – 176 days]

NOTE: FY Economic Impact figures include the high impact projects listed, as well as commercials, documentaries, industrials, music videos, and other projects that are not listed, but applied for a Sales Tax Exemption.

ECONOMIC IMPACT OF FILMMAKING ON THE MARYLAND ECONOMY

(Films shot entirely or partially in the State of Maryland)

X-Files (2nd unit) (Fox TV) [episode – 3 days]
Unsolved Mysteries (NBC-TV) [4 episodes – 20 days]
Jealous God (Local Independent) [14 days]

FY 1996 - \$43 million

Absolute Power (Columbia) [16 days]
Washington Square (Disney) [15 days]
G.I. Jane (Warner Bros.) [3 days]
Eraser (Warner Bros.) [2 days]
The People vs. Larry Flynt (Columbia) [1 day]
Shadow Conspiracy (Disney) [5 days]
Falls Road (Fox TV) [pilot – 12 days]
Detention (Local Independent) [10 days]
Unsolved Mysteries (NBC-TV) [episodes – 9 days]
Homicide: Life on the Street (NBC-TV) [series – 176 days]

FY 1995 - \$56 million

Boys (Disney) [47 days]
Home for the Holidays (Polygram) [19 days]
12 Monkeys (Universal)
Die Hard with a Vengeance (20th Century Fox)
Homicide: Life on the Street (NBC-TV)

Maryland Film Production Activity Tax Credit

Annual Report

Pursuant to Tax General Article §10-730

Submitted by

Maryland
Department of Commerce

December 2015

**MARYLAND FILM PRODUCTION ACTIVITY TAX CREDIT
RECIPIENTS (FY2012 - FY2016)**

RECIPIENT	CERT TYPE & DATE ISSUED	FY FUNDS	TAX CREDIT AMT	PRODUCTION EXPENDITURES	ECONOMIC IMPACT	NO. OF MD BUSINESSES	MARYLAND LOCAL HIRES
VEEP (Season 1)	FINAL CERT 10/17/2012	FY12	\$3,410,885	FINAL	\$14,126,384	\$30,654,254	1,141 Technicians - 187 Actors/Extras - 791
Better Living Through Chemistry	FINAL CERT 3/5/2013	FY12	\$691,189	FINAL	\$2,811,459	\$6,100,865	571 Technicians - 82 Actors/Extras - 114
Jamesy Boy	FINAL CERT 4/1/2013	FY12	\$600,000	FINAL	\$2,526,121	\$5,481,683	338 Technicians - 99 Actors/Extras - 189
House of Cards (Season 1)	FINAL CERT 7/12/2013	FY12, FY13, FY14	\$11,676,029	FINAL	\$63,680,906	\$138,187,567	1,814 Technicians - 381 Actors/Extras - 1,817
Ping Pong Summer	FINAL CERT 4/22/2013	FY12	\$231,250	FINAL	\$962,531	\$2,088,692	421 Technicians - 32 Actors/Extras - 37
VEEP (Season 2)	FINAL CERT 3/14/2014	FY14	\$5,415,019	FINAL	\$23,246,730	\$39,519,441	1,033 Technicians - 215 Actors/Extras - 864
House of Cards (Season 2)	FINAL CERT 8/6/2014	FY14	\$14,397,626	FINAL	\$54,817,158	\$93,189,169	3,085 Technicians - 341 Actors/Extras - 1,280
VEEP (Season 3)	FINAL CERT 4/15/2015	FY14, FY15	\$5,156,525	FINAL	\$25,691,073	\$43,674,824	708 Technicians - 192 Actors/Extras - 820
VEEP (Season 4)	LOI; PRELIM CERT 4/9/14; 7/28/14	FY15, FY16	\$7,429,091	MAX	\$27,515,153	\$46,775,760	1,100 Technicians - 225 Actors/Extras - 1,963
House of Cards (Season 3)	FINAL CERT 6/30/2015	FY15	\$4,000,000	FINAL	\$61,901,094	\$105,231,860	2,050 Technicians - 372 Actors/Extras - 1,749
		FY14	\$7,500,000 (grant)				
House of Cards (Season 4)	LOI 6/19/2015	FY16	\$1,992,386	FINAL	\$60,961,798	\$103,635,057	2,050 Technicians - 371 Actors/Extras - 2,861
total # of productions	11	TOTAL	\$55,000,000		\$338,240,407	\$614,539,171	14,311 Technicians - 2,497 Actors/Extras - 12,485

NOTE: Items above in red contain projected data. Data is taken from applications or letters of intent (LOI) for tax credits submitted by the production companies. Final numbers are determined once the production is complete and final documentation, including an independent audit, is submitted and reviewed by DBED.

NOTE: New multiplier in effect as of January 1, 2014. Previous film industry analyses calculated a multiplier of 2.17 to estimate the total effect that film industry spending has on the Maryland economy. The most recent study calculated a slightly lower multiplier of 1.7. Both of these multipliers were calculated using IMPLAN, an industry-recognized economic modeling software package. The revised multiplier was calculated using updated IMPLAN data.

Economic and Fiscal Impacts of the Film Production Tax Credit in Maryland

Prepared for
Maryland Film Industry Coalition

Daraius Irani, Ph.D., Executive Director
Jessica Grimm, Research Associate
Jade Clayton, Research Assistant
Susan Steward, Economist
Rebecca Ebersole, Senior Research Associate

February 10, 2014

Regional Economic Studies Institute



TOWSON UNIVERSITY

Towson, Maryland 21252 | 410-704-3326 | www.towson.edu/resi

1.0 Executive Summary

The following report studies and elaborates on the economic and fiscal impacts associated with the *Maryland Film Production Employment Act of 2011*, as requested by MFIC and conducted by Towson University's RESI.

By comparing tax credits claimed with tax revenues generated, RESI determined the ROI of the film tax credit program between CY 2012 and CY 2015.

- For every reported \$1 claimed in film tax credits, Maryland gains \$1.03 in total additional property, sales, income, and other tax revenues.
- Were the tax credit to be doubled or uncapped, the expected ROI would increase to \$1.05 for every \$1 of tax credit claimed between CY 2012 and CY 2015.

Below are RESI's key findings in regard to the economic and fiscal impacts of the projects that will receive tax credits under the *Film Production Employment Act of 2011*. Impacts were determined for the lifetime of the program, FY 2011 through FY 2016.

Economic Impacts, FY 2011–2016

- The current tax credit program has the ability to support an annual average of more than 690 FTE jobs, a total of nearly \$200.0 million in output, and a total of approximately \$86.0 million in wages (an annual average of \$56,487 per person¹) through FY 2016.
- Of the five projects that have already received tax credits under the new incentive program:
 - The number of Maryland hires (technicians, actors and extras) ranged from 69 to 2,198 persons, an average of 746 Maryland hires per project.
 - The number of Maryland businesses utilized ranged from 338 to 1,814, averaging nearly 860 Maryland businesses and vendors per project that were positively impacted by the incentive applicant projects.²
- Overall, the additional output Maryland receives from every \$1 claimed under the current program is \$3.69.
- If the tax credit cap was doubled, to \$15.0 million a year from the current \$7.5 million, Maryland could see productions support an annual average of approximately 1,090 FTE jobs, a total of more than \$321.3 million in output, and a total of approximately \$141.8 million in wages through FY 2016. If the program was doubled, Maryland would receive an additional \$3.97 in output per every \$1 of tax credit claimed.
- If there were no tax credit cap limit, Maryland could see productions support an annual average roughly 1,885 FTE jobs, a total of \$556.3 million in output, and a total of \$207.3 million in wages in Maryland through FY 2016. If the program was uncapped,

¹ According to the BLS, Maryland's average annual wages per person in 2012 amounted to approximately \$54,000.

² Catherine Batavick, email attachment to author, August 29, 2013.

Economic and Fiscal Impacts of the Film Production Tax Credit in Maryland

RESI of Towson University

preliminary estimates indicated that Maryland could receive an additional \$3.49 in output per every \$1 of tax credit claimed.

- On average, a production may add \$1.1 million per year in tourism-induced spending. In some cases, such as *Dirty Dancing*, positive economic impacts are being seen in the community where filming took place more than 25 years after the movie was released.³

Fiscal Impacts, FY 2011–FY 2016

- RESI reviewed tax revenue data from CY 2012 through CY 2015.⁴
- During that period of time, the total tax credit claimed by productions was estimated to be approximately \$48.8 million.⁵
- Between CY 2012 and CY 2015, RESI found total additional tax revenues of more than \$49.2 million.
- Overall, the return on investment between CY 2012 and CY 2015 reported for every \$1 claimed in film tax credits, Maryland gains \$1.03 in total additional property, sales, income, and other tax revenues.
- Using a similar methodology, RESI found if the tax credit were to be doubled or uncapped under current assumptions then Maryland could expect a \$1.05 return on investment for every \$1 of tax credit claimed between CY 2012 and CY 2015.

Community Impacts

In addition to the measurable impacts shown in this report, there are the additional impacts felt by local businesses and communities.

- An average of nearly 860 vendors per project is positively impacted.
- RESI received testimonials from various supporters, including the owners and managers of furniture and consignment stores, rental car services, hotel and lodging facilities, and other businesses providing products and services during production.
 - Due to business received from the film industry, local businesses have seen expansion, increased employment, a diversification of their client base, and stabilization of revenue stream.
 - Some businesses cite expansion of the film industry as being responsible for their ability to remain open and to grow.
 - Hotels, restaurants, and retailers are all utilized and benefit from cast and crew staying onsite or nearby during production.
- RESI spoke directly with several locally impacted business owners and industry personnel.

³ The Dirty Dancing Festival, "About the Dirty Dancing Festival."

⁴ RESI negated the inclusion of CY 2011 and CY 2016 to create a balanced report of productions and tax credit claims. CY 2011 reported one production receiving a tax credit, but its claim would not occur until CY 2012. CY 2016 would include tax credits claimed for productions in CY 2015, but no additional productions if the program ends in FY 2016.

⁵ Please refer to Appendix B for more information on assumptions made in RESI's analysis.

Economic and Fiscal Impacts of the Film Production Tax Credit in Maryland

RESI of Towson University

- One interviewee pointed out that the filming community requires a vast amount of personnel, who in turn contribute to local businesses, the economy, and tax revenues.
- Another interviewee cited increased film production as being responsible for the creation of new local companies and also increasing tourism.
- An additional interviewee spoke out about the positive impacts on the community as a whole. Stating that the presence of production teams lead to increased safety, mentorship opportunities, and charity involvement.

Film-Induced Tourism

- Not only does film and television production create FTE jobs and induce spending, but it also creates positive long-term impacts for a community.
 - When a location appears in popular productions, the scenes from that production have the potential to create icons out of once little known places and sights. This is known as film-induced tourism.
 - A few areas in Maryland have benefited from or capitalized on this—the town of Berlin hosted filming of *Runaway Bride* and *Tuck Everlasting*, while St. Michaels and the surrounding area hosted *The First Kiss*, *The Wedding Crashers*, *Failure to Launch*, *Swimmers*, *Silent Fall*, and more.
 - The Inn at Perry Cabin in St. Michaels, Maryland, appeared in both *The First Kiss* in 1928 and *The Wedding Crashers* in 2005—a fact boasted on its website.⁶ Following the release of *The Wedding Crashers*, fans have flocked to the Inn for their own weddings.⁷
- Locations not only draw attention due to filming, but also from the stars who promote and provide positive attention to Maryland, its assets, and local businesses.
 - Following filming of *Better Living Through Chemistry*, Jane Fonda publicly spoke about “how utterly charming” Annapolis is on her blog.⁸ Jane Fonda has been referred to as “Annapolis’ newest ambassador.”⁹
 - In 2013 Julia Louis-Dreyfus remembered to thank the show’s “wonderful crew in Baltimore” when she recently won an Emmy for her performance on *Veep*.¹⁰
 - When Kevin Spacey has free time, he likes to take in the local culture and enjoy a good meal—in 2012 he listed his favorite restaurants for *Men’s Journal*.¹¹ An Annapolis restaurant, Metropolitan Kitchen & Lounge, made the cut.¹² Spacey referred to it as “a very cool place.”¹³

⁶The Inn at Perry Cabin, “The Hotel: Weddings & Honeymoons.”

⁷Shay, “Stars shine in Maryland, as state pulls in more film and TV productions.”

⁸Fonda, “Better Living Through Chemistry.”

⁹Rosen, “Jane Fonda smitten with Annapolis.”

¹⁰TV News Desk, “Julia Louis-Dreyfus Wins Emmy for Lead Actress in a Comedy Series.”

¹¹Brendel, “Kevin Spacey’s Favorite Late-Night Restaurants.”

¹²Ibid, 2.

¹³Ibid.

Home > Graduate Schools > Fine Arts



Fine Arts

Ranked in 2016 | Fine Arts Rankings Methodology

SPONSORED BY:

Click here for the GRE study guide

For artists, earning an M.F.A. demonstrates advanced abilities in an art specialty field, such as graphic design, painting and drawing, or visual communications. These are the top graduate schools for fine arts. Each school's score reflects its average rating on a scale from 1 (marginal) to 5 (outstanding), based on a survey of academics at peer institutions.

Rank	School name	Score
#1	Yale University New Haven, CT	4.6
#2	University of California—Los Angeles Los Angeles, CA	4.4
#2	Virginia Commonwealth University Richmond, VA	4.4
#4	Rhode Island School of Design Providence, RI	4.3
#4	School of the Art Institute of Chicago Chicago, IL	4.3
#6	Carnegie Mellon University Pittsburgh, PA	4.2
#6	Columbia University New York, NY	4.2
#6	Cranbrook Academy of Art Bloomfield Hills, MI	4.2
#9	Alfred University—New York State College of Ceramics Alfred, NY	4.1
#9	California Institute of the Arts Valencia, CA	4.1
#9	Maryland Institute College of Art Baltimore, MD	4.1
#12	Washington University in St. Louis Saint Louis, MO	4.0

ADVERTISEMENT



The all-new Audi Q7
A higher form of intelligence has arrived

Find your Q7 »



Top Graduate School Resources



Studying at a U.S. Grad School

The U.S. is a popular destination for international graduate students.



Applying to Grad School

Planning for grad school does not begin or end with the application.



Paying for Grad School

Explore graduate school scholarships, grants and loans.



About the GRE

Taking the GRE is a key step in applying to grad school.

Find Graduate Programs

MA, MS, MBA and Other Master's Degrees; Ph.D. and Other Doctoral Degrees; AACSB-Accredited Business Schools; MEd and Other Master's Programs for Teachers.

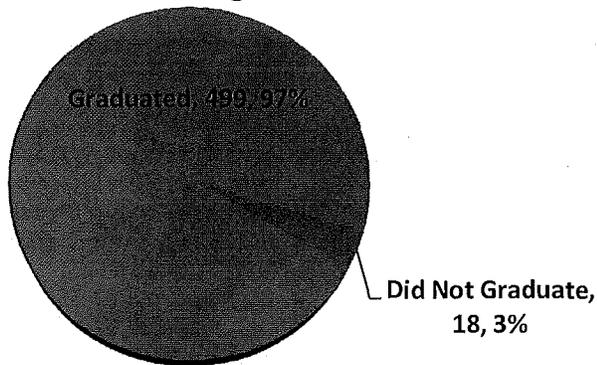
Learn More at www.usnewsuniversitydirectory.com/



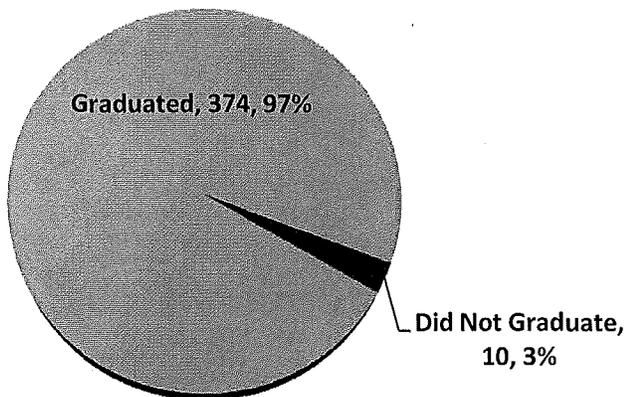
Follow U.S. News Education



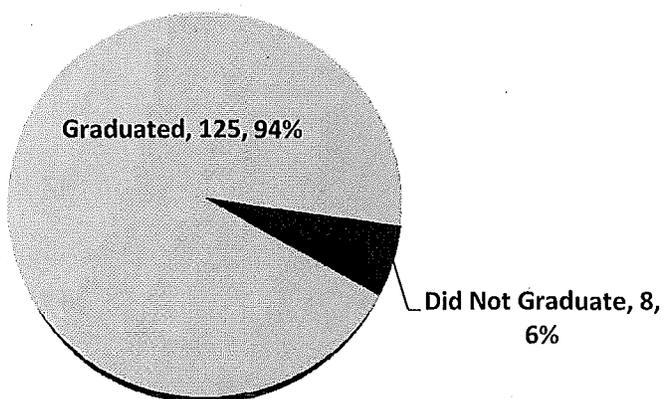
Graduation Rate of the 517 MA and MFA Students Who Were Admitted During F11, F12, & F13



Graduation Rate of the 384 MFA Students Who Were Admitted During F11, F12, & F13



Graduation Rate of the 133 MA Students Who Were Admitted During F11, F12, & F13



Graduated?	MA	MFA	Grand Total
Graduated	125	374	499
Did Not Graduate	8	10	18
Grand Total	133	384	517

An Analysis of MICA's MFA in Filmmaking

Employment Analysis and Program Considerations for the
Maryland Institute College of Art's MFA in Filmmaking

Prepared by The Tuscany Group, LLC
April 22, 2014

Table of Contents

EXECUTIVE SUMMARY	3
PROGRAM INTEREST	3
GETTING IT RIGHT FROM THE START	3
THE BUSINESS OF FILMMAKING	4
REGIONAL POSITIONING	4
OVERALL RECEPTION	4
BACKGROUND	5
PURPOSE	5
APPROACH	5
ANONYMITY AND CONFIDENTIALITY	5
CAREER PATHWAYS, SALARIES, AND EMPLOYMENT PROSPECTS	6
WEARING MANY HATS	6
CAREER TRACKS	6
SALARIES	7
DEMOCRATIZATION OF THE INDUSTRY	7
THE EFFECT OF 13-15 MFA GRADUATES ON THE EMPLOYMENT FIELD	8
IT'S THE EXPERIENCE, NOT THE CREDENTIAL	9
QUALITY OF APPLICANTS	9
PERCEPTIONS OF THE MICA MFA	10
SUMMARY OF FILM EDUCATION OPPORTUNITIES	10
MICA'S ENROLLMENT PROSPECTS	10
GENERAL IMPRESSIONS	11
POSITIVE PERCEPTIONS	13
CONCERN ABOUT INDUSTRY PLACEMENTS AND JOB SUPPORT	14
MARKETING THE MICA FILM MFA	18
PROMOTIONAL FILMS	18
FILM FESTIVAL COLLABORATION	18
PROJECTION ADVERTISING	19
AFFINITY GROUPS	19
LOCATION-TARGETED ADVERTISING	19
SPONSOR FOR SHORT-OF-THE-WEEK	20
FINAL CONSIDERATIONS	20
APPENDIX A: MICA MFA IN FILMMAKING PROGRAM SUMMARY	21
APPENDIX B: COMPETITOR OVERVIEW	23
APPENDIX C: OCCUPATIONAL EMPLOYMENT STATISTICS	24

Executive Summary

In the fall of 2013, the Department of Academic Affairs at MICA engaged the Tuscany Group, LLC to analyze the filmmaking market and gauge employment prospects for graduates of its proposed Master of Fine Arts in Filmmaking program scheduled to launch in the fall of 2016. This included assessing the benefit of other master's level filmmaking programs and the market opportunity for MICA's future graduates. In addition, the Tuscany Group sought to:

- Clarify the employment prospects for program graduates, including an assessment of opportunities and challenges likely to be faced by graduates,
- Identify opportunities for MICA's filmmakers upon graduation, and
- Increase awareness of the potential MICA program amongst the prospective employers and key influences in the film industry.

In order to vet the potential risks and opportunities associated with the program launch, the Tuscany Group has conducted secondary and primary research including interviews with 23 industry experts. This included cinematographers, screenwriters, directors, producers, film students, film program faculty, production assistants, agents, visual effect supervisors, and a film festival director. These individuals work in a variety of venues from large budget Hollywood features to independent short films.

Program Interest

Our research indicates that there is both industry interest and support for an MFA in Filmmaking program at MICA. Respondents were excited about key aspects of the program's curriculum, partnerships, location, and approach. Most respondents indicated that an ample number of students are interested in filmmaking and that the program should be capable of enrolling 13-15 students each year. The lack of filmmaking programs in the Mid-Atlantic region as well as the expansion out of Hollywood will be advantageous to both MICA and its students.

Getting It Right From The Start

Respondents did raise concerns that, to be successful, MICA will need to quickly build a reputation for quality, high standards, experienced faculty, and an ability to grapple with the inherent tensions between art and commerce. There was concern about the ability of MICA to place students in the industry upon graduation. 33% of respondents mentioned, unprompted, that the first few years of the MICA MFA in Filmmaking will be critical. MICA will need to develop a strong group of alumni as quickly as possible as well as external connections to the film industry.

Jobs But No Career Ladder

All respondents indicated that the film and television market would be able to sustain approximately 14 graduates per year. They suggested that there are ample jobs for graduates as long as they are prepared to work in a variety of filmmaking positions within the industry. Graduates should expect to work primarily in short-term positions, potentially for different employers, or as independent contractors. While some long-term industry positions may be available to a handful of graduates, graduates should not expect this to be the norm. Each respondent indicated that if the graduates can

demonstrate a strong portfolio, flexibility and persistence, they would be able to find jobs within the industry. About a quarter of respondents indicated that although there are jobs available for all graduates, MICA should anticipate that approximately 50% of its graduates will leave the industry after a few years due to lack of career progress.

Many respondents stressed the importance of maintaining extremely high standards to ensure that graduates can recognize and produce quality output. Some respondents were concerned that MFA programs can shy away from sharp critique in favor of supporting creativity. They emphasized that the film industry can be brutal and that MICA will be most effective if it exposes students to strong critique (albeit nurturing).

Importantly, respondents commented that, unlike other professional degrees, graduates should not expect the MFA to increase their lifetime earning potential or guarantee a steady career in the film industry. Students need to be prepared to piece together a career through multiple filmmaking opportunities. Despite this, respondents were both receptive to the program and saw substantial advantages for the students. As a result, respondents commented that the MICA program should prepare students with a broad array of skills including business planning and management, as graduates should not expect immediate placement into their preferred specialty.

Respondents considered that MFA graduates are likely to be at an advantage in the creation of the portfolio as an MFA program gives individuals time to focus solely on making their stories come to life through film. Again, respondents emphasized the importance of developing a critical eye in addition to technical knowledge and expertise.

The Business of Filmmaking

Many respondents flagged the importance of infusing the program with the business of filmmaking. While respondents were enthusiastic about the business of filmmaking course, many noted that the business of filmmaking should be extended far beyond a single course. Respondents recognized that knowledge of how to succeed commercially will be critical as the film market drastically changes. Topics to consider include budgeting, financing, marketing, legal issues, negotiating, distribution, licensing music/footage, establishing a business, hiring contractors/staff, SAG vs. non-SAG productions, DVD production and streaming, scheduling, and managing systems.

Including business knowledge and techniques will help student throughout their careers and improve their filmmaking practices. Over 50% respondents indicated that the Business of Filmmaking is the most important aspect of the curriculum.

Regional Positioning

Approximately 90% of respondents indicated that there is a niche open in the mid-Atlantic for a filmmaking program. The majority of MFA or MA in Filmmaking programs are located in Southern California with a few in New York and the Northeastern states.

Overall Reception

The program's approach, curriculum, location, and partnerships were enthusiastically received. The MICA program would have the opportunity to help shape the future of the film industry.

Background

Purpose

In the fall of 2013, the Department of Academic Affairs at MICA engaged the Tuscany Group, LLC to analyze the filmmaking market and gauge employment prospects for graduates of its proposed Master of Fine Arts in Filmmaking program scheduled to launch in the fall of 2016. This included assessing the benefit of other master's level filmmaking programs and the market opportunity for MICA's future graduates. In addition, the Tuscany Group sought to:

- Clarify the employment prospects for program graduates, including an assessment of opportunities and challenges likely to be faced by graduates,
- Identify opportunities for MICA's filmmakers upon graduation, and
- Increase awareness of the potential MICA program amongst the prospective employers and key influences in the film industry.

Approach

1. To start our work, we interviewed Raymond Allen, Patrick Wright, Gwynne Keathley, and David Gracyalny about the program, a brief history of filmmaking at MICA, as well as program details including goals and requirements.
2. Based on follow-up meetings with Patrick Wright, we created a summary sheet of the MICA MFA in Filmmaking program (Appendix A). We used this sheet as a reference resource for the interviewees.
3. We captured summary information on:
 - a. Competitive filmmaking programs (Appendix B)
 - b. Expected job growth from the Bureau of Labor Statistics (Appendix C)
4. To date, we have conducted 23 in-depth interviews. This included cinematographers, screenwriters, directors, producers, film students, film program faculty, production assistants, agents and a film festival director. These individuals work in a variety of venues from large budget Hollywood features to independent short films.
 - a. Our list of target respondents began with recommendations from MICA. In order to limit a confirmation bias generated by interviewing only client recommendations, we augmented the original list as follows:
 - b. We selectively added individuals from alternate film institutions that we considered key to developing a well-rounded perspective;
 - c. Each interviewee was asked for a recommendation of another colleague to contact, thereby broadening our potential respondent pool; and
 - d. We contacted industry experts that were unaffiliated with MICA.

Anonymity and Confidentiality

At the start of each interview, respondents were told that their responses would be kept anonymous and confidential. Based on previous experiences, we deemed it important to state this up front to promote candid conversations.

Career Pathways, Salaries, and Employment Prospects

Wearing Many Hats

Respondents indicated that few positions in the film industry are full-time, permanent positions, the exceptions being executive positions, positions within agencies and teaching opportunities. The more likely option for filmmaking graduates is to piece together work on various projects, building experience, a network, reel, and reputation. Respondents also indicated that the work pieced together will not always be in a single area of filmmaking i.e. director, cinematographer, screenwriter. When asked the question, "What is your role in filmmaking?" 100% of respondents replied with at least two answers. All of the respondents indicated that in order to be successful, it will always be necessary to have a broad skill set and the ability to perform all, or almost all, tasks involved in filmmaking.

"Currently, I am first and foremost a documentary filmmaker. Being a documentary filmmaker means that I edit, produce, and direct. Back in the day when I got my MFA in Filmmaking, it was to get constructive feedback on my screenwriting, which was my primary passion. In order to create a career in filmmaking, you need to be well-rounded and willing to adapt."

Career Tracks

Most respondents indicated that coming out of an MFA in Filmmaking program *after* having some experience in the field will likely set students up for Assistant Editor, Associate Producer, or Assistant Screenwriter. All of these positions will likely be on a per project basis. Respondents with no experience coming out of an MFA in Filmmaking program can expect work more along the lines of a Production Assistant. It is also common for students graduating from undergraduate film programs to seek work as Production Assistants.

About three-fourths of respondents indicated that to be successful, one needs to be able to balance and divide one's time between short-term money making projects and individual projects that will help to develop a portfolio. All of these respondents indicated that MFA graduates are likely to be at an advantage in the creation of the portfolio as an MFA program gives individuals time to focus solely on making their stories come to life through film.

"I divide my work into lower scale projects (\$2,000 - \$25,000) and documentary filmmaking. I shoot for hire as much as I can and when I can because it pays the bills and can often help with connections. However, I am always planning for a life-long career. I am always working on writing or directing my own long-term projects. Commission work is easier than trying to build yourself up without it, but you need both."

Salaries

Most respondents laughed when they were asked about filmmaking salaries. The salary of filmmakers is highly dependent on the projects that they are working on as well as their role within those projects. Even as an established filmmaker, one's salary can fluctuate drastically from year-to-year. The Occupational Employment Statistics from the Bureau of Labor Statistics provides mean annual wages as well as the number of jobs for various positions within the film industry. A table summary of the employment statistics can be found in Appendix C.

Producers and Directors have the largest number of jobs available and can also expect to make the most money. Producers and Directors earn a mean annual salary of \$92,390 and a median annual salary of \$68,440. There are approximately 87,010 producer and director jobs, 34,760 of these jobs are in the video industry and 20,040 of these jobs are in TV. Jobs in the video sector consistently pay a great deal more than those in the TV sector. The mean pay for a video director or producer is \$114,450 or over \$47,000 more than the mean pay for a TV director or producer. The job outlook for producers and directors from 2010-2020 is average, with a growth rate of 11%.

Writers earn a mean annual wage of \$68,420 and a median salary of \$55,420. There are 41,990 writing jobs, 3,300 of these jobs are in the video industry and approximately 2,250 of these jobs are in the TV industry. Video writers can expect a mean annual wage of \$102,080 and TV writers can expect a mean annual wage of \$62,360. The job outlook for writers from 2010-2020 is slightly slower than average, with a growth rate of approximately 6%.

Film & Video Editors earn a mean annual salary of \$64,060 and a median annual salary of \$50,930. There are approximately 21,500 film & video editing jobs. The 13,280 Film & Video Editors in the video industry can expect a mean salary of \$71,120 while the 3,770 Film & Video Editors in the TV industry can expect a mean salary of \$59,520. Film & Video Editors can expect a 4%, or slower than average, growth rate of jobs from 2010-2020.

Note that collecting this information from the Occupational Employment Statistics can create a bias towards more traditional filmmaking roles. It is important to understand that individuals in filmmaking do not typically fall under a single category, but rather piece together various filmmaking opportunities outside of the traditional video or film sector and/or act as independent filmmakers pursuing their own funding.

Democratization of The Industry

Respondents routinely pointed out that the industry is rapidly changing as technology improves, prices decline, and distribution outlets and options increase. This was widely seen as a democratization of the filmmaking industry. While respondents noted changes in the industry, they also made clear that they are unsure where the industry is headed. Although feature films are likely to be a staple in the film industry for the foreseeable future, respondents cited the growth in digital video with an emphasis on short-form video production. The growth in digital video is linked to the explosion of amateur and commercial film production but roles in the traditional film market are either decreasing or holding steady.

However, this democratization has introduced a seeming paradox related to employment growth. While the Bureau of Labor Statistics (BLS) anticipates *average* or *below average* growth in film jobs, i.e. a full-time director, editor, or production assistant, most respondents felt that there is ample demand for such positions on a short-term basis.

"It feels like there is plenty of demand, there are jobs if students are willing to be flexible and open."

That is, new graduates will be less likely to obtain full-time, permanent positions and more likely to have consistent, short-term employment project by project. This puts great emphasis on preparing students to be flexible, persistent, and have the business skills and financial acumen needed to operate independently if needed.

The Effect of 13-15 MFA Graduates On the Employment Field

We also asked respondents about the effects of MICA potentially adding approximately 13-15 filmmaking MFA graduates to the field each year. All respondents indicated that this would not stress the filmmaking industry. All respondents did indicate that jobs for these 13-15 graduates will not necessarily come easily and these students should not expect immediate success in the industry. The film industry can absorb these graduates as long as they are willing to work hard and be flexible.

23% respondents indicated that MICA should consider their program highly successful if half of its graduates end up in the film industry after a few years. Respondents noted that while there are enough jobs for MICA graduates, approximately 50% of graduates will not experience enough career growth to remain in the industry. It is important to note that the notion that a 50% industry placement rate should be considered successful was not mentioned until later interviews, so over half of the respondents were not asked about this.

"There are approximately 12,000 members in the Writer's Guild and at any given time at most 50% of them are employed. I think if 7 or more MICA graduates per year are working in the film industry, with 1 or 2 of them doing what they set out to do, MICA should call that highly successful."

"How you judge the success of the MICA program will depend on how you classify students working in the industry, no one should expect all 13-14 graduates to be working in the industry. I would say that half of the graduates working in the industry would be successful."

"If 50% (of MICA graduates) are working in the industry after a few years, that is what I would call successful. There will always be 1 or 2 that are the very best, even those people may have a hard time competing but if they can work in the area they are most passionate about, I would call that highly successful."

It's The Experience, Not The Credential

An MFA degree is not necessarily beneficial when applying for industry jobs. Respondents indicated that hiring managers typically rely primarily on an applicant's portfolio and not a resume.

"I have never looked at a resume for anyone in the film industry. I've also never had anyone ask for my resume, not once. It doesn't matter where you went to school, it matters who you know and what you can do."

Respondents did not consider the MFA credential to be particularly important given that applicants will be primarily judged on their portfolio and references, rather than a resume or past experience. The importance and value of the MICA program stems from the experience, in which students develop their voice, refine their technical ability, create a portfolio, and establish industry connections. All respondents agreed that attending an MFA program helps to provide students' with the time necessary to develop their portfolio without distraction. All things being equal, the MFA should provide an advantage over non-degree holding competitors. However, respondents also indicated that if after the first few years MICA can establish a strong reputation, the MFA has the potential to provide a greater advantage.

Quality of Applicants

About 26% of interviewees were in a position to hire filmmakers. These respondents all agreed that they can be sure what skills graduates from certain programs (such as AFI, USC, NYU) will have. The consistent skill sets of graduates from these top tier graduates are, however, a topic of controversy amongst the respondents. Some of the respondents felt that it was beneficial to understand that you were hiring a well-trained individual with a specific skill set while others felt that there was a lack of creativity or surprise when hiring graduates from these well-known institutions. All respondents agreed that they would hire graduates of the MICA program so long as they also had an impressive portfolio.

"These top tier film schools mean something. They are a great starting point. From a hiring perspective, you know that the applicant has already passed through a filtration system. Other schools though, don't have the same pull. In other cases, no one cares about the MFA, it all comes down to the individual and their portfolio."

"When someone comes out of USC, AFI or NYU, I know exactly what they can do. That is good and bad news. I know what they can do but I also know they are less likely to surprise me. When I hear about a candidate from another program, I get excited, I want to see what they can do."

Perceptions of the MICA MFA

Summary of Film Education Opportunities

Historically, Hollywood and Southern California have dominated the film industry in terms of jobs as well as educational opportunities in film. Due to this long-standing monopoly over the film industry, there are a large number of Master's level film programs in the Southern California area. Almost all respondents indicated that there are four top film schools, three of which are in Southern California; the University of California, Los Angeles (UCLA), the University of Southern California (USC), and the American Film Institute (AFI).

More recently, New York has become another hub for filmmaking as documentary filmmakers, independent filmmakers, and television shows have strengthened the filmmaking community in and around New York City. This new hub is home to one of the top film schools, New York University (NYU).

All respondents indicated that Los Angeles and New York City will remain filmmaking hubs for the foreseeable future. However, many noted that other areas, such as Austin, were able to create a smaller niche for filmmaking. The successful program at the University of Texas at Austin is both a cause and effect of the divergence from traditional filmmaking scenes. In addition, competition from other states, regionals, cities, and countries are draining some production out of LA and New York. One respondent noted that high-end production jobs have largely disappeared from L.A. in favor of low cost countries.

Most respondents felt that Baltimore also has the potential to create it's own filmmaking niche through the addition of an MFA in Filmmaking program at MICA. It was mentioned that there are a few other film schools on the east coast such as University of North Carolina or Boston University. However, without the culture of film surrounding the area, it has been difficult for these schools to establish strong reputations. For this reason, many respondents indicated that partnerships with Johns Hopkins University's undergraduate film program as well as with the Maryland Film Festival and the Parkway Theatre are critical in developing a film niche outside of Los Angeles or New York.

MICA's Enrollment Prospects

All respondents indicated that MICA should not have trouble attracting 13-15 students per year. There is very strong interest in the filmmaking field and stakeholders report that slots in existing programs are highly competitive. Each respondent indicated that business of filmmaking courses would be appealing to informed students. Focusing on both micro-budget films as well as high budget Hollywood features will attract a large pool of students with diversified interests within filmmaking. Respondents also felt that the relationship with the Maryland Film Festival and Johns Hopkins University would be beneficial in attracting students to the program. The Parkway Theatre and new Film & Media Studies building will encourage applicants and confirm that state-of-the-art facilities are not just available in Los Angeles or New York.

"I don't think MICA would have any problem filling 13-15 spots per year. The reputation and tradition of MICA is great. The undergraduate program at MICA alone would be a great feeder program."

"There are plenty of students interested in pursuing MFA's in Filmmaking. They will get good students and can develop a great reputation over the course of the next few years. Once the reputation is in place, they definitely will not have a problem attracting more students."

The primary concern raised about the potential applicant pool for MICA's filmmaking program was the cost of the program. Some potential students are taking the money for graduate school and using it to create their own films. Although this was brought up by a few respondents, many of them reconfirmed that there would still be enough to fill 13-15 spots per year. Respondents also indicated that while the cost of the MICA program is of concern, this is the case for almost all film schools. It was recommended that MICA price themselves comparably to other film programs, but slightly cheaper as they establish a reputation. Three respondents shared the concern that for the first few years, MICA may have some trouble competing for the top students applying to AFI, USC, UCLA, and NYU. However, they still felt that MICA would get high quality applicants that would be very successful in the film industry.

"MICA might have trouble competing for top students because USC and NYU are in the midst of the industry. Yet, there are tons of brilliant people not getting into those schools that are just as good as those who are. I am sure that MICA can grow to be top-tier."

It will be especially important for MICA to maintain a high bar to entry in its early years of development. The first several years of graduates will make a lasting impact on industry's impressions of the program.

General Impressions

About 90% of the respondents have very positive first impressions while the remaining respondents were neutral. The application of business to a filmmaking program was a large selling point of the program. Most respondents indicated that the business component of filmmaking is neglected or not covered in detail in most film programs, but yet remains one of the most important aspects to building and maintaining a career in filmmaking.

"I really appreciate that they will be focusing on the business side of things; it is very important and what I lacked the most in my undergraduate film program."

"My initial impressions are very positive, this program has a great change of being successful. The business aspect will be critical."

"How do I sign up?"

It is important to note that despite the positive first impression, 90% of respondents also indicated that a Master of Fine Arts in Filmmaking is not a necessity for success in the

industry. All respondents were under the impression that a MFA will not guarantee a job or a salary increase. Very few respondents indicated that an MFA would be detrimental.

"MFA's? People don't care about them. Students will be judged solely by the work they do, but it won't hurt."

"I got my MFA in Filmmaking, I needed the time to make the shift and the transition helped to orient me. But in the industry, I don't think anyone cares. Whether you have an MFA or not, it doesn't matter. It all comes down to the individual."

When respondents were asked if they would recommend getting an MFA in Filmmaking, 67% responded that it depends on the type of individual that was asking. Most of these stakeholders suggested that if the individual was highly self-motivated and already connected to the industry they would not recommend pursuing an MFA in Filmmaking. However, they all made it clear that the large majority of individuals pursuing filmmaking careers do not fall into this category. Out of the remaining stakeholders, 23% said that they would recommend pursuing an MFA regardless of the individual. The final 10% of respondents stated that they would not recommend getting an MFA and would instead recommend using the money you would spend on an MFA and making films with it.

"A lot of people want to study film. My recommendation would be to say do it as it can be highly helpful but it has to be a good value for your money. The only exception to this is if you are HIGHLY motivated and driven, with a solid portfolio, and connections in place."

It is important to note that the different perspectives on filmmaking correlate to the particular background of the speaker. The 10% of respondents that would not recommend pursuing an MFA in Filmmaking did not pursue their own MFA. The 23% of respondents that would recommend pursuing an MFA did pursue their own MFA or will do so in the near future. The remaining 67% of applicants are of mixed backgrounds and all mentioned successful colleagues and friends who pursued MFA's as well as those that did not.

Although there were mixed reviews about the importance of an MFA, all stakeholders acknowledged a variety of benefits to the degree.

- 54% of respondents indicated that the primary reason to go to film school is to form a cohort of peers that are establishing their careers concurrently.
- 52% of respondents cited the benefit of spending time focusing on and developing an individual portfolio while having ample access to resources.
- 52% of respondents cited a specific aspect of the MICA program, namely, learning about the business of filmmaking prior to entering the industry.

"Pursuing an MFA in Filmmaking helped me, I needed it. It creates a community of peers, a place to experiment, and the outlet to tell your story."

"I would love time to work on my own projects without having to worry about anything else. That time plus access to resources would be amazing. Definitely"

worthwhile reasons to pursue an MFA.”

A note on equipment: respondents appear to be making different tradeoffs depending on their interests and career trajectories. Those interested in using a broad array of equipment, (DSLRs, 4K, film, etc.), editing & music applications, audio equipment, etc. will be receptive to an MFA. In contrast, it is feasible to purchase a relatively low cost production suite (\$5,000-\$15,000) including a DSLR or HD video camera that enables the development of a portfolio leading to employment opportunities. MICA may benefit during times of industry transition such as the current move to 4K where a production suite is likely to cost \$15,000 to \$45,000.

Positive Perceptions

The Business of Filmmaking course proposed by MICA received a significant amount of praise. Young filmmakers, seasoned veterans to filmmaking, producers, screenwriters, and cinematographers all emphasized the important of understanding all of the complicated aspects of the business of filmmaking. 17% of respondents suggested that the business of filmmaking should not be covered in solely one course, but throughout the entire curriculum.

“My biggest complaint about my film program is that we did not cover the business of filmmaking. They should include how to finance film festivals, how to distribute, how to go about asking people for money, and micro-budgeting. All of these concepts, hugely important.”

“I can’t say it enough, the business aspect is critical.”

“I think there is a real role to play in the graduate field for the right kind of program. The emphasis (on the business of filmmaking) that MICA is talking about could serve the film community very well. I don’t know of one (program) like MICA.”

“Film programs need to have a major emphasis on business... so much so that the curriculum could be more than half business and the remainder should be filmmaking.”

MICA Is Well Positioned Within The Mid-Atlantic

The physical location of MICA and its partnerships were seen as a great platform for a new film program. All stakeholders felt that there was no room for another program in Hollywood, but creating a new program in Baltimore was an exciting proposition. They felt that a new program in a relatively untouched space, in terms of the film industry, would enable a program that is easily adaptable and up-to-date with the changes in the film industry. Even respondents who felt that film would largely remain in LA and NYC felt that MICA could create a great hub for filmmaking, especially with the support of the Maryland Film Festival and Johns Hopkins University.

“Baltimore has an advantage for a foreseeable future in filmmaking. It can provide access to the right people and the appropriate resources. It is close to DC and NYC.”

"MICA specifically is well positioned for this. MICA attracts very talented and very smart students. They have a great reputation."

Concern About Industry Placements and Job Support

There was concern about the ability of MICA to place students in the industry upon graduation. 33% of respondents mentioned, unprompted, that the first few years of the MICA MFA in Filmmaking program will be critical. MICA will need to develop a strong group of alumni as quickly as possible as well as external connections to the film industry. Everyone said that the reasons that AFI and USC are such sought-after programs is directly linked to their ability to place students in industry positions upon graduation. If MICA wants to be a competitive MFA in Filmmaking program, respondents indicated that they will need to work hard to assist their graduates in finding filmmaking positions and succeeding in film festivals. 67% of stakeholders mentioned that jobs after graduation would be highly important to applicants of the program. The respondents suggested setting up internship programs, or having a full-time career advisor on staff.

"MICA should provide students with some list of companies in Baltimore that are interested in filmmakers. Internships would be a great way to get a foot in the door. It is important to have people there to turn students on to all the different facets of filmmaking."

"Every new program has the challenge of making itself known. A few years will need to pass and student portfolios need to get recognition."

MICA also has an opportunity to create a career/production hub within the Mid-Atlantic. While such hubs exist, such as DragonukConnects, most are informal and run individually. MICA ought to be able to become the primary connection point between filmmakers, producers, and talent within the Mid-Atlantic.

Every stakeholder had recommendations for ways that MICA could improve the proposed MFA in Filmmaking program. The majority of these recommendations would simply be additional components that would assist students in bettering their portfolios or achieving a position in the film industry upon graduation.

Financial Aid/Grant Components

One of the primary concerns of stakeholders was the cost of the program. It is important to note that this concern is not unique to MICA, but a problem with all MFA in Filmmaking programs and to some extent an issue for all arts and liberal arts colleges and universities. Respondents indicated that they thought the program was fairly priced and competitor research indicates that MICA is significantly less expensive than other programs. However, stakeholders suggested that having easy access to Financial Aid or grants would provide an incentive for students to apply to MICA. It will be important to make this process clear and straightforward.

Career Services

Over 30% of stakeholders indicated that internships or other career services would be a beneficial and important addition to the MICA MFA program. The reasons that USC and AFI are the top filmmaking institutions is directly linked to their ability to place students in

filmmaking positions upon graduation. One respondent suggested that there should be a full-time career services employee as a part of the MICA MFA in Filmmaking program.

"I would hire an individual that is a full-time coordinator. This person should contact local Baltimore companies to find and fill filmmaking positions with MICA students. This person should also develop relationships with Hollywood and New York in hopes to connect students with opportunities upon graduation in areas with more prominent filmmaking scenes."

"Internships are a really effective foot in the door."

"It is important to push local connections, perhaps through internships."

Preach Flexibility

100% of stakeholders mentioned that the most common trait in successful filmmakers is flexibility. All but one of the stakeholders preferred the non-track system that MICA suggested, thinking that the lack of tracks will provide students with a more comprehensive understanding of filmmaking. However, even with the lack of tracks, stakeholders pointed out repeatedly the importance of practical flexibility. All respondents indicated that most of the students will need to go into multiple aspects of filmmaking to piece careers together and will likely spend their time doing something other than their primary passion. It is important to stakeholders that MICA prepare students for the reality of filmmaking and provide them with the mindset and skill set necessary to make them flexible filmmakers.

"Students need to understand that they will not be hired to direct features immediately after graduation. They need to be patient and flexible and develop their portfolio in the meantime."

"If students get a job in the filmmaking field that is success and students should treat it as such. This job may not be exactly what they want to do, but it is still success. They need to know this going in and they need to be flexible."

The Business of Filmmaking

The business of filmmaking curriculum elements were the most praised portion of the MICA MFA in Filmmaking program. Stakeholders responded positively to the film financing, marketing, promotion and distribution concepts on both a micro-budget and Hollywood studio scale. Most respondents flagged the importance of infusing the entire program with business of filmmaking elements. This goes far beyond offering a single course on the business of filmmaking. Respondents recognized that knowledge of how to succeed commercially will be critical as the film market drastically changes. Respondents felt that in addition to these concepts, students could benefit by learning a few more specific points about the business of filmmaking:

- Budgeting and Financing,
- Pitching Ideas
- Legal contracts, Negotiating, and Insurance
- Marketing/digital marketing, and marketing channel management

- Distribution, including primary, secondary and virtual markets, and licensing, DVD production and streaming,
- Licensing music/footage,
- Establishing a business, hiring contractors/staff, managing upwards and downwards,
- Production management, SAG vs. non-SAG productions, , scheduling, managing pre, production, and post production, and managing systems. Systems and equipment, renting vs. buying.

"Almost all of my students, at some point or another, have applied to film festivals. The few that get in always seem to have forgotten that film festivals cost money. It is important to teach students how to finance film festivals. It is also important to teach them how to sell their work at these film festivals."

"Working in Hollywood is a sales job. You need talent, but sometimes it is more important to know how to make a sales pitch."

It is critical to note that respondents recognized and emphasized the difficulty of managing the tension between art and commerce. This was seen as a genuine conflict that persists throughout a filmmaker's career. MICA was immediately recognized as an institution that can help students develop their artistic voice but respondents cautioned that if MICA accomplishes the artistic development at the expense of the students' practical business knowledge, then industry professionals would devalue the degree. Many respondents considered an emphasis on artistic expression to be a negative except for students that are pursuing purely artistic filmmaking. Threading the needle between a strong artistic voice and savvy business skills would strongly position MICA against the competition.

Emphasize Shorts and Story Telling

Approximately 20% of stakeholders felt that MICA should emphasize the importance of short film and story telling. Respondents felt that while feature films do bring in the most revenue, it would be highly challenging and likely detrimental for students to work on feature films during their time at MICA. It was also mentioned that frequently students perfect their cinematography skills or can edit amazingly, but can fall short in the industry because they do not know how to tell a story. Students should focus on creating a portfolio of short films in which they are focusing on the story,

"The story is ultimately what sells. Spend the time on that, story telling and perfecting."

"I see shorts as the future of film. Students should not even be trying to create a feature film. Sometimes you only have 5 minutes to make an impression, you better have something that can wow them in that amount of time."

Partnerships with Actors

Approximately 25% of stakeholders mentioned that up and coming filmmakers would be the most successful with exposure to as many elements of filmmaking as possible. It was recommended by 30% of stakeholders that filmmakers work with actors during their

time at MICA. These respondents felt that MICA should develop a partnership with local actors.

"If filmmaking students already know how to work with actors when they enter the field, it will be very advantageous."

"I only have one recommendation; develop a partnership with actors."

"Acting can make or break a story; without great acting in a film it is almost impossible to make a great film. The students need access to talented actors."

Marketing the MICA Film MFA

Promotional Films

As previously mentioned, the first few years of the MICA MFA in Filmmaking program will be critical to the program's long-term success. Respondents indicated that it is necessary to attract students that will draw attention to the MICA program during these initial years. The highly talented, highly motivated students that MICA seeks to fill the program will likely be looking for proof-of-quality before enrolling. We recommend that MICA create at least three promotional films to provide students with a sample of the capabilities and skills that the program fosters.

Program Documentary

The first film should focus on the MICA program itself; it could be a short documentary about the program. This film needs to be put together by the MICA Filmmaking Staff/students and should highlight the variety of skills the MFA program teaches include the business of filmmaking. The documentary should also display the state-of-the-art MICA facilities and demonstrate its partnerships.

Master MICA Reel

The second film should act as the faculty and student's promotional reel, a compilation of the best shots from MICA's films. The goal is for industry professionals, prospective faculty, and students to take notice of MICA's program. This needs to be a top notch production.

Annual MICA Reel

MICA could also make an annual MICA reel, where it compiles the best of its student's work over the course of the year. MICA students under the critical eye of the faculty should create this. It should only be released if it meets a high quality threshold.

Student Profiles

Additionally, MICA could create a series of student profile videos that include student interviews and simultaneously showcase student work. Students can discuss reasons for attending the MICA program as well as skill sets they learned during their time at MICA. For an example of a student profile, see attached video produced by MICA graduate, Drury Bynum.

Film Festival Collaboration

Respondents frequently mentioned the importance of film festivals for up-and-coming filmmakers. MICA should use film festivals to target potential applicants. MICA's partnerships with the Maryland Film Festival should not only be evident through the MICA's promotional materials but also integrated into the annual Maryland Film Festival (MFF) and ongoing Friends of the Festival events. MICA should consider sponsoring the festival, promoting the program in print and the MFF website, and hosting an information forums at the event. These could take two forms. First, in the early years, MICA should hold an informational event during the festival. Second, faculty should actively participate in the festival, hosting films and leading discussions. Additionally, MICA should establish

a presence at other regional and potentially national film festivals through sponsorship or partnership.

Projection Advertising

MICA should consider projection advertising on MICA buildings or targeted buildings in the Baltimore/DC area. This would involve using a high-quality, high-intensity projector in a weather-proof casing to project MICA films onto the surface of an outdoor location. This technique is more commonly used in Europe but gaining appeal in the United States. Projecting MICA promotional and artistic films on the side of MICA buildings next to I-83 or during Artscape could generate substantial word of mouth and free press. As a reference point, the Daily Effective Circulation (DEC) of the billboard located at I-83 and 28th Street is 90,500. While this represents a 24 hour DEC and the projection might be limited to night time hours, it could create a level of buzz for MICA for far less than renting a billboard. While the opportunity is uniquely suited to showcasing MICA films, it could promote all of MICA's programs.



Affinity Groups

MICA should actively promote its program through local events and filmmaking support groups including Docs in Progress, the Creative Alliance, the Women's Annual Filmmaking Event, Stonehenge, Artscape, filmmaker meetups, the Charles and Senator theaters, etc. MICA should also explore alliances with local theatre groups including Center Stage, Single Carrot Theater, and the Mobtown players.

Location-Targeted Advertising

Many respondents indicated that, at least initially, most applicants to the MICA MFA in Filmmaking program would come from the mid-Atlantic region. It is recommended that MICA focus marketing funds on campaigns targeted towards Baltimore and DC.

Proximity Via Mass Transportation

Many prospective students may not be aware of the proximity of the MICA campus to Penn Station and/or the Light Rail in Baltimore. MICA may benefit from highlighting its proximity to DC, Willimington, and even Philadelphia. DC in particular may represent a major source of enrollments for MICA provided that prospective students understand that the campus is easy and inexpensive to reach. Location based advertising at select MARC and Light Rail stops might be a good way to promote the program. Clearly, the costs and benefits would need to be carefully weighed to determine if this approach would be cost effective.

Geofencing

Similarly, if MICA promotes through digital marketing methods such as adwords, social media, and online advertising, it should consider geofencing when targeting prospective students. Geofencing may lose its relevancy when

considering full-time residential programs, however, it may be beneficial for MICA to geomap a) its inquiries and b) enrollments to scan for geographic patterns.

Sponsor for Short-of-the-Week

Many respondents mentioned shortoftheweek.com as a relatively new, great place to watch rising filmmakers as well as to submit short films. To some respondents, shortoftheweek.com has become the “next best thing to a film festival” in that if your short is selected, you will likely attract the attention of others in the filmmaking world. Shortoftheweek.com has sponsorship options and would be a great place to attract those interested in film as well as those already creating films.

Final Considerations

This research suggests that MICA may be able to occupy a unique market position by developing a reputation for thoughtfully balancing artistic freedom with practical knowledge and skills to succeed in the commercial marketplace. To accomplish this in film, MICA should infuse the business of filmmaking throughout the curriculum while keeping the program flexible to keep up with the fast changing film marketplace. In addition, the MICA MFA in Filmmaking needs to be a consistently high quality program. It will compete against film schools with strong reputations and powerful connections.

MICA should select only the applicants of the highest caliber and bring on well-known, well-seasoned faculty. Even after acceptance, MICA will need to hold their students to extremely high standards and provide an educational atmosphere that is deeply challenging. MICA film students should be thoughtfully and sharply critiqued in order to promote artistic and production excellence. Students graduating from MICA need to understand what great filmmaking looks like from an artistic perspective and in terms of production value.

In summary, incoming MICA students should be hard-working, talented, and motivated up-and-coming filmmakers. Upon graduation, students should be equipped with a well-trained artistic eye, practical production skills, and a basis for navigating the commercial aspects of filmmaking.

Appendix A: *MICA MFA in Filmmaking Program Summary*

The new Master of Fine Arts in Filmmaking by the Maryland Institute College of Art (MICA) is a response to changes in the industry and supports new emerging practices in filmmaking today. It builds on MICA's successful Film and Video undergraduate program, shares space with the Johns Hopkins University's Film & Media Studies program, partners with the Maryland Film Festival and provides students with access to the Parkway Theatre.

Program components include studio practice, academic studies, and professional development, all of which contribute to the deep integration on a personal level and the pursuit of appropriate and meaningful connections with other fields of study. In addition to these components, the MFA in Filmmaking through MICA requires student participation in the Business of Filmmaking Course; a requirement that leads students through the latest models in film financing, marketing, promotion, and distribution both on the micro-budget and Hollywood studio levels. Filmmaking graduate students will also be required to complete a thesis film and develop business plans for all films they are a part of at MICA.

The Program Facts

- 2-year Master of Fine Arts in Filmmaking
- Total Credit Hours: 60 (48 studio credits & 12 academic study credits)
- Total Enrollment: 26-28 students
- 16 visiting filmmakers/year
- Must complete a thesis film

The Facilities

- **Film & Media Studies Building:** Opening in AY16, a 13,920 square foot, state-of-the-art Film & Media Studies building to be shared with the Johns Hopkins University's Film Studies program
- **Parkway Theater:** Access to the Maryland Film Festival's newly restored, 450 seat-Parkway Theater. The theater will be available for screening, courses, and film exhibitions.
- **Media Resources Center:** The campus source for over 42,600 digital images, 215,000 slides, and over 5,000 DVD and VHS titles.

Partnerships

- Johns Hopkins University Film Studies Program
- Maryland Film Festival
- Parkway Theater
- Johns Hopkins University Libraries
- Baltimore Academic Libraries Consortium

Requirements**First Semester, First year**

MFA-Filmmaking Graduate Studio I (6 credits)

Business of Filmmaking (3 credits)

Filmmaking Elective (3 credits)

Graduate Liberal Arts Seminar (3 credits)

Second Semester, First year

MFA-Filmmaking Graduate Studio II (6 credits)

Filmmaking Elective (3 credits)

Filmmaking Elective (3 credits)

Graduate Liberal Arts Seminar (3 credits)

First Semester, Second year

MFA-Filmmaking Graduate Studio III (9 credits)

Filmmaking Elective (3 credits)

Graduate Liberal Arts Seminar (3 credits)

Second Semester, Second year

MFA-Filmmaking Graduate Studio IV (9 credits)

Filmmaking Elective (3 credits)

Graduate Liberal Arts Seminar (3 credits)

Curricular Table

MFA-Filmmaking Graduate Studio	Filmmaking Elective (studio)	Liberal Arts Seminar	Total Number of Units
30 credits	18 credits	12 credits	60 credits
50%	30%	20%	100%

Resources

1. Reallocated Funds: There are no reallocated funds to support this degree.
2. Tuition/Fee Revenue: There are no PT students in the program. This number accounts for the number of full-time students and the annual tuition and fees, less the financial aid. The institution supports incoming students with financial aid discount of 33%.
3. There are no grants, contract or other external sources of revenue.
4. There are no other sources of revenue.

Expenditures

1. The total Faculty amount includes the FT faculty salary + FT faculty benefits + PT faculty salary.
 - 1a. FTE equals the following:
 - In year one: 2 FT faculty + 1 PT faculty teaching 4 sections; PT faculty adds .67 FTE (4 sections)
 - In years two and three: 3 FT faculty + PT faculty teaching 8 sections; PT faculty adds 1.33 FTE (8 sections)
 - In years four and five: 3 FT faculty + PT faculty teaching 10 sections; PT faculty adds 1.67 FTE (10 sections)
2. Admin. Staff: The MFA program administrative and staff support (for equipment and technicians, etc.) is provided by staff assigned to the JHU/MICA Film Centre. It is not accounted for in the MFA program budget and costs because it is a shared resource with its own budget allocation.
3. Support Staff: The MFA program administrative and staff support (for equipment and technicians, etc.) is provided by staff assigned to the JHU/MICA Film Centre. It is not accounted for in the MFA program budget and costs because it is a shared resource.
4. Equipment: There is a regular expense for the maintenance of the appropriate equipment for the program.
5. Library: There is an annual distribution to support the maintained and enhancement of the resources for the MFA Filmmaking program students and faculty at the Decker Library.
6. The MFA in Filmmaking occupies leased space that is a shared resource of the existing the JHU/MICA Film Centre, an expense shared by these two institutions.
7. Other Expenses include expenses (non-comp expenses) including the Departmental Operating, the Parkway Theater (Maryland Film Festival) Programming and travel and other expenses to support the Filmmaker in Residence