



April 6, 2021

James D. Fielder, Jr., Ph.D.
Secretary of Higher Education
Maryland Higher Education Commission
6 N. Liberty Street, 10th Floor
Baltimore, Maryland 21201

Dear Dr. Fielder,

The Maryland Institute College of Art is pleased to submit the attached substantive change proposal for review to the Maryland Higher Education Commission: MFA in Photography + Media & Society.

In accordance with MHEC's procedures, the filing fees, in the form of a check, have been sent via FedEx.

Thank you very much for your consideration of our proposal.

Sincerely,

A handwritten signature in black ink, which appears to read 'David Bogen', is positioned above the printed name.

David Bogen
Vice President for Academic Affairs and Provost

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INSTITUTE
COLLEGE
OF ART

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Cover Sheet for In-State Institutions

New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	Maryland Institute College of Art
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Each action below requires a separate proposal and cover sheet.

- | | |
|---|---|
| <input type="radio"/> New Academic Program | <input checked="" type="radio"/> Substantial Change to a Degree Program |
| <input type="radio"/> New Area of Concentration | <input type="radio"/> Substantial Change to an Area of Concentration |
| <input type="radio"/> New Degree Level Approval | <input type="radio"/> Substantial Change to a Certificate Program |
| <input type="radio"/> New Stand-Alone Certificate | <input type="radio"/> Cooperative Degree Program |
| <input type="radio"/> Off Campus Program | <input type="radio"/> Offer Program at Regional Higher Education Center |

Payment <input checked="" type="radio"/> Yes	Payment <input type="radio"/> R*STARS #	Payment	Date
Submitted: <input type="radio"/> No	Type: <input checked="" type="radio"/> Check #	Amount: \$250.00	Submitted: 3/23/2021

Department Proposing Program	Graduate Studies		
Degree Level and Degree Type	Masters; Master of Fine Arts		
Title of Proposed Program	Photography + Media & Society		
Total Number of Credits	60		
Suggested Codes	HEGIS: 101100.00	CIP: 50.0605	
Program Modality	<input checked="" type="radio"/> On-campus <input type="radio"/> Distance Education (<i>fully online</i>)		
Program Resources	<input checked="" type="radio"/> Using Existing Resources <input type="radio"/> Requiring New Resources		
Projected Implementation Date	<input checked="" type="radio"/> Fall <input type="radio"/> Spring <input type="radio"/> Summer Year: 2021		
Provide Link to Most Recent Academic Catalog	URL: https://www.mica.edu/academic-catalog/		
Preferred Contact for this Proposal	Name: Terra Schehr		
	Title: Associate Vice President for Educational Planning & Development		
	Phone: (410) 225-2536		
	Email: tschehr@mica.edu		
President/Chief Executive	Type Name: Samuel Hoi		
	Signature:		Date: 03/22/2021
	Date of Approval/Endorsement by Governing Board: 02/19/2021		

Revised 1/2021

MFA: Photography + Media & Society

Substantive Change Proposal to MHEC

April 1, 2021

**MARYLAND
INSTITUTE
COLLEGE
OF ART**

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Proposal

A. Centrality to Institutional Mission and Planning Priorities:

The MICA **mission** is to: “EMPOWER students to forge creative, purposeful lives and careers in a diverse and changing world. THRIVE with Baltimore. MAKE the world we imagine.” This proposal is a substantive change to the existing MFA in Photographic and Electronic Media (PEM), including a change in name to Photography + Media & Society (PM&S).

The PM&S program will reside in the Division of Graduate Studies which coordinates all of MICA’s graduate programs for the MAT, MFA, and MA degrees. Led by the Vice Provost for Graduate Studies, these programs include the Hoffberger School of Painting, the Mount Royal School of Art, the Rinehart School of Sculpture, the MFA in Community Arts, the MFA program in Curatorial Practice, the MFA in Filmmaking, MFA and MA programs in Graphic Design, the MFA and MA programs in Illustration, the MA program in Social Design, the MFA in Studio Art, the MA in Teaching (MAT), and the current MFA in Photographic and Electronic Media—which is the subject of this substantive change.

This is the time to reimagine what graduate education in art and design is—and does—in the twenty-first century. Consistent with MICA’s mission, we understand that the purpose of graduate education is the training of thought-leaders. This changed program will advance a shift in Graduate Studies at MICA in the Fine Arts through an emphasis on interdisciplinary, collaborative, research-based, post-studio production of visual, material, and media culture. The new PM&S curriculum will support emerging thought-leaders working in photography and media who are committed to producing visual culture as a portal for meaning, knowledge, and as a vital social mirror within and beyond Fine Art.

The revised curriculum will provide an open-ended, research-based, socially engaged, studio and post-studio exploration of lens and software-based image-making practices. Students will explore an infinite range of thinking that informs still and moving images as objects, digital screens, works on paper, and public space. Students in the PM&S program will explore and disrupt the conventional form, content, and concepts of photography and media in fashion, advertising, video journalism, politics, marketing, and other contexts beyond the art market and museum. The program will approach visual and media culture as a borderless practice and develop solvent, sustainable post-graduate paths.

As a substantive change in name and curriculum to an existing program, there are no adverse funding implications anticipated. Indeed, the new curriculum and focus is anticipated to result in an increase in the recruitment and retention of both international and domestic students. The anticipated shift in the demographics, experience, and aptitudes of PM&S students—compared to current PEM students—will have a positive impact on Graduate Studies at MICA, in general, and attract future applicants who will contribute to making a redirected PM&S degree a destination graduate program in photography and media.

MICA is fully committed to providing all of its programs with the administrative, financial, and technical support needed for the programs to fulfil their purpose. The details of the resources supporting this program are described in sections I-L. MICA is committed to supporting the success of this changed program during its initial launch and through a period of five years as awareness of the new curriculum and enrollments build. If after five years, the program does not demonstrate the ability to be financially self-supporting, the College will implement changes to improve or sunset the program. Should the program be substantially modified or discontinued, curricular offerings will be continue to be provided so that all enrolled students have the opportunity to obtain their degree within the normal period of time for completion.

B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:

As a program that provides students a research-based, socially engaged, studio curriculum through which they will explore and disrupt the conventional concepts of photography and media, this substantive change is consistent with Strategy 11—*Encourage a culture of risk-taking and experimentation*—from the Maryland State Plan. In doing so, this program advances the evolution of knowledge of what art and design education should be and how graduates will develop solvent, sustainable post-graduate paths in visual media and culture.

C. Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

The current program in Photographic and Electronic Media, which is the subject of this substantive change, has had a history of strong enrollment with the most recent ten-year trends showing the goals for cohort size being consistently met year over year.¹ It is anticipated that the new PM&S program will continue with this trend by admit 14 students in each entering cohort for a total of 28 students enrolled in the program annually. Students in PM&S will explore and disrupt the content and concepts of photography and media within and beyond the art market and museum. The curriculum will prepare students to explore visual and media culture as an interdisciplinary, borderless practice and develop solvent, sustainable post-graduate paths in contemporary art, advertising, video journalism, marketing, education, public policy, and other for-profit platforms for their ideas.

D. Reasonableness of Program Duplication (search for similar programs in MD [here](#)):

Not applicable. There are no similar programs in the State and/or region. The shift in the program curriculum will place less emphasis on technology and more emphasis on training thought-leaders through the research-based production of meaning and knowledge through photography and media within and beyond Fine Art. The program emphasis will be on the production of knowledge and meaning informed by academic, social and entrepreneurial literacies.

E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)

MICA's PM&S program will have no impact on the implementation or maintenance of high-demand graduate programs at Historically Black Institutions (HBIs). This program is unique in the state. The program can recruit new students who are undergraduate alumni from the HBIs in the area, including Morgan State University, Coppin State University, Bowie State University, and the University of Maryland Eastern Shore.

F. Relevance to the identity of Historically Black Institutions (HBIs)

The PM&S program is focused on MICA's traditional strengths and identity in the areas of art, design, and creativity. As such, there is no significant impact on the uniqueness and institutional identities and missions of HBIs.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in [COMAR 13B.02.03.10](#)):

MICA's PEM program was established and approved in the late 1990s. At that time, the contingent economies, culture, aesthetic vocabularies, social codes, conduct, speech, and politics of the art world,

¹ New student enrollment in the fall 2020 cohort was down by four students due to travel restrictions and limitations on access to facilities resulting from the COVID-19 Pandemic.

art market, and art scene were the primary focus of faculty and students in MFA programs. But the lines between the contexts and concepts of Fine Art and commercial photography and media, form, aesthetics, and content are fluid, not fixed.

This is the time to reimagine what graduate education in art and design is—and does—in the twenty-first century. MICA understands the purpose of graduate education is the training of thought-leaders. The program in PM&S will be a curriculum for emerging thought-leaders working in photography and media committed to producing visual culture as a vital social mirror within and beyond Fine Art.

As is the case with all of MICA's MFA programs in the Fine Arts, the PM&S program will be characterized by an atelier approach with one primary faculty member—the program's Director, Bill Gaskins.

The substantive change to the PM&S program will have the following objectives:

- Teach students to become smarter than the technology they use
- Offer an interdisciplinary, research-driven, and image-making graduate education
- Explore photography and media as a borderless lens- and screen-based image making practice
- Foster radical collaborations across our graduate programs through collaborative studio courses.
- Develop fiscal and enterprise literacies for platforms for creative production and distribution
- Instruct and inspire intrepid, engaged, scholarly rigorous, and justice-seeking thought-leaders
- Produce new knowledge through photography and media within and beyond Fine Art.

The seminar, the College, the city, the region, the nation, and the globe will be our classrooms. The ***Citizenship, Relevance, & Sustainability*** of graduates will be the metrics of our curricular merit.

- ***Citizenship***—Students will be able to identify the communities, constituencies, individuals, and institutions within and/or beyond the art market that will be the site(s) for their collaborative, and civic post-graduate artistic practices or institution-building paths.
- ***Relevance***—Students will have competency in producing visual and media culture informed by an interdisciplinary creative and research-based curriculum merging the liberal arts, social sciences, and the real world. A scholarly and social comprehension of race, class, gender, and the national politics of skin color in public policy and visual culture will be part of the curriculum.
- ***Sustainability***—Students will make scalable plans for solvent and sustainable for-profit models for production and distribution of visual and media culture within and beyond the art market.

Program Learning Outcomes:

1. Students will develop plans for solvent and sustainable for-profit models of production and distribution informed by research in interdisciplinary, historical, technical, and social areas relevant to their creative work.
2. Demonstrate an ability to conceive, develop, manage, and complete a body of meaningful and knowledge-producing visual culture.
3. Be able to engage with intersecting ideas, questions, concepts, content, problems, solutions, methods, and professional practices as those relate to the human, material, and institutional supports necessary to produce their creative work.
4. Demonstrate critical, historical, and cultural understandings of the communities, constituencies, individuals, and institutions within and beyond the art market that they have identified as the site(s) for their post-graduate practice or path.
5. Be able to articulate issues of race, class, gender, and the global politics of skin color in public policy in relation to visual culture and media necessary for the realization of their creative work.

In detail, the new curriculum of the program, as outlined below, includes 12 additional elective credits vs. the prior PEM program. These additional elective credits are accommodated by a complimentary reduction in the required studio courses. Further, this change specifies that 12 of the 24 elective credits be studio electives whereas in the prior program there was no specific requirement that any of the elective credits be taken as studio courses.

In terms of content of the requirements in the curriculum, the substantive change is to sharpen the course offerings into clear thematic seminars and an explicit Thesis track whereas the prior curriculum was composed of a set of more general *MFA Seminars (I-IV; each at 9-credits)* and *Practicum (I-IV; each at 3-credits)* courses that were focused on broad topics and were primarily student-driven.

Studio or Related Areas	Other Studies in Art/ Design	Electives	Total
36 credits	0 credits	24 credits	60 Credits
60%	0%	40%	100%

Studio or Related Areas

Number	Course	Credits
TBD	Beyond the White Cube I: Race & Representation	6
TBD	Beyond the White Cube II: Research Think Tank	3
TBD	Beyond the White Cube III: Culture & Commerce	3
TBD	Graduate Research Seminar I: The Desegregated Eye 1900-1980	3
TBD	Graduate Research Seminar II: The Desegregated Eye 1980-Present	3
TBD	MFA Pre-Thesis Seminar	6
TBD	MFA Thesis I	6
TBD	MFA Thesis II	6
Total		36

Electives

Number	Course	Credits
	Studio Electives	12
	Open Electives	12
Total		24

Course descriptions and associated learning outcomes are included in Appendix A.

Students use the first year in the program to develop requisite technical and theoretical skills and the second year for the implementation of their Thesis projects. During the course of their study, students regularly meet with faculty in group and individual critiques/discussions.

Each PM&S student is required to present a comprehensive Thesis Statement and an Exhibition. The statements provide a summative opportunity for students to distill their understanding of the issues and ideas at play in the work as well as a means for the program faculty to assess the quality of each student's understanding and the clarity of their writing. This Thesis Statement is written in the form of a public lecture and is aimed at the ability for students to transition from the classroom to the public sphere. It is meant to express a comprehensive intellectual and artistic expression of the work they are doing, the history it inhabits, and the influences that it draws from. Review of the final project is conducted by a committee of three persons; two members of the program that are selected by the student and a third member that is chosen in consultation with faculty.

All candidates for graduation are required to satisfy specified degree requirements as detailed in the curricular table, maintain a minimum cumulative grade-point average of 3.00, and provide full documentation of the Thesis Exhibition to both the department as well as to the MICA Decker Library Archive of Thesis Projects.

MICA's degree programs are approved and listed by the National Association of Schools of Art & Design (NASAD) which articulates specific goals and competencies for programs in various curricular areas. The PM&S goals align well with the competencies expressed in the NASAD handbook and the curriculum and program learning outcomes (PLOs), articulated in the previous section, were crafted with NASAD's *General Requirements: Art* for MFA programs forefront in mind. This program has been submitted for NASAD approval concurrently with this submission for MHEC approval.

The nature of art and design pedagogy includes robust formative assessment as students develop skills in their chosen discipline or medium. In addition, all programs at MICA are expected to be engaged in ongoing summative assessment of student learning relative to their program learning outcomes (PLOs). Student achievement of learning outcomes will be documented in the program's Annual Report. The student artifacts, rubrics, and associated data used in assessment will be saved in MICA's PLO Assessment Archive which was established in 2015-16.

Consistent with MICA's long-standing practice of honesty and integrity in its communications, all advertisements, recruiting, and admissions materials related to the PM&S program will clearly and accurately represent the program and student support services. Once enrolled, students will have ongoing advisement about curricular requirements, progress toward their degree, costs and financial aid, student support services, and policies/expectations related to the program.

H. Adequacy of Articulation, If applicable

Not Applicable.

I. Adequacy of Faculty Resources (as outlined in [COMAR 13B.02.03.11](#)).

As is the case with all of MICA's MFA programs in the Fine Arts, the PM&S program will be characterized by an atelier approach with one primary faculty member—the program's Director.

Bill Gaskins was hired as the new Director of the PEM program in 2019 and has spearheaded the substantive change into the PM&S program. Bill has an MFA in photography from the Maryland Institute College of Art in 1995. His depth of experience represents a rich tapestry of practice, as an artist,

teacher, scholar, and writer. Bill Gaskins is an informed and inspired professor, acknowledged by his students and peers for his teaching as a winner of the Watts Prize for Faculty Excellence, Cornell University Department of Art in 2016, and the University Distinguished Teaching Award at the New School University in 2011

Bill explores questions about visual and media culture, the myths of photography, and American life through depictions of race in visual culture in photography and media in the twenty-first century. Gaskins' work is based on an interdisciplinary professional and academic foundation that includes the history of photography, visual and media culture, and American and African American Studies scholarship.

He is the author of the groundbreaking monograph, *Good & Bad Hair: Photographs by Bill Gaskins*, and has published essays and reviews in numerous journals including, *The Society of Contemporary Craft*, *Artsy*, *Exposure*, *The Journal of The Society of Photographic Education*, and *The New Art Examiner*, among others. His relevance as a contemporary artist has garnered attention through books, catalogs, solo and group exhibitions at major venues including the Crocker Museum of Art, Brooklyn Museum of Art, Detroit Institute of Arts, and The Smithsonian Institution.

Critic-in-Residence **Danni Shen** is an independent curator and writer. She is currently Project Director & Curator of the next Jamaica Flux: Workspaces & Windows 2021 produced by the Jamaica Center for Arts & Learning (JCAL), which commissions new, site-specific, public projects by artists in collaboration with local business and social organizations around Jamaica, Queens, and New York. Previous curatorial roles include at SPRING/BREAK Art Show LA Frieze + NY Armory week editions, OUTPUT Shanghai (byoutput), and Empty Gallery—a black-cube space dedicated to time-based, non-object-oriented, interdisciplinary practices physically located in Hong Kong. She is based in New York, where she was also the Curatorial Fellow at Wave Hill, Curator-in-Residence at Residency Unlimited, and Guest Critic at NYU Tisch-ITP. Shen has also managed various media initiatives for Prospect New Orleans U.S. Triennial, Arts Connection, Empty Gallery, and the Today Art Museum in Beijing included. She is a regular contributor to various publications including *BOMB Magazine*, *The Brooklyn Rail*, *Hyperallergic*, *Rhizome*, *onscreentoday* 介面, and has written catalogue essays for artists Jillian Mayer, Wonjung Choi, Esperanza Cortés, Mo Kong, and Rina Banerjee among others. Shen is the current recipient of the Art Writing Workshop and the Art Critic Mentoring Program in collaboration with CUE Art Foundation x International Association of Art Critics. Shen's curatorial research investigates the intersections of techno-ecological practice, unpacking the anthro- in Anthropocene, and culture as a survival mechanism within post-colonial, digital times + global supply chains. Upcoming exhibitions include at 601artspace, Herkimer Place, and left.gallery in 2020.

Bill will teach the following courses:

- Beyond the White Cube I, II & III
- Graduate Research Seminar I & II
- Pre-Thesis Seminar
- MFA Thesis I & II

MICA encourages and supports the professional development of faculty in a number of ways, including three internally-funded grant programs that are focused on improvement of curriculum and teaching. These include a grant program specifically for adjunct faculty. In addition to the grant programs, MICA has a culture of peer-based faculty development which is coordinated by MICA's Center for Teaching Innovation and Exchange (C/TIE) and is anchored by formal professional development days twice a year. Professional development workshops offered throughout the year as well as on the two professional

development days include evidence-based inclusive pedagogies, methodologies for the assessment of student learning, and the use of technology in instruction.

MICA uses Canvas as its learning management system. Canvas is supported by MICA's Educational Technology function. All faculty are provided access to training in Canvas via online modules, workshops, and individual consultations from Educational Technology.

J. Adequacy of Library Resources (as outlined in [COMAR 13B.02.03.12](#)).

MICA's Decker Library is one of the country's best art and design libraries. The Library's collection of over 110,000 volumes, 130,000 e-books, 18,000 bound and unbound periodicals, 300 current serial subscriptions, 40,000 digital images, and 6,000 DVD titles exceeds the standards set by the National Association of Schools of Art and Design (NASAD). The main focus of the library collection is in visual art and design, while also maintaining a broad collection in the humanities. Approximately 3,500 titles are added to the collection each year with fifty to sixty percent of the book budget spent on acquiring monographs on the visual arts with the remainder building the general collection. The library also subscribes to ARTstor, Films on Demand, and Alexander Street Press Art and Architecture in Video.

In addition to the Decker Library, MICA has a Materials Library which is a multidisciplinary resource for material research, exploration, and experimentation. The Materials Library includes an ever-expanding collection of material samples that are assigned a unique identification number and organized by type.

MICA participates in the Baltimore Academic Libraries Consortium, which permits direct reciprocal borrowing among most four-year colleges in the Baltimore metropolitan area. In-person access to three outstanding art library collections found within one and a half miles of MICA includes: The Milton S. Eisenhower Library at Johns Hopkins University, The Baltimore Museum of Art library, and The Walters Art Gallery library.

Art and Design Library Acquisitions (in Expenditures)			
Resource Categories	Prior Year Exp	Prior Year Exp	Current Year Budget
1. Books	\$76,700.50	\$72,500.00	\$25,000
2. Collected Editions	\$9,486.45	\$10,000.00	\$0
3. Periodicals	\$40,498.44	\$36,914.00	\$38,330
4. Images	\$3,904.49	\$3,906.88	\$3,923.40
5. Videotapes/films	\$12,163.30	\$9,000.00	\$12,000
6. Microfilm/microfiche	\$0	\$0	\$0
7. Electronic Access	\$67,021.75	\$48,456.12	\$57,204
8. Other	\$0	\$0	\$0
TOTAL (ADD 1-8)	\$209,774.93	\$180,777.00	\$136,457.40

Current Year Budget=FY21

Prior Year Exp=FY20

Prior Year Exp=FY19

Definitions

1. Books: One-time purchase of books—physical and electronic—not including Special Collections items.
2. Collected Editions: Items purchased for the library's Special Collections including artists' books, rare books, and materials.
3. Periodicals: Annual subscriptions for direct access to journals and magazines—physical and electronic.
4. Images: Annual subscriptions to primarily image-only content.
5. Videotapes/films: One-time purchase of film and video content—physical and electronic.
6. Microfilm/microfiche: One-time purchase of microforms.
7. Electronic Access: Subscription-based database content, not including: image databases, one-time purchases of e-content, or direct electronic journal subscriptions.

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment (as outlined in [COMAR 13B.02.03.13](#))

All of the physical facilities, infrastructure, and instructional equipment of the PEM program will be devoted to the revised PM&S program and are adequate to support the new curriculum.

All MICA faculty, staff, and students are provided with a free @mica.edu email account. MICA uses the Canvas Learning Management System which provides a flexible and adaptive e-learning environment that integrates with Google tools and web-conferencing software including Zoom. These tools allow students ease of access to course content and the ability to collaborate with faculty and classmates both synchronously and asynchronously.

L. Adequacy of Financial Resources with Documentation (as outlined in [COMAR 13B.02.03.14](#))

MICA is fully committed to providing all of its programs with the administrative, financial, and technical support needed for the programs to fulfil their purpose. All of the financial resources associated with the current PEM program will be devoted to the revised PM&S program and are adequate to support the revised curriculum.

For MHEC's internal review, see Appendix B for the required program resources and expenditures tables. In order to protect the confidentiality of faculty compensation, per instructions from the Assistant Secretary for Academic Affairs, these tables have been submitted under separate cover and are not to be circulated outside of the Commission.

M. Adequacy of Provisions for Evaluation of Program (as outlined in [COMAR 13B.02.03.15](#)).

The nature of art and design pedagogy includes robust formative assessment as students develop skills in their chosen discipline or medium. All programs at MICA are expected to be engaged in summative assessment of student learning relative to the program's learning outcomes (PLOs) on an annual basis, using direct evidence of student learning when appropriate. In addition to assessments of student learning, programs use student retention data, student surveys, course evaluations, and faculty reviews to evaluate the effectiveness of the program. Evaluation of faculty and their teaching effectiveness follows guidelines set out in MICA's Faculty Handbook and the evaluation of part-time faculty 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. Programs document their effectiveness as well as plans for improvement/expansion in their annual report.

In addition to the reviews that occur annually, all degree programs at MICA participate in formal Academic Program Review (APR) every five to eight years. The APR process, which includes a site-visit from one or more external reviewers, follows an established set of procedures and guidelines for the analysis of program context (role, curriculum, and learning outcomes); staffing and enrollment; resources (fiscal, facilities, and equipment); vision for the future; and measures of success.

N. Consistency with the State's Minority Student Achievement Goals (as outlined in [COMAR 13B.02.03.05](#))

For the changed PM&S program, and across the College, 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 students who represent underserved populations. Recruitment for the program 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 International student population in PEM has primarily come from China, Nigeria, Ghana, Senegal, India, Pakistan, Vietnam, Singapore, Malaysia—and Baltimore are filled with talented people seeking graduate study informed by the vision and objectives of PM&S. A targeted marketing and recruitment initiative will be required admissions tasks for this program.

O. Relationship to Low Productivity Programs Identified by the Commission

Not Applicable.

P. Adequacy of Distance Education Programs, If applicable (as outlined in [COMAR 13B.02.03.22](#))

This is not a distance education program. However, MICA has been designated by the MHEC and MSCHE as eligible to provide distance education. The College currently offers three fully online programs and offers online courses in several of its other programs. The development, rigor, implementation, integrity, evaluation, and governance of MICA's distance education programs follow C-RAC guidelines. In addition, MICA is a participant in State Authorization Reciprocity Agreement (SARA), an agreement among member states that establishes comparable national standards for interstate offering of postsecondary distance education courses and programs.

Appendix A**Descriptions for Studio or Related Required Courses:****Beyond the White Cube I: Race & Representation** (6-credits)

What are the twenty-first-century myths of race, and how do they appear through visual culture? What is the function of these myths—who do they serve and why? What is the role of Whiteness, anti-Blackness, race, and social caste in visual culture? What do photographs *do* in the twenty-first century beyond “art”? What are the “photographs not taken,” and what do photographers need to know to make them? What are the required literacies of viewers, scholars, editors, curators, and consumers of photography and media? What role can photography play at this challenging time in the human story? And where do we go from here? Development and production of podcast scripts about the intersection of race, visual culture, and society through photography and media will be the course capstone.

Course Learning Outcomes (CLO’s):

- Students will **comprehend** the myths surrounding the ideological and structural function of race in the world through empirical and scholarly evidence.
- Students will **demonstrate** scholarly and social comprehension of the historical foundations of anti-Black racism and social caste discrimination locally, nationally, and internationally.
- Students will **acquire** increased conceptual, aesthetic, social, and historical literacies in the photographic and media practices of thought-leaders beyond the cultural and academic cannon within and beyond Fine Art.
- Students will **recognize** and **identify** the conceptual and ideological uses of photography, video, and film, as art, advertising, marketing, photo, and video journalism in the maintenance of anti-Black racism and social caste discrimination with authority and insight.

Beyond the White Cube II: Research Think Tank (3-credits)

The conception, planning, and production of visual culture is a conscious act of thinking and making. This course is a think tank featuring weekly presentations by MICA faculty and other creative thought leaders. We will examine creative practices across a wide-range of disciplines that specifically produce new knowledge and meaning informed by research of all kinds—in music, cinema, non-fiction and fiction writing, advertising, design, theatre, among other areas. How research provides a knowledge base that informs creative production, the role of intent, intuition, and intellectual curiosity as paths for developing and sustaining the flow of ideas will be essential course topics.

Course Learning Outcomes (CLO's)

- Students will use primary and secondary research sources in the production of visual, media, and creative culture.
- Students will be able to integrate photographic and media concepts, content, and aesthetics in creating new knowledge.
- Students will demonstrate an understanding of the social, conceptual, scholarly and technical literacies necessary to bring ideas to scale.

Beyond the White Cube III: Culture & Commerce (3-credits)

This course will explore how photography, media, and commerce intersect and function in the real world. Students will be introduced to a range of methods and networks required to bring ideas through visual and media culture to scale at the highest levels. A curated mix of specialists from within and beyond the patronage economies of Fine Art, as well as other areas, will share conventional and unconventional designs and structures of twenty-first-century creative and business models. The course content and assigned research tasks will provide the knowledge base and enterprise literacies for students to create group and individual for-profit models for the sustainable production and distribution of their ideas through photographic and media culture as the course capstone.

Course Learning Outcomes (CLO's)

- Students will **demonstrate** understanding of individual and collaborative business models
- Students will **create** tailored and sustainable collaborative and individual post-graduate business plans
- Students will **cultivate** a network of human and institutional resources through primary research

Graduate Research Seminar I: The Desegregated Eye 1900-1980 (3-credits)

In 1923 the Hungarian photographer, filmmaker, designer, and teacher László Moholy-Nagy wrote; “A knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be ignorant of camera and pen alike.” In a world now dominated by photographic images, the future Moholy-Nagy predicted—is now. The photograph is an interdisciplinary document that requires an interdisciplinary approach to its production and reception. Rather than take a segregated approach to photographic history and theory commonly limited to modernism, The Photo-Secession, Post-World War II modernism, the “art” photograph, art history and ‘theory,’ The ***Desegregated Eye*** will consider photography in an interdisciplinary and democratic manner that will include public and private photographs from thought leaders from groups marginalized by the politics and structural inequalities of skin color, race, social caste and gender as entry points for analysis and discussion.

Course Learning Outcomes (CLO’s)

- Students will know the arguments made for recognizing photography as a 20th Century artform
- Students will learn about the intersection of photography, mass media technologies, art history, consumerism, and amateur photography on photographic aesthetics and 20th Century practices
- Students will understand the role of photography in the conceptual, aesthetic, social and political construction of race and its visual representation in the image world

Graduate Research Seminar II: The Desegregated Eye 1980-Present (3-credits)

The course will consider the dialogues between photography and the artworld, amateur photography, the Internet, advertising, and journalism. The Pictures Generation, theory, production and spectatorship and the technical, conceptual and aesthetic innovations of this period. claims about the death of photography and resistance to such claims in art, mobile phone photography and moviemaking. Instagram, video journalism, Virtual Reality, Blackness and Afrofuturism. The ***Desegregated Eye*** will be an active and dynamic course that will increase the photographic and social literacy of each student through an unconventional approach to the classroom experience. Guest speakers and works from the photography collection of the Baltimore Museum of Art, MICA Library, and in-class student debates will contribute to a robust and contemporary reconsideration of the story of photography.

Course Learning Outcomes (CLO’s)

- Students will have literacies about the dialogues between photography, media and society
- Students will demonstrate skills reading photography and media with interdisciplinary perspectives
- Students will be able to articulate the conceptual, aesthetic, & social issues in photography & media

MFA Pre-Thesis Seminar (6-credits)

The pre-thesis seminar is an opportunity to apply research, theory, method, and mission in developing a solid foundation for a capstone body of work that produces knowledge and meaning through photography and media. Students will be required to identify the human and material resources required to bring their ideas to-scale in the public sphere beyond MICA. The conceptual, aesthetic, social, political, economic, historical, and practical elements of the thesis statement and capstone project plan will be developed and discussed through a series of assignments and exercises. The required written thesis statement will be developed in the seminar and revised throughout the course of the capstone year.

Course Learning Outcomes (CLO's)

- Students will demonstrate literacies in the aesthetic, social, political, economic, and historical conversation they are participating in and seek to contribute to
- Students will be able to use research, thinking, writing, and communication skills to communicate with multiple audiences.
- Students will produce a capstone project for which form and interdisciplinary content produce new knowledge and meaning that has both conceptual and formal impact.

MFA Thesis I (6-credits)

Following the MFA Pre-Thesis Studio, students will focus on development of their capstone project through weekly meetings with the Program Director, the Program Critic-in-Residence, Artist-in-Residence and the Program cohort. Students are required to identify a relevant project advisor in the City of Baltimore to review their work-in-progress and become a member of the thesis committee.

Course Learning Outcomes (CLO's)

- Students will emerge as thought-leaders merging the visual and liberal arts in the production of visual culture and beyond
- Students will demonstrate their ability to conceive, develop, manage, and complete a body of meaningful and knowledge-producing visual culture
- Students will establish their technical literacies and skills at the highest level

MFA Thesis II (6-credits)

Thesis II is focused on conclusion of the Capstone Project through production and weekly reviews. A thesis committee including the Program Director, PM&S faculty, and a local external committee member will review the completed work and a clear, coherent, and comprehensive explanatory narrative of the student's process, research, objectives of their creative practice and plan for a sustainable practice.

Course Learning Outcomes (CLO's)

- Students will synthesize their educational experience through the production of a capstone project.
- Students will demonstrate an ability to work with individuals outside of MICA, whether local or global, in developing their capstone project.
- Students will create collaborative and independent plans for a solvent post-graduate creative practice.

Appendix B
(Submitted Under Separate Cover)

Section L Financial Documentation:

In order to protect the confidentiality of faculty compensation, per instructions from the MHEC Assistant Secretary for Academic Affairs, these tables have been submitted under separate cover and are not to be circulated outside of the Commission.