



December 01, 2022

James Fielder, Jr., Ph.D.

Secretary

Maryland Higher Education Commission

6 North Liberty Street

Baltimore, MD 21201

Office of the President
University of Maryland, Baltimore County
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Dear Secretary Fielder:

UMBC proposes to offer a new concentration in Visual and Media Arts in its BA in Visual Arts. This concentration will be a 48-credit program that offers students a broad experience of studio coursework with a theoretical underpinning, drawing from all disciplines within the Visual Arts department at UMBC.

The Bachelor of Arts in Visual Arts dates from UMBC's establishment in 1966. Curriculum in the Visual Arts department encompasses five areas of study: Animation, Art History, Cinematic Arts, Photography, and Print Media. The BA in Visual Arts is considered a liberal arts degree, rather than a professional degree (such as a BFA).

To better differentiate and clarify the BA degree plan, this proposal formally adds a concentration in Visual and Media Arts to the BA in Visual Arts. This concentration is a studio focused liberal arts degree that integrates all studio areas in the department, emphasizing interdisciplinarity, and aligning with UMBC's mission to offer students "a strong undergraduate liberal arts foundation".

UMBC's focus has always leaned towards the digital and lens-based arts (animation, film/media, photography, installation) as opposed to the traditional fine arts (drawing, painting, sculpture, ceramics), aligning with UMBC's mission to be at the forefront of technical developments across all disciplines. This degree path will be an opportunity for students who have an interest in integrating the arts with other areas of liberal arts studies, combining an arts degree with multiple majors, minors, and/or certificate programs, exploring and discovering their creative practice within the arts, and gaining a practical studio-based understanding of how the arts can engage with other sectors of academia and society. This broadly focused concentration gives students practical experience as creators informed by UMBC's liberal arts education, preparing them to enter the workforce in the rapidly growing arts sectors in the state and region.

Because there is no current crosswalk for identifying a HEGIS code to match our requested CIP code 50.0702, UMBC leaves it to MHEC to supply the HEGIS code for this program.

Thank you very much for your review of this proposal.

Sincerely,


Valerie Sheares Ashby
President

C: Antonio Moreira
Beth Wells



Cover Sheet for In-State Institutions
New Program or Substantial Modification to Existing Program

Institution Submitting Proposal UMBC

Each action below requires a separate proposal and cover sheet.

- Radio button options for program types: New Academic Program, New Area of Concentration, New Degree Level Approval, New Stand-Alone Certificate, Off Campus Program, Substantial Change to a Degree Program, Substantial Change to an Area of Concentration, Substantial Change to a Certificate Program, Cooperative Degree Program, Offer Program at Regional Higher Education Center

Payment Submitted: Yes No, Payment Type: R*STARS # 2677455, Payment Amount: 250.00, Date Submitted: 11/30/2022

Table with 2 columns: Field Name and Value. Fields include Department Proposing Program (Visual Arts), Degree Level and Degree Type (Bachelor of Arts), Title of Proposed Program (Visual and Media Arts Concentration), Total Number of Credits (120), Suggested Codes (HEGIS, CIP: 50.0702), Program Modality (On-campus), Program Resources (Using Existing Resources), Projected Implementation Date (Summer 2023), Provide Link to Most Recent Academic Catalog (URL, Name, Title, Phone), Preferred Contact for this Proposal (Email, Type Name, Signature, Date), President/Chief Executive, Date of Approval/Endorsement by Governing Board.

Concentration in Visual and Media Arts in the BA in Visual Arts

A. Centrality to Institutional Mission and Planning Priorities:

The Bachelor of Arts in Visual Arts dates from UMBC's establishment in 1966. Curriculum in the visual arts department encompasses five areas of study: Animation, Art History, Cinematic Arts, Photography, and Print Media. The B.A in Visual Arts is considered a liberal arts degree, rather than a professional degree (such as a BFA). To better differentiate and clarify the BA degree plan, this proposal formally adds a concentration in Visual and Media Arts to the BA in Visual Arts. The concentration in Visual and Media Arts is a studio focused liberal arts degree that integrates all studio areas in the department, emphasizing interdisciplinarity, and aligning with UMBC's mission to offer students "a strong undergraduate liberal arts foundation".

The Concentration in Visual and Media Arts will be a 48-credit program that offers students a broad experience of studio coursework with a theoretical underpinning, drawing from all disciplines within the Visual Arts department at UMBC. UMBC's focus has always leaned towards the digital and lens-based arts (animation, film/media, photography, installation) as opposed to the traditional fine arts (drawing, painting, sculpture, ceramics), aligning with UMBC's mission to be at the forefront of technical developments across all disciplines. This degree path will be an opportunity for students who have an interest in integrating the arts with other areas of liberal arts studies, combining an arts degree with multiple majors, minors, and/or certificate programs, exploring and discovering their creative practice within the arts, and gaining a practical studio-based understanding of how the arts can engage with other sectors of academia and society. This broadly focused concentration gives students practical experience as creators informed by UMBC's liberal arts education, preparing them to enter the workforce in the rapidly growing arts sectors in the state and region.

The concentration in Visual and Media Arts is consistent with UMBC's four strategic goals:

1. The Student Experience
2. Collective Impact in Research, Scholarship, and Creative Achievement
3. Innovative Curriculum and Pedagogy
4. Community and Extended Connections

The curriculum is built around a transfer student-friendly Core sequence (1) followed by a breadth of upper-level courses that use industry-standard digital tools (3). This program of study provides multiple opportunities for applied learning experiences that respect and encourage a wide variety of research-based creative solutions. Students are encouraged to seek internships, service-learning opportunities, and opportunities to collaborate with faculty on research projects (1,4). The flexibility of the program offers students numerous choices of classes, ensuring degree completion and helping students manage their time to degree (1). Students are advised and mentored by full-time faculty members in Visual Arts alongside the Visual Arts Undergraduate Program Coordinator (2). Students can also independently track their careers at UMBC through a learning

management system (3). The concentration in Visual and Media Arts works to establish formal and informal learning spaces where students of different backgrounds can engage with each other in meaningful ways that appreciate a multitude of values, beliefs, and attitudes (3). This degree path, which is of strategic importance to UMBC, currently enrolls 38% of the Department of Visual Arts undergraduate students and graduates 87.5% of its students within four years. A 2019 IRADS-supplied Population Term Summary Report shows that its undergraduate population is 56% female and 44% are male. Over 85% of students are in-state, and 27% of the student body receives Pell Grant support. A demographic breakdown reveals that 54% of the students are a minority, 34% of the student population consists of under-represented students, and 4% are international students. Close to 50% of all undergraduates transfer in credit (1).

The BA in Visual Arts already exists within the Visual Arts program and is currently funded through the Visual Arts Department. Adding the concentration in Visual and Media Arts will not require additional resources from the department or university. UMBC is committed to providing ongoing administrative, financial, and technical support for the concentration in Visual and Media Arts. Since the concentration spans the full breadth of the Visual Arts curriculum, it is supported by faculty in all areas of the department who teach the required courses and manage the curriculum. The concentration is further supported by the four Associate staff in the department who manage the facilities and equipment for the department.

Technical support is available to students through Blackboard and other web-based technologies, in-class studio time, and office hours. At the College level, the College of Arts, Humanities and Social Sciences Information Technology Manager and an Information Technology Support Specialist who resides within the Department assist this degree path, along with the Department of Visual Arts. UMBC offers technical support to all students, staff, and faculty through its Division of Information Technology, including technology sprints geared to student self-sufficiency. The Department works with UMBC's Financial Aid office to ensure that a required laptop and software cost is included in aid packages.

Administratively, as a part of the Department of Visual Arts, the concentration in Visual and Media Arts is supported by a Business Service Specialist, an Administrative Assistant, and professional staff within the Office of the Dean of the College of Arts, Humanities, and Social Sciences. They hold expertise in matters related to academic programs and instruction, administration, and budget. All courses in the concentration continue to be offered regularly. There is no challenge to students enrolled in the program to complete the degree requirements in a timely manner.

- B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:**
Employers across all sectors are increasingly seeking employees with creative and critical thinking skills alongside digital skills. The BA in Visual Arts with a concentration in Visual and Media Arts gives students experience with professional digital tools, fostering

integration with other disciplines through the liberal arts. Consequently, students with this degree are prepared to enter the workforce in a variety of fields, not limited to the arts. Students with creative training are valuable leaders in business, education, the sciences and humanities.

The concentration in Visual and Media Arts is an interdisciplinary studio art degree that emphasizes the digital arts (animation, film, photography, and print media). The number of students who can enroll in this degree path is unrestricted beyond admission to UMBC and the Department of Visual Arts. This program provides a low-cost alternative for minority and educationally disadvantaged students who wish to receive an interdisciplinary degree in the digital arts that prepares them for an increasingly hybridized job market. This degree is expected to receive accreditation through the National Association of Schools of Art and Design (NASAD,) making UMBC the only public four-year institution in Maryland to offer a NASAD accredited degree in digital arts (animation, cinematic arts, photography and print media).

UMBC is not an HBI. It is an historically diverse institution.

Career OneStop projects 16-33% job growth in visual and media arts sectors (See Section C). As an open enrollment BA program suitable for students from all backgrounds, the concentration in Visual and Media Arts specifically supports the 2017-2021 Maryland State Plan Strategy 4: *Continue to ensure equal educational opportunities for all Marylanders*. The 48-credit concentration is a manageable pathway to graduation for transfer students, as well as students planning to pursue additional degrees or certificates, which aligns with *Strategy 5: Ensure that statutes, regulations, policies, and practices that support students and encourage their success are designed to serve the respective needs of both traditional and non-traditional students* and *Strategy 6: Improve the student experience by providing better options and services that are designed to facilitate prompt completion of degree requirements*. In integrating multiple disciplines in a flexible, a la carte program, the concentration in Visual and Media Arts encourages new discoveries and applications between disciplines in digital art. The learning outcomes foster the development of creative thinking and innovative artistic practice, supporting the 2017-2021 Maryland State Plan, Strategy 11: *Encourage a culture of risk-taking and experimentation*.

The USM Strategic Plan 2010-2020

The BA in Visual Arts with a concentration in Visual and Media Arts directly supports the mission of the USM Strategic Plan 2010-2020. It prepares "... graduates with the knowledge, skills, and integrity necessary to be successful leaders and engaged citizens, while providing knowledge-based programs and services that are responsive to needs of the state and the nation." With a projected 16-33% growth rate in the areas of animation, photography and film, the BA in Visual Arts with a concentration in Visual and Media Arts offers both technical skills to meet workforce demands as well as soft

skills to foster long-term careers and leadership. This open enrollment program helps reduce “[Maryland] struggles with issues related to the success of its ‘academic pipeline,’ the steady progression of students moving from ninth grade into high school and then directly on to college and a baccalaureate degree.”

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

Students with a BA in Visual Arts with a Concentration in Visual and Media Arts can enter many fields of employment. Students may acquire an entry-level position in an arts related field or in arts administration. With the critical and digital skills gained from the concentration in Visual and Media Arts, students may work for private companies, museums, educational centers, non-profits, studios or production companies. Additional sectors hiring employees with broad creative skills include advertising firms and individual companies with visualization, marketing, or communication needs. Job titles may include, content manager, content creator, art director, designer, animator, videographer, photographer, and arts administrator. Students who graduate with additional majors or minors, may also find employment outside the arts sector, and be highly valuable employees due to the creative and critical thinking skills fostered by this concentration. BA students may also continue into specialized graduate programs in the arts or other areas.

The state of Maryland offers many opportunities and has many needs for well-rounded liberal arts graduates with a creative background. All of the Federal Agencies are located in the MD, DC, VA area, along with all branches of the military, the Federal Government, and National Science and Medical Institutions. Maryland State, County, and City government are also a major employer for artists with a liberal arts background. The Bureau of Labor Statistics’ Employment Projections (Available at: <https://data.bls.gov/projections/occupationProj>, referenced 2/14/22) demonstrates that between 2020 and 2030, job categories in the digital arts will increase by up to 33 percent. For example, the Bureau estimates that jobs will grow for Animators and Special Effects Artists at a rate of 16 percent, Photographers 17 percent, and Film and Movie Editors 33 percent. This increase in job growth will lead to student enrollment growth. Students from this program will gain experience across multiple disciplines. It will uniquely position students to work across these subject areas in various disciplines, preparing them for the increasingly hybrid world in which we live.

CareerOneStop, which the U.S. Department of Labor sponsors, projects a very positive growth outlook for a variety of careers in the digital arts. According to Career One Stop projections for 2018-2028 there will be:

- Film, video and media editors: 4,700 annual projected job openings nationally (33% growth rate) and 20 annual projected job openings in Maryland (17% growth rate)

- Camera operators/cinematographers 3,900 annual projected job openings nationally (24% growth rate) and 50 annual projected job openings in Maryland (6% growth rate)
- Photographers: 127,000 annual projected job openings nationally (17% growth rate) and 170 annual projected job openings in Maryland.
- Art Directors: 11,500 projected annual job openings nationally (11% growth rate) and 150 annual job openings in Maryland (14% growth rate) (from 600 to 610 jobs with average annual openings of 150 jobs due to growth and net replacement). The growth for Art Directors will be 2% statewide (600-610 jobs with average annual openings of 150 jobs due to growth and net replacement).
- Special Effects Artists and Animators: 7,800 annual projected job openings nationally (16% growth rate) and 120 annual projected job openings in Maryland (14% growth rate)
- Video Game Designers, 17,900 job openings nationally (13% growth rate). State data was not available for Video Game Designers.

Appendix 1 provides data related to the current and projected supply of prospective graduates.

D. Reasonableness of Program Duplication:

UMBC's Department of Visual Arts identified and compared Visual Arts programs within the greater Baltimore Metropolitan Region and concluded that no program duplication exists. **Appendix 2** compares regional programs with UMBC's concentration in Visual and Media Arts.

The BA in Visual Arts with a Concentration in Visual and Media Arts is unique in the Baltimore Metropolitan region. While most institutions offer more specialized BA programs, UMBC embraces the cross-over between multiple forms of digital media. The flexible degree offers students the option of focusing their arts education by taking multiple classes in a single discipline, or pursuing a breadth of disciplines to become versatile multi-media artists. This gives agency to the students to design their own pathway as an artist, and to integrate their liberal arts studies into their artistic pursuits. As a public, open-enrollment institution, UMBC serves a broad demographic of students. This curriculum is highly flexible, allowing transfer students an expedited pathway to a degree in the arts.

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

The BA in Visual Arts with a concentration in Visual and Media Arts has no anticipated impact on the implementation or maintenance of high-demand programs at HBIs. **Appendix 3** provides a direct comparison of HBI visual art programs with UMBC's concentration in Visual and Media Arts.

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

As shown in section E, the proposed concentration does not replicate any existing programs at HBI's and therefore will not impact the uniqueness and identity of their missions.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes

The proposed changes to the concentration in Visual and Media Arts are based on the MHEC-approved BA in Visual Arts. Requirements to complete the 120-credit BA in Visual Arts with a concentration in Visual and Media Arts are described in **Appendix 4**.

Due to its interdisciplinary focus, the concentration in Visual and Media Arts will be overseen by all full-time faculty members in the Visual Arts department via the department's Curriculum Committee. The Curriculum Committee consults with the Chair, Departmental Undergraduate Academic Advisor, all full-time faculty, and UMBC's Undergraduate Curriculum Committee as appropriate.

The educational objective of the concentration in Visual and Media Arts is to prepare graduates for a variety of careers open to them as a student of the liberal arts. BA students are expected to complement their studies with other coursework from the breadth of the university's offerings, either through elective choices, pursuing additional degrees or certificates or extra-curricular activities.

The concentration in Visual and Media Arts ensures the realization of the Department of Visual Arts' educational goal of instilling in its students an in-depth understanding of creative problem solving with new and emerging technologies, capacity for collaboration, and expertise in critical thinking. Learning outcomes specific to graduates of the BA in Visual Arts with a Concentration in Visual and Media Arts are listed in **Appendix 5**. Student achievement of the learning outcomes are documented by the methods outlined in **Appendix 6**.

Admission to the program requires submitting an application to UMBC and a portfolio to the Department of Visual Arts. **Appendix 7** lists Visual and Media Art concentration-specific course names and descriptions. Approved upper-level art electives consist of Department of Visual Arts studio courses at the 300-400 level.

As stated on UMBC website (<https://gened.umbc.edu>), "UMBC's General Education Program provides students the opportunity to expand the life of the mind by developing life-long habits of thought and intellectual interests." The general education program (GEP) requirements (total of 37–45 credits) are distributed across six broad areas of academic inquiry:

- English composition (3 credits), which lays the foundation for the writing, research, and critical thinking skills that students need to succeed and engage thoughtfully with complex issues

- Arts and Humanities (9 credits). Students explore the human condition and its cultural expression, past and present and consider the ethical and value systems which form the basis of thought, artifacts and individual and collective life.
- Social Sciences (9 credits). Students examine attitudes, beliefs and social behaviors of individuals, groups and institutions, and identify factors that influence them, both past and present.
- Mathematics (3–4 credits). Students develop problem solving abilities, including analytical and logical reasoning skills that prepares them for an increasingly complex and technological world
- Sciences (7–8 credits, including lab). Students obtain an understanding of the fundamental principles underlying modern scientific thought.
- Culture (6–7 credits). Students examine the global nature of society in the 21st Century, the importance of inter-cultural communication and the need for modern citizens to broaden their horizons.
- Language (0–4 credits). Students study languages beyond English, ranging from ancient to modern, representing most major language groups of the world.

The Department of Visual Arts is applying to the National Association of Schools of Art and Design for accreditation.

Degree requirements are listed in the UMBC Undergraduate Catalog and on the UMBC and Visual Arts department websites. Each student is assigned an academic advisor. Students and advisors meet every semester to review the student’s plans and course registration. Students have access to all resources necessary to succeed in the program, including the Academic Success Center. All students have access to a university-provided learning management platform that provides online access to course materials and resources. Students can ask questions about computing and technology, housing, advising and student support, classes and grades, and other topics via Request Tracker. Accommodations for disabilities are provided for students qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 who request services. Financial aid information is available on the UMBC website and in recruitment materials, and students applying for aid are assigned a Financial Aid Counselor. Payment information for institutional programs/courses is provided on the UMBC website and in the Undergraduate Catalog. The Bursar’s Office (Student Business Services) is also available to answer questions and arrange payment plans.

Developed for prospective students and family members, current students, and the general public, the Department of Visual Arts [website](#) serves as the department’s primary resource for advertising the BA in Visual Arts with a Concentration in Visual and Media Arts and recruiting applicants. This site, which is periodically audited, presents clear and accurate information about admissions, degree paths, advising, the laptop requirement, scholarships, and federal work-study options; it also features student work and apprises students of arts-related research opportunities.

H. Adequacy of Articulation

Not applicable

I. Adequacy of Faculty Resources

There are 19 full-time tenured and tenure-track faculty members in the Visual Arts Department. Because the Concentration in Visual and Media Arts is a broadly focused degree path that spans multiple areas within the department, the curriculum is managed by all faculty in the department, via the Visual Arts Curriculum Committee. Full-time faculty members who teach in the department have established national and international reputations in their areas of research and creative activity, demonstrated through: international and national award-winning publications and/or exhibitions; the active pursuit of external research support realized through prestigious fellowships and grants; ongoing presentation of public lectures and webinars; awards; and juried competitions and exhibitions.

Appendix 8 lists faculty by name and appointment and gives terminal degree title and field and academic rank. **Appendix 9** documents that full-time faculty teach at least 50% of the required credits. The area also staffs classes with qualified adjunct faculty who have demonstrated a commitment to the arts and UMBC.

UMBC provides pedagogical training for faculty in evidence-based best practices through The Center for the Advancement of Teaching and Learning (CALT). This center offers programming and consultations related to all aspects of teaching, pedagogical innovation, and assessment of student learning outcomes planned to foster the learning and development of all students. Informing this work is a dedication to learning analytics, assessment, and evaluation at the course, program, and institution levels to expedite student success.

UMBC uses Blackboard as its learning management system with a focus on Blackboard Ultra. Pedagogical training in Blackboard is provided through the Division of Information Technology, specifically through the instructional technology staff who lead workshops often in coordination with CALT, create, maintain, and update help pages, and respond to faculty questions via email or direct consultations.

The concentration in Visual and Media Arts is not offered in a distance education format.

J. Adequacy of Library Resources

The President assures that institutional library resources meet new program needs.

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment

The courses are already offered, and the facilities and equipment are adequate. The President affirms that existing equipment and facilities meet the program's current needs.

All UMBC students receive a UMBC email address that they are expected to check on a regular basis

UMBC supports online learning through Blackboard, which supports both synchronous and asynchronous learning and allows students and faculty to interact, communicate, and collaborate online. Faculty can use Blackboard, which is also available as a mobile app, to assess student work. Online learning is further supported with tools like Collaborate, Panopto, and VoiceThreads.

L. Adequacy of Financial Resources with Documentation

UMBC anticipates that all incoming Visual Arts students will either adopt the new BA concentration in Visual and Media Arts or choose one of the department's BFA degrees in order to specialize in an area of concentration. Current BA students will be able to complete their degree plan, since all required courses will continue to be offered during the transition period. This proposal is a reorganization of the BA and BFA programs within the Visual Art Department. We anticipate no additional students enrolling in the program as a result of MHEC approval of the concentration and we expect the overall number of students in the Visual Arts department to remain the same. Thus, there will be no new tuition revenue to UMBC as a result of this proposal beyond what it would have received prior to adding the concentration. The current number of full-time faculty are sufficient to teach the required minimum of 50% of courses outlined in the proposal, so there are no new expenditures anticipated from adding the concentration. **See Appendix 10 - Resources and Expenditures.**

M. Adequacy of Provisions for Evaluation of Program

All curriculum changes go through the Visual Arts department curriculum committee, are reviewed by the full department faculty and the Undergraduate Council. All faculty receive student course evaluations every semester, which factor into promotion and tenure reviews.

Educational effectiveness, including how student learning outcomes are assessed, is described in **Appendix 6**.

The College of Arts, Humanities, and Social Sciences reviews and evaluates assessment practices biennially to ensure that the Department of Visual Arts aligns the curriculum with UMBC, USM, and MHEC policies. The Dean's Office also periodically reviews student and financial data. The Dean's Office then reviews these findings with changes implemented as needed.

UMBC conducts academic program reviews to gauge program effectiveness. The Department of Visual Arts' most recent academic program review was conducted in Spring 2020 as part of the Department's effort to secure accreditation from the National Association of Schools of Art and Design (NASAD). The Provost's Office recognized the NASAD review as an academic program review, which must occur every seven years.

This comprehensive program review included a faculty authored report submitted by UMBC to NASAD documenting that the Concentration in Visual and Media Arts meets NASAD's required competencies. This discussion presented and evaluated program budget information, course syllabi, project descriptions, representative examples of student work and corresponding rubrics, full and part-time faculty CVs, student to faculty ratios, and employment outcomes. This report included department-wide student retention and graduation rates and a population summary. Two NASAD trained external reviewers, tenured administrators at NASAD-accredited institutions, visited UMBC, and interviewed students, staff, and faculty. These visitors reviewed the facilities, including technology access, sat in on a variety of art classes of their choice, examined representative examples of student work from all courses and recent program graduate transcripts.

NASAD reviews new members every five years for the first ten years and then every ten years after that.

N. Consistency with the State's Minority Student Achievement Goals

UMBC's student enrollment is majority-minority. The racial/ethnic makeup of the 2020 first year student class profile is: White: 34%; Asian American: 28%; African American: 20%; Hispanic: 6%; Other/unknown: 7%, and International: 3%. The UMBC student body breaks out as follows: Undergraduate 10,932; Graduate 2,565; Full-time: 10,436; Part-time: 3,061; Male: 7,235, and Female: 6,262

A fall 2019 population term summary report shows that the Department of Visual Arts is majority-minority. The race/ethnicity is: White: 40%; Asian: 18%; African American: 18%; Hispanic: 11%; 2 or more races: 7%; International: 4%; Not Specified: 2%; American Indian: 0%; Hawaii/Pacific Islander: 0%. The Department of Visual Arts is 56% female, 44% male, and 1% unknown.

UMBC's 2021 diversity report is stored [here](#).

O. Relationship to Low Productivity Programs Identified by the Commission:

Not applicable

P. Adequacy of Distance Education Programs

Not applicable

Appendix 1

Past and Anticipated Graduated Students (2018 - 2027)

BA Visual Arts: Visual and Media Arts

Area	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027
VART BA	17	18	14	13	16	20	25*	25	23	22

*The Visual Arts department saw a 50% increase in enrollment in BA in Visual Arts between 2019 and 2021. It is too soon to tell if this growth is an anomaly or a permanent trend in enrollment. Due to this increased enrollment, graduation rates will trend up for the next few years and then may drop slightly. We do not expect the proposed concentration to have a significant impact on the department's overall enrollment numbers, though there will likely be some redistribution among the BFA and BA concentrations.

Appendix 2

Greater Baltimore Metropolitan Region Program Duplication Discussion

The concentration in Visual and Media Arts includes courses in Animation, Cinematic Arts, Photography, and Print Media. No university in the USM system or Baltimore region offers this unique interdisciplinary combination of subject areas within a concentration. Many universities focus on

- the traditional fine arts (e.g., drawing, painting, sculpture), which differ from our largely technology-based arts offerings, or
- a commercial approach as opposed to a fine arts approach, or
- degrees other than BAs.

Bowie State University (BSU) offers a BA in Art (Studio) and BS in Visual Communications and Digital Media Arts (VCDMA) with concentrations in Advertising Design, Digital Media Arts, Digital Cinema and Time-Based Media, Animation and Motion Graphics, and Fashion Design. The BA concentration in Art (Studio) program offers “formal instruction in traditional media and studio techniques”. UMBC’s program does not focus on traditional media and studio techniques. The concentration in Animation and Motion Graphics focuses on time-based arts (animation and video) in television and video production. The concentration in Time-Based Media offers coursework in video and film production in relation to the arts. These two concentrations offer a narrow field of focus as opposed to UMBC’s broadly focused Concentration in Visual and Media Arts, which encompasses a mix of animation, photography, cinematic arts and print media. The concentration in Digital Media Arts requires courses in sculpture and painting as well as courses in business and marketing. UMBC’s concentration in Visual and Media Arts does not include illustration, painting, and sculpture or business and marketing as part of the curriculum.

Coppin State University (CSU) offers a BS in Urban Arts with concentrations in Arts Administration, Theater, and Visual Arts, with the aim to “revitalize and enrich urban communities with art”. The BS degree at CSU is a fundamentally different degree including courses in fundraising, intercultural communication and sociology in addition to courses in ceramics and painting, subjects which are not offered at UMBC.

Morgan State University (MSU) offers a BA in Fine Arts with studio concentrations in Graphic Design, Illustration, and Multi-Media Studio. The Multi-Media Studio concentration “focuses primarily with the plastic arts such as Painting, Sculpture, Ceramics, Photography and Printmaking”. UMBC does not offer significant coursework in illustration, painting, sculpture or ceramics. The Graphic Design program offered at UMBC is only at the BFA level.

Towson University (TU) offers a BS/BA in Art + Design with concentrations in ceramics, interdisciplinary object design, metalsmithing and jewelry, painting, drawing and printmaking, photo imaging concentration, sculpture concentration. TU also offers a BA in Electronic Media & Film, which focuses exclusively on film/video. These concentrations are specialty focused

degrees as opposed to UMBC's broadly focused Concentration in Visual and Media Arts, which encompasses a mix of animation, photography, cinematic arts and print media.

The **University of Baltimore** (UB) offers a BA in Integrated Arts which focuses on the "cultural, political and business aspects of the arts" rather than a studio practice, as is emphasized at UMBC. The UB BA in Digital Communication has a Media Design & Production concentration that does have some courses in photography and digital video, but also includes courses in print and digital design and project management, which are not included in the UMBC concentration in Visual and Media Arts. UB students are also required to take 15 credits of communications courses, whereas the UMBC program is more focused on studio courses.

The **University of Maryland at College Park** (UMCP) offers a 60 credit BA in Studio Art with required courses in painting, sculpture, and printmaking, digital media and graphic design. The digital media area focuses on "digital tools to create immersive and emergent artworks through the use of various software packages" and does not include courses in animation and photography. While both degrees have broad focus, they cover significantly different subject matters and therefore do not duplicate.

University of Maryland Global Campus, (UMGC) an educational institution that functions online and is geared to working adults, offers a B.A in Communication which is not a studio focused degree. UMGC also offers a BS in Digital Media and Web Technology which offers experience in web design, electronic publishing, motion graphics, multimedia, animation, and graphic design. This degree includes foci in Web Design, Digital Design and Augmented/Virtual Reality, none of which are a focus of UMBC's concentration in Visual and Media Arts. UMGC is geared towards a distinctly different demographic than UMBC.

Maryland Institute College of Art (MICA) only offers BFA degrees in a variety of specialized disciplines.

Stevenson University offers a BS in Film and Moving Images with two tracks, Cinematography/Editing and Producing/Writing. These degrees are highly specialized, as opposed to UMBC's broadly focused Concentration in Visual and Media Arts, which encompasses a mix of animation, photography, cinematic arts and print media. Stevenson does not offer a BA in studio art disciplines.

Loyola University offers a BA in Sculpture and Ceramics, and BA in Drawing, Painting and Printmaking, a BA in Photography and a BA in Visual Communication. Sculpture and Ceramics and Drawing, Painting and Printmaking, are traditional fine arts and not offered at UMBC. The BA in Photography is a specialized degree focused exclusively on photography. The BA in Visual Communication is a specialized degree focused on Graphic Design. The UMBC concentration in Visual and Media Arts does not duplicate any of these programs.

Notre Dame offers a BA in Digital Media Arts. This degree is 33-42 credits, whereas UMBC's concentration in Visual and Media Arts is 48 credits. Required courses at Notre Dame include 9 credits of web development and social media, topics not covered at UMBC. Notre Dame's degree has a commercial application focus with a curriculum that "offers training for exciting

careers in today's high-tech digital workplace," while UMBC's concentration in Visual and Media Arts is focused on studio practice in the digital fine arts.

Further distinguishing UMBC's BA is that UMBC is seeking National Association of Schools of Art and Design (NASAD) accreditation. The application will be reviewed by the NASAD commission in October 2021. If granted accreditation, UMBC will be the only NASAD accredited public university in the region.

Appendix 3

HBI Visual Art Programs Compared to UMBC's Concentration in Visual and Media Arts

Bowie State University (BSU): As outlined in Appendix 2, BSU offers a BA in Art (Studio), which is a traditionally focused program, and BS in Visual Communications and Digital Media Arts (VCDMA), which is a specialty program. Neither of these programs conflict with the proposed concentration.

Morgan State University (MSU): As outlined in Appendix 2, MSU offers a BA in Fine Arts (Multi-Media Studio). This program focuses on the traditional arts (e.g., drawing, painting, sculpture) and does not conflict with the proposed program.

Coppin State University (CSU): As outlined in Appendix 2, the BS in Urban Arts with a concentration in Visual Arts focuses on course work in the traditional fine arts and is geared towards arts administration and advocacy. Our primarily technology-based arts BA will not impact this traditional art-focused program.

The University of Maryland, Eastern Shore houses its BA (Digital Media Studies) in the English and Modern Languages department. This program focuses on journalism, social media communication, public speaking, public relations, digital storytelling with careers in television and radio, and public relations. Our fine arts-focused BA will not impact this more commercially- focused program.

Appendix 4 - 120 credit curriculum outline

Requirements for BA in Visual Arts with a Concentration in Visual and Media Arts

General Education Program Requirements	30 credits
General Electives	42 credits
Visual Arts BA Core Courses	12 credits
Visual and Media Arts Concentration	36 credits

Total **120 credits**

BA IN VISUAL ARTS WITH A CONCENTRATION IN VISUAL AND MEDIA ARTS
General Education Program Requirements (30-34 Credits) <ul style="list-style-type: none">● English 100 or Equiv. (3)● Arts/Humanities (3)*● Social Sciences (9)● Math/Statistics (3)● Biological/Physical Science (6)● Language (0-4)● Culture (6) <p><i>*Six Arts & Humanities GEP credits are completed through required Visual Arts Core Classes.</i></p>
General Electives (42 Credits)
Visual Arts BA Core Courses (12 credits) <p><i>Complete the following (12 credits)</i></p> <ul style="list-style-type: none">ART 210 - Visual Concepts I (3)ART 214 - Drawing I/Beginning Drawing (3)ART 215 - Introduction to Art and Media Studies (3)ART 216 - Studies in Visual Culture (Prehistory through the 1750s) (3)

Visual and Media Arts Concentration (36 credits)

Required Art Courses (9 Credits)

ART 211 - Visual Concepts II/Camera Vision (3)

ART 212 - Visual Concepts III/Three-Dimensional Form, Space and Interaction (3)

ART 213 - Visual Concepts IV/Time-Based Media (3)

Plus TWO Area Gateway Courses (6 Credits)

ART 305 - Intro to Cinematic Arts

ART 320 - Intro to Printmaking

ART 341 - Intro to Animation

ART 361 - Digital Darkroom

Plus ONE Writing Intensive (3 credits)

ART 342 - Film/Video Theory and Criticism (3)

ART 347 - Writing for Media Arts (3)

ART 425 - Writing By and For Artists (3)

Plus, ONE of the following (3 credits)

ART 318 - Visual Culture of City and Cinema in South Asia (3)

ART 319 - Space and Place in Public Art and Urbanism (3)

ART 321 - From the Enlightenment to the Birth of Modernism (3)

ART 323 - Modernism (1880-1960) (3)

ART 324 - History of Film: Origins to 1965 (3)

ART 325 - History of Film and Video: 1965 to Present (3)

ART 327- History and Theory of Photography (3)

ART 328 - Postmodernism (1960 - present) (3)

ART 329 - Topics in Art History and Visual Culture (3)*

ART 343 – History of Animation (3)

ART 349 - Black, Queer, and Feminist Film (3)

ART 350 – 20th & 21st Century Latin American Art (3)

ART 351 – Feminist Vision Art (3)

ART 352 - Art of Indigenous Peoples of the Americas (3)

ART 376 – Origins and Issues of Print Media (3)

ART 424 - Contemporary Art of the Non-Western World (3)

ART 427 - Museum Practice (3)

ART 428 - History & Theory of the Art Museum (3)

ART 429 - Seminar in Art History & Visual Culture (3)

PLUS Select FIVE upper-level Art Electives: (15 credits)

Appendix 5

Learning Outcomes

The BA in Visual Arts with a Concentration in Visual and Media Arts aligns with NASAD competencies for a BA in Studio Art:

“Students should understand the nature of contemporary thinking on art and design, and have gained at least a rudimentary discernment of quality in design projects and works of art. Upon graduation, students must possess:

- a) A developed visual sensitivity.
- b) The technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media.
- c) Ability to make workable connections between concept and media.
- d) Some familiarity with the works and intentions of major artists/designers and movements of the past and the present, both in the Western and non-Western worlds.

Learning Objectives aligned with NASAD competencies

During the pursuit of this degree students will...

1. conceptualize, develop, modify and create art in different physical and digital media. (NASAD b, c)
2. analyze, evaluate, articulate, and write about art across many media, including the work of their peers using appropriate visual arts concepts and terminology. (NASAD a, c)
3. investigate, examine, articulate and write about the arc of art history in both Western and non-Western contexts and the influence of past and contemporary artists on their own creative activities. (NASAD c, d)
4. research and develop the integration of art and creative thinking into other areas of study and contemporary culture. (NASAD c, d)

Outcomes

By the end of this degree students will be able to...

1. create art in different media, connecting their own individual concepts and ideas to the appropriate physical and digital forms. (NASAD b, c)
2. apply appropriate visual arts concepts and terminology via verbal and written analysis in order to describe, critique and assess works of art across many media, including their own work and that of their peers. (NASAD a, c)
3. demonstrate an understanding of the arc of art history in both Western and non-Western contexts and articulate the influence of past and contemporary artists on their own creative activities. (NASAD c, d)

4. recognize and participate in the integration of art and creative thinking into other areas of study and contemporary culture. (NASAD c, d)

Appendix 6 - Assessment of student outcomes

Quantitative Assessment

- Quizzes and mid-term and final examinations
- Examinations that test competency with equipment and software
- Formal critiques
- Written project analyses
- Written assignments, including in-class writing assignments and research papers, requiring students to synthesize material covered in class and/or to apply this knowledge in conducting independent research
- Oral assignments that include presentations by students of their own work and critiques of peer work
- Demonstration of the ability to work cooperatively in graded team projects
- Experiential learning opportunities as offered through faculty-led research opportunities, internships, field experiences, independent studies, and selective study abroad programs

Qualitative assessment

- Portfolio submissions for departmental admissions
- Academic advising within the Department beginning with initial enrollment in the Department of Visual Arts.
- In-class critiques of student work focused on critical thinking and visual analysis
- Direct engagement between faculty and students in studio, lab, and seminar sessions

Appendix 7

Required Courses for BA, Concentration in Visual and Media Arts Course

Visual Arts BA Core Courses (12 credits)

ART 210 – Visual Concepts I /2D Design [3]

This course introduces the visual art major to two-dimensional basic design principles, various perception and notation techniques, expression and subtractive color theory. Other issues covered include symmetry and asymmetry, formal and informal organization, proportion, perspective, visualization, imagination, illusion, rhythm, typography, narrative (linear/nonlinear), collage and text/image relationships.

ART 214 – Drawing I /Beginning Drawing [3]

Drawing I introduces the visual art major to the visual vocabulary of drawing. Through materials and processes, drawing will be explored as a means of visual thinking, a way to depict what we see and visualize what we think, and a method of communicating ideas. Technical skills will be applied to an exploration of representation and visual invention, including figurative imagery. Recommended Preparation: ART 210 either previously or concurrently.

ART 215 – Introduction to Art and Media Studies [3]

Introduction to Art and Media Studies will introduce the visual art major to the conceptual and historical commonalities shared among photography, film, video, computer and other visual arts. Artists working in these interdisciplinary forms will be viewed and discussed.

ART 216 – Studies in Visual Culture (Prehistory through the 1750s) [3]

This course engages students in a focused study of six or seven specific, momentous periods in the history of world art dating from prehistory to the mid-eighteenth century. The selection of topics will be determined by the particular organizing principle adopted by the course instructor. For example, the organizing principle could be that of medium (architecture, painting, sculpture, decorative arts); of belief systems (religion, philosophy); of patronage; or of prevailing technological inventions and discoveries. By studying selected moments in the history of world art in some depth, students will gain an awareness of how art objects and visual culture both shape and represent societies and their histories.

OR substitute ART 220 AND ART 221

Visual and Media Arts Concentration

Required Art Courses (9 credits)

ART 211 – Visual Concepts II/Camera Vision [3]

Visual Concepts II introduces the visual art major to creating still images via a camera. Formal and technical issues connected to camera operation, two-dimensional design, lighting, framing

and introduction to the chemistry of photography will be covered. Through assignments, theoretical readings and historical examples, issues connected to the apparatus of the camera as a recording device also will be covered. Emphasis will be placed on developing a vocabulary for talking about images and on the ability to think critically about images. This course also will serve as an introduction to using the computer as a tool for manipulating images.

ART 212 – Visual Concepts III/Three-Dimensional Form, Space and Interaction [3]

Visual Concepts III introduces the visual art major to compositional issues as they relate to real, recorded and virtual space. Basic concepts of three-dimensional design, lighting and fabrication are covered, as are navigation and interaction design principles. The body in space is addressed in the context of installation, architecture and site-specific practices.

Prerequisite: ART 210 and 211.

ART 213 – Visual Concepts IV/Time-Based Media [3]

Visual Concepts IV will introduce the visual art major to time-based media and will focus on the relationship of image and sound in time-based media production. Students will study how sequencing and juxtaposition work in relation to narrative and non-narrative animation, video, and film. Prerequisite: ART 210 and 211.

Plus TWO Area Gateway Courses (6 credits) from the following

ART 305 – Introduction to Cinematic Arts [3]

In this production course students explore how digital media can be used as a means for creative expression and how this art form has evolved out of experimental film and video art traditions over the past 75 years. This is a hands-on production course. Students will pursue fundamental characteristics of the digital video medium to complete exercises in shooting and editing digital video and a final project. You must have completed ART 213 with a grade of 'C' or better and completed the VA Milestone (portfolio review process) before taking this class.

Prerequisite/Corequisite: You must have completed ART 213 with a grade of "C" or better and completed the VA Milestone (portfolio review process) before taking this class.

ART 320 – Introduction to Printmaking [3]

An introduction to a variety of printmaking processes, this course will investigate traditions of printmaking as well as contemporary applications of the medium. The process will be used as a vehicle for exploration of the student's creative work. Req: ART 214. Prerequisite: You must complete ART 210 with a grade of "C" or better and have completed the Visual Arts Milestone (portfolio review process) or be a declared Visual Arts Minor before taking this class.

ART 341 – Introduction to Animation [3]

This course introduces the fundamental principles of animated movement and their applications across all animation techniques. In addition to screenings and analysis of animated films, students will explore production workflow for animation and apply entrepreneurial

thinking across multiple projects. Students will work individually on projects and also learn the skills of effective group collaboration. Prerequisite: You must have completed ART 213 with a grade of 'C' or better and completed the VA Milestone (portfolio review process) before taking this class.

ART 361 – Digital Darkroom [3]

This course builds on the foundation of ART 211 (Camera Vision), providing an in-depth introduction to digital tools and techniques in photographic practice. Students will learn principles of digital input and output, with an emphasis on the production of high-quality images for printing, through assignments, demonstration, readings, writings, and critiques. Issues related to truth in photography will be examined and discussed in relation to the possibilities offered by digital manipulation. Contemporary and historical images will be studied in conjunction with each assignment. This course is designated as a gateway course for photography concentration students and must be passed with a grade of B or better to continue in the photography sequence. Prerequisite: You must complete ART 211 with a grade of "C" or better and the Visual Arts Milestone (portfolio review process) before taking this class.

Plus ONE Writing Intensive from the following (3 credits)

ART 342 - Film/Video Theory and Criticism (3)

An exploration of media theory and film/video criticism. An investigation of the central issues of the cinematic experience through the ways theorists have explained cinema, television, video, and their expanded forms from inception to the present. Through reading how authors have framed media and their makers, students will consider how to create meaning with time-based media.

ART 347 Writing for Media Arts [3]

An introduction to a range of methodologies for developing ideas, scripts and structural tactics for short films and videos. Emphasis will be placed on traditional storytelling strategies, as well as experimental scripting and alternative notational techniques. *Prerequisite/Corequisite:* Students must take ENGL 100 with a grade of 'C' or higher. Plus ART 210 or ART 211 or MCS 222 with a grade of 'D' or higher.

ART 425 - Writing By and For Artists, Curators, and Critics [3]

How do artists engage in the practice of writing about their own and others' artwork? What are the conventions curators follow in formulating statements for art exhibitions and in writing labels and wall texts for a museum? What is entailed in producing an effective piece of art criticism? Students in this seminar grapple with these questions on a practical level by reading published works by artists, curators, and critics, and by carrying out a range of weekly writing exercises. The goal of this class is for the student to produce varied insightful texts from the perspective of the artist, the critic, and the curator. Students meet the learning outcomes through writing artist statements, art criticism, and curatorial essays. As a writing-intensive

course, outcomes are also evaluated through peer editing and the opportunity for students to rewrite their texts following feedback from the professor as well as their peers.

Plus ONE Upper Level Art History from the following (3 credits)

ART 318 - Visual Culture of City and Cinema in South Asia [3]

This seminar class focuses on the interrelations between the visual culture of Indian entertainment cinema and the South Asian city of the postcolonial period. The goal of this course is to analyze how the city, as a locus of culture, commerce, religion, and politics, is represented in Indian entertainment cinema and, conversely, how visual cultural forms, derived from the cinema, pervade the urban public sphere in South Asia. The objective of this course is for students to acquire a general knowledge of modern and contemporary South Asian art and become acquainted with culturally specific terms that are relevant to an understanding of society, religion, aesthetics, and patronage in South Asia. Students meet the learning outcomes by successfully completing: the specified reading assignments, two take home exams that test students' ability to conceptualize the readings, as well as a short research paper in which students articulate the connections between a specific aspect of South Asian visual culture and corresponding social formations.

ART 319 - Space and Place in Public Art and Urbanism [3]

This class is about the political and economic forces in cities that generate, or impede, artists' creation of public art. The goal of this course is to introduce students to key thinkers on space and place in the modern period as well as to examine the spatial, social, and political impact of public art in urban locations. The objective of this course is to teach students how to apply this historical and theoretical knowledge about public art when executing a public art project in collaboration with local communities. Students meet the learning outcomes by successfully completing: the specified reading assignments, two take-home exams that test students' ability to conceptualize the readings, as well as a team-based, public art project conducted in conjunction with a local community organization.

ART 321 - From the Enlightenment to the Birth of Modernism [3]

The goal of this course is to focus on the artistic practices, movements, and institutions of the mid-eighteenth through late-nineteenth century in close relation with the political, social, and cultural events of the period. The historical roots for the way we perceive and comprehend our world today, artistically and otherwise, largely originate in the nineteenth century. For instance, characteristic modes of exhibiting and viewing art in a museum context as well as the revolutionary technologies of photography and film date to this period. Moreover, it was in the nineteenth century that a succession of political and social revolutions in Europe, as well as the Civil War in America, resulted in the formation of nation states and national identities as we understand them today. As we focus on the vital and tumultuous aspects of late eighteenth- and nineteenth-century art and culture, the objective is to consider the way these shifts impacted artistic trends leading up to the twenty-first century. Students meet the learning

outcomes by way of a series of written tests and writing assignments designed to hone the student's observational and critical assessment skills.

ART 323 - Modernism (1880-1960) [3]

This class is a gateway course for Art History and Museum Studies majors and must be passed with a grade of "B" or better. This course surveys the aesthetic and intellectual philosophies, as well as the social and political agendas of turning points in the development of modern art beginning in the late nineteenth century and continuing through the first half of the twentieth century. The goal of the course is to understand how artists, associated with the art movements based in the cultural capitals of Europe and North America, collectively laid the foundations of modern art—the art that we currently experience and produce. The objective of this course is to help students acquire a deeper understanding of the term "modernism" and an increased familiarity with the works and motivations of some of modernism's most influential practitioners. Students meet the learning outcomes by successfully completing: the required weekly reading assignments, four quiz-format tests, and a final exam, all of which test their historical knowledge of the subject and their acquisition of art-historical vocabulary. Students complete a research paper based on a modernist artwork of the student's choice that is on display in an area museum.

ART 324 - History of Film: Origins to 1965 [3]

A survey of the motion picture from its "optical toy" origins to 1965. Political, economic, artistic and technical factors in film production will be considered. Topics covered include the development of film language, German expressionism, poetic realism, the Hollywood studio system, Italian Neorealism, the French New Wave, avant-garde and documentary film.

ART 325 - History of Film and Video: 1965 to Present [3]

A survey of motion pictures and video art from 1965 to the present. Political, economic, artistic and technical factors influencing film and video production will be considered. Topics include: new German cinema, documentary, American independent cinema, political and Third World Cinema, video art, installation, performance, interactive forms and the evolving fusion of production and display technologies in the digital era.

ART 327 - History and Theory of Photography [3]

A historical overview of the medium of photography from mid-20th century to the present. Studying images in their historical context, the class will examine social backdrops, public and critical responses, and theoretical texts that have informed or emerged from ideas and practices in photography in a post-modern world.

ART 328 - Postmodernism (1960 - present) [3]

The goal of this class is to survey art since 1960 by exploring how artists throughout the twentieth and twenty-first centuries, but especially since 1960, challenged the notion of modernism, even as they continued to exercise its principles in their work, which is often identified as examples of postmodernism. The objective of the course is to learn to identify these challenges and continuations, analyze their significance, and grasp why the term

postmodernism is often applied to the art in which they appear. Students meet the learning outcomes by completing two reaction papers after attending or visiting two different art events or exhibitions, as well as one research paper and two exams.

ART 329 - Topics in Art History and Visual Culture [3]

This course focuses on major currents and stylistic directions in the history of art and media in the nineteenth through the twenty-first centuries. In some instances, the course content will focus on a specific art-historical period or movement; others will trace a prominent theme through several periods. The topic of the course will change depending on the expertise of the instructor teaching the course. Topics have included: Film, Revolution and Social Change, Contemporary Visual Arts of the Non-Western World, Themes in Black/Queer/Feminist Film, Cultures of Display, the History and Theory of the Underground, the Arts of Japan. The goals of these various topics is to broaden student understanding of specific topics. Students meet the learning outcomes through research papers and class presentations.

ART 343 - History of Animation [3]

This is a survey course studying the international development of animation. The course will emphasize two major aspects in this evolution: the rise and decline of American studio production and the independent artist/ animator.

ART 349 - Black, Queer, and Feminist Film [3]

The goal of this course is to examine critically prominent issues and themes in selected films that fall within the categories "Black," "Queer," and "Feminist." These designations are themselves problematic and will be deconstructed in greater detail throughout the course. Most of the films will be narrative (as opposed to strictly experimental) and will deal with important social and theoretical concerns around race, gender, and sexuality. This course is not just about watching films. Its objective is to actively discern the thematic complications of the just-mentioned concerns through a series of discussions, readings, and writings. We shall make extensive use of selected historical, theoretical, and critical texts borrowed from the disciplines of psychoanalysis, feminism, literary and queer theory, as well as from film history, art history, and critical theory. Prior knowledge of filmmaking and/or film history/theory is not required. Students will meet the specified learning outcomes by way of a series of short written critical summaries, in-class discussion of films in relationship to selected critical and theoretical texts, and a final research paper.

ART 350 - 20th -21st Century Latin American Art [3]

This course examines a range of art forms from Latin American countries within cultural and historic contexts, focusing on artists active during the 20th and 21st centuries; studies Latin America's indigenous and African heritages and its colonial past from decolonizing perspectives; and explores major artistic trends (e.g., Muralism, Constructive Universalism, Neo-Concretism), as well as why the distinct -- and problematic -- category of "Latin American" art has emerged in academia and the international art world.

ART 351 - Feminist Vision Art [3]

Explores feminist theories and practices in the art world with a primary focus on artists from Europe, the U.S.A., and Latin America. Begins with the premise that in any era and culture where systems of inequality exist, there are always people who challenge, intervene, and change their societies. Instead of viewing these artists as "ahead of their time" we will study them as agents of social change who are vitally part of their time.

ART 352 - Art of Indigenous Peoples of the Americas [3]

This course focuses on artwork by Indigenous Peoples of the Americas (Latin America, U.S.A, Canada), attending to the power dynamics of representation and how artists engage/challenge political policies and laws that have greatly affected Indigenous societies from Europeans' arrival in the Americas to the present day; studies the historical, cultural, and political contexts of the artwork; and chronicles resistance to oppression and the flourishing of Indigenous voices in the arts today.

ART 376 - Origins and Issues of Print Media [3]

An intensive seminar discussing topics in print media from pre-history to the present. Subjects may include early forms of printmaking and how print media revolutionized communication and the distribution of information in society. This course will explore the historical framework of print culture and discuss contemporary and future directions in print media.

ART 424 - Contemporary Art of the Non-Western World [3]

The primary goal of this course is to examine through a critical lens the contemporary visual art produced by artists of three broad geographic regions outside the West: Asia (China, Korea, Indonesia, Pakistan, India); Africa (West, South); and the Middle East (Palestine, Israel, Turkey, Iran). We will spend about four weeks on each area, with the last two weeks of class devoted to in class presentations and discussion. Our objective in this course is not to memorize artists, titles, and dates, but instead to look at the contemporary visual material produced by artists from these regions and to discern and critique their overarching critical themes, issues, problems, complications, similarities, etc. within and across cultures. Learning outcomes will be assessed by way of short written tests given throughout the semester, in-class discussion, and a final research paper.

ART 427 - Museum Practice [3]

This project-based course is designed to help students gain insight and expertise in key components of museum/gallery work (e.g., curating, exhibition design, collections management, and public programming). The goal of this course is to make students conversant with the practices of museum/gallery planning, research, exhibition, interpretation, collections management, programs, evaluation, community building, and communication. In addition to readings and assignments, students will design and build an exhibit and execute an interpretive public program. The objectives of this course are to introduce students to a diverse set of skills and resources applicable to a range of museum/gallery practices; provide opportunities for students to practice new skills, critical thinking, and experience planning/executing a public exhibition; expose students to professional best practices through professionals from, and visits

to, a diverse range of area museums/galleries and cultural institutions; introduce students to a diverse network of museum/gallery professionals as a means of learning about various career paths, networking for further research, internship opportunities, and for making professional connections within the immediate museum/gallery community. Students meet the learning outcomes by working as a team to curate an exhibition in a real-stakes entrepreneurial practicum—exploring and choosing a methodology of meaning making for the exhibition space, including developing an exhibition narrative, an interpretive plan, writing labels, developing programming and a press strategy, potentially raising funds or in-kind donations, and troubleshooting the spatial challenges of gallery installation under the confines of time and budget limitations.

ART 428 - History & Theory of the Art Museum [3]

This course will integrate historical and theoretical knowledge about the art museum with the practice of proposing and designing an innovative model exhibition. The goal of this course is to introduce students to the political and cultural histories, philosophies, and practices that have dynamically molded the art museum and museum architecture from the late eighteenth century to the present era. The objectives of this course are: to teach students theories of museum resource management, that is, the mechanisms that “frame” the object or “stage” the show; to examine the evolving relationship of modern and contemporary artists to the institution of the art museum; and to analyze the aesthetic, psychological, and economic motivations that have influenced modes of collecting objects for private and public consumption. Students meet the learning outcomes by successfully participating in seminar discussions and museum visits, completing three short papers based on topics covered in the class, writing a final exam, and working with a team to propose and design a hypothetical museum exhibition.

ART 429 - Seminar in Art History & Visual Culture [3]

See the course description for ART 329.

Plus FIVE Upper Level Art Electives (15 credits)

The Visual Arts Department’s overarching departmental goals of complex creative and digital fluency requires and encourages students to take classes in different areas that will complement their individual artistic and professional goals. BA students are required to take five upper-level art electives (15 credits) from the department’s course offerings. Students work with their advisor to choose these five courses to match with their broader interest in the arts.

Appendix 8

Concentration in Visual and Media Arts Faculty & Courses Consistently taught

Full-time faculty

1. Full Professor Lynn Cazabon (Photography)
M.F.A. Cranbrook Academy of Art - Photography
<http://art.umbc.edu/lynn-cazabon/>
Courses consistently taught: ART 362, 435
2. Associate Professor Irene Chan (Print Media)
M.F.A. San Francisco Art Institute
<http://art.umbc.edu/visual-arts-at-umbc/faculty-staff/irene-chan/>
Courses consistently taught: 314, 355, 360, 376
3. Associate Professor Cathy Cook (Cinematic Arts)
M.F.A., University of Wisconsin-Milwaukee - Film/Video and Women Studies
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/cathy-cook/>
Courses consistently taught: ART 305, 387, 488, 436, 435
4. Full Professor Mark Alice Durant (Art History)
M.F.A. San Francisco Art Institute
<http://art.umbc.edu/visual-arts-at-umbc/faculty-staff/mark-alice-durant/>
Courses consistently taught: ART 215
5. Full Professor Eric Dyer (Animation)
M.F.A., The Mount Royal School of Art, Maryland Institute College of Art
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/eric-dyer/>
Courses consistently taught: ART 343, 447, 488
6. Associate Professor Kathy Marmor (Foundations)
M.F.A., Inter Media Arts, University of Maryland Baltimore County
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/kathy-marmor/>
Courses consistently taught: ART 389, 488
7. Full Professor Lisa Moren (Foundations)
M.F.A. Cranbrook Academy of Art
<http://art.umbc.edu/visual-arts-at-umbc/faculty-staff/lisa-moren/>
Courses consistently taught: ART 213
8. Full Professor Tim Nohe (Foundations)
M.F.A., University of California San Diego
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/timothy-nohe/>
Courses consistently taught: ART 214, 314, 383

9. Associate Professor Corrie Parks (Animation)
M.F.A., University of Southern California - Animation and Digital Arts
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/corrie-parks/>
Courses consistently taught: ART 341, 387, 487, 488
10. Assistant Professor Jules Roskam (Cinematic Arts)
M.F.A., School of the Art Institute of Chicago
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/jules-roskam/>
Courses consistently taught: ART 215, 305, 327/342, 329, 435/488
11. Associate Professor Sarah Sharp (Foundations)
M.F.A. Purchase College, SUNY - Studio Art
<http://art.umbc.edu/visual-arts-at-umbc/faculty-staff/sarah-g-sharp/>
Courses consistently taught: 210, 213, 214, 314
12. Full Professor James Smalls (Art History)
Ph.D. UCLA - Art History
<https://art.umbc.edu/visual-arts-at-umbc/faculty-staff/james-smalls/>
Courses consistently taught: ART 321
13. Associate Professor Calla Thompson (Photography)
M.F.A. Syracuse University, Photography
<https://art.umbc.edu/?p=1158>
Courses consistently taught: ART 346/366, 361
14. Tenure-Track position - Animation (Vacant - search scheduled AY22-23)
15. Tenure-Track position - Animation (Vacant)
16. Tenure-Track position - Cinematic Arts (Vacant due to recent retirement)
17. Tenure-Track position - Art History (Vacant due to recent retirement)
18. Tenure-Track position - Art History (Vacant due to administrative duties)
19. Tenure-Track position - Foundations (Vacant due to administrative duties)

Appendix 9

The Visual Arts department regularly has 19 full-time faculty available to teach courses for the concentration in Visual and Media Arts (see Appendix 8).

The Visual Arts department offers approximately 60 courses each semester that are required or elective options for the BA in Visual Arts with a concentration in Visual and Media Art. In that semester, VART full-time faculty teach at least 30 of these courses (50%). Typical course offerings for Fall and Spring are listed below with the full-time faculty that usually teach these courses.

Fall courses typically taught by full-time faculty (33 courses = 55%)

ART 210-01 - FND (Vacant)	ART 323-01 - AH (Vacant)	ART 365-01 - Cazabon
ART 211-01 - FND (Vacant)	ART 329-01 - Durant	ART 366-01 - Thompson
ART 212-01 - Marmor	ART 329-02 - AH (Vacant)	ART 384-01 - AN (Vacant)
ART 213-01 - CA (Vacant)	ART 341-01 - Parks	ART 387-01 - Cook
ART 213-01 - Moren	ART 341-02 - Parks	ART 424-01 - AH (Vacant)
ART 214-01 - Nohe	ART 343-01 - Dyer	ART 429-01 - Durant
ART 214-02 - Sharp	ART 346-01 - Thompson	ART 429-02 - AH (Vacant)
ART 215-01 - Durant	ART 350-01 - AH (Vacant)	ART 435-01 - Rosskam
ART 305-01 - Cook	ART 355-01 - Chan	ART 484-01 AN(Vacant)
ART 314-01 - Sharp	ART 361-01 - Thompson	ART 486-01 - AN (Vacant)
ART 320-01 - Chan	ART 362-01 - Cazabon	ART 488-01 - Dyer

Spring courses typically taught by full-time faculty (31 courses =52%)

ART 210-01 - FND (Vacant)	ART 321-01 - Smalls	ART 383-01 - Nohe
ART 211-01 - FND (Vacant)	ART 328-01 - AH (Vacant)	ART 384-01 - AN (Vacant)
ART 212-01 - Marmor	ART 329-01 - AH (Vacant)	ART 387-01 - AN(Vacant)
ART 213-01 - Moren	ART 321-01 - CA (Vacant)	ART 424-01 - AH (Vacant)
ART 214-01 - Nohe	ART 341-01 - Parks	ART 429-01 - AH (Vacant)
ART 214-02 - Sharp	ART 342-01 - Rosskam	ART 447-01 - AN(Vacant)
ART 215-01 - Durant	ART 346-01 - Thompson	ART 461-01 - Thompson
ART 305-01 - Cook	ART 351-01 - AH (Vacant)	ART 486-01 - AN (Vacant)
ART 315-01 - CA (Vacant)	ART 355-01 - Chan	ART 488-01 - Parks
ART 314-01 - Sharp	ART 362-01 - Cazabon	
ART 320-01 - Chan	ART 365-01 - Cazabon	

Appendix 10 - Budget

TABLE 1: PROGRAM 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)	0	0	0	0	0
a. Number of F/T Students	70 ¹	70	70	70	70
b. Annual Tuition/Fee Rate	0	0	0	0	0
c. Total F/T Revenue (a x b)	0	0	0	0	0
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	\$0.00	0.00	0.00	0.00	0.00
f. Annual Credit Hour Rate	\$0.00	0.00	0.00	0.00	0.00
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	0	0	0	0	0
4. Other Sources	0	0	0	0	0
TOTAL (Add 1 – 4)	0	0	0	0	0

¹ UMBC anticipates no additional students enrolling in the program as a result of MHEC approval of the changes to the concentration. With the new concentration, it is expected there will be some redistribution between the BA and BFA programs in the Visual Arts. The overall number of students pursuing Visual and Media Arts within the Visual Arts department is expected to remain the same. Thus, there will be no new tuition revenue to UMBC as a result of this proposal beyond what it would have received prior to adding the concentration.

TABLE 2: PROGRAM EXPENDITURES:					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b + c below)	0 ²	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
2. Admin. Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	0	0	0	0	0
TOTAL (Add 1 – 7)	0	0	0	0	0

² The Visual Arts Department has 19 full-time faculty that teach courses for the concentration in Visual and Media Arts. These faculty are sufficient to teach the majority of courses outlined in the proposal, so there are no new expenditures anticipated with the revised concentration.