Television Production

APRC Report
1993-1993

Section 1 of 4

N.B. Attachments A & B are under Appendix A

TELEVISION PRODUCTION PROGRAM

PROGRAM REVIEW PANEL REPORT

1992 - 93

TELEVISION PRODUCTION PROGRAM

PROGRAM REVIEW PANEL

1992 - 93

Jennifer A. Parks, Chair
Leisure Studies and Wellness

James Breault
Television Production

Leigh Caskey
Television Production

Daniel P. Darrow
Marketing

Raymond B. Dickinson
Timme Library

Jeffrey Gnagey
Television Production

James Kipp
Amway Corporation

TELEVISION PRODUCTION PROGRAM

PROGRAM REVIEW PANEL

1992 - 93

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TELEVISION PRODUCTION DEPARTMENT
PROGRAM REVIEW PANEL
FINAL REPORT

Section One: Purpose and Scope of the Evaluation

The scope includes all the Television Production Department program.
The purposes are:

A. To identify the TVP program's relationship to the role and mission of the University;
B. To determine the industry's assessment of the TVP program at Ferris: including current employers as well as the advisory committees;
C. To evaluate the demand for Ferris TVP graduates;
D. To learn the perceptions of the graduates of the FSU TVP program;
E. To obtain information from TVP students to facilitate classroom instruction and program evaluation;
F. To review curriculum for relevant content and direction;
G. To examine equipment and facility's needs and concerns;
H. To ascertain faculty judgement of the program.

Section Two: Overview

A. History:
To be effective, an educational program must be based on relevant objectives. Relevant objectives, of course, are based on the predetermined needs of society.

Faculty in the program spent three years developing a program which would provide graduates with the skills and knowledge needed by the industry. An Advisory Committee consisting of Corporate TV administrators throughout the Great Lakes region was formed in 1977. Survey documents were mailed to over 250 organizations in the fields of business, industry, and government. The survey provided us with a skills list; the Advisory Committee helped develop objectives for the curriculum.

These objectives were the basis for course development procedures. The program emphasizes "hands-on" experience, coupled with basic theory courses which prepare students for all phases of TV from pre-production planning to post-production editing. It was apparent from the beginning that we would prepare students to work in corporate and cable television not commercial television, because of greater employment opportunities.

Originally the program was a junior - senior level program. Students laddered in from other FSU Associate degree programs

or transferred in from community colleges. In 1978, we accepted our first junior class of seven students. In order to provide the students with "real life" work experience, we incorporated the production of two shows into the curriculum. Juniors produce a show called "Impressions". (It has had different names over the years.) Every student produces and directs two of these shows; to date over 1000 shows have aired on cable involving more than 2000 guests. Guests have included members of the Big Rapids community, people who are well-known in Michigan (like Joanne Emmons), and nationally known figures (such as G. Gordon Liddy).

Seniors produce a show which has also undergone a name change. Originally it was called "The Ferris Pressbox" and was broadcast on WWTV in Cadillac and WWUP-TV in Sault Ste. Marie from 1979-1984. The program again was totally produced and directed by TVP students. Having a show produced, directed, and broadcast on Commercial TV was a real plus on the student's resume'. In 1985 the show's name was changed to "Dimensions" and is now shown on local cable.

These two shows give each student hands-on experience - an opportunity which does not go unnoticed by prospective employers. This rarely happens in TVP curriculum at other universities. Students have the complete production experience - from pre-production planning, selection of guests, videotaping, post production editing, creating electronic graphics, timing the show and directing.

Each student is also required to serve a six month internship. The faculty place all students (students do not have to find their own internship) and all students are compensated. Students have interned at businesses (Dow Chemical, General Motors, Standard Oil, EDS, Ford Motor, Amway, Comcast Cablevision, United Cablevision, Continental Cablevision, etc.) and other state universities (Western Michigan and Delta College). This internship is very valuable. It provides the student with six months of valuable work experience. One of the most difficult problems for the faculty is the fact that some interns are hired permanently at their internship station, thus forcing the faculty to constantly look for new internship stations.

Dr. Thomas G. Cook, then Dean of the College of Education, Dr. Chuck F. Ritchie, Associate Dean, and James C. Breault were instrumental in the development of the program. Breault was the first faculty member. Mr. Robert Hunter was hired in 1980 and as the program grew, four more faculty were hired. One of the faculty's strengths is the diversity in their backgrounds - some with very strong commercial television backgrounds, others with strong cable or corporate tv backgrounds. In 1988, TVP was changed from a junior-senior level program to a four year program.

The Bachelor of Science degree in Television Production produces a graduate who does not need to be re-educated in order to contribute. The employment rate of well over 80% of our graduates is proof that the objectives of the program have been reached.

B. Role/Mission; Goals/Objectives:
In an increasingly complex and information-oriented society, graduates must have the ability to creatively adapt to the emerging technologies of the rapidly expanding media communications environment. The Television Production program teaches students the creative and technical skills necessary to succeed in the diverse spectrum of television production. The graduates are prepared for beyond entry-level employment in the television industry, with significant potential for professional growth into leadership positions. The program does this by providing a strong, diverse classroom instruction component and extensive hands-on experience in laboratory settings. Students can work in a supportive environment with challenging individual and small group projects utilizing modern technology. Graduates are prepared to analyze, synthesize, and problem solve within the television field.

Students are educated in all areas of television production including writing, producing, directing, shooting, editing, film production, and TV graphics. They learn by doing reality based assignments taught by experienced television professionals, who emphasize teamwork as well as individual achievement. There is frequent interaction with supervisors to assure valid internship experiences for students. Corporations and institutions, particularly those based in Michigan, recognize that the Ferris TVP program prepares their students thoroughly for the rapidly expanding television industry of the 1990's and ahead. Students are educated in photography, traditional and computer based television graphics, traditional and experimental cinematography, studio television, remote production, multi-image production, audio production, television operations, computer applications in media production and television production management. The TVP program is <u>unique</u> in Michigan with its hands-on, non-broadcast emphasis.

There are growing areas of employment for the graduates of Ferris TVP in corporations, cable systems, educational institutions, government agencies, and hospitals. <u>World Monitor</u> in its November, 1992, issue says that "Television has become the biggest school system, the principle shaper of culture" (p. 24). In the October, 1992, issue of <u>Training</u> magazine, it was written that videotapes were used in 92% of all organizations as a method for employee training. (p. 46).

C. Students: More than three-quarters of the students are male; almost half the students are over twenty-one years of

age; close to a hundred percent from the state of Michigan and are full-time students; sixty percent are upperclassmen; less than half came directly from high school and eighty percent of those who did not, transferred from another college or university, many of which were community colleges. Seventy percent come only for the TVP program. Those students who come directly from high school have an average G.P.A. of 2.5 and a composite ACT of 17.1.

D. Faculty: There are five full-time faculty and one faculty member who is the coordinator of the Department/Program and teaches one more credit hour than half time. There is a full-time secretary and one part-time adult. Eight students work 115 hours per week.

E. Constraints: The Department/Program in TVP is constrained by recent budget history*; for instance, new computer oriented equipment is needed. The College Self-Study reflected a need to sell equipment that is outdated with more expedient bid methods. Faculty need to be constantly updated in this changing, explosive industry so support for their professional development will continue to be very important. Engineering support is essential for the continuing success of the program so reassignment of engineers and support staff this year have been an added constraint.

*Refer to budget history on next page.

TELEVISION PRODUCTION DEPARTMENT
BUDGET OVERVIEW - FY 91, 92, & 93

SALARY

	FY 91	FY 92	FY 93	Adjusted for accuracy FY 93
Overtime	$ 2,000.	$ 2,230.	$ 0.	$ 0.
Clerical	$ 81,365.	$ 87,117.	$ 55,851.[1]	$ 20,665.
Ad/Tech	$ 47,741.	$ 41,239.	$ 25,676.[2]	$ 15,800.
Student				
Fin Aid	$ 5,115.	$ 4,880.	$ 3,000.	$ 3,000.
Regular	$ 3,830.	$ 2,188.	$ 1,549.	$ 1,549.
Faculty	$196,129.	$220,922.	$235,399.	$235,399.
Supplemental Salary	$ 17,000.	$ 15,600.	$ 0.	$ 0.
Total	$353,180.	$374,176.	$321,475.	$276,413.

[1] This figure from the FRS system does not reflect a reduction which should have been made to the TVP Budget to account for the reassignment of our engineers to Telecommunications as of July 1, 1992.

[2] This figure from the FRS system does not reflect the reassignment of our TV Specialist to the Media Production Center as of November 15, 1992.

SUPPLIES AND EXPENSES

	FY 91	FY 92	FY 93	Allocated by V.P.	[3] Rollover from College of Ed. Funds
Materials & Supplies (3000)	$41,322.	$28,360.	$20,540.29	= $17,355. +	$ 3,185.29
Travel & Recruiting (4000)	$12,000.	$12,300.	$13,243.17	= $11,000. +	$ 2,243.17
Contractual Services (5000)	$ 7,500.	$ 2,837.	$ 5,517.03	= $ 4,900. +	$ 617.03
Maintenance & Repair (6500)	$10,000.	$13,160.	$11,691.03	= $ 8,000. +	$ 3,691.03
TOTAL S & E	$70,822.	$56,657.	$50,991.52	= $41,255. +	$ 9,736.52

NOTE: Without funds from other College of Education sources, the two year budget reduction from FY 91 to FY 93 would have amounted to a $29,567.00 (41%) reduction). Even with those reassigned funds, the budget reduction for those two years amounted to a $19,830.48 (28%) reduction .

THE TVP FACULTY

JAMES BREAULT
Mr. Breault's professional experience includes 15 years as a TV Producer/Director at WDIV-TV in Detroit where he produced and directed all types of programs and commercials. He worked in live television, film, and eventually videotape to create scheduled programs and special documentaries both in the studio and on location. After coming to Ferris his responsibilities have included designing the original Television Production Curriculum, instructing TV Production classes, and placing and supervising interns.

ROBERT HUNTER
Mr. Hunter's television background goes back to Lancaster, PA where he served as a Newswriter/Newscaster and as a Director. He then moved to Michigan where he served as a Producer/Director at WJIM-TV in Lansing, as a Writer/Producer/ Director at WKBD-TV in Detroit, and as a Writer/Producer at WDIV-TV in Detroit. He has degrees in TVP and Technical Education. At Ferris Mr. Hunter is a full time faculty member who has served as a Coordinator first at the Media Production Center and most recently in the Television Production Department.

LEIGH CASKEY
Ms. Caskey is originally from Texas although she has worked in Alabama, Idaho, Florida, Mexico, Moreea, and Thailand. Her projects range from documenting Gauguin's Pacific paradise to recording anthropological sites in the Southwest desert. She has worked as a Scriptwriter, Photographer, Videographer, and as a Producer/Director. She has been nationally recognized for her work in documentary production, for her producing work, and for her interactive video production work. Her photography has been exhibited nationally. She is listed in Who's Who in Photography. Currently she is writing a series of 30-second mysteries for Wallflower Productions and is beginning a series of color work on cave images.

JEFFREY GNAGEY
Mr. Gnagey earned his undergraduate degree from Illinois State University where he was subsequently employed as a Producer/Director and Editor by Media Services Television. He has been employed as an assistant producer for a weekly news magazine airing in Peoria, Il. and as a news stringer and cinematographer for WAND-TV Channel 17 in Decatur. While obtaining an M.A. from Michigan State, he served as a graduate assistant and supervised the local newscasts and news magazine show "MIDstate magazine" at WELM cable access. Also, he has produced freelance video training programs. He teaches audio and video production as well as Multi-image production, Instructional Design, TV Studio Techniques, Advanced Production Techniques, and supervises off-campus interns. He is part of a production partnership called Rapids Video, which produces and markets videotape training programs.

CLAYTON RYE

Mr. Rye has earned an Associate Degree in business at Mcacomb County Community College. On his return from having served as a sergeant in Vietnam, he received a Bachelor of Arts degree in Advertising from Michigan State University. Rye was a Graduate Assistant and on a CBS scholarship while he earned an M.F.A. degree in Cinema at the U.S.C.in 1977. He worked in L.A. as a free lance film technician until he took a job as Film Production Supervisor for a Public Television Station in Idaho. During his eight years in Public TV, he became a Producer/Director and worked on many award winning productions. In 1985, Rye became the Video Supervisor at a large hospital in Phoenix where he worked until coming to Ferris in 1988. He teaches TV Announcing, Video Production, Cinematography, and supervises interns. Rye maintains an active family life, along with various do-it-yourself projects and free lance video/filmmaking and writing projects.

FRED WYMAN

Mr. Wyman has studied engineering, geography, art, and television production. He holds an Associate degree, a Bachelor of Science degree, and a Master of Arts degree in Mass Communications with an emphasis in Television Production. He had worked as a photographer and a graphics designer prior to being hired as a Production Assistant for WCTC Channel 13 where he eventually worked up to Production Manager. He has been a partner in an independent production company and has done freelance work as a producer at a CBS station and on satellite distribution of large screen events to auditorium size audiences. He has designed and created several television production facilities, has been a consultant for a number of cities on television related matters, and has been a manager of a cable television station and a radio station. He has worked as a Video Coordinator of a University where he pioneered the use of instructional television, created public information videos, and multi-image productions. At Ferris, he has taught such classes as AV Utilization, AV Operations, TV Systems, Instructional Graphics, TV Graphics, TV Graphics II (computer graphics) , Advanced Production Techniques, TV Studio Techniques, TV Operations, and has supervised interns. On July 1, 1992 he was appointed as the Television Production Program Coordinator.

DEPARTMENTAL COPY

TELEVISION PRODUCTION SELF-STUDY

1. Students Presently Served -
We checked two sources and got two answers: We show 143 students in the program but a check of a second source shows only 114. In either case, we have begun a recruitment program through contacts with high schools and two year college programs that should increase our freshman and transfer student enrollment to closer to our ideal enrollment of 180.

2. Our cost per student credit hour is listed as $154.79. Our program last year was listed as near the top of the <u>middle third</u> in program costs.

3. In addition to tuition from students enrolled in our program, we have sought and received equipment donations from industry.

   Since January 1989, we have received donated equipment not useable within our program which has been sold for over $25,000. This money has been used to supplement S&E, replace worn out equipment and repair used equipment. We also presently have over $16,000 worth of donated equipment up for sale.

   In addition to the above listed equipment which was sold, we received $21,000 in used equipment which was put into service in our program at considerable benefit to our students and no cost to the university.

   In addition. several faculty members have received grants (innovative grants, Timme grants, etc.) which have been used for projects which served needs of the faculty, the department and organizations in and out of the university.

   Specifics included-See attachment "<u>A</u>"

4. The statement of Mission identifies the primary purposes of Ferris State University as "to teach students in a number of applied technology fields and in other selected professional fields where there is sustained and significant career potential." We, in the Television Production program, believe that our unique curriculum meets both the practical and the philosophical aspects of this statement. We are also convinced that the career potential in these television/media technologies will remain strong. In the future the rapidly growing, increasingly important media communications industry will continue to expand and demands for qualified professionals will continue to grow.
In the Television Production Department, we currently provide in-depth hands-on quality instruction and practical experience using the appropriate technology in the following media areas:

1. Photography (35mm)
2. Traditional and Computer Graphics
3. Traditional and Experimental Cinematography
4. Studio Production (all phases)
5. Remote Production (all phases)
6. Multi-Image Production (all phases)
7. Audio Production (all phases)
8. Computer Applications to Media Production and Management

Faculty consistently utilizes "real world" parameters in class assignments such as requiring production elements and deadlines to increase the professional atmosphere for student projects.

In addition, class work is offered in related technical areas involving production and post production equipment (for example; equipment operations necessary to studio set-up, remote set-up, audio set-up, advanced lighting, stereo audio and other topics) and conceptual aspects important to a complete understanding of the career field (for example; preproduction planning, scripting, instructional design, production management).

No one can predict the future with total accuracy, but graduates from our program will have the technical background and skills combined with the theoretical and creative abilities to meet professional demands of the changing global society of the Twenty-First century.

5/6. Because of the hands-on emphasis in our program, the (paid) internships required for graduation and the emphasis on the non-broadcast aspects of Video Production, we believe our program is unique within Michigan and one of only four or five such programs in the nation.

7. The employment potential for our graduates continues to be excellent-especially considering that this is a highly competitive field. 80% of our 1990/91 graduates that we were able to contact are employed in their field, despite the economic problems Michigan has faced for several years.

8. Cost savings has been and will continue to be an ongoing process. To date we have:
   a. Gone from Department Head to Program Coordinator.
   b. Reduced number of engineers from three to two and and combined two staff positions (Media Supply Specialist and Production Specialist) into one position.This has resulted in a substantial salary savings.
   c. Combined lectures to serve greater number of students at a smaller cost in teacher salaries; especially overload.

d. We have cut back from three vans to two and will reduce that to one van by the end of Summer 1992.
e. We have worked at combining classes and increasing class size as part of the semester conversion process so that we will become even more cost effective in 1993.
f. We have maintained program quality in spite of two S&E decreases through the use of funds we generated (as explained in #3). We continue our efforts to generate outside funding.

9. As mentioned in #8, administrative overhead has been reduced by freezing Media Supply Specialist position and adding those duties to our Production Specialist. Also, doing away with Department Head and going to Program Coordinator form of leadership resulted in a large savings in administrative cost.

10. We continue to actively solicit donations to our program through our friends and supporters in industry. We hope to improve on our already substantial success.

11. Our program has provided services to:

Minority Affairs
International Studies
Football, Hockey, Basketball, Track, Swimming
Humanities
Pharmacy
Optometry
Child Care and Development
College of Education
Gerholtz Institute
Clarion
FSU Cable 7
Office of The President

And- outside the university

Big Rapids Chamber of Commerce
WOTV- Channel 9&10
Westmarc Cable
Central Michigan University
Northern Michigan University
Delta College
Mecosta County Prosecutor

and we have provided publicity for many F.S.U. and Big Rapids activities through programs produced by our students.
for more specific information see Attachment "B"

In order to keep this document within a reasonable length, we have covered some questions with rather broad generalities because specific examples would go on for pages. However, in any area where more specific details would be helpful, we will be happy to provide them.

Information contained in this document was compiled by staff and faculty of the Television Department as a group effort.

Read and approved by:

NAME	DATE
Robert C. Hunter	4-29-92
Jeffrey W Gregory	4-29-92
Patrick J. Tobin	4/29/92
[illegible]	4-29-92
Randy Craven	4-29-92
Dana L Manning	4-29-92
[illegible]	4/29/92
L. A. Cashen	4/29/92
[illegible]	4/29/92
James C. Brault	4/30/92

STUDY.LM

ATTACHMENT "B"

How TVP 470 - Instructional Design - has impacted the community and the University, since 1986.

The following Businesses in Big Rapids have had instructional videotapes produced for them at no cost by students in the TVP 470 and TVP 462 classes.

NuVision Optical
Westside Deli-2
Pizza King-2
Pizza Hut
Job Search
City Fire Dept-6
City Police Dept-4
Denny's Valueland
Kopy Korner-4
Dial-A-Ride Transit-4
P.A.S.T.
Judsons True Value-3
Big Rapids Cinemas-2
Boogie Records
Pattersons Flowers-3
Quinns Music
Chemical Bank-2
Old Kent Bank
City Library
Kirby Vacuum Cleaners
Big Rapids Products-3
Dr. Walt Michaels-Chiropractor
Family Video Rentals
Mich Con
Merle Normal Cosmetics
Pennzoil 10 minute oil change
Midwest Press-2
Mid Michigan Engineering and Survey Co.
Fellowship Pre-School
B.R. Schools Science Van
Carter's IGA
Mountain Bike Shop- Frank Bower
C and B Dental Lab
J.C.Penny's
Grand Rental Station
Big Rapids Rent-it-all
K-mart-3
Mecosta County General Hospital-5
Wildlife Rescue-3
Fullmer and Son Heating and Air Conditioning
Roben Hood Airport
CareTek (White and White)
Army National Guard-Big Rapids Post-2
Triangle Auto Sales
Subway Sub shop
Galley Sub Shop
Elias Brothers Restaurant
Clarion Hotel and Conference Center
Mr Karls Hairdressing
3-D Hair Design
Golden Visions Jewelry
Mon Cher Chien
Tubs and Tumble Laundry
Raven'c Crest Motorcycle shop
The Guitar Hospital
The Pioneer-5
Eagle Village

Ferris Departments affected by these Students:

College of Optometry
College of Pharmacy
FSU Physical Plant-3
FSU Department of Public Safety-3
FSU Animal Care Laboratory
Food Service Program-3
Racquet Facility-2
Dental Assisting/Dental Hygiene-3
Bull Dog Debit Card System
Telephone Operations-2
Registrar's Office-2
Timme Library-4
Accounting-Accessing Mainframe
FSU Resident Assistants-3
Resident Halls-2

Out of Town Clients:

K-Line Manufacturing - Muskegeon
Plastic Wrap Stretching machine set up - Grand Rapids
Roger Daughtery for Dental Laboratories - Traverse city
Wind, Waves and Wheels Snoboarding instruction - Grand Rapids
Computer Repair - Detroit
New Robotic Operations - Spearhead Automotive - Detroit
White Cloud Public Schools
Vltra Shapes Screen Printing - Grand Rapids - 2

TVP 499

Fellowship Pre-School
TOT's Place
Mecosta County Big Brothers/Big sisters
B.R. Intermediate School District
B.R. Alternative School

ATTACHMENT "A"

TO: Bob Hunter

FROM: Pat Tobin

SUBJECT: The Special Program Review

DATE: April 14, 1992

Since January 1989, Brian and I have fostered the sale of the following items to the individuals listed for these dollar values:

EQUIPMENT SOLD:

1.	Surplus Bet Stuff Tucker Instrument	$300.00
2.	JVC Edit Systems (4) Elec. Video System	$4000.00
	also Tektronix 529's (4)	$ 400.00
	Conrac 9" B+W's (4)	$ 100.00
	Ball Bros (3)	$ 175.00
3.	KY2000 Cameras (3)	$3000.00
	TV 53 Unity B'cting	
4.	LDK 25's (4)	$3000.00
	Lyle Evans - also	
	GVG 1400 Switcher	$2000.00
	GVG 900 Sync Gen.	$ 250.00
	Scully ACR's (2); AMPEX	$1250.00
5.	JVC KY 1900 COMBO	$1500.00
	Par Video	
6.	McCury Radio Mixer WFSU	$ 500.00
7.	Sony V03800's (2)	$ 200.00
	Wizard Works	
8.	Surplus Multi-Image Charter Bus Co.	$ 250.00
9.	4 X 5 Photo CAM Thoms Schneider	$ 350.00
10.	4 X 5 Photo Camera Bob Brye	$ 265.00
11.	GVG 900 Sync. Gen Bob Schwartz	$ 250.00
12.	Hercules Pedestal On Target Video - also	$ 150.00
	Tektronix 650	$ 100.00
	Tektronix Vector Display	$ 25.00
13.	Tektronix 650's (3)	$ 300.00
	Various Buyers	
14.	ICM Video Enhancer Traverse City	$ 100.00

15.	Surplus Cable EQ. TM Brokers	$ 200.00
16.	Surplus Lamps Gray Supply Co.	$ 106.20
17.	Ball Bros. DA Forest Hills Schools - also Tektronix 529	$ 150.00 $ 100.00
18.	Surplus Power Supply Future Media	$ 100.00
19.	Avant Proj. TV Jeff Gnagey	$ 100.00
20.	Cine 60 Sun Gun Mike Seeber	$ 50.00
21.	JVC 6060 Dave Colt	$ 50.00
22.	JVC 6060 Tom Ford	$ 50.00
23.	Quantel DPE 5000 Encore B'Cast Sale Pending	$3000.00
24.	RCA TK44 Combos (4) Capital City B'Casting Sale Pending	$3000.00
	TOTAL	$25,371.20

In Addition, we have placed in use at Ferris the following items, which were either donated or obtained in trade:

EQUIPMENT DONATED OR TRADED FOR (IN USE)

1.	OP AMP TV 1204 Mixer		$1000.00
2.	ISI 903 Switcher		$2000.00
3.	Tektronix 520's	(3)	$1500.00
4.	Vital DA's	(3)	$ 450.00
5.	Ball Brothers DA's	(2)	$ 300.00
6.	Amtron 13" Monitors	(4)	$1200.00
7.	B.E. Cart Player		$ 250.00
8.	Stewart Teleprompter	TRADE	$1000.00
9.	Conrac 19" Monitor		$ 500.00
10.	Heathkit 13" Monitor		$ 100.00
11.	Sony 13" Monitor		$ 150.00
12.	Tektronix 529		$ 100.00

13.	RCA 16mm Projector	$ 200.00
14.	KODAK Ektagraphic 3 TRADE	$ 300.00
15.	Convergence ECS90 Editor	$2000.00
16.	Sigma Sync Gen.	$1000.00
17.	Guillotine Film Splicer TRADE	$ 175.00
18.	Bolex 16mm Camera	$ 150.00
19.	Moviola 16mm Editor	$1000.00
20.	Misc. 16mm Editing EQ.	$1500.00
21.	Satellite Dish System (Shared throughout IRC BLDG)	$1500.00
22.	Edit System Console (given to Media Production)	$1500.00
23.	ADC Patch Field	$ 900.00
24.	3/4" Videotapes (75) 3/4" Videotapes (100)	$ 600.00 $ 800.00
25.	Sony 2010	$ 500.00
	TOTAL	$20,675.00

Finally we still have a list in circulation of nearly 30 items for sale with total value of $16,875.00.

In the 3 years we have been obtaining, fixing and selling used equipment, we have made a number of interesting and valuable contacts in the business. Ferris State has a reputation for selling good junk - clean and operational. It has been particularly rewarding to hear about the equipment being placed in service anywhere, rather than being thrown away.

Section Three:

A. The Television Production Department's role and mission in relation to the role and mission of Ferris State University is identified in Attachment A & B, Appendix A.

B. The Employer/Advisory Committee survey was distributed by Jim Kipp, an Advisory Committee member and employee of the Audiovisual Department of the Amway Corporation. It was developed by Jim Kipp and sent to thirty television production departments of various corporations and institutions. There were twenty-two responses to the survey. Details are included in Section 4. Minutes of the Advisory Committee meetings over several years are included in Appendix B.

C. Ray Dickinson, a member of the Program Review Panel, compiled the Market Survey from various trade and education journals and material that referred to TVP, in relation to industry, institutions, and also in comparison with other departments in other institutions of higher education. The Survey is included in Section 4.

D. The Graduate Survey was designed by Jeff Gnagey, in consultation with other faculty in the Department. Fifty graduate students took part in the telephone survey. Each interview, collected during the working day, took less that fifteen minutes. Results are included in Section 4.

E. The Student/Evaluation/Satisfaction Survey was developed by Leigh Caskey, based on various examples of such surveys as supplied by the Office of Instructional Testing. The Survey was given to a general meeting of students in the TVP program on December 1, 1992. The data collected and survey are included in Appendix E-1. A TVP Freshmen Student Entrance Profile is included in Appendix E-2.

F. Because of the forthcoming change to the semester system, TVP curriculum was reviewed this past year and that review is included in Appendix F-1. The curriculum proposal/change in 1989 from a two-plus-two configuration to a four year program is also included in Appendix F-2. Current course descriptions and objectives are included in Appendix F-3. Departmental Assessment Activities were collected by Fred Wyman and are listed in Appendix F-4.

G. An analysis of facilities and equipment was compiled by Fred Wyman and other faculty and staff and is included in Appendix G.

H. The Faculty Survey was developed by Jennifer Parks from two examples of surveys from the Office of Instructional Testing. Questions were revised so as not to be redundant. Each faculty member was interviewed, with the exception of Robert Hunter, who was ill, for approximately forty-five minutes, between December 11 and December 14, 1992. Results with comments are included in Appendix H.

Section Four: Findings of the Evaluation Activities

The findings of the program review panel are cited below in reference to the purposes of the study as stated in Section One. The results are summarized with reference to the evaluative document in an Appendix where appropriate.

A. To identify the Television Production program's relationship to the role and mission of the university.

The program is compatible with the Ferris Mission and Role Statement as adopted by the Board of Control on August 2, 1991, in that it meets both the practical and philosophical aspects of the statement. It provides in-depth hands-on quality instruction and practical experience using appropriate technology in the following areas; photography, traditional and computer based television graphics, traditional and experimental cinematography, studio television, remote production, multi-image production, audio production, television operations, computer applications in media production, and television production management.

Faculty consistently utilize real-world parameters in class assignments to increase the professional atmosphere for student projects.

An advisory committee made up of a broad range of television industry professionals is utilized. The group meets annually as well as having individual consultations as necessary.

TV students are required to complete a 20 week full-time, internship at a corporate, independent, or cable television production facility.

Faculty and students actively participate in national organizations including the International Television Association (ITVA) where the Ferris chapter was chosen in 1992 as among the top three in the United States. Faculty have served in national leadership capacities in professional organizations.

Faculty have extensive professional experience in all areas of television production in addition to experience in the classroom.

Refer to Appendix A for a complete statement of the results of ATTACHMENT A and ATTACHMENT B.

B. To determine the industry's assessment of the Television Production program at Ferris: including current employers as well as the advisory committees.

1. A telephone survey was conducted of employer sites which have a familiarity with Ferris TVP graduates and their work. Those survey results are as follows.

Survey of Employer Sites
for
Ferris State University Television Production Dept.
November-December, 1992

1. Do you currently have a FSU graduate of the TV Production Dept. in your employ? [12] yes; [9] no.

   What is the total number of FSU TV grads employed by you (currently and in the past): 41

2. Do you currently have a FSU TV Production Dept. intern in your employ? [7]; yes [14] no.

   Have you had FSU TV interns in the past? [20] yes; [1] no.

   Total number of FSU TV interns (currently and in the past): 99 *(some respondents gave an estimated number)*

3. Of the FSU TV employees you have hired, how many of them did their internship with you? 22

4. Of those FSU TV grads you have hired, how would you rate their overall TV production skills?

   [9] Excellent [1] Average
   [7] Above Average [0] Below average

   Comments:

"What I like is that the Ferris grad takes the task at hand and runs with it. They really bring a lot of enthusiasm to the job, too."

"While I have not hired any FSU grads, had I been able to hire anyone of our three students at the end of their internship, I would have in a second! The students are very quick to learn not only our video production equipment, but also our computers (Amiga, IBM and MAC) and other a/v support equipment. They have adapted very well to our Video-Toaster, Ami-Link Computer Edit Controller, and automated Closed-Circuit TV System."

"One has moved to a supervisory position in Warehouse Operations and is no longer involved in video production."

"The education and experience have been terrific. It still depends a great deal on the individual."

"There work demonstrates previous hands-on field experience."

"All *(8)* of the interns are working for us as freelancers, not on staff. *(Our company)* is not hiring staff at this time."

5. Based on your review of candidate resumes and job interviews, what skills, in your opinion, are characteristic (strengths) of FSU TV graduates?

Good hands-on experience - *mentioned 11 times*
Good Production skills - *mentioned four times*
Strong technical skills - *mentioned three times*
Knowledge and enthusiasm - *mentioned twice*
Hands-on editing experience - *mentioned twice*
Understanding of the importance of deadlines - *mentioned twice*
Good work ethnic.
Good creative skills
Strong vocationally.
Broad base of understanding of the rudiments of video production.
Overall experience.
Camera work.
Good composition of video.
Ability to see a project through.
Equipment operation and maintenance.
Professional ethics.
Six-month working internship
Willingness to engage in problem-solving
Great attitude
Good team members
Want to continue learning
Prepared to work
Preproduction planning.

"Your grads bring with them the skills they need to start working with very little training."

Actual experience with real projects, i.e., projects done for actual clients.

"These interns can actually do work from day one."

"Much above average for new graduates."

"Better 'real world' understanding of TV business."

6. Also based on your review of candidate resumes and job interviews, what skills, in your opinion, are lacking (weaknesses) in FSU TV graduates?

Directing or dealing with talent - *mentioned twice*
A computer graphics emphasis - *mentioned twice*
Basic computer operation - *mentioned twice*
Writing skills - *mentioned twice*
Need a detailed computer-based editing program; a need for experienced editors
Produce more projects
Be better prepared for interviews
Liberal arts (once had an intern who read on about a third-grade level)
Real world experience, which is expected
Time management
Need more writing skills and improved grammar
Expand course offerings on planning a budget
Interpersonal skills
Business conduct

"Weak resume tapes *(mentioned twice)*. Most don't highlight specific skills (i.e., camera work, script-writing, directing, editing, etc.). They should show their final projects which highlight only one or two areas."

"Better computer skills will be needed in this rapidly changing industry."

"Ferris graduates are primarily qualified to be a production assistant in corporate video."

"Based on our two prior interns, I'm a little disappointed in the lack of initiative and willingness to work after hours to get on our equipment."

"There is a need to better understand the inter-relationship of each part of the process to the whole when developing and producing a video or film."

"Should have more awareness of budgets, costs, and actual business decisions (quality vs. needs vs. budgets)."

"They need to know the 'Ferris way' isn't the only way to do TV."

7. From your experience with FSU TV graduates, please rate them in the following competencies:

Technical Skills:	[11] Excellent		[3] Average
	[7] Above Average		[0] Below Average
Oral & Written	[1] Excellent		[12] Average
Communications	[7] Above Average		[1] Below Average
Interpersonal	[1] Excellent		[9] Average
Skills	[11] Above Average	[0]	Below Average
Initiative &	[6] Excellent		[4] Average
Attitude	[11] Above Average		[0] Below Average
Dependability	[7] Excellent		[2] Average
	[12] Above Average		[0] Below Average

8. In interviewing or hiring FSU TV graduates, do you find them up-to-date on basic technical advances in cameras, editing systems, graphics & computers:

[4] Excellent	[4] Average	[1] No response
[12] Above Average	[0] Below Average	

Comments:

"Yes, the basic knowledge is there."

"We ourselves suffer from a lack of 'latest technology.' FSU skills are very adequate for our industrial needs."

"Check the need for more computer graphics skills."

"TV technology changes quickly. To remain in business we must work with the latest up-to-date equipment. Though cutting-edge technology cannot be expected in a university program, students should be kept abreast of changes in the field."

"Start a program for maintenance engineers. Part of the program would be to attend the Sony, JVC, etc., maintenance classes."

"Experience is limited to the equipment available at the University."

FSU Survey - page 5

9. If a high school student came to you and expressed an interest in seeking a college education to prepare for a job working for you in television, name at least three colleges/universities you would recommend:

   1. Ferris State University - *received 20 first place votes*
      Lansing Community College
      U.C.L.A. (received first place tie vote with Ferris)

   2. Michigan State University - *received five second place votes*
      Central Michigan University - *received five second place votes**
      Eastern Michigan University
      Ferris State University
      Ithaca College
      Lansing Community College
      Saginaw Valley State University
      University of Southern California
      Wayne State University
      University of Wisconsin - Madison

*"Central's program relies on a lot of volunteering for hands-on experience. It's not difficult to skate through program."

3. Central Michigan University - *received five third place votes*
   Michigan State University - *received four third place votes*
   Grand Valley State University - *received two third place votes*
   Ball State University
   New York University
   Northern Michigan University
   University of Southern California
   University of Wisconsin - Oshkosh

Any final comments:

"I would have more interns from FSU work here if there wasn't just an emphasis on pay. My company only allocates $200/month per intern full-time. In the past, this low fee has turned them away..... I am interested in hiring more interns from Ferris exclusively, however, because of low pay, the students overlook my opportunity. The past interns, all have gotten jobs right away after their experience here. Serious review is needed for interning facilities to give your students the best possible chance for success."

"We had both good and bad experiences in two *(of four)* of the cases. I don't think the interns were quite ready to step into a corporation -- maybe they need more "seasoning" especially in dealing with clients."

"We've been pleased with our associations with people who have come from FSU."

"If I were to hire a new employee for a Media (not just video) production position, I truly believe that students from the Department of Television Production at Ferris State University are the best prepared. Their competency level is very high, and their ability to learn new techniques and procedures is VERY good."

"I don't know of any college that can compare with FSU in its television production department. Its grads are well suited for the business due to FSU's hands on emphasis and real world deadlines the students operate under."

"I've just started using Ferris students as interns. The second one started this month, so I only base my answers on the two I've interviewed. I chose to use Ferris interns because I know the program they go through since I'm a graduate myself."

"We have been most satisfied with all of the interns who have been involved with the FSU program. All have been enthusiastic and all have made contributions to our success."

"We are convinced the Ferris TV Production Dept. is the best program of its kind in this state. Our experience shows graduates have been exposed to both theory and practice, have good work habits and demonstrate a continuing interest in learning more about the industry."

"The last three freelancer people we have contracted with all were in television with 3-8 years experience, and were from Ferris."

"I'm very pleased with the program."

"I have interviewed and worked with graduates from various schools. Many graduates that have been in industry for a couple of years have expressed regret for not attending Ferris (especially Michigan State grads)."

"FSU interns have the best skills of any interns we hire at *(our company)*."

"The Ferris program is the only one that I am aware of that provides the level of hands-on experience combined with production techniques knowledge that we require for our video production needs."

ADDENDUM 1

Survey Respondents

Survey forms were sent to 30 businesses. Twenty-two responses were received, including one from a company that had just hired its first intern and did not have enough intern experience to complete the survey.

Amoco Corporation
Chicago, Illinois

Amway Corporation
Ada, Michigan

Comcast Cable Vision of Southeast Michigan
Sterling Heights, Michigan

Continental Cablevision
Southfield, Michigan

Continental Cablevision Advertising
Lansing, Michigan

EDS Video Services
Warren, Michigan

Ford Motor Company - Corporate Headquarters
Dearborn, Michigan

Ford Motor Company - Livonia Transmission
Livonia, Michigan

Future Media
Lansing, Michigan

General Motors - Service Parts Operations
Flint, Michigan

Grace & Wild Studios
Farmington Hills, Michigan

Haworth Corporation
Holland, Michigan

City of Livonia
Department of Community Resources
Livonia, Michigan

Meijer, Incorporated
Grand Rapids, Michigan

J.W. Messner Advertising
Grand Rapids, Michigan

Midland Community TV
Midland, Michigan

Postworks, Inc.
Grand Rapids, Michigan

Unique Film & Video
Farmington, Michigan

United Artist Cable of Oakland County
Royal Oak, Michigan

Department of Veterans Affairs
Battle Creek, Michigan

Western Michigan University
Kalamazoo, Michigan

ADDENDUM 2

Ferris State University Television Production Dept. Survey -- 11/92

1. Do you currently have a FSU graduate of the TV Production Dept. in your employ? [ ] yes; [ ] no. What is the total number of FSU TV grads employed by you (currently and in the past): _____.

2. Do you currently have a FSU TV Production Dept. intern in your employ? [ ]; yes [ ] no. Have you had FSU TV interns in the past? [ ] yes; [ ] no. Total number of FSU TV interns (currently and in the past): _____.

3. Of the FSU TV employees you have hired, how many of them did their internship with you? _____.

4. Of those FSU TV grads you have hired, how would you rate their overall TV production skills?

   [ ] Excellent [ ] Average
   [ ] Above Average [ ] Below average

   Comments:

5. Based on your review of candidate resumes and job interviews, what skills, in your opinion, are characteristic (strengths) of FSU TV graduates?

6. Also based on your review of candidate resumes and job interviews, what skills, in your opinion, are lacking (weaknesses) in FSU TV graduates?

7. From your experience with FSU TV graduates, please rate them in the following competencies:

Technical Skills:	[ ] Excellent	[ ] Average
	[ ] Above Average	[ ] Below Average
Oral & Written	[ ] Excellent	[ ] Average
Communications	[ ] Above Average	[ ] Below Average

Interpersonal Skills	[ ] Excellent [ ] Above Average	[ ] Average [ ] Below Average
Initiative & Attitude	[ ] Excellent [ ] Above Average	[ ] Average [ ] Below Average
Dependability	[ ] Excellent [ ] Above Average	[ ] Average [ ] Below Average

8. In interviewing or hiring FSU TV graduates, do you find them up-to-date on basic technical advances in cameras, editing systems, graphics & computers:

[ ] Excellent [ ] Average
[ ] Above Average [ ] Below Average

Comments:

9. If a high school student came to you and expressed an interest in seeking a college education to prepare for a job working for you in television, name at least three colleges/universities you would recommend:

1. _____

2. _____

3. _____

Any final comments:

Please send your completed questionnaire no later than Monday, Dec. 7, 1992 to Jim Kipp, AV Dept., Amway Corporation, 7575 E. Fulton Road; Ada, MI 49355 or FAX #616-676-7893. Questions, please call me at 616-676-7783. Thanks.

2. The Television Production program's advisory committee meets annually to give feedback on the program and provide up to date information about the television production industry. An overview of the advisory committee minutes indicates an overwhelming consensus that the program is on track in providing students with a quality education. Some outstanding areas include the strong hands-on emphasis and excellent technical skills that student interns and graduates possess. Additional work is needed to provide students with enhanced writing skills upon internship placement and with more information about the basic operation of a corporation. Students should become better informed about employment as independent contractors for corporations as fewer corporations are hiring full-time employees. Closer ties with the industry have been encouraged as advanced technical skill development is sought out by the students.

See APPENDIX B for the advisory committee minutes.

C. To evaluate the demand for Ferris Television Production graduates.

A document survey was completed to determine the market for TVP graduates. The survey clearly shows an ongoing demand for TVP graduates as the results indicate on the following pages.

D. To learn the perception of the graduates of the Ferris State University Television Production program.

A Graduate Follow-Up Survey was conducted with results summarized and listed on the following pages.

E. To obtain information from the Television Production students to facilitate classroom instruction and program evaluation.

A Student Evaluation and Satisfaction Survey was conducted. See APPENDIX E-1.

A profile of the incoming Television Production Freshman class is included in APPENDIX E-2. Television Production Freshmen students come to the program less prepared than the College of Education average student and less prepared than the average Ferris student. However, the experiential nature of the program may contribute to the success demonstrate by those Freshmen who do finish the program.

F. To review curriculum for relevant content and direction.

A Curriculum study was conducted. It included reference to the TVP Semester Conversion Rationale and comments (APPENDIX F-1), the 1988 - 89 Curriculum Proposal to drop the AVP degree and implement a 4 year TVP degree (APPENDIX F-2), and the Current Course Descriptions and Objectives (APPENDIX F-3). A listing of departmental Assessment Activities was created and is enclosed as (APPENDIX F-4).

G. To examine equipment and facility's needs and concerns.

An Equipment and Facilities Report was conducted. See APPENDIX G.

H. To ascertain faculty judgement of the program.

A Faculty Survey was conducted. See APPENDIX H.

MARKETING SURVEY FOR
TELEVISION PRODUCTION

This section of the report will deal with four sections:

1. Use of video within corporate America
2. Job opportunities
3. Salary
4. Availability of similar training at other institutions.

1. Use of video within corporate America

Corporate video is used in almost every segment of the company, although some areas are more heavily used than others. The greatest use is in the area of human resources/training and also marketing/sales, where 77% of the users are most active. A close second is within corporate communications/public relations, with a 75% use rate. Further down the list is CEO/top management use with 64%, and then other areas at below 50% include clients, line divisions, systems/DP, legal and financial.

While it is interesting to note the areas of use, it is almost astounding to see the actual use by the number of viewing stations a corporation provides. It follows that the more viewing stations, the more employees view the programs. In a survey of viewing stations, ITVA found that in 1988 the median number of viewing stations per corporate user was 113. In 1992, that number has increased to 159 stations; but, an amazing 11.8% of the corporate video users have over 1,000 viewing locations, thus making their programming extremely available to their viewing public, plus maximizing their video costs.

It is also estimated that on average, a corporate video user produces about one program per week during the year. The median cost per program is $12,129.00, not an insignificant amount to be sure, but for corporations with $100,000+ budgets, not a large amount considering everything else.

It is interesting to note that 93% of the corporate video users have invested $150,000.00 or more in production equipment and facilities in 1992. This is an increase of 80% since 1986.

In noting the trends over the years in the use of video productions in the corporate world, we can see dramatic increases in it use. Unless there is some drastic new development in the field of communications that would make the use of television and video out-of-date, there can only be an increase in the use of video for corporate communications, and therefore an increase in the number of television production graduates. In a salary survey published by the magazine Video Systems, it is noted that for management

staff, 50% of the staff surveyed had a bachelor's degree, while another 12.5% had acquired a masters degree. Among the production staff, 56.8% had four years of college, and then another 19.3% had a graduate degree. It is obvious that for the management staff, 62.5% had finished four years or more of college, and among the production staff, 76.1% had received their bachelor's or masters degree. Persons with only a high school degree ranged from 3.1% for management to 5.7% for production personnel. It would be interesting to see how this trend has changed over the last five or more years, but that information was not available.

2. Job Opportunities

There are a number of sources that forecast job opportunities in the United States and the State of Michigan. Some of them have a time lag, and therefore have not projected numbers into the near future. Some of them clearly contradict other sources, or do not count in the same category as is done in another source. Therefore, it is somewhat difficult to predict the actual number of openings in a specific field in any number of years down the road.

The U.S. Bureau of Labor Statistics publishes statistics on careers and their potential growth in the U.S. A 1990 publication states that between 1986 and 2000 there will be a growth of 37.9% in the number of openings for camera operators for TV/motion pictures, and an increase of 19.8% for broadcast technicians for the same years.

The ITVA predicts that the largest growth for broadcast technicians will be in the area of industrial television, or, also known as corporate video. In this area, in 1973, there were approximately 300 users of video for training, etc., with a total expenditure of about $125 million. In 1992, that number has exploded to over 12,000 users, with expenditures approaching $6 billion. Should this continue into the near future, it is obvious that a large number of television production graduates will be in demand around the country for corporate video productions.

By far, it is the largest of corporations that are using corporate video the most. Those corporations with a 1992 operating budget of over $1 million for corporate video account for 26.2% of all corporations having TV operations. Less than 10% of all corporations have budgets of under $100,000.00 for their video services.

The ITVA also shows that there has been significant growth in all of the job classifications they used in the salary survey. The growth of each classification between 1984 and 1990 show the following increases:

	1984	1990
Manager	361	630
Supervisor	167	224
One-Person Operation	193	402
Producer	302	620
Asst. Producer	---	58
Director	27	86
Prod. Assistant	28	36
Writer	34	48
Editor	---	48
AV Specialist	123	174
Engineer	39	52
Technician	45	54
Videographer	23	88
Sales/Marketing	36	144
Professor/Instructor	41	94

Within the state of Michigan, there has not been such dramatic growth. The 1992 edition of the MOIScript (Michigan Occupational Information System) shows on fiche # 275 (Broadcast Technician, which includes television technician, video operator, audio operator, sound telecine operator and light technician) that there are about 500 broadcast technicians employed in Michigan in 1985. In the entire U.S., there were 27,200 employed in 1988. About 87.3.% were employed in the radio and television industries.

The largest growth area in the state of Michigan, of course, is in Detroit, where there is expected to be a 39% increase by 1995. Kent County and the Lansing areas are also expected to see growths of 20.6% and 24.5% respectively. All other areas in Michigan are not expected to see much growth.

In summing up this section, it is somewhat obvious to see that there are areas of growth in the video field, but not necessarily great growth in every field. Michigan will grow quite a bit more slowly than the rest of the U.S., but there will be some growth, even if it is in the most populated areas of the state.

3. Salary

In 1991, the International Television Association (ITVA) conducted a survey of its members. More than 1,250 members nationwide responded to the survey. Since there are many different job classifications within the ITVA, each classification is compiled separately. Those job classifications surveyed by the ITVA include:

Manager
: Responsible for planning, organizing, coordinating, budgeting, staffing, and overall administration of an audiovisual department.

Supervisor
: Supervises a media department or section. Works with users in planning maximum utilization of audiovisual media.

One person operation
: Someone who performs all functions listed in other job descriptions.

Producer
: Evaluates and interprets user needs. Analyzes the user audience and determines the program objective.

Assistant Producer
: Assists in evaluating and interpreting user needs. Assists in the analysis of the audience and in determining the program objectives.

Director
: Directs the actual production, including making decisions on: placement of sets, props, lighting, staging, audio timing, technical direction or cameras and editing.

Production Assistant
: Assists in the production, serves as grip, gaffer, lighting person, script person, gopher, etc.

Writer
: Evaluates and interprets user needs. Takes suggested program ideas on an assignment basis and develops visualized scripts for television and other media.

Media Specialist
: Analyzes media problems and determines the best medium to use. Sets up media programs.

Engineer
: Evaluates and recommends audiovisual, teleproduction and test equipment. Assumes responsibility for technical performance of video recording, switching and distribution equipment; audio recording and distribution equipment; and associated monitoring and control equipment.

Technician
: Operates all common types of electronic equipment and instruments.

Videographer
: Responsible for recording images on videotape.

Sales/Marketing
Responsible for sales of services or products.

Professor/Instructor
Teaches full time at a university, college or in an accredited school system.

Each of the above job classification has its own unique pay schedule. The averages for each one in 1991 are as follows:

Manager	$43,000.00
Supervisor	37,000.00
One Person Operation	32,000.00
Producer	34,000.00
Assistant Producer	23,748.00
Director	30,000.00
Production Assistant	16,900.00
Writer	33,800.00
Editor	30,000.00
Audiovisual Specialist	26,250.00
Engineer	36,900.00
Technician	26,016.00
Videographer	25,000.00
Sales/Marketing	38,500.00
Professor/Instructor	33,000.00

The above figures are nationwide.

For Region V (MI, OH, Western NY and Western PA), the salaries were similar, although there were some differences. See below.

Manager	$42,000.00
Supervisor	35,000.00
One Person Operation	29,900.00
Producer	34,700.00
Assistant Producer	25,000.00
Director	20,943.00
Writer	60,000.00
Audiovisual Specialist	24,000.00
Engineer	30,000.00
Technician	30,150.00
Videographer	20,773.00
Sales/Marketing	41,600.00
Professor/Instructor	33,000.00

Within the various industries, (Aerospace, Broadcast/Cable, Education, Emergency Service, Energy, Finance/Banking, Government/Military, Hospitality, Insurance, Legal, Manufacturing, Medical/Hospital, Non-Profit Organization, Public Utilities, Religious, Retail, Telecommunications, Transportation Systems, Independent (Freelance), Supplier, Video Services, Video Manufacturer and Video Dealer), salaries range quite drastically. Assuming that within the first five years of a Television Production graduates career he/she will not make it to Manager, Supervisor, Producer, Director or Engineer, most of the other

options are open. Taking a look at those operations within each of the above industries (where applicable), we see the following salary averages.

	OnePerson	Asst.Prod.	Writer	Editor	AVSpec.	Tech.	Video	Sales
Aerospace			37,000					
Broadcast	17,500	13,000			13,000	17,000	3,300	
Education	27,000	37,500	30,000		23,000	26,016	16,030	
Emerg Svc	37,800							
Energy	48,000							
Finc/Bank	36,000	23,000			25,900			
Govt/Milit	38,000				26,000			
Hospitality								
Insurance	28,000	21,700			29,000	21,400		
Legal								
Manufact.	33,000			23,500	30,000	28,000	23,000	
Medic/Hosp	24,500		31,866	31,000	23,040			
Non-Profit	29,500						22,000	
Publc Util	27,500				36,000			
Religious								
Retail	31,000		30,000		32,000			28,000
Telecomm.	32,000							18,000
Transport.	35,000				26,250			
*Independ.	41,668	14,000	35,000	85,000		35,000	25,000	
SupVidSvcs	34,200	25,000						
Vid Manfac				39,000			16,000	35,000
Vid. Dealer								30,000

*Freelance

Summing all of the above up, it is obvious to see where the majority of jobs are and what they pay. While television production can pay well in some instances, that can't be said for all instances. It is well to note that the position of Videographer is one of the lowest paid positions on a television production team. It is also interesting to note that in certain industries the pay is higher than in others. Particularly noticeable are Energy, Government/Military and Independent. The lowest paid primarily is Broadcast/Cable.

4. Availability of similar training at other institutions

In an attempt to understand the competition that Ferris has in the field of television production, a search of that and other, variously named programs was conducted. Under the title Television Production, Ferris is the only program in Michigan. In a search of alternative titles of programs, it was found that a number exist that could be similar in nature to Ferris' program, but again, none were in Michigan. Following is a list of the names of the various programs, and whether or not there

is a program with that name in Michigan (by college), or in one of the surrounding five states of Illinois, Indiana, Minnesota, Ohio and Wisconsin.

1. Broadcast Administration
   None
2. Broadcast Cable
   None
3. Broadcast Engineering Technology
   IL, OH
4. Broadcast Journalism
   IL, OH
5. Broadcast Management
   WI
6. Broadcast Production
   IN
7. Broadcast Technology
   OH
8. Broadcasting
   MI : Adrian College, Delta University, Eastern Michigan University, Grand Rapids Baptist College, Grand Valley State University, Kellogg Community College, Lansing Community College, Northern Michigan University, Oakland Community College and Schoolcraft College
   IL, IN, MN, OH, WI
9. Broadcasting and Telecommunications
   None
10. Broadcasting Technology
    IL
11. Communication and Media Arts
    MI : St. Clair County Community College
12. Communication Equipment Technology
    None
13. Communication Media
    None
14. Communications and Media Arts
    MI : Madonna University
15. Communications Electronics Technology
    MI : Northern Michigan University
16. Communications Technology
    MI : Kellogg Community College
17. Radio and Television
    MI : Eastern Michigan University, University of Detroit-Mercy, University of Michigan and Wayne State University
    IL, IN, MN, OH, WI
18. Radio and Television Production
    None
19. Radio and Television Technology
    MI : Eastern Michigan University
    IL
20. Radio Broadcasting
    OH, WI

21. Radio Journalism
    None
22. Radio Production
    None
23. Radio, Television and Film
    IL, IN, WI
24. Television
    None
25. Television Production
    MI : Ferris State University
26. Television Technology
    None

Obviously, one would have to look at each specific program statement in the respective college catalogs to determine if there are any similarities between these programs and that which is taught at Ferris. Ferris does seem to be unique.

Summation

After examining the job market, the salaries for graduates, the use of video in corporate America and the competition, Ferris graduates of the Television Production program seem to be in a good position to find work, make a living and do well in the future. It is hoped that the upper administration of the university take a long look at this program and invest the appropriate funds to keep the program up-to-date and viable.

References:

Private Television Communications: The New Directions, The Fourth Brush Report, by Judith and Douglas Brush, 1986.

The Fifth Brush Report (preliminary extracted information from private communication to Fred Wyman), October 1992.

Tracking Trends in Corporate Video, A publication of the International Television Association (ITVA), 1991.

1991 ITVA Salary Survey.

"1992 Salary Survey Results," Video Systems magazine, August 1992.

Michigan Occupational Information System, 1992.

"What Employers Teach," Training magazine, October 1992.

Bureau of Labor Statistics Occupational Data, 1990.

GRADUATE FOLLOW-UP SURVEY
TELEVISION PRODUCTION PROGRAM

Introduction

The Graduate follow-up survey was designed and conducted by Jeffrey W. Gnagey with assistance from L.A. Caskey and Robert Hunter. 50 respondents took part in the survey, and credible information about full-time employment status was obtained about many other graduates which were not contacted.

Each respondent was contacted by phone during normal working hours. Most phone numbers were inaccurate and a great deal of calling was required to locate each respondent. Many who did not respond or could not be reached had their present employment status verified by a fellow graduate and/or Ferris TVP faculty member.

The data gathered which is germane to this report was extracted. The data will be used as input for discussion on the department and school-wide level for curriculum/equipment decisions.

The surveys are available for examination and are labeled with the name of each respondent. Phone numbers are available for each respondent should any further, personal inquiries be needed.

SAMPLE SURVEY

Graduate survey
Ferris State University
TV PRODUCTION Program Code #_____

Television Production Curriculum Survey

Col. #

1). What year did you graduate?_____ 1-4

2). Are you presently employed in your field? yes____ no____ 5
if no, please skip to #6 Full___ Parttime____

6

3). Which one of the following areas classifies your present employment? 7

a) Corporate TV
b) Cable TV
c) Commercial TV
d) Public TV
e) Bio-Medical TV 8
f) Educational/Institutional
g) Indep. Prod or Post facility
h) Freelance_____
i). Other_____

4). What is your present job title?

5). What do you estimate your annual salary range to be at the present time? 9

a) $10,000 - $15,000
b) $15,000 - $20,000
c) $20,000 - $25,000
d) $25,000 - $30,000
e) $30,000 - $35,000
f) $40,000 - above

SKIP to #7

6). Are you presently seeking employment in your field? 10
Yes___ No___
If Yes Skip to #8

7). Why or why not?

8). Are you presently enrolled in school? Yes____ No____ 11

9). Have you completed any graduate work, or have plans to do so in the near future? Yes___ No____ 12
lf no, Please skip to #11

10). What level? Masters Specialist Doctorate 13
In what field?_____

11). Which of the following areas (aside from TV production) best prepared you for your present occupation? 14

a) Business
b) Management
c) Marketing
d) Advertising
e) Speech
f) Electives
g) Journalism
h) Public Relations
i) English and Writing
j) Other_____

(If more than one, circle most significant one)

12). If you were back in TVP, which non-production areas would you take more courses in? 15

a)	Business	f)	Electives
b)	Management	g)	Journalism
c)	Marketing	h)	Public Relations
d)	Advertising	i)	English and Writing
e)	Speech	j)	Other_____

13). The following list represents possible required courses for the Television Production program at Ferris. Do you agree or disagree that these courses should be required?

	Agree	Disagree	
Interactive Video Production	_____	_____	16
Desk-Top Video Production	_____	_____	17
Computer Graphics	_____	_____	18
Writing the Screen Play	_____	_____	19
Cinematography II	_____	_____	20
Multi-Image Production	_____	_____	21
Photography	_____	_____	22

14). How well did you feel the TVP program prepared you in your field?

1	2	3	4	5
Excellent	Above average	Average	Below Average	Unacceptable

15). What additional TV coursework would benefit students in the Television Production program?

16). Are you interested in Ferris Graduates as interns? 23
Yes____ No____

Are you interested in Ferris Graduates as employees? 24
Yes____ No____

17). Do you feel we should be teaching the use of digital audio technology?

18). We use 3/4 SP videotape. What videotape format do you feel we should be using?

19). Do you have any general comments about the Television Production courses or program at Ferris.

RESULTS

Employment in a Television Production related field

1991-92 GRADUATES N=30	Full-Time TVP	Part-time TVP	Unrelated
Christian Brooks			U
Russ Fredericksen	F		
John MacKenzie	M.A.		
David Colt			?
Ken Crim	F		
Mark Hall	F		
Mellissa Manzagol	F		
Dan Morris			U
Randi Motson	F		
Tom Nichols		P	
Keith Tacia		P	
Mike Uguccioni	F		
Tim Weaver	F		
Amanda Works	F		
Mary Jo Wortinger(Winter)		P	
Craig Coon	F		
Jeff Weber	F		
Roseanne Wilber	M.S.		
Mike Atkinson		P	
Dave Baker		P	
Tom Burr	F		
Lee Dreese	F		
Andy Gawel		P	
Marty Hogen	F		
Bill Krupka	F		
Bruce Lambert	F		
Marlo Ponos	F		
Paul Preston	F		
Dave Roehrig	M.A.		
Ted Jolly	F		

TOTALS

Masters 3(10%) Full 18(60%) Part 6(20%) Unrelated 2(10

Total Employed in field = 24/27 Full or Part time (80%)
Full time Masters = 3/27 (11%)
Unrelated Employment = 2/27 (10%)
Unknown = 1/27 (9%)

Question #5 Average Salary Range (Full and Part time)

N=10

10 - 15,000	-	1	(10%)
15 - 20,000	-	5	(50%)
20 - 25,000	-	4	(40%)
25 - 30,000	-	0	
30 - 35,000	-	0	
40 - above	-	0	

1990-1991 Graduates n=31	Full-Time Related	Part-time Rel	Unrelated
Joe Boyer			U
Jenny Dworek			?
Greg Marcks	F		
Brian Taylor			U
David Tinsley			U
Joe Wilson	F		
Debbie Carley			U
Ken Guertin	F		
Eric Handorf	F		
John Meachum	F		
Marty Munroe			?
Joe Pawloksy	F		
Matt Poling			U
Pat Priest	F		
Kathy Ross			?
Brian Sauvage			U
Andres Lorca Schick	F		
Marybeth Westlund	F		
Jeff Wylie	F		
Paul Adler	F (MBA too)		
Greg Byrnes	F		
Dan Farley	F		
Dennis Gerback	F		
Keith Martin	F (MA too)		
Scott Montri			?
Aleric Neilson		P	
Terry Pickard	F		
Halmond Pringle			?
Pam Reijniak			?
Carolyn Reynolds			U
Stephanie Shaffer	F		
Marc Wood			U
TOTALS	F=17/32(55%)	P=1/32(3%)	U=8/32(26%) ?=6/32(19%)

58% Employed in field full or part time
26% Employed in unrelated areas
19% Could not be located
13% Actively persuing Masters Degree

Survey Question #5 Annual Salaries Full and Part Time
N=15

10-15,000 - 2 (15%)
15-20,000 - 5 (38%)
20-25,000 - 2 (15%)
25-30,000 - 3 (23%)
30-35,000 - 1 (8%)

Part Time Masters - 2 (13%)

1989-90 Graduates N=36	Full-Time Related	Part-time Rel	Unrelated
Tamra Amos			?
Eric Angott	F		
Sam Basirico	F		
Doug Drummond	F		
Mark Dumont			?
Chris Hamilton	F		
Drena Lett			?
Glenn McLain	F		
Steve Oudbier	F		
Lou Vaccaro	F		
Scott Weaver	F		
Amy Bauer			?
Brian Hebel	F		
Leslie Baar	F		
Kevin Baskin	F		
Bob Brye			?
Ed Chick		p	
Michele Farabi(noone)			U
Mark Forton Jr.	MA		
Gale Morris	F		
John Nyboer			U
Bob Przybylski	F		
Kristin Ross	MA		
Amy Snoberger	MA	P	
Jerry Sweet	F		
Sue Brodhagen	F		
Jay Gravelyn			?
Don Cooper			U
Bing Eberhardt	F		
Patti Forth			U
Dave Landon	F		
Steve Panning	F		
Lisa Schroeder		P	
Eric St. Pierre	F		
Donna Welsh			U
Tim Wilseck			?
	F=19/36 (53%)	P=3/36 (8%)	?=7/36 (19%) U=5/36 (14%)

22/36 = 61% Employed in field Full or Part time
7/36 = 19% Unable to locate
5/36 = 14% Employed in Unrelated field
3/36 = 8% Full Time Masters Degree

Survey Question #5 Annual Salary Full and Part time
Responding N=11
10-15,000 - 0
15-20,000 - 1(9%)
20-25,000 - 7(64%)
25-30,000 - 2(9%)
M.A. Full T- 1(9%)

Television Production

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Section 2 of 4

1988-89 Graduates N=27 Full-Time Related Part-time Rel Unrelated

Brian Baltosiewich	F		
Carlos Diaz Del Castillo	F		
Mike Drouillard	F		
Jeff Poiner	F		
Dave Beerer	F		
Jeff Behrendt	F		
Todd Chumley	F		
Wes Donahue	F		
Rob Edgecombe	F		
John Evans	F		
Tom Knotts			U
Steve Koets	F		
Scott Londry	F		
Collette Pergeau	F		
John Plesnicar	F		
Chris Upson			?
Rob Wheeler			U
Marty Bowen			?
Chuck Crampton	F		
Dawn Thompson	F		
Scott F. Bartlett			?
Chris Lassaline	F		
Tim Brown	F		
Cheryl Dusty-Delauro			U
Wayne Janicki			?
Wendy Milam			?
Steve Weidemann	F		
	F=19(61%)	P=0	U=3(10%) ?=5(16%

19/27 = 61% Employed in television field full time
5/27 = 16% Unable to locate
3/27 = 10% Emplyed in an unrelated field

No responses on Question #5 from this group.

Other responses from previous graduate years

1988-89 - 30-35,000 annual income from 1 respondent
1987-88 - 40,000+ annual income from 1 respondent
1984-85 - 25-30,000 (50%); 35-40,000 (50%) from 2 respondents
1981-82 - 40,000+ annual income from 2 respondents

Question #3 -Which of the following areas classifies your present employment?

Total n=50 actual respondents

Commercial	-13%
Cable	-8%
Corporate	-23%
Ind. Prod Hs	-24%
Freelance	-8%
Edu/Inst	-10%
Bio-Medical	-2%
FT Grad School	-2%
Religious Net	-2%
Unrelated	-6%

Question #11

Which of the following areas (outside of TVP) best prepared you for your present occupation?
N=50

Business	6 (12%)	Electives	2 (4%)
Management	5 (10%)	Journalism	2 (4%)
Marketing	2 (4%)	Public Relations	
Advertising	5 (10%)	English and Writing	7 (14%)
Speech	8 (16%)	Other	
		None	6 (12%)
		varied	7 (14%)

Question #12

Which of the following areas (outside of TVP) would you have taken more courses in ? (could answer as many as wanted)
N=50

Business	17(26%)	Electives	
Management	12(18%)	Journalism	2(3%)
Marketing		Public Relations	2(3%)
Advertising	7(11%)	English and Writing	9(14%)
Speech	2(3%)	Other	
		Computers	7(11%)
		varied	8(12%)

Question #13
Do you agree or disagree these course areas should be Required for all students in TVP: N=50

	% AGREE	DISAGREE
Interactive Video Production	88	12
Desk-top Video/Multi Media Production	84	16
Computer Graphics	98	2
Writing the Screen Play	58	42
Cinematography II	68	32
Multi-Image Production	68	32
Photography	88	12

Question #14

How Well did you feel the TVP program prepared you in your field? N=50

Excellent - 44%
Above Average - 44%
Average - 12%
Below Average - 0%
Unacceptable - 0%

Question #15
What additional TV coursework would benefit TVP students?

More Time code A/B Roll experience.-2
Resume Tape Instruction.
More Lighting. -8 (16%)
More Writing/meaningful writing -9 (18%)
Creative Writing
Business aspects of Television.
Directing single camera shooting -2
More engineering advanced TV Operations. -10 (20%)
More Computer experience. -6 (12%)
Need Computer Animation experience
Video Toaster Experience -2
More Chyron Experience
More Computer controlled Video
More Management coursework
More Computer Graphics -5 (10%)
More field trips/on-site visits
Personal Marketing Skills -3
More Broadcast TV Production skills - 2
Teach Taxes for self employment
Desk Top Video/Multi Media -3
Aesthetics in editing
More about Corporate Chain of Command/Procedures
How to manage freelance business -2
Miking Field Audio With Booms/Fishpoles
More realistic role of Producer vs crew
More Scheduling, planning and Budgeting skills

Question #16

Would you consider Ferris Students as interns? - Yes 100%

Would you consider Ferris Graduates as employees -Yes 100%

Question #17
N=50

Do you feel we should be teaching the use of the Digital Audio Workstation?

YES 45 (90%) DON'T KNOW 2 (4%)
NO 3 (6%)

Question #18
N=50

We presently use 3/4 SP. What tape format should we be using?

BetaCam sp - 16 (32%) 3/4 sp - 17 (34%)
Hi-8mm - 11 (22%) Others - 6 (12%)

Question #19
N=50

General Overall Comments About TV Program at FSU

-Don't stop requiring Sports Remotes and patching.
-I'm glad patching was stressed
-Great/excellent/Good program.-12 (24%)
-We're far advanced over other programs in Michigan,some of the producers i town say we're in the top 3 to 5 TV Programs in the country,-3.
-Good teachers-2
-Keep up with your constant updating and improving of the program, it shows!-5
-A second subject matter/minor would make TV Grads more marketable.
-Prepared me for almost anything-3
-It was good that deadlines/punctuality were pushed in the program
-Be sure to get into More Computer controlled video
-Get into interactive/multi-media
-Go Beyond Basic 3-point lighting earlier-2
-The hands-on program was great/made the real difference -7
-You prepared us well enough to be able to walk in anywhere and work immed.-5
-Need to assign computer graphics assignments with real clients
-Script writing class should be updated
-Need an audio production I and II class
-Dimensions Class helped a lot in preparing to meet deadlines-2
-Instruction Design a great help in preparing to work with clients
-TV Operations is a must-2

-When looking for work, take anything you can get-volunteer and make contacts-2
-I Learned a lot
-More job hunting information and leads are needed for graduates-2
-More personal marketing skills.
-More information on managing personal self employment.
-The pushing for high quality and excellence in the courses made a big difference for me in what I am doing now.-3
-Sports focus of press box was a drawback, but the change to Dimensions was a good idea.
-Tough/like bootcamp, but excellent.-2
-Include equal preparation for Broadcast TV - Don't Limit Job Possibilities.
-Need to stress computers more.
-More up-to-date production styles should be taught in Dimensions
-History course could have been more condensed
-Coursework was all good.
-Don't give impression that job's are waiting - you have to find/make them.
-Teach costs and budgets in dimensions/make them rent equip.& facilities
-The lack of equipment caused scheduling problems, I had to work all night often.
-I'm happy with my preparation for my career,
-Studio course are very outdated, need to de-emphasize.

CURRICULUM REVIEW

The Television Production program at Ferris State University has seldom, if ever, made any curriculum changes without the advice and consent (if not by direct requests) of its advisory board committee. The feedback (both positive and negative), suggestions and requests were and remain central to the majority of curriculum changes (See Appendix D-Advisory Committee) as well as alterations to the mission and competency-based objectives in the preparation of graduates. In this fashion, the department and its faculty are able to focus on those objectives and criteria which contribute to the students ability to enter the job market under the most broad definition of Television Production, with specific emphasis on its applications and implications for business and industry. The faculty do their best to remain informed of industry changes by way of professional journals and organizations like the International Television Association (ITVA), professional development, creative endeavors, student intern and graduate feedback. The TVP department has maintained this relationship and method of direction since before 1983.

In the Academic Program Review Procedures Manual of August 1988, it states that "this activity requires a systematic review of the competencies taught in each course in the curriculum." The most recent and all-encompassing study of each course description as well as the objectives for <u>every</u> course, took place between April of 1991 and February of 1992. This process culminated in the TVP degree program and tier 4 courses being approved by the UCC subcommittee on Semester Conversion (See Appendix A), even though a 7.6% relative increase in total credits in the Television Production Major was requested. The subcommittee commented that it "is satisfied that the increase in credits in the major coursework was necessary to accommodate recommendations submitted by the advisory committee of the television production program." The Television Production program was the <u>first</u> entire program proposal approved in the semester conversion process. The Vice President for Academic Affairs approved the recommendations of the UCC without comment.

Each of the courses in the television production curriculum have been designed to build upon one another, directly or in-directly, to provide the student with a multi-faceted set of skills and broad exposure producing a synthesis in the areas considered to be specializations. The result of this process is the preparation of generalists in the direct and ancillary elements and duties of television production specialties, with the aim of providing capabilities of choosing and pursuing a specific specialty during and/or after completion of their two-term, full-time internship with a professional business.

The scope of the television production curriculum is by necessity a broad, all-encompassing set of competencies. The student is expected to be able to satisfactorily perform the behavioral objectives and actual occupational tasks in the following areas:
(See Appendix B - Course descriptions and objectives)

-Planning, lighting, composing, shooting and juxtapositioning aspects of color slide photography for effective visual communication in slide/tape, video and multi-image production. (TVPR 141)

-Planning, writing, lighting, directing, shooting and editing aspects of silent, single system and double-system sound 16mm Film production. (TVPR 288 and 388)

-Computer hardware and software applications in production of television and business of television. (TVPR 153,171 and 271)

-Physical and electronic graphics production for slides, film, video and 9-slide projector multi-image productions and set designs. Basic and advanced computer-based graphic creation and animation for slide/tape, multi-image and video productions. (TVPR 171 and 271)

-Pre-production planning for single system, multiple-camera remote, live in-studio television productions as related to writing, producing and directing. (TVPR 225)

-Basic and advanced recording, editing, writing, mixing and mastering of sound for use in audio-only, slide/tape, multi-image, film and television productions. (TVPR 236 and 461)

-Basic planning, producing, writing, shooting and editing single-system portable video production as it relates to news, informational and instructional production. (TVPR 243)

-Script writing practice and technique for corporate, cable and commercial audio, slide/tape, multi-image, film, television and interactive video productions. (TVPR 225 and 326)

-Basic and advanced operation of cameras, audio mixers, lights and lighting boards, videotape machines, video switchers and the writing, floor directing, directing and producing of in-studio television productions. (TVPR 346 and 347)

-Knowledge of historical, legal, business and technical operations of commercial, cable and corporate television systems and new electronic communication technologies. (TVPR 380)

-Designing, planning, scripting, shooting, sorting, special effects masking and mounting of slides and programming, de-bugging set up, operation and execution of nine-slide projector, 3-screen, stereo soundtrack Multi-Image Productions for display in large auditoriums. (TVPR 382)

-Technical electronic set-up, system operation, signal processing, signal monitoring and corrective adjustment for television cameras, switchers, videotape machines, time-base correctors, graphic generators and computer assisted time code editors for in-studio and remote on-location applications. (TVPR 389)

-Needs analysis/problem identification, front-end analysis, audience analysis, task analysis, objective writing, learning strategies development, adult learning theory applications, production techniques and actual business client experience in the production of criterion-referenced instructional training videotapes. (TVPR 466 and 499)

-Discussion of and preparation for personal behavior and skills in an internship and professional occupational environment. (TVPR 464)

-Techniques in advanced producing and directing of single-system and multiple camera remote informational television programs. Practicum in planning, writing, lighting, shooting, editing, audio, graphics integration, directing, producing and post-production assembly of magazine-style programs. (TVPR 499)

-Advanced practical and creative lighting techniques for television production. (TVPR 461)

-Professional work experience in all or specific areas of the broader production profession on a two-term, paid internship as part of a professional business. (TVPR 493)

-Elective opportunities for additional understanding and skills in

On-location remote event coverage. (TVPR 414)
Private and commercial television division management. (TVPR 365)
TV announcing. (TVPR 333)
Advertising (offered through the College of Business.) (ADVR 222)

Conclusions

The curriculum has been shaped and continues to be adjusted to the standards and demands of the broadly based industry through the investigation of that industry in professional journals, continuing educational activities/faculty professional development, experiences and reactions of students in the internship and employment experience. But, these alterations are primarily directed by the guidance, feedback and requests provided by the Television Production Advisory Committee.

Section Five: Conclusions and Recommendations

Conclusions: The Television Production program has a long history of successfully accomplishing its mission to the University and to its students. The program is unique in Michigan and the midwest with very well qualified graduates and an excellent placement rate. Its hands-on orientation to education and strong reliance on employment related skill development has gained it the highest reputation of any television related academic program in the state. It is responsive to the industry which it prepares graduates to be employed in. Guidance provided by its Advisory Board, by internship supervisors, and by alumni has resulted in adjustments to its curriculum to stay current with industry trends in light of fiscal restraints. The extra-curricular activities of the program are nationally recognized and provide an excellent supplement to classroom and laboratory instruction.

The department continues to be a valuable, viable, and an essential asset to this polytechnic institution.

Recommendations: The program should be continued with increased University support in funding for equipment replacement, continued faculty development, and a restoration of departmentally based engineering support.

The hands-on approach is key to the program's success, along with the faculty's significant professional experience. An equipment replacement schedule should be developed with a concurrent annual financial commitment from the University to permit that hands-on approach to continue. Likewise, increased professional development opportunities supported by University funding or through external corporate funding is required to permit faculty to remain current within their rapidly changing industry. Engineering support needs to be reinstated with departmentally based engineers whose first commitment is to the Television Production program's equipment and facilities.

Recruiting efforts should be emphasized in order to increase student enrollment.

Additional emphasis should be focused on preparing students for the opportunity of self-employment as independent contractors doing freelance production work.

Strategies must be developed to integrate new technologies into the curriculum in order to prepare graduates for new areas of employment which are becoming available because of the creation of new delivery systems. New computer based audio and video editing systems and graphics workstations need to be purchased or accessed as the industry moves in the direction of desktop video and multimedia.

Greater cooperation with other production oriented curricula on campus may result in a more prepared student body within the program and/or within an associated minor should one be developed. Graduates could be better prepared in ancillary areas of study such as visual communications, technical writing, and basic business skills with more flexibility within the curriculum.

Section 6: Program Review Panel Evaluation

Evaluation by Item

* 1) Student perception of instruction was a 4.5 but graduate perception was higher, equal to 5.0.

2) 5.0

* 3) The Advisory Committee perceptions of the program's curriculum are 5.0. They perceive Facilities and Equipment as a 3.0.

4) 4.5

* 5) 5.0 The program has no formal administrator.

6) 5.0

7) 5.0

8) 4.5

* 9) 5.0 Coordinator (Faculty member)

* 10) 4.5 Instructional faculty sufficient with more overload
1.5 Engineering support inadequate

11) 3.0

12) 5.0+

13) 2.5 Need software based equipment

14) 5.0+

15) 3.0 Difficulty replacing and repairing equipment

Attachment D

PROGRAM REVIEW PANEL EVALUATION FORM

PROGRAM TITLE _____

Instructions: Circle the number which most closely describes the program you are evaluating.

Student Perception of Instruction

1) * 5 4 3 2 1

Currently enrolled students rate instructional effectiveness as extremely high

Currently enrolled students rate the instructional effectiveness as below average

Student Satisfaction with Program

2) 5 4 3 2 1

Currently enrolled students are very satisfied with the program faculty, equipment, facilities, and curriculum

Currently enrolled students are not satisfied with program faculty, equipment, facilities, or curriculum

Advisory Committee Perceptions of Program

3) * 5 4 3 2 1

Advisory committee members perceive the program curriculum, facilities, and equipment to be of the highest quality

Advisory committee members perceive the program curriculum, facilities, and equipment needs improvement

Demand for Graduates

4) 5 4 3 2 1

Graduates easily find employment in field

Graduates are sometimes forced to find positions outside of their field

Use of Information on Labor Market

5) 5 4 3 2 1

The faculty and administrators use current data on labor market needs and emerging trends in job openings to systematically develop and evaluate the program

The faculty and administrators do not use labor market data in planning or evaluating the program

Use of Profession/Industry Standards

6) **5** | 4 | 3 | 2 | 1

Profession/industry standards (such as licensing, certification, accreditation) are consistently used in planning and evaluating this program and content of its courses

Little or no recognition is given to specific profession/industry standards in planning and evaluating this program

Use of Student Follow-up Information

7) **5** | 4 | 3 | 2 | 1

Current follow-up data on completers and leavers are consistently and systematically used in evaluating this program

Student follow-up information has not been collected for use in evaluating this program

Relevance of Supportive Courses

8) 5 | **4** | 3 | 2 | 1

Applicable supportive courses are closely coordinated with this program and are kept relevant to program goals and current to the needs of students

Supporive course content reflects no planned approach to meeting needs of students in this program

Qualifications of Administrators and Supervisors

9) **5** | 4 | 3 | 2 | 1

All persons responsible for directing and coordinating this program demonstrate a high level of administrative ability

Persons responsible for directing and coordinating this program have little administrative training and experience

Instructional Staffing

10)* 5 | **4** | 3 | 2 | **1**

Instructional staffing for this program is sufficient to permit optimum program effectiveness

Staffing isinadequate to meet the needs of this program effectively

Facilties

11) 5 | 4 | **3** | 2 | 1

Present facilities are sufficient to support a high quality program

Present facilities are a major problem for program quality

Scheduling of Instructional Facilities

12)

5	4	3	2	1

Scheduling of facilities and equipment for this program is planned to maximize use and be consistent with quality instruction

Facilities and equipment for this program are significantly under- or over-scheduled

Equipment

13)

5	4	3	2	1

Present equipment is sufficient to support a high quality program

Present equipment is not adequate and represents a threat to program quality

Adaptation of Instruction

14)

5	4	3	2	1

Instruction in all courses required for this program recognizes and responds to individual student interests, learning styles, skills, and abilities through a variety of instructional methods (such as, small group or individualized instruction, laboratory or "hands on" experiences, credit by examination)

Instructional approaches in this program do not consider individual student differences

Adequate and Availability of Instructional Materials and Supplies

15)

5	4	3	2	1

Faculty rate that the instructional materials and supplies as being readily available and in sufficient quantity to support quality instruction

Faculty rate that the instructional materials are limited in amount, generally outdated, and lack relevance to program and student needs

Attachment A

PROGRAM OF INSTRUCTION SURVEY

TELEVISION PRODUCTION

CRITERION ONE: The institution has clear and publicly stated purposes, consistent with its mission and appropriate to a post-secondary educational institution.

I. What is the Role and Mission for your program?

The mission of the Television Production Department is to teach students the creative and technical communication skills necessary to succeed in the diverse spectrum of television production. Our graduates are prepared for entry-level employment in the television industry with significant potential for professional growth into leadership positions. In an increasingly complex and information-oriented society, our graduates have an ability to creatively adapt to the emerging technologies of the rapidly expanding media communications environment.

A. What are the goals and objectives of your program?

The goals of the program are to:
Provide a television production curriculum which includes a strong classroom instruction component and extensive hands-on experience in the laboratory.

Provide a supportive environment where students can work on challenging individual and small group projects utilizing current technology.

Prepare employable graduates who can analyze, synthesize, and problem-solve within the television field.

1. What are the educational goals?

To educate students in all areas of television production including writing, producing, directing, shooting, editing, film production, and TV graphics.

By creating courses oriented around reality-based assignments and taught by experienced television professionals, students develop television production skills which emphasis teamwork as well as individual achievement.

To constantly monitor and revise the curriculum in response to changes in television technology by fostering mutually beneficial relationships with practicing media professionals in the television industry and professional communications organizations.

To permit frequent interaction and visits with internship supervisors to assure valid internship experiences for a diverse student body who will contribute to the economic vitality of the rapidly growing, increasingly important media communications industry in Michigan.

To encourage equipment donations, financial support, and technical assistance from contacts in television, film and multi-media.

To provide faculty with professional growth opportunities to keep abreast of changing technology.

To foster co-curricular activities which encourage the development of networking between students and professionals and recognition at the regional and national level.

2. What occupational skill level do graduates possess?

Hands-on training, a solid internship experience, a creative learning environment, and a Bachelors of Science Degree puts graduates at an experience level above generally accepted entry level skills in the industry.

3. How does the program serve the community, state and nation?

Although graduates are employed nationwide, the large majority are employed in Michigan. The department provides a service oriented television production function within the local community through student produced instructional productions, special projects, programming for the University cable channel, and through faculty consultation on a variety of public and non-profit television related activities.

B. How is your program compatible with the Ferris Mission and Role Statement? Please make direct reference to the Ferris Statement. (See Mission Role Statement, Faculty Handbook, September, 1985, First Draft, pp. 41-46.)

The program is compatible with the Ferris Mission and Role Statement as adopted by the Board of Control on August 2, 1991, in that it meets both the practical and philosophical aspects of the statement. We provide in-depth hands-on quality instruction and practical experience using appropriate technology in the following areas; photography, traditional and computer based television graphics, traditional and experimental cinematography, studio television, remote production, multi-image production, audio production, television operations, computer applications in media production, and television production management.

Faculty consistently utilize real-world parameters in class assignments to increase the professional atmosphere for student projects.

We utilize our advisory committee made up of a broad range of television industry professionals. The group meets annually as well as having individual consultations as necessary.

TV students are required to complete a 20 week full-time, internship at a corporate, independent, or cable television production facility.

Faculty and students actively participate in national organizations including the International Television Association (ITVA) where the Ferris chapter was chosen in 1992 as among the top three in the United States. Faculty have served in national leadership capacities in professional organizations.

Faculty have extensive professional experience in all areas of television production in addition to experience in the classroom.

C. How is your program integrated/coordinated with other programs at Ferris?

Several of our course offerings are required or recommended by programs in both the College of Business and the College of Arts and Sciences. Our instructional design class produces materials used by several programs on campus. Our television engineering staff and our faculty provide consultative services for academic departments, the Business Affairs Division and athletic programs university-wide.

1. What is its relationship to similar programs?

N/A

2. Does it share faculty and facilities with other programs?

No, not with other programs but it does share engineering staff with Information Services/Telecommunications, Cable, and the Media Production Center (MPC). Also, the program shares facilities with the Media Production Center and Cable 7.

3. Does your program serve a broad spectrum of the campus?

Yes

4. How is your program integrated with programs outside your school/department structure?

The program has worked with GILL, the International Education Program, the Minority Affairs office, and several other departments and programs across campus in the production of television programs in support of their mission and have promoted those programs by including their representatives as guests on television shows produced and cablecast by TV Production students.

5. If the program is outside the school/department structure, how is it integrated into academic programming and structure?

N/A

D. How is your program coordinated with programs at other institutions?

The program is coordinated with other programs at other institutions in the areas of recruiting, transfer credit articulation, and discussions of video recording formats and techniques.

1. How does your program participate in cooperative endeavors with other institutions?

In addition to faculty to faculty contacts in professional organizations we also have TVP interns and graduates working at CMU, Delta, Lansing Community College, and Western Michigan University.

2. How does your program promote articulation with other institutions?

We work with many community colleges and some universities which offer two year TV programs so that students can ladder into TVP up to the beginning of their junior year with no loss of credits.

3. How does the program promote laddering into and out of Ferris?

The program is a party to the MACRAO agreement and because of the unique quality of our program, encourages laddering into Ferris. Laddering out of Ferris is not promoted.

E. How does your program serve Michigan?

Eighty percent of our graduates are employed in their field. Most are employed by industries throughout Michigan.

1. What is the geographical spread of similar programs?

Our program is unique in Michigan. In fact, there are few similar programs with such a heavy hands-on emphasis in non-broadcast television production any place in the nation.

2. In what way is this a reasonable geographical location for your program?

Students come to the Ferris Television Production Program from all over the state, from several neighboring states, and some foreign countries. Our interns are placed statewide. Geographic location has little significance to our program.

3. What are the employment needs in Michigan for graduates of your program?

Video communications is a growing field in industry, in Michigan as well as nationwide. Our graduates provide communication skills in visual media to corporations, manufacturing facilities, cable systems, independent production companies, hospitals, universities, governmental agencies, advertising agencies, and industry throughout the state.

4. How does your program promote the economic welfare of Michigan?

Corporations recognize video communications and training as the most cost effective method of improving employee skills. Additionally, video is used more frequently than the lecture method for training purposes in corporations with more than 100 employees. Our program provides Michigan's manufacturing base with the tools to remain competitive by providing improved communications, training, and by the production of advertisements to help sell Michigan products.

5. How is your program a significant information resource for Michigan?

Since television production for non-broadcast communications is a primary information resource and our program is uniquely directed to that area, we believe that we provide a very significant information resource for Michigan.

CRITERION TWO: The institution has effectively organized adequate human, financial and physical resources into educational and other programs to accomplish its purposes.

II. What are your program's resource needs?

The programs resource needs are experienced teaching faculty, support staff, television production equipment, and classroom and laboratory space.

A. What are your program's human resources?

Faculty, secretarial support, a part-time Media Supply Specialist are available through the College of Education and Academic Affairs. Engineering support and a TV Specialist to serve as a teaching assistant for selected courses is available from Information Services /Telecommunications.

1. What faculty resources are available to your program?

Our faculty provides an excellent mix of university teaching experience and extensive broadcast/non-broadcast experience. Their background includes large market news and public affairs production, corporate production, cable production and management, educational production, film production, TV operations, and photography.

a. Are sufficient faculty available with appropriate educational credentials and non-teaching, related work experience?

Yes

b. How many full-time equivalent faculty are assigned to your program?

Six

c. What is the use of part-time faculty in your program?

None

(1) What is the extent of part-time faculty usage?
N/A

(2) Why are part-time faculty used?
N/A

(3) How dependent is your program on part-time faculty?
N/A

d. What roles do adjunct faculty perform in your program?
None

e. How do faculty participate in related professional development activities outside the college?

Faculty maintain membership in a variety of professional organizations, and attend conferences, workshops, and seminars when funding permits. Faculty also acquire technical upgrading and work very closely with industry through internship stations and supervision. Also several faculty members engage in independent creative television production.

2. What support personnel are assigned to your program?

One secretary and a half-time Media Supply Specialist are currently assigned to the program. However, earlier this year the staff was comprised of one secretary, a Media Supply Specialist, a TV Specialist, and two TV Production Engineers. Upon the resignation of the Media Supply Specialist in the Spring of 1992, a decision was made not to fill that position. The TV Specialist was given the additional responsibilities of operating Media Supply. As of July 1, 1992, the two TV Production Engineers were reassigned to Information Services/Telecommunications. Since that reassignment, one engineer accepted another job on campus leaving a vacancy which has not yet been filled. As of November 15, 1992, a layoff scheduled for the TV Specialist was reversed when Information Services/Telecommunications agreed to take over that position. The essential support necessary for the continued operation of the the Media Supply service will be provided by a half-time Media Supply Specialist when the TV Specialist is reassigned. Information Services/Telecommunications now provides a reduced level of engineering support for the department and half-time TV Specialist support.

3. What roles do student assistants perform in your program?

Student assistants are irregularly available through enrollment in independent study classes to assist in a variety of labs.

4. What role does an advisory committee perform in your program?

Our advisory committee, made up entirely of active professionals in non-broadcast television communications, provides us with guidance in both technical and professional performance areas of our program. We meet with the committee annually, but maintain frequent contact with individual committee members throughout the year.

5. What roles do professional consultants perform in your program?

None, except for free services provided by vendors, alumni, and contacts within professional organizations that faculty are members of.

6. What additional personnel are needed by your program?

Additional TV Production Engineering support may prove necessary should forced experimental reorganization (see section II,A,2 above) not be able to provide sufficient maintenance, preventive maintenance, and repair support. Similarly, with current faculty, the continued services of a TV Specialist must be maintained. As of Nov. 15, 1992, the TV Specialist will report to Information Services/Telecommunications and only indirectly will report to the program.

a. How do you justify the need?

Engineering support is absolutely necessary for the very existence of our curriculum. We are totally dependent on high quality production equipment in a high state of readiness to keep our current position as the premier TV production program in the state and region. Without on site, daily engineering support the department cannot exist. The TV Specialist services are required to provide equipment operation support in labs of advanced classes were the sophistication of the equipment is challenging.

b. How accurate is the need?

The need is accurate with the current orientation of the program and current personnel. The market value of the facilities and equipment approaches $500,000. Timing tolerances within television production equipment are in the range of nanoseconds. The sophistication of our equipment requires regular upkeep especially since initially all of our users are inexperienced and therefore are tougher on equipment than seasoned professionals would be.

B. What are your program's financial resources?

The program's financial resources are University allocations and funds generated by repair and resale of donated zero value equipment.

1. What is the budget allocation for the program?

a. Salaries

	$414,475.00	
less	$ 16,047.00	Randy Craven savings
less	$ 35,186.00	Pat Tobin savings
	$363,242.00	

b. S&E

$ 50,991.52

c. Equipment

$ 0.00

d. Student Wages

$ 4,549.00

2. What are the approximate student credit hour costs for your program?

$154.79 is the SCH cost for 1989-90 (the most recent year for which those data are available). Certainly our costs are significantly lower this fiscal year.

3. How do gifts, grants, and earned revenue impact your program?

Although several faculty members have been successful in attracting grant support for creative activities, travel, and for development of interactive instructional materials, that support has not materially supported the department. The department has been relatively successful in repairing donated equipment for which no tax write-off was expected and selling it if that equipment did not fit into the departments needs.

4. What are additional budget needs for your program?

The most significant additional budget needs for the program are 1) a continued annual commitment from the University to replace and upgrade our equipment resources, and
2) increased S & E for operational costs, continued faculty development, and increased recruiting efforts.

C. What are the program's physical resources?

Our resources are a TV Studio, two classroom/labs, a 16 mm film/ copy stand lab, a graphics/editing lab, two audio labs, an off-line editing lab, equipment storage areas, shop space, faculty and staff offices, and a loading dock.

1. Does your program have adequate space to meet its goals?

Additional space would be useful so that shared labs could be separated to increase student access and to ease scheduling of those rooms.

2. How are the space needs of your program determined?

Our space needs are determined by faculty input and usage statistics.

3. Does your program have adequate equipment to meet its goals?

Our program equipment is adequate but not ideal. As industry changes force realignment of the curriculum, additional equipment funds will be necessary to permit the acquisition of various computer platforms to develop digital audio editing workstations, 3-D and animation computer graphics workstations, multi-media workstations, digital random access editing systems, a new digital switcher, and the eventual transition toward a digital video tape editing standard.

4. How are the equipment needs of your program determined?

The needs are developed by faculty input, usage statistics, industry trends, and the advise of the advisory committee.

CRITERION THREE: The institution is accomplishing its purposes.

III. What is the effectiveness of the program?

The effectiveness of the program is high. We are the standard which other schools fail to meet. Our students are in high demand for internship placement as have been our graduates for production positions.

A. In what ways can the quality of the program and its instruction be demonstrated?

The most significant measure of our program is the employment rate even in recessionary times. Higher than eighty percent of our graduates are placed in their chosen field in this very competitive industry. Additionally, our interns are requested in higher numbers than we are able to fill.

1. Is your program accredited by an outside agency?

Yes_____ No_X_____

a. What types of accreditation are available for your program?

None is available

b. What were the major influences in determining whether or not to seek accreditation?

N/A

c. If you did seek accreditation, what were the results of the last evaluation?

N/A

d. When will your program be evaluated again?

N/A

2. What steps are taken to promote quality in courses?

Maintaining a highly professional faculty, continued professional development, constant input from communication professionals and regular input from program interns and graduates are steps we take to promote quality in courses. Non-tenured faculty have been reviewed quarterly. Faculty conduct student evaluations and use that information to upgrade classes. Faculty seek-out and receive advanced degrees.

a. Are current and complete syllabii available for courses?

Yes_X_ No_____

b. Is a standard format used which contains a course description, performance objectives, a topical outline, grading structure, and learning activities?

Yes_X_ No_____

c. How does your program maintain standardization of courses when taught by different faculty?

Only two classes are taught by different faculty. In those, a standard set of objectives are used with performance evaluations conducted on the students in a similar manner.

d. How are texts and manuals selected for courses?

Faculty determine which texts and manuals are most effective. When more than one faculty member is involved in a course, materials are selected through consensus.

e. Describe the review process for your program's courses.

The departmental Curriculum Committee, which consists of all faculty members, hears recommendations of a sub-committee to which changes in curricular matters are presented. The committee meets each term to review and/or revise program courses and to make recommendations to the College Curriculum Committee.

3. How is student performance measures?

Student performance is measured by testing, observation, and the use of other evaluative instruments.

a. How is student performance customarily measured in your program?

Cognitive performance is measured through teacher-constructed tests; psychomotor performance through observation, checklists, and rating scales; and affective measures through checklists, observation, and rating scales.

b. How are standardized tests used in your program?

No.

c. What is the success rate of students taking graduate admission tests?

Although valid statistical evidence is not available, the faculty know of no graduate who has been denied admission to at least one graduate program when a graduate degree was sought. Many TVP graduates now hold Masters degrees or have Masters work in progress.

d. What are the results of licensing, certification, and/or registration examinations taken by students or graduates of your program?

N/A

4. How is the quality of instruction measured?

The quality of instruction is measured for non-tenured faculty by quarterly classroom evaluations, Tenure Committee evaluations, student evaluations, and by examining a written report submitted by students as a culminating experience prior to graduation.

a. How are student evaluations used?

Required student evaluations are conducted using a standard instrument for non-tenured faculty and are one component of the faculty evaluation policy and procedure.

b. How are alumni evaluations used?

They are not, except as members of the Advisory Board who are alumni present feedback in our annual Advisory Committee meetings.

c. How are the results of peer and administrative evaluations used?

Administrative evaluations are formal and are included as part of the non-tenured faculty evaluation process. Peer evaluations are very informal, but serve the same purpose.

5. Are you able to gauge the success of graduates of your program?

Yes

a. Are graduates successful in applications for admission for additional education work?

Yes

b. Are graduates successful in securing and maintaining employment in their field?

Yes

c. What are the results of employer evaluation?

The results that we receive from employers are very good to EXCELLENT.

6. How does student application rate compare to program capacity?

The student application rate is below the number of students who could have been serviced when we were a 2+2 program. Although we currently have fewer students enrolled now that we have only one program, the number of graduates is approximately equal to the number of TVP graduates over the existence of the program.

7. Do you have an active professional student organization?

Yes, we have a very active International Television Association chapter. The chapter elects officers, conducts monthly business meetings and monthly programs which support the mission of the department. Additionally, the chapter has assisted over ten members in attending the International Conference over the last four years in New Orleans, Boston, Seattle, and plan to do the same in Phoenix in 1993.

8. Does your program address faculty development needs?

In the past the department had some resources to address professional development needs. Unfortunately, with an approximate $20,000 S&E cut within only two years there will be little if any money available for faculty development until S&E support is restored. The Dean's office has provide some support in past years and faculty have availed themselves of Timme grants and faculty research grants.

B. How can the accomplishment of program goals be demonstrated? Does your program meet or exceed the goals/standards established by its related professional organization/agency?

Goal accomplishment can be demonstrated by examining the results of performance evaluation of senior students before they leave for internship and then on successful completion of their internship a favorable report from their internship supervisor. Also, employment can be seen as an indicator of successful accomplishment of program goals.

C. Does your program receive recognition from external agencies?

Yes

1. Do other educational institutions recognize the quality of your program?

Yes. Delta, Western, Michigan State, Lansing Community College, and Central Michigan University have all expressed their regard for our program.

2. Do employers recognize the quality of your program and seek its graduates?

Yes. Ferris TVP students are highly regarded in the industry from California to Texas and of course in Michigan. Stories have been reported of companies opening positions because a Ferris student is interested. Many internship sites hire our students immediately upon the intern's graduation. Many companies donate equipment to support the program.

3. Have special awards/citations by external agencies been given to your program or to the faculty within the program?

Yes. Faculty and students have won awards for creative works in film and video. The Ferris student chapter of the ITVA was selected in 1992 as one of the top three in the country.

D. What are the current strengths of your program?

Our greatest strength is our uniqueness. We are alone in Michigan in offering a heavy "hands-on" experience with a 20 week full-time internship requirement in a creative learning environment and reasonable size labs where personal, high quality attention is possible.

E. What are the current concerns and/or weaknesses of your program?

Maintaining state-of-the-art equipment and providing professional development opportunities for faculty continue to be our main concerns. Through some University support and some generated funds these concerns can quickly be resolved.

CRITERION FOUR: The institution can continue to accomplish its purposes.

IV. What are the prospects for future development of your program?

The prospects for future development of our program are tremendous. Television is an all pervasive communication tool that has proven more cost effective than face to face lectures. New technology is becoming widely available that will broaden the skills that we teach and the application of those skills. Video is at the cutting edge of a merger of previously separate technologies. Our department can be positioned for an increased role as we prepare students for new opportunities in distance learning, multi-media, desktop video, and new consumer products software development along with more traditional opportunities in linear video, film, and graphics areas.

A. How can the current strengths of your program be maintained?

By flexing with the industry, our department can adjust its curriculum to offer state-of-the-art courses should advanced equipment continue to be made available. Our polytechnic approach must be recognized as being worthy of increased and regular equipment funding. To stay current, all our faculty need to have University support for professional development opportunities and for training both short-term and for sabbaticals.

1. What are favorable aspects?

The job market for our students remains relatively strong. The program has built a solid reputation and a large network of supporters among alumni and in the industry in general. Our graduates leave Ferris with the best production skills of any University students in the region. We have been able to attract excellent faculty because of good equipment support, reasonably good salaries, a nice community, and generally good working conditions.

2. What are your program needs to insure continuation of these strengths?

We must maintain cutting edge equipment and continued engineering support. The faculty must be supported in their creative endeavors and be given opportunities for professional development. New ideas and approaches must be encouraged. A cooperative atmosphere must be developed on campus where administrators and faculty can be working together toward the same goals, educating our students in the best possible manner. Academics must be seen as the driving force on campus and other divisions should be seen as being supportive of academic affairs.

3. What are possible (political, administrative, and/or fiscal) roadblocks?

Possible roadblocks include a shifting of resources away from academic areas to business affairs in an attempt to make academics look more cost efficient at the expense of maintaining control of those resources that are essential for the successful accomplishment of the academic mission. A false impression exists that academics are good if they are cheap. Quality is not measured by cost nor by high student to faculty ratios. Smaller classes should be the goal if quality is the goal. Of course, idealism must be tempered with reality but not thrown out entirely.

B. How can current concerns and/or weaknesses of your program be improved or eliminated?

Current concerns can be addressed by a guarantee of an annual equipment replacement budget and stronger incentives for faculty to keep their skills current.

1. What corrective measures are needed?

The University should develop a replacement schedule that it sticks to so that students learn on current generation equipment. Faculty should be funded to continue their development including support for advanced course work, workshops, seminars, and sabbatical long advanced internships at cutting edge companies so that current on the job experiences can be brought back to the classroom. Long range planning documents should be adhered to so that we can all buy into the plan.

2. What level/type of resource commitment is necessary to make the needed change?

Presidential level commitment to maintaining the highest quality academic programs as the top University funding priority would result in the needed changes. It would also go a long way toward fostering a cooperative relationship between the administration and the faculty.

C. What are the future needs of your program?

The future needs of the program relate to having the resources to purchase and replace equipment, having a favorable workplace environment so that we can keep the skilled faculty currently on staff and replace them when retirement is opted for, having sufficient engineering support so that preventive maintenance and planning can be done in a thoughtful manner, and having College and University resources to assist in grant seeking and development.

1. What are possible or projected changes in your program area?

As we move into semesters, we will adjust classes to react to the reality of that scheduling format should it differ from expectations. The faculty needs to look at new and developing technologies so that a broader base of experiences can be available to our students while they are on campus so that they can be prepared for changes in the job market.

a. What technological changes are anticipated that may affect your program?

Micro-computer based equipment and associated software is growing as an alternative to dedicated hardware which has traditionally been single purpose and proprietary. Many different delivery systems are being developed to serve as conduit for the television based communications of the future. Distance learning, video dial tone, ISDN, HDTV, CD-ROM, CD-I, VIS, Laser discs, all present new challenges and opportunities for our program. The availability of higher quality, lower cost consumer television production equipment means that video production is permeating our society. As video production becomes more commonplace, new opportunities for our graduates and our program can result.

b. How may economic, environmental, and social changes impact your program?

A down-sizing of corporate production facilities means that more of our students will be initially be hired as independents. They will have to be more versatile and broadbased in their approach to the job market. We will have to do a better job making them aware of these and other changes and provide them with appropriate skills to meet this new reality.

2. What changes are anticipated in similar programs at other institutions?

We don't know for sure but we have noticed that there are increasing recruiting efforts being made by Central Michigan University and Grand Valley University.

3. What are possible changes in student interest in your program?

Student interest in our program has shifted away from an AV orientation to a TV orientation. Many of our beginning students come in with television experience at the high school level. They are not as challenged nor as frightened by the beginning classes. Our semester offerings will permit us to develop even higher levels of proficiency among our graduates since the objectives have been adjusted to combine classes and give more production opportunities earlier in the student academic career.

4. What are anticipated changes in employment opportunities for graduates?

More jobs will be available in a greater diversities of fields.

a. What are projections for the future availability of jobs?

There will be more jobs in television and television related fields as the economy improves and as students learn about the broadened nature of the job market. Contract or freelance job situations will become more prevalent.

b. Will changes in salary projections affect student enrollment?

Salaries in corporate television continue to rise. This should help enrollment when high school students and counselors get the message.

D. What are reasonable cost projections for your program?

Reasonable cost projects are to restore FY 91 S&E levels, (increased annually by the Cost of Living percentage), and add an equipment replacement budget.

1. What will be the cost of continuing your program?

The department can survive on current funds. But, we would lack money to replace equipment and provide faculty development. An annual guaranteed replacement budget of $15,000 to $20,000 and $20,000 additional for S&E (to bring us back to FY 91 levels) would give us the flexibility to be our best.

2. What is the availability of outside funding?

Grant funds which in the past have helped to equip broadcast directed television programs, have dried up. Title III funds might be available for programs that have traditionally been underfunded. Our department is still waiting for information from the administration on whether we will be allowed to apply this year. Last year we were told that another department on campus had applied and that we should not create any internal competition. Corporate donations have been available at other schools, for example, Grand Valley and MSU. Unfortunately, there are no large wealthy corporations in Big Rapids for us to solicit.

E. What are the plans for future development of your program?

We desire to remain current with the industry by continually updating our courses. We intend to implement formalized outcome assessments. We desire to work more closely with other programs in developing intra-college and inter-college links.

1. What are projections for the future size of your program?

Our program size should remain constant based on current enrollment.

2. Can Ferris maintain the future quality of your program?

Yes, if institutional support is appropriate.

3. How may the focus or direction of your program change in the future?

We will look at new television related developments in multi-media and distance learning/teleconferences to develop new courses.

a. Will your program stay at the current degree level?
Yes.

b. Will ancillary programs be developed and then possibly be spun off as separate programs?
Options within our program may develop. We are considering offering a TVP related minor.

Attachment B

PROGRAM PROFILE

PROGRAM TITLE Television Production

PRESENT DEPARTMENTAL AND PROGRAM CURRICULA

1. Areas (if appropriate) and degrees awarded

Television Production (B.S.)

PERSONNEL 1992 - 93

1. Faculty FTE Current	5.58	FTE
a) Tenure track--Ph.D. or Professional	0	
b) Tenure track--Masters	6	
c) Tenure track--Bachelors	0	
d) Tenure track--Associates	0	
e) Full-time temporary	0	
f) Part-time temporary	0	
g) FTE overload 1992-93 anticipated	.416	FTE

(funded through reallocation of S&E since all Supplemental Monies were eliminated this Fiscal Year)

2. Administrators FTE and position titles

Program Coordinator	.42	FTE
TV Specialist (only until Nov. 15)	.375	FTE

3. Support Staff--FTE

a) Clerical support staff

Secretary Level II	1	FTE

b) Student assistants

None

c) Part-time adult help

Media Supply Specialist (after Nov. 15)	.313	FTE

d) Work study students

8 students for a total of 115 per week

BUDGET PROFILE 1992 - 93

1. Gross Program Cost (the cost to graduate one student)

$29,101.33 1989-90 data

(1992-93 will be substantially reduced because of the realignment of two engineers and our TV Specialist to Information Services/ Telecommunications, reducing our overhead by approximately $95,000 annually)

2. Overall cost/SCH

AVP $139.78
TVP $154.79

(These figures are from 1989-90 which are the most current according to Carol Maki, Institutional Studies, 592-3801.)

3. Major course cost/SCH

a. Lower division course cost/SCH

AVP $127.34 1989-90 data

b. Upper division course cost/SCH

TVP $139.03 1989-90 data

4. Additional equipment and S&E needed in next 5 years

The additional equipment needs for the program include the acquisition of various computer platforms to develop digital audio editing workstations, 3-D and animation computer graphics workstations, multi-media workstations, digital random access editing systems, a new digital switcher, and the eventual transition toward a digital video tape editing standard.

S&E set at the FY 91 level will be required to maintain the highest caliber program. These monies are needed for continued faculty development, increased recruiting efforts as other programs target students who might have in the past only thought of Ferris, increased distance learning/teleconference opportunities, and regular maintenance of equipment by engineering staff.

5. Estimated occupied lab or specialized floor space (if appropriate)

TV Studio & labs = 2,050 square feet

6. Current funds generated by unit in excess of expenses, exclusive of tuition

$ 6,927.26

a. retained in special program accounts

All

b. contributed to general fund

None

7. Percent rank (cost) compared to other programs

69.4 percentile or 111th least costly out of 160 programs in 1989-90

8. Current student wage budget

$ 4,549.

9. Current adult part-time wage budget

$ 6,600 is to be provided by Dean from salary savings to cover new part-time Media Supply Specialist for 33 weeks from November 16 until June 30.

10. Current S&E budget

$ 50,991.52

ENROLLMENT TRENDS

1. Student credit hours (Each year for last 5 years)

1987-88	4,298 *
1988-89	4,433 *
1989-90	4,331 *
1990-91	4,031 *
1991-92	3,451

* 2 year AVP program was combined with TVP program to form a 4 year program

2. Student/Faculty ratio (Each year for last 5 years)

1987-88	30.4
1988-89	32.4
1989-90	32.4
1990-91	32.8
1991-92	26.7

3. Student Credit Hours/Faculty FTE (Each year for last 5 years)

1987-88	572
1988-89	583
1989-90	587
1990-91	568
1991-92	494

4. Total majors (Each year last 5 years)

	AVP	TVP	Total
1987-88	89	81	170
1988-89	105	76	181
1989-90	98	83	181
1990-91	42	141	183
1991-92	12	137	149

APPENDIX B - Advisory Committee Meeting Minutes
1979, 1981, 1983, 1987, 1989 - 1992.

TV Production Program
Advisory Board Committee Meeting
December 11, 1992
Minutes

In attendance: Jim Breault, Mark Brewster, Leigh Caskey, Dennis Cuson, Jeff Gnagey, David Irvine, Jim Kipp, Steve Koets, Eric Packer, Bill Rigstad, Clayton Rye, John Ulrich, Scott Whitener, and Fred Wyman.

The meeting commenced at 2:00 p.m. Fred Wyman, Television Production Program Coordinator, greeted the committee. He then introduced Scott Whitener, Dean of the College of Education. Scott contributed background of Ferris State University and discussed the polytechnic philosophy (focus on careers) in regards to placement of our graduates. He also spoke concerning College of Education and Television Production students. Our students are unique in all aspects and our focus is corporate not commercial. As a result of the TV program being equipment intensive, he addressed budget concerns and said funding from the state effects programs. Also, Scott asked for assistance from the Advisory Board. Discussion was then held regarding students attending classes in a corporate setting. Scott asked if the instructor would go and gather the information or the student - and that satellite information programs are a possibility. Consensus was that students should go directly to the site. Scott concluded by thanking everyone for coming and that he appreciated the feedback.

Fred then introduced Jim Kipp from the Amway Corporation. Jim Kipp gave information regarding a survey that he conducted with corporations that have TV Production interns and have hired Ferris graduates. Twenty-one percent of our interns placed in Michigan are kept on as employees. The survey also showed that our interns show initiative, have excellent hands-on experience, and need little training. The students do lack in computer skills and do need more knowledge in regards to budgeting, more real life experiences, and better writing and grammar skills. Finally, the surveys indicated that high school graduates would be recommended to attended Ferris State University.

Scott then commented on the surveys. He discussed the university's transition from quarters to semesters in regards to general education improvement. The realization is that students need basic skills and we try to asist students in need. Scott also addressed our computer lab stating that it is obsolete and expressed his concern regarding our student's need for computer skills.

Fred then reviewed our current computer equipment. He asked the committee for advice regarding the investment of new computer equipment. Jim Kipp commented that we need to ask our graduates and their employers for their feedback. It was also stated that most graduates have good computer skills, but that instructors need to stress the importance of computers and not to be intimidated.

Mark Brewster suggested that since corporations share time with school systems, we could take our students to where the equipment is available. Fred commented that Ferris' geography is a hinderance in this regard but efforts will be made.

Fred then asked input from everyone regarding business structures and freelancing. Jeff Gnagey said that information gathered from surveys have indicated students need to be marketed. Conversation was then held regarding students being able to freelance and not necessarily being able to obtain a full-time staff position immediately. Dennis Cuson stated Steelcase has used freelancing for years. Eric Packer also remarked that students will need to adapt to corporate situations. An extensive discussion was then held regarding what skills students really need to possess. Dennis Cuson expressed his concerns in regards to communication. He stated the students should not be as concerned about their technicals skills as they should be about their conceptual skills - the emphasis needs to be on creativity. We need to be teaching good communication skills. Also, Eric stated projects need to be effective and need an objective. Fred said he hoped that semesters rather than quarters will help our students in these areas. Jeff commented that maybe our students would be benefitted by working with clients earlier and Eric agreed saying maybe in their junior year. Dennis interjected that the equipment is only a means to an end. Eric remarked that the hands on experience the students receive is a plus. Bill said that we still need people with technical skills. Again, the consensus was students need both technical and communication skills.

The closing discussion was in regards to equipment. Fred invited recommendations from the committee. Eric stated they continue to use 3/4" and are becoming involved in multi-media; consequently, it is helpful that our students are familiar in this area. John Ulrich commented that distribution systems need to be focused on more. Everyone agreed that equipment needs are always and will forever change, and that we all need to keep up-to-date. And Dennis stated that the students need to realize they will not stop learning when they leave. Bill emphasized again that even though technical skills are needed and required, students still need basic communication competence. David Irvine conveyed that problem-solving, decision-making skills are needed.

In conclusion, Jeff expressed his appreciation to the committee for their time and efforts. Also, Jim Breault acknowledged the corporations for their continued involvement with our internship program and thanked them for their support. Fred also thanked everyone and closed the meeting at 3:45 p.m.

Advisory Committee Meeting held on October 23, 1991.

Present: Robert Hunter, Jim Breault, Jeff Gnagey, Leigh Caskey, Joyce Grenga, Clayton Rye, Fred Wyman, Lana Manting, Billy Hawkins, Mark Brewster, Kathy Buko, Beth Hughes, Jim Kipp, Steve Koets, Tracy Losey, Nadine Maynard, Tim Brown, Pam Moore, Flip Mulliner, Jan Oliver, Michael Trainor, and Bill Rigstad.

The meeting began with Dr. Billy Hawkins welcoming everyone and thanking them for their presence. He briefly discussed the budget difficulties that Ferris is faced with. He also touched upon the semester conversion that will take place in 1993 and stated that the television production department rely's heavily on the input our advisors give us.

Bob Hunter then began the meeting by explaining the semester conversion process and also stated that the internships will not change time wise.

Fred Wyman discussed the impact on students and ask for input from the advisory committee during these changes. He stated that at this time your ideas can be incorporated easily.

Pam Moore ask what the Television Production Program consisted of at this time. Each instructor discussed his/her classes and what the objects of each class was.

Bob announced that we now have time code.

Bill Rigstad stated his happiness with his intern Marlo Ponos. He said that she was doing a great job for them. He also ask if we were teaching video conferencing and said that it was common place in the industry and that we needed to be teaching it.

Mark Brewster stated that he felt our students needed management skills and exposure.

Jan Oliver supports our need for video conferencing training and stressed the importance for communication skills.

Fred Wyman discussed our ITVA Chapter and the evolvement of our students.

Flip Mulliner stated that he felt our students needed more business background.

Writing skills were discussed by all and Flip suggested that we give our students a bad script and have them fix it until it becomes a good script.

Tracy Losey felt a workshop was in order to present the rules of hiring talent (professional and non-professional). She felt that perhaps the ITVA could present it for our students.

Flip Mulliner expressed his feelings that our program has covered all bases even though we are working with very limited financial support.

Nadine Maynard stated that she had worked with interns from various places and said that it was clear to her that they could NOT hold a candle to FSU students when it came to technical skills.

It was stated by several that our hands-on program gives us a definate edge.

It was also mentioned that we should keep up with equipment purchases as much as possible. And to keep up the good work!

Bill Rigstad stated that computer skills are also very necessary.

Bob Hunter closed the meeting by stating that our edge here at Ferris State University is the internship stations and their input into our program. He thanked all for being a part of our program and doing a great job for us!!

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ADVISORY BOARD COMMITTEE MEETING

April 28, 1990

Attendance: Bob Hunter, Fred Wyman, Clayton Rye, Jim Breault, Leigh Caskey, Lana Manting, Scott Whitener, Ron Brown, Jim Kipp, Tony Bitonti, Kathy Buko, Jerry Eluskie, Si Martens, Sean Quinn, and Bill Rigstad.

Scott thanked everyone for coming to the meeting. He stated that he appreciated their support and advice.

Introductions were made by all. Si discussed the FSU program, he commended our program for the hands-on experience and stated that the FSU students were the ones considered for their open positions.

Bob Hunter gave an over view of the Television Production Program. He explained that we are now a four (4) year program. He discussed our handson experience so that our students are job ready when they graduate. He also explained that our interships are required and that we want our interns out there working and being treated as employees.

Fred Wyman gave an over view of the classes taught and their order. The following questions were asked of the committee members:

Where do you see the industry going?

1. Digital coming on strong.
2. Time Code is very important. We should teach the techniques even though we don't have it yet.
3. Even though we are going to get Time Code, don't stop teaching the methods we are teaching at this time.
4. 3/4" is used quite a bit in manufacturing world. (mixed feelings between using 3/4", super VHS, or High 8)

Suggestions on our 5 year equipment plan?

1. 1/2" vs 3/4" = less expensive, same learning experience.
2. 3/4" - stronger & can take rough use.
3. Maybe we should consider 1/2" or Super 8 - could use with time code system.
4. More equipment with less quality is maybe the way to go.

What do we need to prepare our students for:

1. The possibility of working in a free lance situation.

Jim Kipp asked if our students were exposed to business classes on how to run their own business, etc. He and other members felt that because of today's world of free lancing they needed to be prepared in this field. Also, he stated that the free lancer is only as good as his last job.

Tony Bitonti stated that a degree is not always enough, employers want to know if they have been working. If they are free lancing they should try to hook up with someone who has been working - someone with experience. Very important that they can make decisions and take charge. Also stressed the importance on a good reputation to fall back on.

Si Martens that it would be better to keep our students out of Detroit and into a smaller market area (in the beginning).

The questions was asked of the committee if we should down size and have less students with more skills?

Responses:

1. Kathy Buko stated that editing & directing skills needed to be strong and she felt that she received a very well-rounded base at FSU.

2. Writing skills were weak here at FSU - better skilled students were coming from MSU, etc. Members felt that we needed to work on this area.

3. Basic English skills, minor management skils, and the writing skills were something our students needed more of.

The question of whether our students were offered a Broadcast Sales Class was asked by the board members. We said no. Some members felt that there was a need for this class to be a part of our curriculum. Some also felt that sales techniques were needed by our students.

It was also brought to our attention that we should find out what the graduates from our program are doing and then expose our current students to those things.

FSU Student's Needs:

1. Writing Skills - Scripts, proposals, memo writing, etc.
2. Computer Skills - very critical.
3. Management & Sales - classes in these fields.
4. People Skills - Dale Carnegie course incorporated in program. Learning to deal w/people, negotiations, contracts, etc.
5. Presentation Techniques - would be very helpful.

Fred Wyman - ask about whether our students need computer knowledge?

1. We should expose the students to software development.
2. Desk top publishing & Video.

What courses do you recommend our students take?

1. Philsophy
2. Art Class

How can FSU market this program better?
1. Recruit at ITVA Convention.
2. Recruit at certain high schools.
3. Tapping the graduates.

How can we get monetary donations and equipment donations?
1. Through a grant department.
2. Writing to major corporations for donations.

What about teleconferencing?
1. Inform students about it and expose them to it.
2. Being used to communicate between accounts in some businesses.

Is Saturday a good meeting day or would you rather have it on a week day? Where should we have it?

Most preferred a week day and would like to move it around to different places. Fall would be a good time of the year to have the meeting.

1991→

TVP ADVISORY COMMITTEE MEETING MINUTES

Saturday, May 6, 1989

PRESENT: T. Losey, C. Lamar, S. Shannon, A. Craner, J. Kipp, B. Rigstad, T. Haskell, Dr. Hawkins, F. Wyman, J. Gnagey, J. Breault, R. Hunter, L. Raden and C. Rye

1. Introductions took place before lunch was served.

2. Dr. Billy C. Hawkins discussed the happenings at Ferris State University and in the School of Education. Dr. Hawkins also discussed the importance of having input from the industry.

3. Bob Hunter reported that we now have a ~~Leyron~~ Chyron CG and new monitors.

4. Jim Breault discussed the new four year program. It was suggested that more computer and computer-graphics be introduced to students. Jim asked if there were any recommendations for the Department to help better educate the students graduating from the program the suggestions were as follows:

-Some large corporations are looking for more specialized individuals, while broadcasting and some corporations want generalists.

-Should train students to understand management and NOT to think that they're a failure if they do not ~~make~~ become Producer/Director. It was noted that there are several aspects to a production and each job is very important. In the past, too much emphasis may have been put producer/director position.

-Should know about or know how to work the following: teleprompter, engineering, interactive video, digital effects, teleconferencing, stereo audio, animation and closed caption.

-Must know time code editing. Writing skills, including grammar and spelling must be emphasized.

-If equipment is too expensive, take field trips to places that have that type of equipment.

-Should have more information on use of film and slides.

-Should know about copyright (original vs. licensing), talent, stock footage (unions, etc.) and public domain.

-Should continue using 3/4" format.

-Might be a good idea to put rent per hour on each piece of equipment so student could have an understanding of the cost of production.

-Didn't see a need for a graduate program. Must keep this program "hands on" and limit the enrollment.

-Should have more up-to-date information on resume writing and marketing themselves.

-Suggested more freelance information for students.

5. All advisors agreed that they feel very positive about our interns and that the "hands on" experience is good.

6. Bob Hunter encouraged the advisors to write or call with questions and suggestions.

7. The meeting ended at 3:10 p.m.

Advisory Committee Meeting
February 20, 1987

Paul Hunsanger and Dean Whitener welcomed the group. Dean Whitener stated that we are interested in keeping this department recent with the developments in business and that is why we are here.

The film "Ferris State--The College That Works" was shown to provide a summation of what happens here at Ferris.

A general background of the Audiovisual Production (AVP) and Television Production (TVP) curriculums was given.

AVP used to be entitled educational media technology. It is a two-year degree with approximately 80 majors. Emphasis is on graphics, photography and instructional technology. It is a feeder program for TVP. The percentage of grads going into television production from this program is 80-85 percent.

Our future plans are to combine the two year associate program with TVP into a traditional four-year television production program.

TVP was founded in 1978. It has a laddering option. Anyone with a two-year degree or junior standing can enroll in TVP. It has a nonbroadcast emphasis. We have full-production facilities that are all hands on. Students produce programs to receive their grades. The Ferris Pressbox, our half-hour sports program, is the prime production that our seniors work on. Our future plan for TVP is to institute the four-year program, keeping the laddering option open.

Introductions of Advisory Members

Scott Wallace graduated in 1982. He was in cable television and then went to Central. He is now freelancing with Dow Corning.

Sue Marquardt worked in cable television. She is presently freelancing with Dow Corning. Sue will be starting a video department with an organization near Ann Arbor which deals with special needs for adoption.

Gary Black of Michigan Division Dow Chemical supervises our interns. He has had five or six interns.

Dave Collins of Buick/Oldsmobile/Cadillac has employed 10 interns. He hired the first two. Currently, they have a staff of four, three Ferris grads. They started video seven years ago.

Bob Bishop of Future Media in Lansing has two Ferris grads working for them and has one intern at this time.

Mike Trainor of Dow U.S.A. has a staff of seven. They are involved in production of daily news and marketing training. They presently have two Ferris interns.

Dick Reed of Dow Chemical has been with the program since 1978. He works with Mike Trainor.

John Shimpf of Michigan Bell provides Audiovisual for his district. They produce 130/140 television shows. They have an additional AV center support for the company. They have not had any Ferris interns but hope to.

Ron Babitz of Meijer has had four interns from Ferris. They produce monthly news magazines, training and safety productions, and multi-image. Mike Avery, a news reporter at Channel 5 and a part-time broadcast instructor at Delta, is a 1980 grad. He stated that when he left Ferris, he felt well prepared in broadcast eventhough we are nonbroadcast oriented. He feels Ferris grads can hold their own against all grads in the state.

Other members on our Advisory Committee but who were unable to attend are: Tim Carey, McLean-Hunter Cable Service of Garden City; Chris Gloss, G.M. Education & Training; Len Marsico, General Motors Corporation; Si Martens, Comcast Cablevision/Warren; and Pam Moore, Educational Video Services.

An overview of all the major courses taught in the department was provided at this time.

Open Discussion

Gary Black questioned the cost of the cinematography class. The students buy their own film, and we provide equipment. They spend approximately $100 in the first class. In the second course, they spend about another $100. We pay for the processing in the second course. Gary would like to lobby for something to step up the intensity with students involved in shooting and editing.

Discipline of shooting on film is tremendous. They should select shots and do it in sequence. Let them shoot 20 minutes and see what they have and do it frequently.

Mark: He agrees, but equipment is limited. There are two projects. There is an amazing difference between the two. If it could be done on a weekly basis, it would be great, increasing the basic time with the camera.

Gary: On the resume tapes, he looks to see if they have a good eye, good judgment of what to put on it.

Bob Bishop: What kind of commitment does the college have? The Dean stated that we have asked for equipment money. We hope to put $62,000 toward equipment in TVP this July. We need $500,000, but that is not going to happen.

We now limit enrollment, maybe we need to allow less students in. We have discussed the possibility of leasing rather than buying equipment. We are also going to try to solicit donations. We thought of a possibility of getting a manufacturer to donate a piece of equipment and then we could give training sessions. The advisees didn't think that would ever happen.

The equipment is always being used, and it wouldn't be available for the training. Donations might work in the area of lighting.

Bob Bishop: His biggest complaint is lighting.

Scott Whitener: Regarding allocation of resources, they allow $60,000 or more each year. He asked about the two-year AVP program--do we need a two-year program? We shouldn't be devoting needed resources to AVP if it isn't really job oriented. Do we keep that program?

Looking at the TVP program and courses, what courses are good, bad; should we add or delete, combine or add courses? Please look at the specific nature of courses.

Our capstone course is TVP 462. Nature, focus and mission--should it remain the way it is?

Dick Reed: What is the anticipated benefit of going to a four-year program? Value of AVP, basically the change? Placement of AVP is very difficult. It has changed by becoming more production oriented. Dick felt the need does exist for a good AV Tech for lighting, set-up, etc., not necessarily TV.

Paul: Is a two-year degree frowned upon?

Dick: Delta Grads in AV have gotten employment. AV Techs are needed.

Bob Bishop: CADCAM system that makes measurements and come up with minute details. They would need to understand the techniques also.

What our AV grads are really doing is using AV as a stepping stone for TV. Should we give every TV student that good, solid background?

It is very valuable to keep the laddering option--that is our strength. Certain programs do lend themselves to television such as journalism, etc.

Ron Babitz: Is the goal to get them into television quickly?

Paul: No, it is to streamline it more. They go into AV because they have to. We think we should let those people in right away.

Let the student decide which track to go, specialize in one area more than the other.

Advisees felt volunteering time and doing freelance is really important.

It is part of students responsibility to research the job market.

We need quality, not quantity. Quality seems to be somewhat declining from Dick Reed's perspective.

Jim Breault: What skills are you looking for?

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Ron: Not sure if people's expectations match with what they are going to be doing at first. Maybe they should specialize in a certain area, such as editing.

Mike Trainor: He would like to see more of a real basic understanding of why we do what we do--why we shoot close up and other shots. One type of exercise might be to have one tape and see how each student edits it. They need a theoretical understanding of why.

Gary Black: The idea of a preshot tape has been used. You need to get raw footage and the students take that filled tape, edit it and make up the story.

We could possibly have the advisory members provide one tape with all the elements there and have us use it as a way of editing. We would then talk about why it was edited as it was.

Bob: We are a natural for broadcast. Local television is a great base. Time code editing. Need a staff for viewing and logging.

Gary: Why people pick the shots is important. We should be turning out communicators. Why and how can technical knowledge help them do that. More communications courses. More writing!!

John: He has a bug in what does a school do in teaching students how to work on a consulting basis, especially when they know little about the subject matter. It is very important for them to listen to what the client is saying and research techniques, subjects that the student knows nothing about and cares nothing about. They need to know all the needs of that client.

Maybe that last class should be needs assignment. Produce a news magazine.

Gary: Less sports. The features are more of what they can do. Mike Trainor said they do see some creative stuff from Pressbox.

Mike Trainor: Only one of five Ferris interns had a good realization of what that person would do. They have a very in-depth orientation of 2-2 1/2 months.

Mike Trainor: Agreed he had a very definite misconception, therefore, he had some disappointment. We need to provide a more accurate representation. Students need that from both the faculty and the internship site. It really does vary from internship to internship, but prepare them for the worst. Tell the student as you prove yourself, you will be rewarded.

John: Use the term apprenticeship. They have to be convinced of the form of mundane things.

Bob: We are looking for good, level-headed students. They usually have to teach the specific equipment anyway.

They want a person you can put out in front of the real world, someone who can talk intelligently, and gain a person's acceptance.

At Dow, interns read manuals for the first 5-10 days. After they develop, they will start to do something a little exciting.

Dave Collins: They assign them with a Producer/Director until they prove they are worthy. He agrees he would like more maturity and technical stamina.

They suggested that the student needs to know a lot more of budgets and the business end of the business. When they are with a first time client, that student has to have confidence. They should have some sales and marketing definitely.

Other companies put 10-12 percent of funds back into their company's AV department.

Ron: Students should do freelance-type work during summer vacation. He would let students know if he had any available.

Directed elective: Principles of marketing, public relations, organizational communications, should they be required? Sales Courses? Know advertising? Summary by Paul--There is not enough time in the four quarters we have them to fit in everything.

Mike: We must be real careful about the technical aspects.

With a four-year degree, it might allow some of this to sink in.

Bob Bishop: Screen those people on how they are with the euqipment; who treats it with TLC. Blow them out of the course if they drop a camera twice.

Jeff: We shouldn't be quite so forgiving if we can determine negligence.

Advisees face a problem with students leaving their student mentality here at Ferris. Maturity!

Bob Bishop: When students go to an interview, the interviewer would like to know how they are doing in their classes.

Bob Hunter: You have the right to call us, the faculty. We could provide a list of the instructors of the student for the prospective intern employers. We would not do a comparison, just individual evaluations.

Gary: They want to protect their equipment, thus protecting the intern. They are setting the standard.

Leigh: Curriculum questions--We are currently offering the two film courses. How much do you think we need? How much multi-image do we need? How much film do we need to teach?

Mike Avery: Felt film gives you an appreciation though used little.

Gary: Learning of shooting style, teaching film techniques of shooting.

Mike Trainor: Feels they should learn cinematic production; he learned it in Cinematography.

Bob H.: Feels you are a better editor if you learn in Cinematography.

Mike: Couldn't you teach them the same concepts and techniques with a video camera? What about making the second class a directed elective?

Bob Hunter: We considered the possibility of a lab fee for Cine, but the college policy is against that.

Also talked about instructional design and how important it is to communicate and teach the concept. (task analysis and task design)

Dave: Computers are becoming more important. We are doing some of that in our TVP 378 script writing. We all realize that we have to start computerizing.

Do you feel our students should know time code editing or computer graphics? Electronic graphics programming is important.

Mike: Drop second Cine class, possibly have an electronic graphics class.

Gary: The students need to know how graphics communicate and how this fits in with clients wants which is the purpose.

In graphics they do learn some basics the first year, but not in direct relationship to TV.

We could possibly offer a track of computer graphics. Make some contacts such as Tom Hamill of Digital Animation.

Multi-image is important for them to know and what it does for you. It sounds like we should keep it. They need to know the basics of the show so they can buy it from other companies when needing the service.

Gary: Comparison of CMU and Ferris interns. The advantage in both schools is the hands on, struggling with the real world. The point is that they are really struggling in time frame and deadlines.

We are growing and going in the right direction.

Though we appreciate what you are teaching them, they are still learning on the internship and are paying for that class/experience.

We do have a minimum requirement for grade point of 2.5 in technical courses.

We always need more internships.

Summary: Two year production program is not what most of you are looking for--a technical expert more than a producer/writer.

Mike: Possibly provide a few more electronics classes.

Cinematography, keep the first class and the second class is iffy.

Mike: He had a question about the way we interpret the evaluation site.

Bob Hunter: We still have the one technical course (TVP 399).

Gary: He agrees that the interns don't see the knowledge of understanding the audio production side.

Save one audio production course with a follow-up in advanced. We teach concepts of stereo audio.

We won't be waiting another three years to have another meeting. Please keep in contact with us and each other. Let us know of any possible equipment donations. We will be sending the list with addresses and phone numbers.

The meeting adjourned at 4:00 p.m.

Respectfully submitted,

Sandra Dean, Secretary

COMMENTS AND DISCUSSIONS OF THE 2ND TELECOMMUNICATIONS ADVISORY COMMITTEE FOR FERRIS STATE COLLEGE, JUNE 9, 1983, TROY, MICHIGAN.

-- There seems to be a great variety of intern ability and performance. Work on the consistency of student skills.
    1. Continue the same curriculum in production - perhaps begin earlier and add more.
    2. Information should be given to all students on what to expect - that is about the transition from school to a job.
    3. Some interns seem to have a problem working for the opposite sex.

-- An outlook by students of seeing themselves doing nothing but production is not a healthy one in cable. Stress the importance and likelihood of doing a lot of day-to-day routine work - like the cable-casting logs.
    1. Work more on informing students on the structure and format of F.S.C. log requirements: cable vs. broadcasting.
    2. We are looking for interns who are very trainable - flexible and those who are quick learners.

-- Have the students take political science and sociology - some courses which require the exercise of judgement. The general education requirements should be a well rounded experience in liberal arts and basic skills.

-- These students need much more emphasis on writing. I've seen bad spelling, grammar and punctuation. Also their vocabularly seems quite limited - need courses to enlarge and bolster their vocabularly.

-- Students need more speaking skills.

-- Many students have too much confidence and too little willingness to be humble and learn more, or unable to accept constructive criticism. This should be taken care of in some sort of job orientation session.

-- You should not only teach television production, but teach goals, objectives, products and needs of a company - the corporate structure - and how the students should learn to find the answers to these questions for each company he/she works for.

-- The student should learn the red tape procedures and steps to accomplish their goals within a company.
    1. A manditory introductory course in business should be instituted.
    2. A client relations skill - understanding how to

interpret the needs of and goals of the client for a production as opposed to self needs and interests. Producing - for the client.

- A basic background in business and industry is a must.

- Teach the students to develop a sense of who to talk to, to get what they need to do their job better. Perhaps a survey of business organizations. (Jeff Gnagey suggest MGT 262 - a four credit course in organization behavior.)

- Restructure your classes to allow student producers to work with actual clients to provide a product for them (start to finish).
    1. Real world needs and interactions for the student producers to deal with.

- A college degree is really a screening device for those individuals who are trainable. Once they are accepted into a corporation they become doers of many jobs.
    1. A consultant.
    2. A proposal writer.
    3. A writer.
    4. A producer.
    5. A director.
    6. A corporate person.

- Students seem oblivious to the steps of a career in a company.

- Students need to learn how to ask basic questions of a client, to learn the content for a specific production and how to cut through the three hours of bombardment of shop talk from clients.

- Interns should not be afraid to ask questions. They need better interpersonal communication skills and extract basic information from employees as well as clients.

- Creativity in production classes is good and should not be stifled by too much "work" situation productions.

- Interns need much more education and skill in communication - oral presentations as well as written ones.

- More practice needed in solving real world communication problems.

- Interns should not be adverse to or afraid of working beyond 9:00 a.m. to 5:00 p.m.

- They should be more able to mold their actions to their new environment. Their attitudes should be more humble - not "know it all".

- Interns should have some basic electronics skills, not engineers but an understanding.

- Students shouldn't try to tell their supervisors that they know things when they don't. They are suppose to be continuing their

education and learning. They aren't a finished product at the beginning of their internship.

-- More work on interpersonal skills is needed - perhaps some reporting and journalism coursework which will require contact with the public and strict understanding of what the subjects are communicating.

-- More public speaking skills are needed - how to communicate in groups and putting written works into their own words. Practice reading finished products aloud.

-- More career counciling needed, an understanding that growth occurs from a production job to a management job. Career paths should be stressed and how they are different in corporate from commercial TV.

— Some need for a master degree to advance into management but not always. Definitely an understanding of business will help.

— Tell interns that their occupation will change within a period of time, from production to management. Be expecting to change and adopt to change. Always dress appropriately when meeting clients or company people.

— A humbling experience should be expected when leaving school and entering the workplace.

— Too much confidence and arrogance is present now. Students leave with a solid foundation but must continue to build upon it.

— A difference exists between a job and an apprenticeship, and an internship should be thought of as an apprenticeship.

— Yes, ideas from interns can work, but always present them diplomatically.

— More emphasis needed on value and seriousness of instructional design. The level of the course communication should be lowered and be more applicable.

— Need to develop a more extensive library of production and program types for use as examples in Ferris T.V. classes.

— There is an ITVA chapter in Detroit, which has a tape library and will send for dubs at no cost. Contact John Shempf.

— If students can prepare a four minure tape of their own productions with own credits, Detroit ITVA will hold a job fair for students.

— The student intern evaluation forms are excellent. We have adopted them as job performance reports at Indiana Electric.

SCHOOL OF EDUCATION AND LEARNING RESOURCES

Minutes of Television Production Advisory Committee
March 26, 1981
Troy Hilton Hotel
Troy, Michigan

Overview: The meeting was called to order by Charles Ritchie at 7:45 p.m.

Present were: Tom Bennis, Republic Airlines, Minneapolis, MN
Tyler Anastasia, Dow Chemical, Midland
Fran Harris, Harris Associates, Detroit
Jack Simon, City Animation Company, Troy
Diana Simon, City Animation Company, Troy
Dick Reed, Dow Chemical, Midland
Dave Flanders, General Motors, Flint
Dick Babcock, Kellogg Corporation, Battle Creek
John Schmipf, Michigan Bell Telephone, Detroit
Paul Sonderman, Indiana-Michigan Electric Company, Fort Wayne, Indiana
Jack Kim, Chrysler Corporation, Detroit
Susan Moulton, Source Communication, Grand Rapids
Sheri Carmody, Lincoln National Life Insurance

James Breault, Chuck Ritchie, Bob Hunter, Peter Erickson, Bill Harper, Ferris State College.

Jeff Alwin, Jan Oliver, Mort Sneeder, Greg Duzey, Ferris State College Student Interns.

Chuck Ritchie called the meeting to order at 7:45 p.m. Following introductions, a brief overview of Ferris and the role of the advisory committee was presented.

In addition, the television production program and previous recommendations from the Advisory Committee were reviewed and discussion was held regarding specific changes in the curriculum.

Following is a summary of the committees comments.

There is a need for graduates with:

1. Ability to work (direct) talent in audio and video.

2. Ability to write for the ear.

3. Ability to write to instructional objectives. Also exclude materials not related to objectives.

4. Ability to sequence information.

5. Ability to motivate and interest the learner throughout the production.

6. Ability in instructional design.
   a. Ability to write instructional objectives
   b. Define target audience

7. Ability to ask?
   a. Why am I doing this production?
   b. Who is it for?
   c. What will they be expected to know or do after viewing it?
   d. How will someone benefit from this production? Why would they want to pay attention?

8. Ability and understanding of basic equipment trouble shooting.

9. Abilities in management.

10. Abilities in budgeting.

11. Ability in media selection.

12. Ability in interpersonal communication skills.

13. Abilities in 35mm photography.

14. Abilities in slide-tape

15. Ability to understand marketing.

16. Ability to design graphics.

17. Ability to conceptualize visuably.

18. Ability to understand the unique characteristics of the various media.

It was very important, based on the committees comments, that students from this curriculum learn a variety of skills in addition to basic Television Production ability.

The meeting was well attended and future Advisory Committee meetings will continue to review the curriculum for additions and changes.

J. Breault

bjk

SCHOOL OF EDUCATION AND LEARNING RESOURCES

Television Production Advisory Committee
November 29, 1978
Troy, Michigan

Overview: The meeting was called to order by James Breault at 7:45 p.m.
Present were: Mark Benner, Michigan Bell Telephone
Dale Dunham, Lansing Community College
Robert McQuiston, Chrysler Institute
Charles Riley, Young & Rubicam
James Barnes, General Motors Institute
(for Joseph Koch)
Tom Cook, John Doneth, James Breault, Alfred Harrott, and William Jorgensen, Ferris State College
Mike Iller, James Penny, Dan Parente, and Douglas Thomas, Ferris State College students

Jim Breault called the meeting to order at 7:45 p.m. Following introductions a presentation of student projects developed during the Fall Quarter was viewed. Comments on the projects were very positive and served as a starting point for the evening duscussions. In addition, previous recommendations from the Advisory Committee were reviewed and duscussion was held regarding specific changes in the curriculum.

1. Meeting deadlines - to meet this suggestion, students were responsible on a time line basis to produce programs for the local cable company and Channel 9/10 (Crimson & Gold).

2. English requirements - two additional journalism courses were added to the curriculum.

3. Graphics requirements - an additional course is offered this quarter at Ferris.

4. Involvement of the students in Advisory Committee meetings. Four TVP students attended this meeting.

5. Guest lecturers - the number of guest speakers who visited Ferris was identified.

Bill Jorgensen presented the questionnaire used for gathering data on curriculum design. Following is an encapsulated summary of the committees comments to the questionnaire.

Comment Summary:

1. It was very important, based on the committees' comments, that students from this curriculum learn a variety of skills in addition to basic television production ability. Some of the skills listed by various members of the group as very important were:

a. An ability to utilize media to support the communication of a complete message.

b. Ability to take an idea and conceptualize a program, a presentation, or an appropriate instructional course.

c. Ability to utilize sound tracks with skill; i.e., music, narration and sound effects, to properly pace and support the visual programing.

d. Be able to communicate well with others; i.e., interpersonal skills.

e. Ability to construct a pursuasive message, including writing and planning abilities.

f. Have an extensive knowledge in lighting and graphics.

g. Possess ability to properly budget time and money.

Following are additional recommendations from various members of the Advisory Committee:

2. Questionnaire -
   a. include job description information.
   b. send several forms, one for each job.

3. Experience of the student is a real key factor - more experience, better the graduate. Put more experience material in the resume.

4. Employers look for people with the ability to communicate.

5. Intern program - very important - this is where the student brings together theory and practice.

6. Develop the "Crimson & Gold" concept - get out of the 11:30 time slot and into a more "watchable" time. Develop public interest.

7. Develop a "Film Festival" format for student projects.

8. The Internship Experience for TVP students is excellent.

9. Graduate followup studies are important to determine the direction of the program.

10. Resumes viewed by the committee were excellent; however, the students should expand on the scope and description of

11. Crimson & Gold series - excellent experience for the student - try to improve on the time slot.

12. Need better lighting for the Crimson & Gold series. Sound, lighting, graphics should be emphasized in the program.

13. A unit of instruction on budget is important for the graduates of the program.

In addition, program equipment needs were discussed with the committee members.

The meeting was well attended and future Advisory Committee meetings will continue to review the curriculum for additions and changes.

APPENDIX E-1 - Student Evaluation and Satisfaction Survey

A REVIEW OF THE STUDENT EVALUATION AND SATISFACTION SURVEY INSTRUMENTS

As part of the academic program review process, the Department of Television Production actively solicited input from currently enrolled students regarding their satisfaction with both general and specific aspects of the Television Production curriculum and program. As a faculty, we were concerned not only about perceptions of instruction and facilities but also with demographic characteristics and instructional effectiveness. A evaluation instrument was designed by the faculty (with the help of Dr. Fred Swartz and Linda Burnes of the Office of Assessment Services and Enrollment Research) and distributed to currently enrolled students as part of the comprehensive program review process. (See Appendix A for a copy of the survey instrument with results)

During the first week of the Winter Quarter, 48 students or 42.47% of currently enrolled students with a declared major in Television Production completed a questionnaire designed specifically for this program review. The purposes of the instrument were two-fold: first, evaluation - to obtain information from currently enrolled students to facilitate the improvement of classroom instruction and second, satisfaction - to obtain information from currently enrolled students about their overall feelings about the program. The first section of the survey provided general demographic information about students in the program. The second section of the questionnaire asked the students to rate their perceptions of a variety of aspects of both the program and the curriculum. The third section of the instrument asked to students to agree/disagree with various statements about both the program and the curriculum. The fourth and final section provided an additional outlet for both positive and negative remarks on the current Television Production program with open-ended questions.

DEMOGRAPHICS

According to the registrar's office, for the Winter Quarter the enrollment in the Television Production program consists of 68% male students and 32% female students with division of 19% freshman, 19% sophomores, 27% juniors and 35% seniors. For our survey, the participants were 77% male students and 23% female students with 12.5% freshmen, 27.1% sophomores, 27.1% juniors and 33.3% seniors. Although we surveyed slightly more males, analysis (conducted by the Office of Assessment Services and Enrollment Research) indicates our sample to be valid.

A general profile indicates:

1. 95.8% of our students are from Michigan with the most common zipcodes being, 480 (Royal Oak area) - 15.6%, 481 (Detroit area) - 15.6%, 488 (Lansing area) - 12.5% and 497 (Big Rapids area) - 11.4%
2. only 45.8% of our students entered directly from high school, 54.2% either transferred to Ferris from another college or university (47.9%) or waited to attend college (10.4%)
3. 81.3% of our students enroll directly into the Television Production program, only 18.7% transfer into our program from another curriculum
4. 100% of our students are enrolled fulltime (12 or more credit hours).

Student attitudes (regarding satisfaction) toward Ferris and our program are overall very positive, with a majority of currently enrolled students (52.1%) indicating that they would choose to attend Ferris again and with 81.2 % of the sample indicating they would choose the same major. The results of the questionnaire also showed most students (70.8%) came to Ferris specifically to major in Television Production. The majority of the students (47.9%) selected the Ferris Television Production program because of our hands-on emphasis while 20.8% selected the program based solely on the reputation of the department.

SATISFACTION

Designed to aid in obtaining information from currently enrolled students about their overall feelings toward the Television Production program, the survey instrument contain items regarding students' satisfaction (rankings: excellent, good, fair, poor, unknown) with their advisor, faculty and staff, curriculum, facilities, equipment, classes, etc.

In every case faculty and staff rankings were centered in the excellent or good categories. Examples from the survey indicate:

1. 75% of all students rate their advisor excellent/good on willingness to help
2. 75% rate faculty helpfulness with classwork/project as excellent/good
3. 83.3% rate the attitude of faculty towards students a excellent/good
4. 81.3% strongly agree/agree that faculty members are genuinely interested in the welfare and professional growth of the students
5. 72.9% rate the helpfulness of office staff as excellent/good
6. 64.6% rate the helpfulness of the Media Supply staff as excellent/good
7. 83.1% strongly agree/agree that they would advise a friend with similar interests to major in television production at Ferris.

The majority of the sample also indicated a high degree of satisfaction with the program's curriculum. An extremely large percentage, 79.2%, felt the quality of the courses offered in the Television Production program were helping them prepare for their employment goals. Over two-thirds (68.7%) ranked the clarity of the degree requirements as excellent or good and 85.1% ranked the quality of the overall program as excellent or good. A majority ranked both the organization/availability of the required Television Production courses (62.5%) and the required general education courses (60.5%) as excellent to good.

In most cases students felt satisfaction with the equipment used in the program. Rankings for equipment usually centered in the good/fair range, with exceptions in the areas of audio equipment (22.9 - excellent, 43.8 - good), studio facilities (27.1 - excellent, 50.0% - good) studio equipment (22.9 - excellent, 52.1 - good) and photography equipment (27.7 - excellent, 46.8 - good).

Facilities (both laboratory and classroom) consistently ranked in the good range with over 50% of the students indicating satisfaction with these areas.

EVALUATION

This survey was designed to aid in obtaining information from currently enrolled students to facilitate the improvement of classroom and laboratory instruction. The results from this sample indicate the majority of the students feel quite favorably about the instuction in our program. Examples from the survey indicate:

1. 89.6% rate the quality of instruction in Television Production courses as excellent/good
2. 64.6% rate the fairness of grading in Television Production courses as excellent/good
3. 85.4 rate the professional competence of the faculty as excellent (50%) or good (35.4%)
4. 73% rate faculty criticism of classwork and project as excellent/ good
5. 75% strongly agree/agree that they have learned a great deal in the program
6. 76.6% strongly agree/agree that faculty members prepare carefully for their courses
7. 62.6% strongly agree/ agree that their is good communication between faculty and students.

OPENENDED QUESTIONS

Several trends were apparent in the openended questions of the survey instrument. Students were invited to comment both positively and negatively on the Television Production program. The most common remarks/statements in t' ; section were:

1. the "hands-on" approach with equipment consistantly recieved very positive reviews
2. the emphasis on project oriented assignments was viewed very favorably
3. the need for more equipment to be used by students in labs and classes
4. the need for continuely updating the equipment used in labs and classes.

Please rate each of the following on the answer sheet using this scale:

1=EXCELLENT 2=GOOD 3=FAIR 4=POOR 5=UNKNOWN

	1	2	3	4	5
18. Availability of my advisor.	31.3	38.3	14.9	8.5	6.4
19. Willingness of my advisor to help.	52.1	22.9	12.5	8.3	4.2
20. Quality of courses in helping me prepare for employment goals.	25.0	54.2	8.3	4.2	8.3
21. Fairness of grading in my TVP classes.	22.9	41.7	27.1	2.1	6.3
22. Quality of instruction in my TVP classes.	41.7	47.9	6.3	0.0	4.2
23. Quality of textbooks used in my TVP classes.	18.8	50.0	27.1	2.1	2.1
. Quantity of textbook used in my TVP classes.	14.6	47.9	29.2	2.1	6.3
25. Quality of library holdings in TVP.	10.4	31.3	29.2	14.6	14.6
26. Helpfulness of TVP office staff.	35.4	37.5	18.8	2.1	6.3
27. Helpfulness of Media Supply staff.	27.1	37.5	27.1	6.3	2.1
28. Availability of TVP required courses.	27.1	35.4	25.0	10.4	2.1
29. Availability of non-TVP classes which are required for graduation.	16.7	43.8	22.9	8.3	8.3
30. Organization of the curriculum for the major.	27.1	35.4	20.8	10.4	6.3
31. Appropriateness of the internship experience.	21.3	27.7	4.3	4.3	42.6

	1	2	3	4	5
32. Appropriateness of studio facilities for a good learning experience.	27.1	50.0	10.4	2.1	10.4
33. Appropriateness of studio equipment of a good learning experience.	22.9	52.1	12.5	2.1	10.4
34. Appropriateness of portable video equipment for a good learning experience.	14.6	41.7	14.6	6.3	22.9
35. Appropriateness of editing equipment for a good learning experience.	16.7	33.3	12.5	4.2	33.3
36. Appropriateness of control room equipment for a good learning experience.	14.6	41.7	12.5	2.1	29.2
37. Appropriateness of graphics equipment for a good learning experience.	15.2	37.0	10.9	6.5	30.4
38. Appropriateness of photography equipment for a good learning experience.	27.7	46.8	10.6	4.3	10.6
39. Appropriateness of film equipment for a good learning experience.	19.1	31.9	14.9	10.6	23.4
40. Appropriateness of audio equipment for a good learning experience.	22.9	43.8	6.3	4.3	22.9
41. Appropriateness of multi-image equipment for a good learning experience.	15.2	39.1	2.2	2.2	41.3
42. Quality of TVP classroom facilities.	14.6	52.1	18.8	6.3	8.3
43. Quality of TVP laboratory facilities.	12.5	56.3	22.9	2.1	6.3
44. Quality of TVP laboratory equipment.	8.3	52.1	31.3	2.1	6.3

	1	2	3	4	5
. Quality of TVP check out equipment.	6.3	45.8	37.5	8.3	2.1
46. Quality of advising by TVP faculty.	20.8	47.9	18.8	8.3	4.2
47. Clarity of degree requirements in TVP.	33.3	35.4	25.0	4.2	2.1
48. Professional competence of TVP faculty.	50.0	35.4	12.5	0.0	2.1
49. Opportunity for interaction with Program Coordinator.	29.2	25.0	25.0	2.1	18.8
50. Opportunity for interaction with TVP faculty.	41.7	33.3	16.7	0.0	8.3
51. Attitude of Program Coordinator toward students.	33.3	37.5	19.6	2.1	12.5
52. Attitude of teaching faculty toward students.	35.4	47.9	12.5	2.1	2.1
53. Faculty helpfulness in dealing with classwork and projects.	35.4	39.6	18.8	2.1	4.2
54. Useful faculty criticism of classwork and projects.	29.2	43.8	22.9	2.1	2.1
55. Appropriateness of procedures used to evaluate students in their lecture courses.	18.8	43.8	33.3	2.1	2.1
56. Appropriateness of procedures used to evaluate students in their lab/hands-on courses.	20.8	58.3	18.8	0.0	2.1
57. Faculty awareness of new developments in the television production/media field.	37.5	47.9	10.4	0.0	4.2
58. Overall quality of teaching in TVP.	27.1	50.0	18.8	0.0	4.2
59. Overall quality of the TVP program.	27.1	58.0	8.3	0.0	6.3
60. Overall adequacy of financial recources in support of this program.	4.3	21.7	45.7	21.7	6.5

To what extent do you agree with the following statements about the Television Production program?

1. STRONGLY AGREE 2. AGREE 3. NO OPINION 4. DISAGREE
5. STRONGLY DISAGREE

	1	2	3	4	5
61. Most facult members are genuinely interested in the welfare and the professional development of the students.	29.2	52.1	16.7	2.1	0.0
62. Different scholarly points of view are encouraged by the faculty.	12.8	44.7	38.3	4.3	0.0
63. The program is academically demanding for most students.	33.3	50.0	8.3	8.3	0.0
64. This program has a humane environment characterized by mutual respect between undergraduate major and the faculty.	20.8	35.4	37.5	4.2	2.1
65. I have learned a great deal as a major in the Television Production program.	41.7	33.3	25.0	0.0	0.0
66. I would advise a friend with similar interests to major in Television Production in this program.	56.3	27.1	16.7	0.0	0.0
67. Students tend to support and help each other meet the academic demands of this program.	41.7	33.3	16.7	8.3	0.0
68. The Television Production program is an academically stimulating place to study.	16.7	50.0	31.3	2.1	0.0
69. There are opportunities outside the classroom for professional growth.	29.8	38.3	23.4	4.3	4.3
70. The program actively helps graduates of this program find appropriate employment or pursue further study.	25.5	23.4	48.9	0.0	2.1
71. Most faculty members prepare carefully for their courses.	23.4	53.2	21.3	2.1	0.0

	1	2	3	4	5
1. This program is providing me with a very good preparation for what I perceive as my future professional work or advanced study.	29.2	47.9	20.8	2.1	0.0
73. The Television Production faculty members work together to achieve the program's goals.	15.2	50.0	28.3	4.3	2.2
74. This program is receptive to new ideas and ways of doing things.	12.5	45.8	27.1	10.4	4.2
75. There is good communication between faculty members and the television production undergraduates regarding students needs, concerns, and suggestions.	18.8	43.8	25.0	10.4	2.1

PLEASE CONTINUE TO NEXT PAGE

APPENDIX E-2 - TVP Freshman Student Entrance Profile

TVP STUDENT PROFILE

The TVP student comes into the program below the University average in terms of High School Grade Point Average and ACT scores with a GPA average of 2.5 and a Composite ACT of 17.1.

LONGITUDINAL REPORT ON STUDENT ABILITY
LEVELS AS INDICATED BY ACT COMPOSITE SCORES

Composite Score	1975 N	1975 %	1979 N	1979 %	1983 N	1983 %	1987 N	1987 %	1991 N	1991 %	1992 N	1992 %	CHANGE % (+/-) 1975 BASE	CHANGE % (+/-) 1991 BASE **
01-12	92	4	67	3	53	2	59	2	59	2	81	4	-11	42
13-15	362	15	370	14	391	17	394	16	469	19	457	20	28	1
16-18	593	25	759	28	689	29	732	29	853	35	828	36	42	1
19-21	580	25	699	26	599	25	694	28	634	26	568	24	-1	-7
22-24	450	19	510	19	403	17	424	17	284	12	265	11	-40	-3
25-27	213	9	220	8	168	7	171	7	102	4	100	4	-52	2
28-30	65	3	75	3	47	2	41	2	15	1	32	1	-50	121
31-36	15	1	5	0	7	0	3	0	1	0	2	0	-87	102
TOTAL N	2370		2705		2357		2518		2417		2333			
FSU AVERAGE	19*		19*		19*		19*		18.2		18.2			
STATE AVERAGE									20.6		20.6			

* Estimated new score based on 1989 concordance tables for the new ACT scoring system introduced in 1989. The actual mean scores eroded during that time span from 16.6 to 16.0.

** Change %: Class size was held constant in calculating the change percentage in each score interval.

A:LONG92.WK1

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

HIGH SCHOOL GRADE AVERAGES
FREQUENCIES

HIGH SCHOOL GPA	CURRICUL UM TELEVISION PRODUCT.	
2.00 TO 2.24	3	3
2.25 TO 2.49	5	5
2.50 TO 2.74	2	2
2.75 TO 2.99	1	1
3.00 TO 3.24	1	1
3.50 TO 3.74	1	1
TOTAL	13	13

HIGH SCHOOL GRADE AVERAGES
PERCENTS

HIGH SCHOOL GPA	CURRICUL UM TELEVISION PRODUCT.	
2.00 TO 2.24	23%	23%
2.25 TO 2.49	38%	38%
2.50 TO 2.74	15%	15%
2.75 TO 2.99	8%	8%
3.00 TO 3.24	8%	8%
3.50 TO 3.74	8%	8%
TOTAL	100%	100%

HIGH SCHOOL GRADE AVERAGES
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	2.5	2.5
STDEV	.42	.42

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

ACT COMPOSITE SCORES
FREQUENCIES

ACT COMPOSITE SCORE	CURRICUL UM TELEVISION PRODUCT.	
13	1	1
14	2	2
16	4	4
17	3	3
18	2	2
23	1	1
25	1	1
TOTAL	14	14

ACT COMPOSITE SCORES
PERCENTS

ACT COMPOSITE SCORE	CURRICUL UM TELEVISION PRODUCT.	
13	7%	7%
14	14%	14%
16	29%	29%
17	21%	21%
18	14%	14%
23	7%	7%
25	7%	7%
TOTAL	100%	100%

ACT COMPOSITE SCORES
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	17.1	17.1
STDEV	3.28	3.28

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

ACT MATHEMATICS TEST
FREQUENCIES

ACT MATHEMATICS SCORE	CURRICUL UM TELEVISION PRODUCT.	
13	1	1
14	3	3
15	5	5
18	1	1
19	1	1
21	2	2
23	1	1
TOTAL	14	14

ACT MATHEMATICS TEST
PERCENTS

ACT MATHEMATICS SCORE	CURRICUL UM TELEVISION PRODUCT.	
13	7%	7%
14	21%	21%
15	36%	36%
18	7%	7%
19	7%	7%
21	14%	14%
23	7%	7%
TOTAL	100%	100%

ACT MATHEMATICS TEST
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	16.6	16.6
STDEV	3.20	3.20

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

ACT ENGLISH TEST
FREQUENCIES

ACT ENGLISH SCORE	CURRICUL UM TELEVISION PRODUCT.	
12	1	1
15	2	2
16	3	3
17	4	4
19	2	2
22	1	1
24	1	1
TOTAL	14	14

ACT ENGLISH TEST
PERCENTS

ACT ENGLISH SCORE	CURRICUL UM TELEVISION PRODUCT.	
12	7%	7%
15	14%	14%
16	21%	21%
17	29%	29%
19	14%	14%
22	7%	7%
24	7%	7%
TOTAL	100%	100%

ACT ENGLISH TEST
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	17.3	17.3
STDEV	3.00	3.00

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

ACT READING TEST
FREQUENCIES

ACT READING SCORE	CURRICUL UM TELEVISION PRODUCT.	
11	1	1
12	1	1
14	1	1
15	4	4
16	3	3
18	2	2
24	1	1
28	1	1
TOTAL	14	14

ACT READING TEST
PERCENTS

ACT READING SCORE	CURRICUL UM TELEVISION PRODUCT.	
11	7%	7%
12	7%	7%
14	7%	7%
15	29%	29%
16	21%	21%
18	14%	14%
24	7%	7%
28	7%	7%
TOTAL	100%	100%

ACT READING TEST
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	16.6	16.6
STDEV	4.47	4.47

TV PRODUCTION -- 1992 TYPE 1 STUDENTS

ACT SCIENCE REASONING TEST
FREQUENCIES

ACT SCIENCE REAS SCORE	CURRICUL UM TELEVISION PRODUCT.	
14	3	3
15	1	1
17	3	3
18	3	3
19	2	2
21	1	1
27	1	1
TOTAL	14	14

ACT SCIENCE REASONING TEST
PERCENTS

ACT SCIENCE REAS SCORE	CURRICUL UM TELEVISION PRODUCT.	
14	21%	21%
15	7%	7%
17	21%	21%
18	21%	21%
19	14%	14%
21	7%	7%
27	7%	7%
TOTAL	100%	100%

ACT SCIENCE REASONING TEST
MEANS AND STANDARD DEVIATIONS

	CURRICUL UM TELEVISION PRODUCT.	
AVE	17.7	17.7
STDEV	3.41	3.41

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APPENDIX F-1 - TVP Semester Conversion Rationale and Comments

SUBCOMMITTEE REPORT TO UCC

PROGRAM APPROVAL BY SUBCOMMITTEE (YES) NO

TIER 4 COURSES APPROVED BY SUBCOMMITTEE (YES) NO

COLLEGE Education

DEPARTMENT _____

PROGRAM Television Production (B.S.)

DATE OF HEARING February 14, 1992

MEMBERS OF SUBCOMMITTEE: CAROLE K. JONES, CHAIR
GARY HUEY, LORNA LEWIS

DEPARTMENT REPRESENTATIVES Jeffrey Gnagey

James Breault

_____

A. PROGRAM SUMMARY

1.	MEETS PROFESSIONAL ACCREDITATION REQUIREMENTS	YES	NO	(NA)
2.	MEETS GUIDELINES FOR TOTAL CREDITS	(YES)	NO	NA
3.	IS THERE A MAJOR REDIRECTION OF THE PROGRAM	YES	(NO)	NA
4.	GENERAL EDUCATION REQUIREMENTS MET	(YES)	NO	NA
5.	ANY EXEMPTIONS FROM THE GENERAL EDUCATION REQUIREMENTS REQUESTED	YES	(NO)	NA
6.	EXEMPTION(S) SUPPORTED/APPROVED BY			
	a. APPROPRIATE ARTS & SCIENCES COMMITTEE	YES	NO	(NA)
	b. SUBCOMMITTEE	YES	NO	(NA)

B. COMMENTS

1. The subcommittee is satisfied that the increase in credits in the major coursework was necessary to accommodate recommendations submitted by the advisory committee of the television production program.

2. The subcommittee supports the recommendation of the television production program faculty that Cable 7 remain on the air and be run either by Media Production or the TVP department to allow access for student programming.

MASTER — 998

RATIONALE
FOR INCREASING THE PROPORTION OF MAJOR COURSEWORK IN THE TELEVISION PRODUCTION MAJOR

The following courses represent a revision rather than a direct conversion in the required major courses:

	TERM	SEM	TLT INCR
TVPR 153 Computers and Television	3	3	1
TVPR 225 Production Planning	3	3	1
TVPR 326 TV Production Writing	3	3	1
TVPR 346 Elements of TVP I	5	4	1
TVPR 347 Elements of TVP II	5	4	1
TVPR 464 SEMINAR IN TVP	1	1	1
TVPR 466 INSTRUCTIONAL DESIGN	3	3	1

The following course which was previously a directed elective course is now a required course:

TVPR 271 TV GRAPHICS II	4	3	3

TOTAL SEMESTER CREDIT INCREASE	(+ 7.6%)	10

DISCUSSION

TVPR 153
- On page 2 of the TVP Advisory Committee of October 25, 1991, Bill Rigstadt of the Ford Motor Company - Ford Communication Network, led discussion regarding how important computer skills in the field of television are now and will be even more so in the future. (A majority of the journals reflect the merging of television hardware into the computer and computer software.)

TVPR 225
-Our Production Planning course is a foundation for understanding pre-production preparation and the management of people and details in order to insure success of production which are entered into. We feel it is absolutely necessary to increase the emphasis in this area, since the results of meticulous planning are quality productions. Since introduction to production writing is also contained in this course, we feel it is in line with the recommendations of the advisory committees comments from 1989, 1990 and 1991.

TVPR 326
-Over and over again and for many years, our TV Production advisory committees have suggested more diverse and better writing skills were needed by our students. We felt the need for more exposure to these skills in the TV Production Writing class. Experience in all forms of production writing is covered and exposure to interactive video scripting, desk top video and computer assisted instruction are included as well.

TVPR 346 and 347
-The two major studio production courses were only partially reduced in credit hours (from 5 to 4). The great need for competent directing skills as well as television production crew position experience in studio, multi-camera remote and teleconferencing necessitates that we not de-emphasize, but re-emphasize these classes. The comments regarding videoconferencing Teleconferencing and directing skills over the last 3 years, helped confirm the validity of our decisions.

TVPR 464
-The need for people skills, the ability to market themselves and to adequately prepare for the internship/job interviews required of all our students before being placed into an internship, made the retention of TVPR 464 SEMINAR IN TVP extremely important as a separate 1 credit course.

TVPR 466
-Instructional Design was created years ago to meet the demands of the Advisory Committee. A great number of students find them selves either designing or aiding in the design of Training Instructional Videotapes. This tapes provide training or take an important place in overall training strategies for a majority of business. According to Chris Lee in "Who Gets Trained in What?," TRAINING, Oct 1991. pp. 47-59, out of all U.S. companies with 100 or more employees, 90 percent use videotapes as methods of employee training. We feel it is only logical to expand the students knowledge in Instructional Design and Training using their medium. U.S. companies with 100+ employees spent $43.2 billion on training in 1991 paying for 1.2 billion hours of training for 36.8 million people. The average employee in 1990 received 31 hours of training a year. This figure was 37 hours in 1991.

PRODUCTION or Line

TVPR 271
-TV Graphics II is a course primarily in computer graphics. Since the 1989 Advisory Committee responded positively in favor of skills in this area, hardware and software were requested and purchased for this course as a DIRECTED ELECTIVE. Many of our student receive more attention in the internship and job market with a background in these skills. They have become almost basic knowledge in the field of television production -- especially in the corporate setting. We felt all our students should be instructed in this area.

APPENDIX F-2 - 1988 - 89 Curriculum Proposal to drop AVP degree and implement a Four Year TVP degree

FORM 1

CHECKLIST/ROUTING FORM

Type of Review Requested:
- [ ] (1) New Degree/Major
- [ ] (2) New Academic Minor
- [X] (3) Revision to Existing Major/Minor
- [ ] (4) New Course
- [ ] (5) Course Change (Name, Number, Title)

Initiated By: James C. Breault | Television Production | Education
(Contact Name | Department | School)

IRC-108 (Campus Mailing Address) | 592-2718 (Campus Telephone Extension)

	Date Rec'd	Date Action Taken	Disposition
James C. Breault James C. Breault Chairperson, Department Curriculum Committee	1/9/89	1/17/89	Approved No. [6] In Favor [0] Opposed [0] Not Voting
Robert C. Hunter Department Vote-Signature of Department Head	1-24-89	1-24-89	[4] In Favor [0] Opposed [1] Not Present
Billy C. Hawkins *Chairperson, School Curriculum Committee	1-24-89	1-27-89	
Justin D. Whitlow Dean, School	1-27-89	1-27-89	
*School Vote			No. [ ] In Favor [ ] Opposed [ ] Not Voting

*Optional depending upon department policy

TABLE OF CONTENTS

ABSTRACT

Introduction

The Curriculum Committee has reviewed all Audiovisual Production and Television Production course objectives, activities and descriptions. As a faculty, the committee recommends that the AVP and TVP curricula be combined. After extensive reviewing and planning sessions, we have added two new courses, changed course prefixes from AVP to TVP in eight others, and have made minor alterations in seven different classes. At the same time, the faculty approved deletion of one AVP course and the reduction of credit hours in two additional courses. We feel that these changes are minor: they represent only a consolidation of the two programs. This consolidation is not a major re-direction of the curriculum. Representatives of the curriculum committee would be happy to appear in front of the University Curriculum Committee if any clarification or answers to additional questions are needed.

Rationale

For more than four years, the faculty have contemplated and reviewed the need for relevant, practical renovations concerning the TVP and AVP production programs. This consolidation is the result of feedback, research and obvious advancements occurring in the fields of television and audiovisual production.

It has been generally accepted and verified that the two year AVP degree graduates are not marketable as employees. Their are no jobs for two year audiovisual production graduates. In the last three years, we know of only four students that used AVP as a terminal degree. Businesses and educational institutions, almost without exception, are requiring that candidates for any audiovisual or television production employment be graduates of four year degree programs. The A/V and Video journals and periodicals as well as professional organizations have continuously discussed evidence of the technological merging of the film, video and audiovisual production and distribution equipment.

Two of our advisory committee meetings (1983, 1987) indicated a consensus of opinions which urged earlier exposure to television production, while retaining consistent audiovisual skills. The Advisory Committees felt that combining the existing course of study into a four-year curriculum was essential to maintaining the quality of skills which Ferris graduates historically obtain. Ninety percent of incomming freshmen in the Audiovisual Production program, prefer to be in the Television Production degree program. As yet, students must have attained junior status to be allowed entry into the TVP sequence. After the proposed consolidation, students could enter the television production program as freshman. However, transfer students with junior status will still have the ability to "ladder" into the program.

Conclusion

In response to our graduates, professional advisory committees, the on-going technological changes, and more demanding educational requirements of business, industry and education, the curriculum committee unanimously agreed that this consolidation is warranted.

General Information

- Television Production Department
- Bachelor of Science degree in Television Production
- Fall 1989 Implementation
- January 10, 1989

Degree Placement

- Television Production Department, School of Education

Individuals Primarily Responsible for Proposal

- James Breault, Curriculum Committee Chair, Associate Professor, Television Production Department
- Jeffrey Gnagey, Curriculum Committee Member, Assistant Professor, Television Production Department
- Fred Wyman, Curriculum Committee Member, Assistant Professor, Television Production Department

Objectives for the Revised Degree

The Television Production program is designed to prepare students to function as producers/directors in industry, education, government and other areas using television.

Students will acquire skills in photography (including multi-image production), cinematography, graphics, audio and video production, writing, computer applications and advanced producing/directing. The graduate will be able to plan, script, produce and a television program. The program incorporates two terms of internship for graduation.

Itemized Summary of Changes

The following changes are required for this minor change to our departmental offering in addition to increasing the credits required for graduation from 188 to 190 credits.

Prefix Change

AVP 141 to TVP 141
AVP 171 to TVP 171
AVP 185 to TVP 185
AVP 336 to TVP 236
AVP 343 to TVP 243
AVP 291 to TVP 291
AVP 172 to TVP 172
AVP 187 to TVP 365

Course Title Change

From	To
TVP 141, Instructional Photography I	TV Photography I
TVP 171, Instructional Graphics I	TV Graphics I
TVP 185, AV Utilization	Audiovisual Operations
TVP 172, Instructional Graphics II	TV Graphics II
TVP 191, Instructional Photo II	TV Photo II
TVP 333, Radio/TV Announcing	TV Announcing
TVP 365, AV Management	TV Production Managemen

Credit Modifications

	From	To
A(T)VP 172, TV Graphics II	4	3
A(T)VP 185, AV Utilization (Operations)	4	3
TVP 392, Cinematography II	5	4

Course Additions

TVP 353, Computers in TV 3 credits (2+2)
TVP 414, TV Remote Production 3 credits (2+2)

Course Deletions

AVP 287, Audiovisual System 2 credits (2+0)
*TVP 301, Studio Television Techniques 3 credits (2+2)

*To be offered for non-majors only

Directed Electives Added

TVP 172, TV Graphics II 3 credits (2+2)
TVP 191, TV Photography II 4 credits (2+4)
TVP 365, TV Production Management 3 credits (3+0)
TVP 414, TV Remote Production 4 credits (2+4)

Directed Electives Deleted

ADV 360, Advertising Copy 4 credits
*A(T)VP 171, Instructional (TV) Graphics I 4 credits
AVP 287, Audiovisual Systems 2 credits
DRM 219, Stagecraft 3 credits

*To be a required course

Suggested Electives Added

None

Suggested Electives Changed to Directed Electives

A(T)VP 172, Instructional (TV Graphics II
A(T)VP 191, Instructional (TV) Photography II

Old Check Sheets (Attachment l)

New Check Sheet (Attachment 2)

Course Caps (Attachment 3)

Implementation Plan

- New courses will be offered starting in the Spring of 1990 when students who have entered the new program in the Fall 1989 are eligible to take them.

- Changed courses will be directly substitute for existing courses for students finishing the "old" AV Production degree and the "old" advanced standing TV Production degree.

- No change in scheduling procedures is expected.

- Problems may arise from a lack of dedicated lab space for TVP 172, TV Graphics II as well as hardware for that course.

- No new-faculty are anticipated, as the total credits required for graduation will only be 190 credits which represents only a 2 credit increase in the required credits.

Specification of Revised Required Courses

- Total units required under the old program was 188. The new program requires 190 credits.

- Distribution of Units:

		Old		New
General requirements		24		24
Humanities		12		12
Behavioral Sciences		5		5
Natural Sciences/Math		12		12
Major				
Required		86		95
Directed Electives	minimum	8	minimum	12
Electives	(to meet 188)	41	(to meet 190)	30
Hour Requirement		188		190

OLD Credits	Course	REQUIRED	NEW Credits
	AVP/TVP		
4	4	TVP 141, Photography I	4(2+2)
4		TVP 171, TV Graphics I	4(2+4)
4		TVP 185, Audiovisual Operations	3(2+2)
3	3	TVP 236, Audio Production	3(2+2)
4	4	TVP 243, Video Production	4(2+4)
4	4	TVP 291, Cinematography I	4(4+0)
3		TVP 301, TV Studio Techniques	3(2+2)
	4	TVP 325, Production Planning	4(4+0)
	5	TVP 346, Elements of TV Production I	5(3+4)
	5	TVP 347, Elements of TV Production II	5(2+6)
		*TVP 353, Computers and TV	3(2+2)
	3	TVP 364, TV Production Writing	3(3+0)
	3	TVP 378, Advanced Production Techniques	3(2+2)
4	4	TVP 382, Multi-Image Production	4(2+4)
3	3	TVP 391, TV Communication	3(3+0)
	5	TVP 392, Cinematography II	4(2+4)
	3	TVP 397, TV Operations	3(2+2)
	8	TVP 462, Advanced Producing Directing	8(2+12)
	3	TVP 470, Instructional Design	3(3+0)
	1	TVP 486, Seminar of TV Internship	1(1+0)
	24	TVP 487, TVP Internship	24
2		+AVP 287, Audiovisual Systems	
35	86		95

* - Proposed New Course
\+ - Proposed Deletion

Proposed Catalog Description (Attachment 4)

Specification of Revised Directed Elective Courses

Directed Electives (Must take 4 courses)

TVP 172,	TV Graphics II	3(2+2)
TVP 191,	TV Photo II	4(2+4)
TVP 333,	TV Announcing	3(2+2)
TVP 365,	TV Production Management	3(3+0)
*TVP 414,	TV Remote Production	4(2+4)
MGT 261,	Principles of Management	3(3+0)
ADV 222,	Principles of Advertising	4(4+0)
ADV 340,	Public Relations Principles	4(4+0)

*Proposed New Course

Special Revised Emphasis Within Major

N/A

Revised Program Admission Criteria

N/A

Articulation

- Students can enroll in program through their Junior year with some remedial course work required for most transfer students. Some major courses may transfer but many will have to serve as electives as our program is more production intensive than most.

Accreditation

N/A

License/Certification

N/A

Need for the Revision to the Degree Major Program

Relationship to Current University Programs

- The enrollment in the Audiovisual and Television Production programs for the past three years are as flows:

	AVP	TVP
1986-87	75	74
1987-88	84	67
1988-89	95	74

- Although enrollments have been consistently high for the AVP program, the number of students who used it as a terminal degree is quite small.

	AVP Graduates into TVP	Transferred to other Programs/Schools	Terminal Degree
1984	*18	3	0
1985	*17	9	1
1986	*22	4	2
1987	*9	3	1

*Note that many students "ladder" into Television without getting the AVP degree.

- No impact is foreseen by the consolidation proposed on any other programs at the University

Change in Professional Uses of Degree

- No change is anticipated.

Expected Change in Number of Majors

- No change is anticipated.

Additional Support Resources Required

Program Impact on Other Segments of Campus

- The only expected impact would be simplified scheduling for enrollees.

Additional Faculty of Staff

- No additional faculty or staff will be necessary

Additional Facilities

- The proposed change will have no impact on the present status of laboratory and/or classroom space. The needs will remain essentially unchanged for the next five years.

Additional Library Resources

- No additional Library resources will be necessary.

Additional Equipment and Computers

- Other than previously identified equipment needs and the routine replacement of worn-out and outdated equipment, the only new equipment needed relates to TVP 172, TV Graphics II. It will be necessary to purchase two computer graphics systems including computer, graphics board with NTSC output, camera captive equipment, an encoder, a video recorder with single frame advance capability, a monitor and software.

- The source of funds will most probably be state appropriations. Since the course is one of a series of electives, the equipment should only be purchased when other equipment needs of the required courses have been met.

SURVEY RESULTS

The following summary was derived from surveys sent to Michigan employers of audiovisual professionals. Ninety-six (96) surveys were mailed and thirty-two (32) employers responded. That is a response rate of thirty-three percent (33%). A first-mailing of the survey was sent to fifty-five employers, but only sixteen (16) responses were received. A second-mailing to forty-one (41) additional employers was sent, and sixteen (16) responded. This group was contacted by phone in an effort to increase the response rate. A list of the employers surveyed is attached (Attachment 1).

Question #1 - What is the minimum education required in your communications/media/video department?

A.	High School Diploma	11	(30%)
B.	Associates's Degree	7	(19%)
C.	Bachelor's Degree	8	(22%)
D.	Bachelor's Degree plus	2	(5%)
E.	Experience only	9	(24%)
	Total	37	(100%)

Question #2 - What is the highest degree held by employees in your department?

A.	High School Diploma	2	(6%)
B.	Associates's Degree	3	(9%)
C.	Bachelor's Degree	14	(44%)
D.	Bachelor's Degree plus	5	(16%)
E.	Master's Degree	3	(9%)
F.	Master's Degree plus	4	(13%)
G.	Ph.D	1	(3%)
	Total	32	(100%)

Question #3 - When considering the highest education degree obtained, what is the number of employees in each of these categories?

A.	High School Diploma	72	(31%)
B.	Associates Degree	45	(19%)
C.	Bachelor's Degree	89	(38%)
D.	Bachelor's Degree plus	15	(6%)
E.	Master's Degree	7	(3%)
F.	Master's Degree plus	3	(1%)
G.	Ph.D	2	(1%)
	Total	233	(100%)

Question #4 - Does your department employ persons with only a high school degree?

A.	Yes, with over 5 years exp.	4	(11%)
B.	Yes, with over 2 years exp.	15	(43%)
C.	Yes, with some college	8	(23%)
D.	No	8	(23%)
	Total	35	(100%)

Question #5 - Does your company currently employ persons with only a two-year degree?

A.	Yes	17	(53%)
B.	No	13	(41%)
C.	I don't know	2	(6%)
	Total	32	(100%)

Question #6 - Does your department currently employ persons with only a two-year degree in:

A.	Audiovisual Production?	7	(19%)
B.	Television Production?	4	(11%)
C.	Other Media Area? (Attach. 2)	12	(32%)
D.	No	14	(38%)
	Total	37	(100%)

Question #7 - If your company currently employs persons with a terminal two-year degree, please circle the frequency of the following responsibilities:

	Most common 1	2	3	4	Least common 5
Camera work - remotes	(5)	(2)	(2)	(1)	(4)
Camera work - studio	(4)	(2)	(0)	(1)	(6)
Producing segments	(6)	(1)	(2)	(1)	(4)
Producing programs	(4)	(1)	(2)	(0)	(4)
Directing segments	(5)	(0)	(0)	(2)	(5)
Directing programs	(3)	(1)	(2)	(3)	(3)
Scripting	(3)	(1)	(1)	(2)	(6)
On-line editing	(5)	(2)	(3)	(0)	(3)
Off-line editing	(5)	(3)	(1)	(0)	(4)
Tape duplicating	(4)	(3)	(1)	(1)	(4)
Delivery of equipment	(5)	(3)	(1)	(0)	(4)
Setting up equipment	(5)	(3)	(2)	(0)	(1)
Working as studio crew	(9)	(1)	(1)	(1)	(1)
Working as remote crew	(10)	(2)	(1)	(0)	(2)
Copy stand photography	(2)	(0)	(1)	(0)	(7)
Multi-image production	(4)	(0)	(1)	(2)	(6)
Cinematography	(1)	(0)	(2)	(1)	(7)
Photographic lab work	(1)	(0)	(7)	(2)	(5)
Audiovisual maintenance	(2)	(2)	(2)	(2)	(5)
Other responsibilities not listed above: (music, video library, audio recording, running office duties)	(8)	(0)	(0)	(0)	(2)

Question #8 - Do your future employment plans include the hiring of persons with two-year degrees in Audiovisual Production or Television Production?

A.	Yes	8	(27%)
B.	No	8	(27%)
C.	Unclear	14	(46%)
	Total	30	(100%)

Question #9 - If yes, will there be a change in the amount of two-year degrees your department employs?

A.	Yes, we will hire more.	4	(50%)
B.	No, we will continue to hire the same amount	3	(38%)
C.	Yes, we will hire less.	1	(12%)
	Total	8	(100%)

Comments/Additional Remarks

FIRST MAILING (April 1987)

1. Obviously we would give strong consideration to a two year degree person vs. a same age limited experience person.

2. Like most employers in this business, no degree, a two year degree, bachelor's, etc, trail professional experience and potentiality as qualifications for employment.

3. We employ musicians mostly except for our secretary. We have had the same employees for the last 13 years. We use a Neotek 16 Track mixing board.

4. Education in licensed vocational school specializing in audio production preferred. Applicability of training to actual field conditions would be considered.

5. In this business a degree is good, but experience is essential to obtain employment.

6. The nature of our business is commercial/Network/Industrial/ Popular music productions. Experience and proven ability are the only real criteria for our company. In our business, the ability to perform and cooperate is of utmost importance.

7. Although difficult to say, our preference is for 4 year degree people - especially technical people. They need more detailed quality - oriented experience.

8. We are just getting into video. Don't know where we will end up in the market place yet.

9. Amount of education has no relationship to job assignments that is more a function of the persons skill level. I'd like to see students with an area of specialization; ie, writing, shooting, editing, etc.

10. We are an original music for video and film production house with service available in studio, remote and off line 3/4" production or live industrial production.

SECOND MAILING (July 1987)

1. Our company does not hire on degree alone. One or two classes in the area plus some experience as well as basic understanding of the field, plus a good personality (enthusiastic, hard-working).

2. Our AV (movie & video) production department is no longer an entity, we have dissolved this department entirely, only photographic still remains.

3. Our company looks for experience in permanent staff with a few people having no working background in AV but with interest and desire for exposure in industry. We don't depend on measured education background.

4. In all fairness to anyone seriously interested in this business, it definitely takes technical skill but more importantly it takes creative ability. To some degree that can be learned but for the most part it is natural.

5. Your intern program is the best I've seen . Keep it up.

6. Experience is a key word. Any type of production work on a resume is very helpful.

7. Because the Combermere rents the stage and equipment to production companies that have already hired their crew (many are free-lance) this survey may not apply to us. However, we do keep a list of persons looking for work and make it available to production companies.

8. We place a stronger emphasis on writing ability than production experience. We feel that conceptualizing, writing, creative direction and budget management are sadly overlooked in most colleges. This is far more important to the graduate and the employer than learning to run a camera.

9. The levels of our needs are on a projected basis. (1 day to 2 weeks). Eductional level is secondary to skill level in the initial stages of employment. We give preferences to someone with a solid work record.

10. We do not really look for a degree, although it will say that the person is responsible and has at least a normal capacity to learn. We almost never look at grade point but always look for experience even volunteer and internships.

11. CBS Fox Video is a duplication facility not a production house or studio. We hire entry level people for packaging and duplication. They work their way up to Control Room positions. Audiovisual experience or degree is not a determining factor.

Attachment 1

AVP SURVEY

A Square Studios
3691 Morgan Road
Ann Arbor, MI 48104

Ambience Recordings, Inc.
27920 Orchard Lake Road
Farmington Hills, MI 48018

Artie Fields Productions
9430 Woodward Avenue
Detroit, MI 48202

Audiograph Productions, Inc.
2810 Bennett
Okemos, MI 48864

AVP
2330 Byrd Drive
Kalamazoo, MI 49002

Brad Thrower Audio Productions
2010 Hasler Lake Road
Lapeer, MI 48446

Brookwood Studios, Inc.
839 Brookwood Pl.
Ann Arbor, MI 48104

Captive Commercials
N. Western Highway
Southfield, MI 48075

Channel 3 Productions
21700 Northwestern
Ste. 1060
Southfield, MI 48075

Cinecom
P.O. Box 26126
Lansing, MI 48909

Combermere Stage
1350 Combermere
Troy, MI 48033

Connon Audio Visual Company
2605 W. 14 Mile Road
Royal Oak, MI 48073

Creative Universal, Inc.
21700 Northwestern Hwy, Ste.1200
Southfield, MI 48075

ADCO
P.O. Box 265
Brighton, MI 48116

American Audio/Visual
1166 E. Big Beaver Road
Troy, MI 48084

Audio Graphic Services
1516 Ferris Avenue
Royal Oak, MI 48067

Audio-Visual Projections Serv
I.A.T.S.E. 199
19230 Gainsborough
Detroit, MI 48223

Bowen Creative Services, Inc.
614 Longfellow
Jackson, MI 49202

Britannica Films
780 South Lapeer Road
Lake Orion, MI 48035

Cafe' Productions
7600 Hitchcock
Milford, MI 48042

CBS/Fox Video
39000 W. Seven Mile
Livonia, MI 48152

Christian A/V Specialists, Inc
910 Hilton Road
Ferndale, MI 48220

City Animation
57 Park Street
Troy, MI 48084

Conger Advertising &
Public Relations
16545 Chandler Park Drive
Detroit, MI 48224

C.O.T.F.
3875 Lakewood
Detroit, MI 48215

Disc
14611 E. Nine Mile Road
E. Detroit, MI 48021

Elephant Recording Studios
21206 Gratiot
East Detroit, MI 48021

Filmworks
2601 W. 14 Mile Road
Royal Oak, MI 48073

Full Circle Communications, Inc.
13530 Michigan Avenue, Ste. 226
Dearborn, MI 48202

General Television Network
3225 Capital
Oak Park, MI 48237

Graphic Trends, Inc.
564 Roslyn Road
Groos Pointe Woods, MI 48236

Hamilton & Rossboy Productions, Inc.
7749 Kentucky Avenue
Dearborn, MI 48126

Intratech Communication
25875 Jefferson
St. Clair Shores, MI 48081

Joseph Productions, Inc.
17250 W. 12 Mile Road
Southfield, MI 48076

Kerbawy Company
2100 N. Woodward
Bloomfield Hills, MI 48013

Liberty Films
P.O. Box 7201
Ann Arbor, MI 48107

Marketing Connection
93 Piquette
Detroit, MI 48202

McCoy Recording Company
7018 W. Warren
Detroit, MI 48210

Electronic Field Productions
25511 Southfied Road, Ste. 127
Southfield, MI 48075

Film Craft Laboratories, Inc.
66 Sibley Street
Detroit, MI 48201

Foxboro
228 George
Birmingham, MI 48009

General Motors Photographic
465 W. Milwaukee
Detroit, MI 48202

Golden Phoenix Productions, Inc
17400 Fort St. #19
Riverview, MI 48192

GTA West, Inc.
1779 W. Big Beaver Road
Troy, MI 48084

Image Associates, Inc.
2998 W. 11 Mile Road
Berkley, MI 48072

Jet Color Movie Company
11313 Rutland
Detroit, MI 48227

K & R Recording Studios
28533 Greenfield
Southfield, MI 48076

LaCrosse Studios Media Communi
5253 Jackson Road
Ann Arbor, MI 48103

Livonia Sound Recording
15018 Beatrice
Livonia, MI 48154

Masterpiece Sound Studios
1611 Webb
Detroit, MI 48206

Meridian Films
P.O. Box 1129
Ann Arbor, MI 48106

Midwest Kable, Inc. Lighting
& Sound
25058 W. Six Mile
Redford, MI 48240

Multi-Trac Recording Studios, Inc.
25533 Five Mile Road
Redford, MI 48239

National Film Service, Inc.
6111 Concord Avenue
Detroit, MI 48211

North American Promotions &
Productions, Inc.
954 Ecorse Road
Ypsilanti, MI 48197

O & O Communications, Inc.
330 State St. S,E.
Grand Rapids, MI 49503

PAC 3 Recording Company, Inc.
7106 Greenfield
Dearborn, MI 48126

Photo Communication Services, Inc.
6410 Knapp, N.E.
Ada, MI 49301

Regan Productions, Inc.
19730 Ralston
Detroit, MI 48203

RMJ Recording
18031 W. McNichols
Detroit, MI 48219

Ron rose Production, Ltd.
29277 Southfield Road
Southfield, MI 48076

September Moon Productions
30555 Southfield Road
Southfield, MI 48076

Slidemasters, Inc.
1520 N. Woodward, Ste. 112
Bloomfield Hills, MI 48013

Michigan Outdoors, Inc.
P.O. Box 1775
3469 Lake Lansing Road
E. Lansing, MI 48823

Mirror Group
1226 Oakwood Court
Rochester, MI 48063

MVP Communications, Inc.
1077 Rankin
Troy, MI 48083

Norm Virag Productions
3415 N. East Street
Lansing, MI 48906

Numark, Inc.
51380 Peach Tree
Utica, MI 48077

Omnicom Productions, Inc.
4700 Ardmore
Okemos, MI 48864

Pearl Sound Studios, Ltd.
47360 Ford Road
Canton, MI 48187

Production People, Ltd.
One Kennedy Square
Ste. 1800
Detroit, MI 48226

Rennaissance Pictures
195 W. 9 Mile Road
Ferndale, MI 48220

Road Company, Inc.
3875 Lone Pine Road, Ste. 101
West Bloomfield, MI 48033

Roxy Teleproductions
22804 Alexandrine
Dearborn, MI 48124

Shana Corporation
34773 Seven Mile Road
Livonia, MI 48152

Solid Sound, Inc.
P.O. Box 7611
Ann Arbor, MI 48107

Sound Plus
I.A.T.S.E. 199 & 812
165 Leslie Lane, #333
Pontiac, MI 48054

Sound Suite Recording Studio
14750 Puritan
Detroit, MI 48227

Spectravision Productions, Inc.
16900 W. Eight Mile Road #447
Southfield, MI 48075

Sterling Sound Production
Recording Studio
33018 Breckenridge
Sterling Heights, MI 48077

Studio B
424 Spring Street
Marquette, MI 49855

Tantus Production Inc.
18461 W. McNichols
Detroit, MI 48235

Ultramedia, Inc.
1565 N. Woodward #9
Bloomfield Hills, MI 48013

Urban Communications Group
600 Woodbridge
Detroit, MI 48226

Visual Arts
2800 W. 11 Mile Road
Berkley, MI 48220

Word Pictures, Inc.
1111 S. Woodward Avenue
Ste. 109
Royal Oak, MI 48067

Sound Patterns DXM Recording St
38180 Grand River
Farmington, MI 48024

Sound Room-East
14611 E. 9 Mile Road
E. Detroit, MI 48201

Special Recording, Inc.
3026 E. Grand Blvd.
Detroit, MI 48202

Spot Shop
406 E. Michigan Avenue
Lansing, MI 48933

Studio A Recording, Inc.
5629 N. Beech Daly
Dearborn Heights, MI 48217

Swan Productions
315 N. Main
Ste. #3
Ann Arbor, MI 48104

T.G.A. Recording Company
209 Kublick Drive
Benton Harbor, MI 49022

United Sound Systems, Inc.
5840 Second Avenue
Detroit, MI 48202

Verdoni Productions
610 Lyon Street
Saginaw, MI 48602

Visual Concepts, Inc.
1520 Temple City Drive
Troy, MI 48084

Attachment 2

Other Media Areas (listed in question #6):

---

* Audio Engineering
* Cinematography
* Marketing/PR
* Music Production
* Radio Production
* Still Photography
* Art
* Typesetting
* Graphic Artist
* Illustrator
* AV Service

COMPONENTS GROUPED INTO CURRICULAR AREAS

Area / Component	Weighted Mean	Importance Level	Consensus Percentage	Instructional Level
(I) GENERAL ARTS AND SCIENCES				
(59) Principles of psychology	2.53	H	55.1	LD
(64) Futures Studies - applying techniques	2.35	NC	45.5	UD
(56) Humanities - includes History and Philosophy	2.08	M	57.1	LD
(58) Principles of economics	2.04	M	74.0	I
(49) Arts appreciation	1.97	M	73.1	LD
(55) Music appreciation	1.95	M	72.7	LD
(61) Sciences - includes Physics, Chemistry and Math	1.82	M	64.1	B
(57) Social sciences - includes Sociology, Anthropology and Political Science	1.81	M	61.0	LD
(60) Foreign Language and culture	1.06	L	71.4	B
(II) WRITING/ENGLISH COMPOSITION				
(44) Writing clearly, succinctly, and effectively	3.85	E	85.9	
(46) Scriptwriting	3.69	E	79.5	
(43) Basic English composition	3.68	E	80.8	
(45) Journalism - practice in news reporting	2.17	M	59.0	LD
(47) Report writing	2.13	M	78.2	I
(III) TELEVISION PRODUCTION				
(10) Basic single-camera field production	3.83	E	85.9	LD
(3) Producing - practice in the complete process	3.82	E	85.9	I
(8) Basic video editing	3.74	E	79.5	LD
(5) Basic TV studio production	3.29	E	76.6	LD
(14) Location lighting	3.08	E	80.8	LD
(12) Basic lighting in small studios	3.06	E	76.6	LD
(4) Directing TV studio crews	2.97	E	74.0	LD
(7) Videography - TV camera operation	2.95	E	78.2	B
(13) Complex studio lighting for multiple talent	2.73	E	70.5	I
(9R) Complex video editing	2.13	M	65.4	I
(6) Complex video switching	1.96	M	76.6	I
(IV) COMMUNICATIONS				
(1R) Overview of non-broadcast telecommunications	2.96	H	76.9	LD
(62) History and development of radio, television, and film	2.47	H	59.0	LD
(21) Cable television - an introduction	2.21		64.1	LD
(22) Satellite and microwave communications	2.21	M	69.2	UD
(23) Teleconferencing - theory and practice	2.10	M	62.1	UD
(63) Communications theory	2.09	M	70.5	LD
(V) BUSINESS				
(35) Budgeting - practice in allocating resources	2.95	H	76.9	I
(28) Basic business practices	2.91	H	75.6	LD
(30) Managing a telecommunication center	2.86	H	61.5	UD
(29) Management - an overview of theories	2.82	H	71.8	UD
(31) Marketing - an overview of principles	2.21	M	70.5	UD
(34) Introduction to business and communications law	2.17	M	72.4	I
(33) Basic accounting - an introduction	2.03	M	75.3	LD
(67) Meeting and convention planning	1.61	M	57.7	UD
(VI) AUDIOVISUAL MEDIA				
(11) Basic audio recording and editing	3.08	H	78.2	LD
(48) Visual message design	3.08	H	83.3	LD
(36) Media selection based on needs assessment	2.96	H	68.8	I
(17) Basic audiovisual communications and production	2.82	H	66.2	LD
(32) Audience analysis and measurement	2.33	M	61.5	UD
(15) Basic still photography	2.08	M	64.1	B
(16) Motion picture film production	1.33	L	73.1	LD
(VII) GRAPHICS ART				
(51) Basic graphics art - theory and practice	2.83	H	80.5	LD
(50) Introductory art - developing creative talents	1.15	L	74.4	LD

Area	Component	Weighted Mean	Importance Level	Consensus Percentage	Instruction Level
(VIII) EDUCATION					
	(41) Instructional technology and design	2.81	H	61.0	UD
	(42) Interactive training and technology	2.36	M	55.1	UD
	(40) Principles of education	2.01	M	69.2	
(IX) COMPUTER SCIENCE					
	(24) Introduction to computer science	2.91	H	75.9	LD
	(25) Basic computer programming	2.15	M	64.1	LD
	(26) Introduction to data processing	1.91	M	70.5	LD
(X) ELECTRONICS					
	(19) Reading basic scopes	2.17	M	62.8	LD
	(20) Basic troubleshooting and routine maintenance	2.10	M	68.8	LD
	(18) Basic principles of electronics	1.92	M	63.2	LD
(XI) THEATER					
	(54) Casting and directing professional and non-professional talent	2.86	H	74.4	I
	(53) Stagecraft - practice in set design	2.01	M	77.9	LD
(VII) PERSONAL SKILLS					
	(37) Human relations and interpersonal skills	3.01	H	70.1	I
	(38) Problem solving	2.87	H	77.9	I
	(39) Time management	2.81	H	76.9	I
	(27) Basic typing	2.38	M	57.1	B
	(52) Speech - practice in public speaking	2.31	M	62.3	B
(XIII) ACTIVITIES					
	(65) Internship in non-broadcast telecommunications	3.76	E	79.5	I
	(66) Extra-curricular activities	2.39	M	58.4	- I

EXPLANATION OF COLUMN HEADINGS AND ABBREVIATIONS

Weighted Mean:

The weighted mean was calculated using the following formula:

$$\text{Weighted Mean} = \frac{4E + 3H + 2M + 1L + 0N}{E + H + M + L + N}$$

where E = the number of participants marking "Of extremely high importance"; H = the number marking "Of high importance"; M = the number marking "Of moderate importance"; L = the number marking "Of low importance"; and N = the number marking "Of no importance" in Round Four.

Consensus Percentage:

The percentage of Round Four participants marking the most frequently-marked importance level. Consensus on the rating of an item was understood to occur when more than 50.0 percent of the respondents to the item marked the same rating on the five-level importance rating scale.

Importance Level:

- E - Extremely high
- H - High
- M - Moderate
- L - Low
- N - No importance
- NC - No consensus

Instructional Level:

- B - Basic: Appropriate in High School, but could be offered in Junior/Community Colleges and in the first year of Undergraduate programs for students who need to strengthen basic skills.
- LD- Lower Division: Vocational/Technical Schools, Junior/Community Colleges and through the sophomore year of Undergraduate programs.
- I - Intermediate: Specialized major courses in Undergraduate curricula - possibly in the sophomore year, but more likely in the junior year.
- UD- Upper Division: Appropriate in senior Undergraduate and in Graduate curricula.

NAME: _____

STUDENT #: _____--_____--_____

FERRIS STATE UNIVERSITY
SCHOOL OF EDUCATION
BACHELOR OF SCIENCE IN TELEVISION PRODUCTI

[Graduation requires 188 qtr. hours of credit]

EXISTING CHECK SHEET

GENERAL REQUIREMENTS -

					O.H.	GRA
ENG	111	English 1.	_____	____	3	____
ENG	112	English 2.	_____	____	3	____
ENG	113	English 3.	_____	____	3	____
PSY	221	Introductory Psychology 1.	_____	____	3	____
SOC	221	Introductory Sociology	_____	____	4	____
SPC	105	Fund. of Interpersonal Communication . . .	_____	____	4	____
	or					
SPC	121	Fundamentals of Public Speaking.	_____	____	4	____
				Total	24	

HUMANITIES - at least 12 credits

____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____

BEHAVIORAL SCIENCE - at least 5 credits (in addition to the general requirements)

____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____

NAT SCIENCE/MATH - 12 credits, including as least two laboratory science courses.

____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____
____	____	_____	____	____

TELEVISION PRODUCTION MAJOR - (95 to 98 quarter hours)				Q.H.	GRAD
AVP	141	Instructional Photography I.	_____ . ____	4	- -
AVP	382	Multi-Image Production	_____ . ____	4	_ _
AVP	291	Cinematography I	_____ . ____	4	____
AVP	336	Audio Production	_____ . ____	3	____
AVP	343	Video Production	_____ . ____	4	____
TVP	325	Production Planning.	_____ . ____	4	____
TVP	346	Elements of TV Production I.	_____ . ____	5	____
TVP	364	Television Production Writing.	_____ . ____	3	____
TVP	391	Television Communications.	_____ . ____	3	____

NOTE: You must have a 2.50 honor point average for the seven classes listed above before you are allowed to take any television classes listed below. If you fail to meet the honor point requirement, you will not be allowed to continue in the program.

TVP	347	Elements of TV Production II	_____ . ____	5	____
TVP	378	Advanced Production Techniques	_____ . ____	3	____
TVP	392	Advanced Cinematography.	_____ . ____	5	____
TVP	397	Television Operations.	_____ . ____	3	____
TVP	462	Advanced Television Production/Direction .	_____ . ____	8	- -
TVP	470	Instructional Design	_____ . ____	3	_ _
TVP	486	Seminar in TV Production Internship. . . .	_____ . ____	1	____
TVP	487	Television Production Internship	_____ . ____	12	____
TVP	487	Television Production Internship	_____ . ____	12	____

DIRECTED ELECTIVES - must take 3 courses

ADV	222	Principles of Advertising.	_____ . ____	4	____
ADV	340	Public Relations Principles.	_____ . ____	4	____
ADV	360	Advertising Copy	_____ . ____	4	____
AVP	171	Instructional Graphics I	_____ . ____	4	____
AVP	287	Audiovisual Systems.	_____ . ____	3	____
DRM	219	Stagecraft	_____ . ____	3	____
MGT	261	Fundamentals of Management	_____ . ____	3	____
TVP	333	Radio/Television Announcing.	_____ . ____	3	____

SUGGESTED ELECTIVES - to meet the 188 graduation requirement

AVP	172	Instructional Graphics II.	_____ . ____	4	____
AVP	191	Instructional Photography II	_____ . ____	4	____
ENG	322	Creative Writing	_____ . ____	3	____
JRN	121	Reporting.	_____ . ____	3	____
JRN	122	Advanced Reporting & Editing	_____ . ____	3	____
MGT	371	Production/Operations Management	_____ . ____	4	____
MKT	231	Professional Selling	_____ . ____	4	_ _

* NOTE: A 2.50 GPA IS REQUIRED IN THE TELEVISION PRODUCTION *
* MAJOR AND DIRECTED ELECTIVES FOR GRADUATION. *

FERRIS STATE UNIVERSITY

LIBERAL EDUCATION REQUIREMENTS

All students should have an appreciation of the cultural background of their society to enable them to interpret with proper balance and perspective the forces that determine contemporary civilization. The liberal education requirement is designed to equip a graduate with academic and vocational skills in a specific area. It is recognized that breath and depth both are necessary if a college graduate is to contribute effectively in today's society.

Humanities - HUM 100 is recommended as a first course

Other acceptable courses are: Art, Drama, Foreign Language, History, Humanities (includes western civ., philosophy, ethics, logic, religion, popular culture, American movies, etc.), Literature, and Music (excluding marching band).

Behavioral Science -

Anthropology, Economics, Geography (except GEG 111 - Physical Geography), Political Science, Psychology, Sociology, Social Science.

Science -

Recommended courses include BIO 100, BIO 121, PHS 100, PHS 107, GEL 121, GEG 111, PHY 111 or 112, CHM 100.

MTH 111 may be a minimum math requirement in your curriculum.

BEHAVIORAL SCIENCES

(ANT) Anthropology
(ECN) Economics
(GEG) Geography (except GEG 111 which is in the natural science-mathematices area)
(P-S) Political Sciences
(PSY) Psychology
(SSC) Social Science
(SOC) Sociology

HUMANITIES

(ART) Art
(DRM) Drama
(ENG) English 322
(FRE) French
(GER) German
(HST) History
(HUM) Humanities
(LIT) Literature
(MUS) Music
(SPA) Spanish
(SPC) Speech 231

NATURAL SCIENCES AND MATHEMATICS

(AST) Astronomy
(BIO) Biology
(CHM) Chemistry
(GEG) Geography 111 (all other GEG courses are listed under the Behavioral Sciences)
(GEL) Geology
(MTH) Mathematics
(PHS) Physical Science
(PHY) Physics

NAME: _____

STUDENT #: _____--_____--_____

FERRIS STATE UNIVERSITY
SCHOOL OF EDUCATION
ASSOCIATE IN APPLIED SCIENCE DEGREE
AUDIOVISUAL PRODUCTION

[Graduation requires 93 qtr. hours of credit]

EXISTING CHECK SHEET

GENERAL REQUIREMENTS -					Q.H.	G
ADV	222	Principles of Advertising.	_____	____	4	____
ENG	111	English 1.	_____	____	3	____
ENG	112	English 2.	_____	____	3	____
ENG	113	English 3.	_____	____	3	____
MGT	261	Fundamentals of Management	_____	____	3	____
PSY	221	Introductory Psychology 1.	_____	____	3	____
SOC	221	Introductory Sociology	_____	____	4	____
SPC	105	Fund. of Interpersonal Communication . . .	_____	____	4	____
	or					
SPC	121	Fundamentals of Public Speaking.	_____	____	4	____
				Total	31	
HUMANITIES - 6 credits						
___	___	_____			___	____
___	___	_____			___	____
NAT SCIENCE/MATH - 8 credits						
MTH	111	Fundamentals of Algebra.	_____	____	4	____
___	___	A laboratory science course.	_____	____	4	____
MAJOR - 35 credits						
AVP	141	Instructional Photography I	_____	____	4	____
AVP	171	Instructional Graphics I.	_____	____	4	____
AVP	185	Audiovisual Utilization	_____	____	4	____
AVP	287	Audiovisual Systems	_____	____	2	____
AVP	291	Cinematography I.	_____	____	4	____
AVP	336	Audio Production.	_____	____	3	____
AVP	343	Video Production.	_____	____	4	____
AVP	382	Multi-Image Production.	_____	____	4	____
TVP	301	Studio Television Techniques.	_____	____	3	____
TVP	391	Television Communications	_____	____	3	____
DIRECTED ELECTIVES - must take 1 course						
AVP	191	Instructional Photography II.	_____	____	4	____
AVP	296 1	Audiovisual Production Work Experience. . .	_____	____	2-6	____
TVP	378 2	Advanced Production Techniques.	_____	____	3	____
TVP	392	Advanced Cinematography	_____	____	5	
ELECTIVES - to attain a minimum of 93 credit hours						
___	___	_____			___	____
___	___	_____			___	____
___	___	_____			___	____

1. May be taken at any time during the second year with the approval of you adviso
2. May only be taken with the approval of your advisor after prerequisites have be met. Prerequisites include: AVP 141, AVP 336, and AVP 343.

*If you cannot type at least 30 words per minute, you should take O-A 121, Beginning Typewriting.

NAME_____

STUDENT #_____-_____-_____

FERRIS STATE UNIVERSITY
SCHOOL OF EDUCATION
BACHELOR OF SCIENCE IN TELEVISION PRODUCTION

[Graduation requires 190 quarter hours of credit]

PROPOSED CHECK SHEET

GENERAL REQUIREMENTS

			Q.H.	GRADE
ENG	111	English 1	3	
ENG	112	English 2	3	
ENG	113	English 3	3	
PSY	221	Introductory Psychology 1.....	3	
SOC	221	Introductory Sociology.....	4	
SPC	105	Fund. of Interpersonal Communication.....	4	
OR				
SPC	121	Fundamentals of Public Speaking.....	4	

HUMANITIES - at least 12 credits

BEHAVIORAL SCIENCE - at least 5 credits (in addition to general requirements)

NATURAL SCIENCE/MATH - 12 credits, including at least two lab science courses.

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TVP 4 Year Degree

REQUIRED COURSES	CREDITS	QUARTER OFFERED	PREREQUISITES	GRADE
TVP 141, *Photography I	3(2+2)	F,W		
TVP 171, *TV Graphics I	4(2+4)	W,S	TVP 141	____
TVP 185, *Audiovisual Operations	3(2+2)	W,S	TVP 141	____
TVP 236, *Audio Prodution	3(2+2)	F,W	TVP 185	____
TVP 243, *Video Production	4(2+4)	W,S	TVP 236	____
TVP 291, *Cinematography I	4(4+0)	F,W	TVP 171 & 236	____
TVP 325, *Production Plan.	4(4+0)	F	TVP 301	____
TVP 346, *Elements of TV Production I	5(3+4)	W	TVP 325	____
TVP 347, Elements of TV Production II	5(2+6)	S	TVP 346	____
TVP 353, Computers and TV (R)	3(2+2)	F,W,S,SU		____
TVP 364, *TV Production Writing	3(3+0)	W	TVP 325	____
TVP 378, Advanced Prod. Techniques	3(2+2)	F,W,S,SU	TVP 301 & 243	____
TVP 382, Multi-Image Prod.	4(2+4)	S,SU	TVP 236 & 171	____
TVP 391, TV Communication	3(3+0)	F		____
TVP 392, Cinematography II	4(2+4)	W,S,SU	TVP 291	____
TVP 397, TV Operations	3(2+2)	S	TVP 346	____
TVP 462, Advanced Producing Directing	8(2+12)	F,W	TVP 347 OR 397	____
TVP 470, Instructional Design	3(3+0)	F,W	Co-Req. TVP 462	____
TVP 486, Seminar on TV Internship	1(1+0)	F,W	Co-Req. TVP 462	____
TVP 487, TVP Internship	12	F,W,S,SU	TVP 462	____

DIRECTED ELECTIVES (Must take 4 courses)

TVP 172, TV Graphics II	3(2+2)	S,SU	TVP 171	____
TVP 191, TV Photo II	4(2+4)	S	TVP 141	____
TVP 333, TV Announcing	3(2+2)	F,W,S		____
TVP 365, TV Production Management	3(3+0)	S	TVP 325	____
TVP 414, TV Remote Production	4(2+4)	SU	TVP 347	____
MGT 261, Principles of Management	3(3+0)	F,W,S,SU		____
ADV 222, Principles of Advertising	4(4+0)	F,W,S,SU		____

*NOTE: You must have a 2.50 G.P.A. average at the end of Winter quarter your Junior year for TVP 141, TVP 171, TVP 185, TVP 236, TVP 243, TVP 291, TVP 325, TVP 346 and TVP 364 to take any additional television classes. If you fail to meet the grade point requirement, you will NOT be allowed to continue in the Television Production program.

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Television Production

APRC Report
1993-1993

Section 4 of 4

SUGGESTED ELECTIVES TO MEET THE 190 CREDIT GRAUDATION REQUIREMENT

_NG 322, Creative Writing	3(3+0)	S
JRN 121, Reporting	3(3+0)	F,W,S
JRN 122, Advanced Reporting & Editing	3(2+3)	W,S
MGT 371, Industrial Prod. Operations Mgt.	4(4+0)	F,W,S
MKT 231, Salesmanship	4(4+0)	F,W,S,SU

Ferris State University

School of Education

MEMORANDUM

TO: David Russell, President, FSU Academic Senate
Gary Nash, Vice President for Academic Affairs
David Anderson, Chair, University Curriculum Committee

FROM: Scott D. Whitener, Dean

SUBJECT: Curriculum Changes

DATE: October 30, 1990

I am pleased to approve and forward for your review and approval the attached curriculum changes prepared by the Television Production Department. These changes have been approved by the department and school-wide curriculum committees.

As requested in the Curriculum Planning and Procedures Manual, the appropriate forms and documentation are attached. We would appreciate your prompt approval and facilitation of the proposed changes.

Thank you for your prompt attention to this matter and your continued support.

dm

attachments

pc: Billy C. Hawkins, Associate Dean
TVP Curriculum Committee
School-wide Curriculum Committee

APPENDIX F-3 - Current Course Descriptions and Objectives

Form 2

FERRIS STATE UNIVERSITY
COURSE PROPOSAL REQUEST

A: Full Course Name: Television Photography

Abbreviated Course Title: (Limit to 32 characters) TV Photography

B: Tier

- [X] Tier One
- [X] Tier Two (needs to be)
- [ ] Tier Three
- [ ] Tier Four

C. Action

- [X] Direct Conversion
- [ ] Revision
- [ ] New Course

D. General Education Certification *(must be approved)*

- [ ] Writing Intensive
- [ ] Speech-Communication Intensive
- [ ] Computer Competency
- [ ] Statistics Substitute
- [ ] Values Intensive

E: College: EDU

Department: TVPR

F: Term Equivalents/Substitutes

Course Number(s)	141		
Lecture/Lab Config	4(2+4)		

G. SEMESTER COURSE IDENTIFICATION

New Prefix	New Number	Lecture Hours	Lab Hours	Total Credits
TVPR	141	02	02	03

H.

Minimum Credits	Maximum Credits	Grading Method	Semester Offered
03	03		

I. SEMESTER CATALOG DESCRIPTION: (Limit to 75 words)

Television Photography is a three (2+2) credit course designed to provide the student with an understanding and working knowledge of 35 mm color slide photography.

Prerequisites:

Department Chair _____ Date _____

Dean _____ Date _____

Academic Affairs Office Approval _____ Date _____

Semester Transition Office _____ Date _____

HEGIS _____ Date _____

J: If this is a revision to a former term course, summarize the primary changes in emphasis made in this course in its transition from the quarter system to the semester system, and indicate the rationale for these changes. Indicate which major topics have been deleted and which major topics have been added.

K: Course Topics or Objectives (List below or attach separate sheet)

OBJECTIVES IN THIS CLASS INCLUDE (but are not limited to):

1. An understanding of imagery vocabulary
2. An understanding of the methods used in evaluating imagery
3. An understanding of the concept of visual literacy
4. A working knowledge of basic camera operations
    a. exposure
    b. metering
    c. depth of field
    d. lens selection
    e. color temperature
    f. film speeds/types
    g. filters (color correction and special effect)
5. A working knowledge of basic photographic applications and techniques as they relate to television, film, and multi-image
    a. basics of composition
    b. flash theory and operation
    c. natural light
    d. controlled (studio) lighting
    e. copywork
    f. close-up work in controlled situations
    g. portrait photography
    h. product photography
    i. basics of series work
    j. basics of documentary work

TVPR 171
TELEVISION GRAPHICS I

CATALOG DESCRIPTION: 3(2+2)

The student will learn the basics of design, aspect ratio, lettering, image transfer, image manipulation, mounting visuals, creation of video graphics, creation of computer graphics, camera cards, and utilization of special tools and equipment. lnstructional design elements will also be discussed as related to graphic communication. No prerequisites.

COURSE OBJECTIVES:

The student will be expected to demonstrate the following skills upon completion of the corresponding course projects:

1. Mount visuals.	4 HRS
2. Accurately operate cutting, mounting, and drawing tools.	3 HRS
3. Demonstrate at least three different types of lettering methods including dry transfer.	2 HRS
4. Prepare slide format graphics.	4 HRS
5. Produce storyboards.	6 HRS
6. Produce a floorplan.	4 HRS
7. Design a television set	6 HRS
8. Design and layout camera ready copy.	4 HRS
9. Correctly operate a character generator.	12 HRS
10. Prepare finished computer graphics.	12 HRS
11. EXAMS	3 HRS
	60 HRS

TVPR 153 - COMPUTERS IN TELEVISION PRODUCTION - 3(2+2)

CATALOG DESCRIPTION

Computers in Television Production is a three credit class designed to familiarize the student with basic computer skills and applications as they apply to the television/media field.

OBJECTIVES IN THIS CLASS:

1. An understanding of computer technology as it relates to the television/media field.
   - A. Hardware — 4 hrs
   - B. Software

2. An understanding of basic computer systems as they relate to the television/media field. — 4 hrs
   - A. In the Production Facility
   - B. In the Field

3. An understanding of commonly used software and their uses in the television/media field (16 hrs total)
   - A. Operating System — 2 hrs
   - B. Utility — 2 hrs
   - C. Network — 2 hrs
   - D. Application (10 hrs total)
     1. Wordprocessing — 3 hrs
     2. Spreadsheets — 3 hrs
     3. Databases — 3 hrs
     4. Telecommunications — 1 hr

4. An understanding of the roles of various computer technologies as they relate to television/media (CAI, CBT, and Desktop Video) — 3 hrs

5. An understanding of concepts and principles involved in the formulation of interactive video systems — 3 hrs

6. A working knowledge of software appropriate to scriptwriting (8 hrs total)
   - A. Split-page — 2 hrs
   - B. Teleplay — 2 hrs
   - C. Screenplay — 2 hrs
   - D. Emerging Computer/Video Technologies (Desktop Video) — 2 hrs

7. A working knowledge of software appropriate for fiscal planning and budgeting
   - A. Production Accounting — 3 hrs
   - B. Common Budgeting Formats and Techniques — 3 hrs

8. A working knowledge of software appropriate for establishing databases
   - A. Personnel Files — 3 hrs
   - B. Equipment Records — 3 hrs

9. A working knowledge of commercially available "Production Management" style programs (5 hrs total)
   - A. Production Tracking software — 2 hr
   - B. Production Scheduling software
   - C. Integrated Packages — 1 hr

10. An introduction to the flowcharting principles used in CAI, CBT, IV and Desktop video. — 2 hrs

11. An introduction to the various software available for use in structuring CAI, CBT, IV and Desktop Video. — 2 hrs

12. Tests and evaluations — 4 hrs

60 hrs

TVPR 225
PRODUCTION PLANNING

CATALOG DESCRIPTION: 3(3+0)

Pre-production planning for corporate, education and cable television. Script writing and production techniques for corporate productions.

Objectives:

4 HRS	1.	The student will be able to research a project.
8 HRS	2.	The student will be able to plan and produce a project through the use of standardized forms.
12 HRS	3.	The student will be able to differentiate between types of scripting and prepare examples of each.
8 HRS	4.	The student will be able to demonstrate originality and creativity within the accepted structures for pre-production, scripting and post-production planning.
12 HRS	5.	The student will be familiar with non-broadcast uses of video.
1HR	6.	Test

TVPR 236
AUDIO PRODUCTION

CATALOGUE DESCRIPTION: 3(2+2)

Audio Production is a course designed to give the student the ability to mix down a stereo soundtrack onto cassette, utilizing industrial/professional recording equipment including a 12 channel stereo mixing console, two four track reel-to-reels, a stereo cart machine, CD-player, patch bay and portable recorders. Basic scripting, production techniques, physical and electronic editing, microphone placement, field recording, mixing and mastering, over-dubbing and signal processing will be taught and demonstrated by students in projects and exams.

COURSE OBJECTIVES:

An understanding of basic sound production and control.	3 hrs
An understanding of sound theory.	2 hrs
An understanding of analog recording and playback systems	2 hrs
An understanding of digital audio recording and playback systems.	2 hrs
An understanding of various levels of audio signals.	1 hr
An understanding of computer based audio editing.	2 hrs
A working knowledge of stereo recording techniques.	4 hrs
A working knowledge of microphone selections and placements.	2 hrs
A working knowledge of cables and connectors.	2 hrs
A working knowledge of editing with splices.	2 hrs
A working knowledge of editing electronically.	4 hrs
A working knowledge of cutting carts.	2 hrs
A working knowledge of mixing stereo sounds.	4 hrs
A working knowledge of multi-track recorders.	6 hrs
A working knowledge of mastering a stereo sound track.	8 hrs
A working knowledge of equalization and filtering.	2 hrs
A working knowledge of minor maintenance of machines.	2 hrs
A working knowledge of audio sweetening for video productions.	4 hrs
Exams	6 hrs
Total	60 hrs

TVPR 243
VIDEO PRODUCTION

CATALOG DESCRIPTION: 3(2+2)

Video production introduces the student to set-up and operation of cameras and portable VTR's, camera technique, terminology, directing single-system remotes, shot lists, staging and blocking the shots, production planning and organization, use of simple down-stream character generators, lighting for single system production, use of audio for pre-recorded sound tracks, voice overs and sound-on-tape, basic video editing, basic composition, and basic lighting. Prerequisite: TVP 236

COURSE OBJECTIVES:

Upon completion of the course, the student will be able to:

-Plan, write, produce, light, shoot, direct, edit and evaluate at least two single-system video productions.	9 hrs
-Conduct meaningful remote surveys and calculate the amount of equipment capable of being plugged into a 20 amp circuit.	2 hrs
-Explain and demonstrate proper handling and care of a portable video camera and videotape recorder.	4 hrs
-Set up and operate a portable video camera and videotape deck. (throughout course)	4 hrs
-Describe the differences between tube and chip cameras, describe and operate white balance functions, describe and utilize camera color correction filters.	3 hrs
-Level a tripod, and select different camera positions and angles, appropriate to the intention of the production.	4 hrs
-Explain and demonstrate the use of the lens: focal lengths, f/stop, camera distance, shutter (sampling) speed and the effects on depth of field and use in staging.	3 hrs
-Identify in writing and on-location what proper composition is and utilize composition in communicating a message. (and on-going throughout course)	3 hrs
-Identify and utilize proper sequencing of shots in shooting and editing sessions. (on-going throughout course.)	5 hrs
-Manipulate lighting and camera controls to produce acceptable video images which enhance the image as compared to natural/existing light, and its effects on depth of field. (on-going throughout course.)	2 hrs
-List and utilize the functions, qualities, color temperatures and applications of light and lighting instruments for single-system remote productions.	2 hrs

-Patch ancillary equipment together and into the editing systems.	3 hrs
-Identify and describe the various videotape formats.	1 hrs
-Explain the concepts of A-Roll, B-Roll, Cutaways, Juxtapositioning and Montage.	2 hrs
-Explain and utilize control track editing: assemble, audio only, video only and combined insert editing.	4 hrs
-Mix sounds together to enhance the message of the production and edit to a pre-produced sound track.	3 hrs
-Demonstrate proficiency by recalling information and solving problems on quizzes, exams and practical exams.	6 hrs
TOTAL	60 hrs

TVPR 271
TELEVISION GRAPHICS II

CATALOG DESCRIPTION: 3(2+2)

This course is designed to permit the student to understand and/or demonstrate the use of computer graphics for television including 2-D and 3-D modeling, sequencing, and outputting to the NTSC format.

Prerequistes: TVPR 171, TVPR 153.

OBJECTIVES:

The student will be able to demonstrate:

6 HRS	1.	A working knowledge of file management software and Dos commands appropriate in a computer graphics setting.
8 HRS	2.	An operational knowledge of computer input devices, digitizing systems, processors, and output devices including NTSC and 35mm slide film.
8 HRS	3.	A knowledge of the appropriate applications of computer graphics in desktop publishing, multi-image slide production, business presentations, and in television production.
6 HRS	4.	An understanding of the aesthetics applicable to computer graphics as seen in his or her assigned projects.
28 HRS	5.	A proficiency in the operation of a titling Program, paint programs, and a 2-D presentation/animation program.
4 HRS	6.	EXAMS

TVPR 288
CINEMATOGRAPHY I

CATALOG DESCRIPTION: 3(2+2)

Students learn creative and technical aspects of 16mm, film production by scripting, planning, shooting, and editing their own short film and sound track. Prerequisite/Co-Requisite: TVPR 236 or consent of instructor.

OBJECTIVES:

Students will:

6 hrs	1. Conceptualize and present their idea in the form of a shooting script.
8 hrs	2. Show skill in the operation of the 16mm camera and light meter.
6 hrs	3. Learn basic film editing techniques.
8 hrs	4. Produce a sound track that corresponds with the film picture.
12 hrs	5. Gain a knowledge of film concepts, technology and terminology through lectures, reading, demonstrations and films.
4 hrs	6. Develop an understanding of the unique characteristics of film, its rich history and future potential.
12 hrs	7. Demonstrate all these techniques by writing, producing, directi shooting and editing a film project.
1 hr	Camera Test
1 hr	Mid Term Exam
2 hrs	Final Exam
60 HOURS	TOTAL

TVPR288.DES

TVPR 326
Television Production Writing

CATALOG DESCRIPTION: 3(3+0)
Television Production Writing is designed to familiarize the student with a variety of writing styles and formats common to both broadcast and non-broadcast applications.

COURSE OBJECTIVES:

1. An understanding of the vocabulary and terminology used in non-fiction unscripted formats. 1 hr

2. An understanding of the vocabulary and terminology used in non-fiction scripted formats. 2 hrs

3. An introduction to the vocabulary, terminology and structure used in the scripting CBT, CAI and Interactive formats. 3 hrs

4. An understanding of the structure used in adapting material from other sources into appropriate script format (includes copyright). 2 hrs

5. A working knowledge of the mechanics of scriptwriting consistent with media standards.
    - A. Unscripted programs (non-fiction) 4 hrs
        1. Research
        2. Treatment
        3. Formats
        4. Analysis
        5. Evaluation
    - B. Partially scripted programs (non-fiction) 4 hrs
        1. Research
        2. Treatment
        3. Formats
        4. Analysis
        5. Evaluation
    - C. Scripted programs (non-fiction) 7 hrs
        1. Research
        2. Treatment
        3. Formats
        4. Analysis
        5. Evaluation

6. A working knowledge of script structure consistent with media standards.
    - A. Narration/Voice-over. 2.5 hrs
    - B. Dialogue/Narrative. 2.5 hrs
    - C. PSAs (Public Service Announcements) 2 hrs
    - D. News-style Writing (packages) 4 hrs
    - E. Educational/Training
        1. Instructional 2.5 hrs
        2. Informational 2.5 hrs
    - F. Documentary/Dramatizations 3 hrs

7. A working knowledge of various script evaluation methods 3 hrs

TOTAL 45 hours

TVPR 346
ELEMENTS OF TELEVISION PRODUCTION I

CATALOG DESCRIPTION: 4(2+4)

Basic elements in production of television programs. Lighting theory and practice of studio production duties and responsibilities of production crew, including floor manager, camera operation, switcher, audio and projection. Prerequisite: TVPR 225

OBJECTIVES:

35 HRS 1. The student will be able to demonstrate a basic knowledge relating to principles of operation of the various component parts of television equipment, i.e., the camera, the tape recorder, the film chain, the audio mixer and microphones, and the character generator.

35 HRS 2. The student will be able to demonstrate basic competency level achievements in various production techniques and skills, i.e., camera operation, set lighting, sound recording, directing, graphic production and use, set designing and construction, and tape editing.

5 HRS 3. The student will be able to demonstrate a beginning proficiency in television production from script writing to a completed program including a 60-second promotional spot.

5 HRS 4. The student will be able to identify and discuss the salient characteristics of different types of television application.

6 HRS 5. The student will be able to make a more informed judgement of television as an occupation and of its possibilities for employment.

4 HRS 7. Tests

90 HRS

TVPR 347
ELEMENTS OF TELEVISION PRODUCTION II

Catalog description: 4(2+4)

Basic elements in writing, producing and directing television programs. Script format, floor plan, light plan, shot plot and process of preplanning and executing television programs. Practice with standard television formats. Prerequisites: TVP 346 and TVP 364

OBJECTIVES:

60 HRS	1.	The student will demonstrate a basic knowledge relating to principles of operation of the various component parts of television equipment; i.e. the film island, the video tape editor, the character generator, audio board, switcher and special effects.
12 HRS	2.	The student will be able to place the visual elements of the television studio to best affect what the viewer sees. The student will be trained to consider staging from aesthetic, psychological and production points of elements and, if a compromise is necessary, to reach that compromise which will produce a good, effective program.
7 HRS	3.	The student will demonstrate an ability to draft a subject into an acceptable script format that will enable a production crew to produce the program.
10 HRS	4.	The student will demonstrate a proficiency in television production from script to completed program, including two programs.
1 HR	5.	Test (Midterm)
90 HRS		

TVPR 365
Television Production Management

CATALOG DESCRIPTION: 3(3+0)

Television Production Management is a three credit class designed to introduce students to the concepts and principles of communication and media management.

COURSE OBJECTIVES:

1. An understanding of the application of common management principles to the Television/Media field. 3 hrs

2. An understanding of the responsibilities of a media department in various organlzational and communication systems.
   - A. Corporate 2.5 hrs
   - B. Cable 1 hr
   - C. Networks/Closed Circuit Systems/Users Loops 2 hrs

3. An understanding of the various organizational structures common in media sections/departments and the role of the manager in these structures. 3.5 hrs

4. An understanding of the role of fiscal planning in the media section/department.
   - A. Long-term 2 hrs
   - B. Short-term 2 hrs

5. An understanding of commonly used equipment selection, acquisition and integration procedures.
   - A. Studio 2 hrs
   - B. Field/Remote 2 hrs

6. A working knowledge of commonly used departmental budgeting and financial implementation procedures (such as purchasing procedures) 4 hrs

7. An understanding of personnel management and its application to the media section/department including common management skill building. 3 hrs

8. A working knowledge of day-to-day operations and related management decisions.
   - A. Scheduling 3 hrs
     1. Staff
     2. Equipment
     3. Studio space
   - B. Staffing (includes freelance) 3 hrs
     1. Hiring Employees
     2. Evaluating Employees
     3. Common employee/management problems
        a. Avoiding employee/employer conflicts
        b. Possible solutlons to common problems
   - C. Unions 2 hrs
   - D. Equipment Rental 1 hr

9. An understanding of the legal issues that confront media managers and media sections/departments including contracts, copyrights, and releases.	4 hrs
10. An understanding of the future of media in business and corporate organlzational structures.	2 hrs
11. Tests and evaluations.	3 hrs
TOTAL	45 hrs

TVP-382
MULTI-IMAGE PRODUCTION

CATALOG DESCRIPTION 3 (2+2)

Basic design, scripting, storyboarding, photographic techniques, mounting, sequencing, programming and staging of Multi-Image productions. Multi-projector and stereo sound presentations will be produced. Practical exams on equipment set-up and operation. Prerequisites: TVPR 141, 171, 236

COURSE OBJECTIVES

The student will be expected to be able to:

-Learn to shoot in slides in series, in an animation sequence, in a panorama format, with Kodalith Lithographic film, and for other special multi-image photographic effects.	5
-Remount slides into register and add masks, gels and other special effect chips.	4
-Set-up racks and projectors and equipment operation. proper patching, computer set-up, enter programs cues, load from tape, save to tape, and shut down the multi-image composer and performer units.	6
-Write scripts which will effectively communicate an enthusiastic message that will accomplish set and specific objectives.	6
-Programming sequences of commands to execute automated slide presentations, using Opus-Pc multi-image programming software.	14
-Quizzes, Exams and Practicals.	9
-Produce sound track striped with time-code.	2
-Participate in critique and evaluation sessions.	14
	60 hours

TVPR 388
CINEMATOGRAPHY II

CATALOG DESCRIPTION: 3(2+2)

Students enhance their film production skills, including budgeting, planning, writing, shooting, directing and editing, while producing a 16mm, synchronized sound film.
Prerequisite: TVPR 288.

OBJECTIVES:

Students will...

3 Hrs	1.	Write a film treatment and production ready shooting script.
3 Hrs	2.	Learn budgeting and production planning for motion picture films.
4 HRS	3.	Learn lighting techniques and the use of filters for color film production.
6 HRS	4.	Continue to learn shooting techniques, including live action, animation, time-lapse and aerial cinematography.
6 HRS	5.	Continue to develop single camera directing techniques.
8 HRS	6.	Continue to develop creative and technical film editing skills including synchronized picture and sound work.
4 HRS	7.	Learn A/B roll editing theory and other film laboratory functions emphasizing the filmmakers responsibilities.
8 HRS	8.	Learn film to tape transfer techniques.
4 HRS	9.	Learn the advantages and disadvantages of film versus videotape production.
10 HRS	10.	Demonstrate their skills by producing a double system, 16mm, synchronized sound film.
1 HR		CAMERA TEST
3 HRS		EXAMS
60 HOURS		

TVPR 389
TELEVISION OPERATIONS

CATALOG DESCRIPTION: 3(2+2)

Refinement of skills needed for television production activities in the technical area, including the use of the remote camera package, waveform monitors and vectorscopes, character generators, and editing equipment. Pre-requisites: TVPR 243 and junior standing.

COURSE OBJECTIVES:
The Student will be able to:

13	HRS	1.	Understand and explain the parameters of a television signal including the NTSC standard and the relationship between the video, sync, luminance, chrominance, sub-carrier, and audio portions of the signal.
3	HRS	2.	Identify, select, and use proper cables and connectors for composite video, sync, and audio.
8	HRS	3.	Demonstrate the correct operation of television test equipment including the waveform monitor, the vectorscope, and test signal generators.
6	HRS	4.	Set-up television cameras including white balance, registration, back focus, shading, white level, black level, burst phase, and horizontal phase.
1	HR	5.	Set-up television cameras including proper color level, brightness, contrast, hue, and sync.
11	HRS	6.	Set-up recorders including the use of time base correctors, advanced vertical sync, and heterodyned signals, to be able to record, playback, and A/B roll edit. The student will demonstrate time code editing and the theory of component recording.
6	HRS	7.	Set-up multi-camera systems including distribution amplifier switchers, and mixers.
4	HRS	8.	Perform basic operator level maintenance.
4	HRS	9.	Understand and demonstrate the use of digital video effects.
4	HRS	10.	TESTS

60 hours

TVPR 414
REMOTE TV PRODUCTION

CATALOG DESCRIPTION: 3 (2+2)

This course offers practical experience in all aspects of line remote television production. Students will work together to produce and direct four hour-long programs. Students will have the opportunity to produce and direct under real life conditions. Prerequisite: TVPR-347

COURSE OBJECTIVES:

12 HRS.	1.	The student will demonstrate knowledge of all aspects of producing and directing a remote television program, from pre-production planning to post-production editing.
10 HRS.	2.	The student will demonstrate an understanding of the role of the producer/director in remote television production.
20 HRS.	3.	The student will work as part of a production team to produce and direct four hour-long remote programs.
4 HRS.	4.	The student will demonstrate an ability to develop a format that will enable a production crew to produce a remote program.
2 HRS.	5.	Students will participate in the setup and production of a teleconference.
2 HRS.		TESTS AND EXAMS

TVPR414.km

TVPR-461
ADVANCED LIGHTING & AUDIO

Catalog Description: 2(1+2)

Advanced Lighting and Audio is a two part course designed to provide the student with opportunities to increase his or her knowledge and experiences in the area of lighting and audio. Special emphasis will be put on creative solutions to common production problems.
Co-Requisite: TVPR 462, TVPR 466

Objectives:

The student will be able to:

1) Light and stage studio and remote productions.	- 6 hours
2) Troubleshoot common lighting and staging problems.	- 4 hours
3) Identify common lighting instruments.	- 2 hours
4) Determine power requirements for remote lighting.	- 1 hour
5) Create moods and stage locations and settings for the camera.	- 8 hours
6) Operate a time code editor with a multi-track ATR and chaser unit.	-10 hours
7) Utilize equalization techniques in audio production.	- 4 hours
8) Understand and demonstrate the concept of audio sweetening.	- 8 hours
9) Tests.	- 2 hours
	TOTAL - 45 hours

TVPR 462
ADVANCED TELEVISION PRODUCING/DIRECTING

CATALOG DESCRIPTION: 6 (2+8)

Practical experience in all aspects of television production and direction. Each student will produce an instructional video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, and post-production editing. Prerequisites: TVPR 347, TVPR 398

OBJECTIVES:

8 HRS. 1. The student will demonstrate knowledge of all aspects of producing and directing a television program, from pre-production planning to post-programming editing.

6 HRS. 2. The student will demonstrate an understanding of the role of the producer/director in television production.

8 HRS. 3. The student will produce one mini-documentary video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing and preparing a soundtrack.

6 HRS. 4. The student will produce one instructional video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing and preparing a soundtrack.

4 HRS. 5. The student will work as part of a production team on live sporting events.

8 HRS. 6. The student will work as part of a production team to produce and direct ten half-hour programs.

2 HRS. EXAMS

TVPR 464
SEMlNAR IN TELEVISION PRODUCTION

CATALOG DESCRIPTION: 1 (1+0)

ln-depth consideration for corporate television internship practices, duties, and responsibilities. Review of job market and student placement preparation.

PURPOSE:

This course gives students instruction in preparing an effective resume and cover letter. ln addition, the course prepares students for their internship assignments.

OBJECTIVES:

4 hours.	1.	The student will prepare an effective cover letter and resume that shows professional qualifications.
8 hours.	2.	The student will have an awareness for the types of responsibilities they will encounter at cable TV stations, production houses, and corporate television facilities.
3 hours.	3.	The students will be able to assess the internship experience. In order to meet this objective, the student will be required to submit a written essay detailing that experience along with a recommendation of how that experience could be improved.
15 hours		Total

TVPR 466
INSTRUCTIONAL DESIGN

CATALOGUE DESCRIPTION: 3(3+0)

Instructional Design is a course designed to give the Senior in Television Production, experience in front-end analysis, instructional design, writing, producing, directing, editing and evaluating a training instructional videotape. Adult learning theories related to TV production format and production techniques are discussed and applied. Problem identification, audience analysis, task analysis, preparing instructional objectives, designing a learning strategy and evaluating instructional results are undertaken by each student who will work with an actual client in a local business. An informational videotape will also be produced. Co-Requisite: TVPR 462

COURSE OBJECTIVES - Upon completion of course materials, the student will be expected to:

1. Produce a quality training instructional which will allow the viewing audience to satisfactorily achieve the objectives stated in your design. (on-going)	10 hrs
2. Write clear objectives which state a performance.	3 hrs
3. List production techniques which increase learning and appeal.	3 hrs
4. List formats in which instructional content can be presented.	1 hr
5. Categorize productions according to level of complexity.	1 hr
6. Describe record keeping statistics useful to corporate video departments in budgeting and for aiding in justifying a divisions existence.	2 hrs
7. Be able to list and discuss different adult learning theories and applications to television.	6 hrs
8. Participate in critique and evaluation sessions.	9 hrs
9. Identifying and Contrasting training instructionals to informational and motivational videotapes.	3 hrs
10. Front-end analysis, Task Analysis, Learning strategies and Media selection.	4 hrs
11. Exams.	3 hrs
TOTAL	45 hrs

TVPR 493
TELEVISION PRODUCTION INTERNSHIP

CATALOG DESCRIPTION: VARIABLE CREDIT (6-12)

Full-time experience in television production. Designed to be relevant to student's academic pursuits, personal development, and professional preparation. Prerequisites: TVPR 462 and consent of instructor and dean.

OBJECTIVES :
At the end of the internship experience, the student should be able to demonstrate the following competencies that fit the internship station's needs.

960 HOURS TOTAL

1. Develop and write a suitable script.

2. Produce and direct a TV program with suitable supervision.

3. Perform pre-production planning and post-production editing as needed in a television production.

4. Produce TV graphics and slides.

5. Plan and control staging and lighting.

6. Operate control room switcher and audio board.

7. Operate studio cameras, single system portable unit, and 16mm silent and sound cameras.

8. Perform the duties of an associate director and stage manager.

FORM 2
COURSE PROPOSAL FORM

A: Full Course Name: Advanced Television Producing/Directing

Abbreviated Course Title: (Limit to 32 characters) ADV TV Producing/Directing

B: Tier

- [ ] Tier One
- [ ] Tier Two
- [ ] Tier Three
- [XX] Tier Four

C: Action

- [XX] Direct Conversion
- [ ] Revision
- [ ] New Course

D. Conversion Guide

	Course	Configuration
Replaces	TVP 462	8(2+12)
Substitutes for:		

E: College: EDU

Department: TVPR

F. SEMESTER COURSE IDENTIFICATION

New Prefix	New Number	Lecture Hours	Lab Hours	Total Credits
TVPR	499	02	08	06

G. COURSE INFORMATION

Minimum Credits	Maximum Credits	Grading Method	Semesters Offered

H: SEMESTER CATALOG DESCRIPTION: (Limit to 75 words)

Practical experience in all aspects of television production and direction. Each student will produce an instructional video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, and post-production editing.

Prerequisites: TVPR 347, TVPR 398

Department Chair_____ Date_____

Dean_____ Date_____

TVPR 499
ADVANCED TELEVISION PRODUCING/DIRECTING

CATALOG DESCRIPTION: 6 (2+8)

Practical experience in all aspects of television production and direction. Each student will produce an instructional video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, and post-production editing.
Prerequisites: TVPR 347, TVPR 398

OBJECTIVES:

8 HRS.	1. The student will demonstrate knowledge of all aspects of producing and directing a television program, from pre-production planning to post-programming editing.
6 HRS.	2. The student will demonstrate an understanding of the role of the producer/director in television production.
8 HRS.	3. The student will produce one mini-documentary video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing and preparing a soundtrack.
6 HRS.	4. The student will produce one instructional video tape that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing and preparing a soundtrack.
40 HRS.	5. The student will work as part of a production team on live sporting events.
80 HRS.	6. The student will work as part of a production team to produce and direct ten half-hour programs.
2 HRS.	EXAMS
150 Hrs	TOTAL

APPENDIX F-4 - Television Production Program Assessment Practices

Television Production Program
Assessment Practices

Within the field of television production, the program has consistently utilized a number of competency assessments. These include:

- The creation of a video portfolio and written resume
- Individual interviews in the internship application process
- Cooperative group tasks in various classes starting at the Freshman level
- Capstone projects in Instructional Design and in the Advanced Producing/Directing classes
- Capstone field experience - the required internship
- A student self-assessment of competency after the internship
- Annual Advisory Committee assessment
- Job placement statistics
- Formal and informal graduate surveys
- Employer survey
- Student satisfaction survey
- Analysis of ACT Scores

APPENDIX G - Facilities and Equipment Report

TV PRODUCTION PROGRAM

Facilities and Equipment

Report

Winter 1992

The Television Production Program prepares students for an industry that requires communications skills in a number of areas. Beyond the conceptual and written phases, the student must be able to learn the technical skills to produce a project on the appropriate media.

Facilities and equipment are required to meet the objective of the academic program. Student must be able to acquire entry level competencies prior to improving their skills on their required internship. The basic facilities and equipment available for the courses in the curriculum are listed below with an evaluation of their serviceability and appropriateness for that function.

Photography

Our inventory consists of nine 35mm cameras along with assorted support equipment such as filters, lenses, and lighting equipment. The equipment is on an internal replacement schedule enforced by the unavailability of parts for the older cameras. Still, about one third of our inventory needs to be replaced. Dark rooms are not used in the required photography class but a photo studio location must be shared with the cinematography students who have conflicting lighting requirements.

TV Graphics

Beginning graphics projects require only minimal support such as drafting boards, T-squares, triangles, and templates. More advanced projects rely on Character Generators or on micro-computer platforms for computer generated images. Our Character Generators range from at least twenty years old to more current machines that were last manufactured seven years ago. They continue to permit satisfactory learning experiences for the students but will need to be replaced as repair parts become more difficult to find.

The computer graphics systems are only three years old but use older 286 CPUs, have relatively small hard drives, and operate at only 20MHz. These systems are not sufficient for higher level applications that could include 3-D imaging and animation. We need to upgrade these units within the next year.

Classroom/lab space is fine but for all but the mechanical projects, the equipment used is shared by other more advanced classes in the curriculum. Competing space utilization will be a problem under the semester system.

Audio Production

The basic audio production equipment in based on analog recording technology and is sufficient for teaching basic skills. However, the department needs to begin teaching computer aided audio editing and will need computers, professional audio boards, and digital recorders to teach the skills that are commonplace in the TV production industry. Currently, one audio production location is shared by Sophomore and Senior students and this create conflicts in the allocation of that space.

Video Production

The department has proposed that the current systems used for the basic video production class be replaced with current technology by selling off existing equipment which still has some market value. With that income and by using some Academic Affairs funds and development funds new equipment could be purchased. The current systems are using recorders that were purchased up to ten years ago and are in need of frequent repair. Although existing lighting kits exist, new kits are needed to facilitate better lighting efforts. Lab space for this class is sufficient.

Cinematography

Our cine courses continue to depend on used donated equipment that is up to thirty years old. Cine equipment changes slowly over time and the current equipment has served the department well. However, since the equipment is essentially mechanical, it is reaching the point where a replacement schedule needs to be developed for the cameras and the audio recorder. Lab space for this class is shared with photography. A new space for one of the classes would help both of them. Also, remodeling of the shared basement space would make learn more conducive.

Studio Production

The studio and its equipment are in reasonably good shape. The cameras still create excellent images. The lighting system performs well. Eventually the switcher will need to be upgraded to one in current manufacture and the recorders will need to be replaced with a dedicated A/B roll system since those machines are no longer manufactured. Also, the test equipment is quite old and is significantly more difficult to learn than current waveform monitors and vectorscopes.

Multi-Image

The multi-image class uses a computer controlled projection package that permits the student to more easily create display lists off-line and then to work with slide alignment on-line. What we have meets the needs of the class. This class dominates and entire lab space when it is offered. Problems will arise when it is offered on the semester plan since other classes currently use that space.

TV Operations

This class teaches the student to work with TV systems and how to use test and set-up equipment. Also, the student learns to use advanced equipment available to the senior students. Upgrades in other courses will benefit the students in this class.

Remote Production

With the recent realignment of engineering staff away from the department to the Information Services/Telecommunications area, we no longer have the man power to set-up the remote class in the best possible learning situation. Currently, because of reduced engineering support and a lack of dedicated equipment, a mobile van is used that requires less involvement by an engineer for its use. On the negative side, a standard size van does not provide enough space for observation of productions by beginning students. A truck would eliminate this overcrowding problem. Additional dedicated equipment for remotes would allow for more and better productions. We are currently dependent on used donated equipment for any multi-camera remotes.

Capstone classes

The Advanced Producing/Directing class and the Instructional Design class are the last in the sequence of required classes the student takes before their internship. Recent upgrades in equipment have been focused on these classes. The department now has time-code recorders with the portable camera systems and a time-code off-line A/B Roll editing system. These classes are currently fully equipped.

APPENDIX H - Faculty Survey: Television Production

1 - Poor
2 - Average
3 - Good
4 - Excellent
5 - Not Applicable

Faculty Survey: Television Production

Goals and Objectives:	1 2 3 4 5
1. Program Goals: Written, used as a measure of program effectiveness.	3.6 Average Scores
2. Course Objectives: Written objectives for all courses, to plan, organize instruction.	3.8
3. Use of Labor Market Information: Used to develop program and couses.	3.8
4. Use of Profession/Industry Standards: Used to plan and evaluate program, courses.	3.75
5. Student Follow-up Information: Data is used to evaluate program.	3.8
Processes:	
1. Adaptation of Instruction: Courses are taught through a variety of teaching methods.	3.56
2. Supportive courses are Relevant: Support program goals and needs of students.	3.6
3. Field Experience, Internships: Ample opportunities, well coordinated with classroom, employer supervision.	4.1
4. Program Availability and Acessibility: Knowledge through recruitment, admissions, realistic prerequisites.	1.96
5. Program Advisement: Instructors and Registration personnel regularly advise on courses, program.	3.2
6. Career Planning and Guidance: Students are given ample information about the field, ap-to-date.	3.4
7. Placement: Program locates and coordinates job placement.	3.46
8. Promotion: An active effort is made to inform the public about this program and its importance to the community.	2.5
Resources:	
1. Administration of Program: Good leadership, coordination, direction, planning, management.	3.06
2. Instructional Staffing: Sufficient for optimal program effectiveness.	3.51
3. Qualifications of Staff: Relevant employment experience, current in the field, maintaining high level of competence.	3.27
4. Professional Development Opportunities:	2.02
5. Clerical and Support Staff:	2.00
6. Adequacy of Instructional Equipment:	2.8
7. Adequacy of Instructional Facilities:	3.2
8. Materials and Supplies:	2.7
9. Learning Resources, Library:	1.92
10. Use of Advisory Committee: Active and representative.	4.0
11. Current Operating Budget: Adequate to support program objectives.	2.06
12. Capital Outlay Budget: Equipment repair and replacement is adequately provided.	1.26

Faculty Survey: Television Production

Strengths and Needs for Improvement: Compilation of answers from faculty

1. What are the major strengths of Television Production?

- Strong "hands-on" emphasis
- Faculty experience, enthusiasm
- Real world experience: instruction, internship
- Contact with industry, knowing job market
- Curriculum: relevance and breadth
- Having faculty member as coordinator, more "in-touch"
- Relatively well-maintained equipment

2. What are the major needs for improvemnt in your program and what action is required to achieve these improvements?

- Reasonable budget for maintenance, replacement of equipment
- Professional development support to attend one conference per year per faculty, because area is changing so rapidly, it's almost mandatory to keep up with the field
- Need engineering support
- Need strong computer based technology to take program, students, and faculty into the year 2000
- Support courses need to be better integrated
- More electives for students so they can emphasize areas of choice, ie. film, medical, education, etc.
- Support of the administration

Coordinator------
Faculty ----------

FERRIS STATE UNIVERSITY

College of Pharmacy

To: Dr. Isabel J. Barnes, Acting Vice President for Academic Affairs

From: Dr. Adnan Dakkuri, Chair, Academic Program Review Council

Subject: In-depth Review/Television Production Program

Date: June 1, 1993

Please find enclosed a copy of the final report submitted by the panel which reviewed the Television Production Program. Also, I am attaching all the documentation pertinent to that review.

sep
Enclosures

TO: Jennifer Parks, Chair, Television Production Program Review Panel

FROM: Adnan Dakkuri, Chair, Academic Program Review Council

SUBJECT: Program Review Report on the Television Production Program

DATE: March 8, 1993

The Academic Program Review Council (APRC) wishes to thank you and your committee for all the time and effort put forth in preparing the Program Review Panel Report on the Television Production Program.

The APRC is recommending that the Television Production Program be given an "A" rating. This rating is described as follows:

> **Continue the Existing Curriculum with Little Modification:**
> The program meets or exceeds all criteria and the job placement is sound or the curriculum is unique in the State of Michigan and provides graduates for a ready job market although the enrollment might be low at this point in time.

The APRC believes that an "A" rating is justified for the following reasons:

1. The program is very central to the current role and mission of Ferris State University.

2. The breadth and scope of the TVP program makes it unique in the State of Michigan.

3. The TVP program contributes substantially to other programs on campus.

4. The job placement for students is very good.

5. New graduates obtain competitive salaries upon graduation.

However, the APRC is concerned with the lack of appropriate funding for this program at the present time. Like many of our technical programs, it is very important for the TVP program to stay current in terms of acquisition and maintenance of "state of the art" equipment. The program up to this point has appeared to have met such needs. However, present funding levels will make it very difficult to continue to meet these needs in the near future.

Thank you again, and if you have any questions regarding the review process, please do not hesitate to contact me at extension 2240.

FORM C

ACADEMIC AFFAIRS DIVISION

Academic Program Review
Academic Program Review Council Transmittal Form

Program Name: Television Production/BS **Date:** Feb 23, 1993

Chair of the Academic Program Review Council: Adnan Dakkuri

Chair of the Program Review Panel: Jennifer Parks

The APRC makes the final categorical recommendation based upon the following data:

Attachment A
Attachment B
Attachment C
PRP's Final Report (including Attachment D)

Preliminary Recommendation: (A) B C D E (Circle)*

*APRC members not concurring with this recommendation may attach written documentation of their recommendation.

Signatures of APRC Members

After the full-time faculty have reviewed and submitted comments, the APRC recommends the following categorical recommendation:

APRC Reevaluation Recommendation: A B C D E (Circle)

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: Robert C. Hunter

Subject: Review of TVP (Program Name)

Date: 3-31-93

Please check:

- [x] I concur with the recommendations of the APRC regarding this program.
- [ ] I concur with the recommendations of the APRC with the following exceptions.
- [ ] I disagree with the recommendations of the APRC.

Comments:

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: JAMES C. BREAULT

Subject: Review of TELEVISION PRODUCTION (Program Name)

Date:

Please check:

☒ I concur with the recommendations of the APRC regarding this program.

☐ I concur with the recommendations of the APRC with the following exceptions.

☐ I disagree with the recommendations of the APRC.

Comments:

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: L. A. Castleberry

Subject: Review of TVPR (Program Name)

Date:

Please check:

☒ I concur with the recommendations of the APRC regarding this program.

☐ I concur with the recommendations of the APRC with the following exceptions.

☐ I disagree with the recommendations of the APRC.

Comments:

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: Clayton Reyl Asst. Professor

Subject: Review of TVP (Program Name)

Date: 3/29/93

Please check:

- [x] I concur with the recommendations of the APRC regarding this program.
- [ ] I concur with the recommendations of the APRC with the following exceptions.
- [ ] I disagree with the recommendations of the APRC.

Comments:

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: Fred Wyman

Subject: Review of Television Production (Program Name)

Date: March 29, 1993

Please check:

- [X] I concur with the recommendations of the APRC regarding this program.
- [ ] I concur with the recommendations of the APRC with the following exceptions.
- [ ] I disagree with the recommendations of the APRC.

Comments:

FORM D

Comments by Faculty Member on Program Review

To: Academic Program Review Council

From: Jeff Gnagey

Subject: Review of TVP (Program Name)

Date: 3/31/92

Please check:

- [x] I concur with the recommendations of the APRC regarding this program.
- [ ] I concur with the recommendations of the APRC with the following exceptions.
- [ ] I disagree with the recommendations of the APRC.

Comments:

EVALUATION PLAN FORMAT

Program Title: Television Production

Degrees Awarded by Program: Bachelor of Science

Purpose: This program prepares students to function as television producers/directors in industry, education, government and other areas using television. Students acquire skills in photography and film making, audio and visual production and graphics. The graduate will be able to plan, script, direct and produce television programs.

Data Collection Techniques and Information Sources: History: Compiled by former and present coordinators; Graduate Follow-up Survey, by telephone; Employer Follow-up Survey, at Advisory Meeting, by mail, and phone; Student Evaluation/Satisfaction Survey, distributed at all-student assembly; Faculty Survey with instrument by interview; Student Testing, information in hand; Labor Market Analysis, secondary sources in hand; Evaluation of Facilities and Equipment, observation and use analysis; Curriculum; review of semester conversion decisions.

Schedule of Events:

Activity	Leader	Done Target Dates	Compiled
History	Jim Breault	11/20	12/18
Graduate Follow-up Survey	Jeff Gnagey	12/4,	12/18
~~Employer Follow-up Survey~~	~~Jim Breault, Jim Kipp~~	~~12/11~~	~~12/18~~
Student Eval./Satisfaction	Leigh Caskey	12/1	12/11
Faculty Perceptions	Jennifer Parks	12/11	12/18
~~Advisory Committee Survey~~	~~Jim Kipp~~	~~12/11~~	~~12/18~~
Student Testing	Leigh Caskey	12/11	12/18
Labor Market Analysis	Dan Darrow, RayDickinson	12/4	
~~Facilities, Equipment~~	~~Fred Wyman~~	~~12/11~~	~~12/18~~
Curriculum Review	Jeff Gnagey	12/4	12/11
Report	Jennifer Parks	12/4	1/8

Budget:

Activity	Cost
Copying	$ 200.00
Telephone	650.00
Postage	150.00
Secretarial	50.00
Advisory Committee	50.00
Binding	50.00
Miscellaneous	25.00
	$1375.00

Signature of the Chair, PRP Jennifer A. Parks

FERRIS STATE UNIVERSITY

College of Pharmacy

To: Jennifer Parks, Chair, Program Review Panel

From: Adnan Dakkuri, Chair, Academic Program Review Council

Subject: In-depth Review of Television Production Program/BS

Date: October 6, 1992

Thank you for agreeing to Chair the PRP for Television Production Program/BS. The other members serving on the panel are:

Leigh Caskey
Jeff Gnagey
Jim Breault
Ray Dickinson
Dan Darrow
Jim Kipp (Amway)

I would like to meet with the panel chairs on Monday, October 12 at 3:30 p.m. in the Alumni Bldg, Room 228 to discuss some of the important issues in the review process. Dr. Fred Swartz will also discuss with the group at 4:00 p.m. the requirements for a valid and reliable survey instrument and how he may help you in the survey analysis. If you cannot attend this meeting, please let me know.

Enclosed please find copies of the program review timetable and the Academic Program Review Procedures Manual. Mark Koscuiszko of the College of Optometry will serve as the APRC liaison with your PRP. It is extremely important that he is advised of the panel meeting schedule.

Thank you again.

sep
Enclosures

FORM A

ACADEMIC AFFAIRS DIVISION

Academic Program Review Evaluation
Schoolwide Committee Transmittal Form

Program Name: Television Production

Date of Review: 11-6-92

Chair of the Schoolwide Committee: Billy C. Hawkins

To Be Attached: Completed Attachment A
Completed Attachment B
Completed Attachment C

Recommendation: (A) B C* D* E* (Circle)

*Must attach a paragraph describing the effect of the recommendation upon program quality, students, faculty, and the public.

Signatures--Schoolwide Committee

Dean's Signature

Submit to Vice President for Academic Affairs by January 10

Attachment C

SCHOOLWIDE EVALUATION FORM

PROGRAM TITLE Television Production

Instructions: Circle the number which most closely describes the program you are evaluating.

Centrality to Mission

5	4	3	2	1

The absence of this program would require an alteration to the purposes and mission of FSU

The absence of this program would not require an alteration to the purposes and mission of FSU

Instructional Quality

5	4	3	2	1

Student ratings high; follow-up studies very positive

Student ratings average; follow-up studies average

Student ratings low; follow-up studies negative

Professional and Scholarship Quality

5	4	3	2	1

Majority of faculty are involved in scholaraly activities; win honors; conduct workshops; consult; perform university, professional, and public service

Some faculty are involved in scholarly activities; win honors; conduct research; consult; perform university, professional, and public service

Few faculty are involved in scholarly activities; win honors; conduct workshops; consult; perform university, professional, and public service

Library Information Resources and Services

5	4	3	2	1

Present library resources are sufficient to support a high quality program

Present library holdings are deficient and may devalue program quality at this level

Library development is a major problem for the quality of this program

Facilities

5	4	3	2	1

Present facilities are sufficient to support a high quality program

Present facilities are adequate and do not hinder program quality

Present facilities are a major problem for program quality

Equipment

5	4	3	2	1

Present equipment is sufficient to support a high quality program

Present equipment is barely adequate but does not hinder the program quality

Present equipment is not adequate and represents a threat to program quality

Demand by Students

5	4	3	2	1

Enrollment over the past 5 years has increased each year; quota filled with waiting list each year

Enrollment over the past 5 years has been stable; quota not filled but enrollment stable

Enrollment has declined over the past 5 years; quota not filled with declining enrollment

Demand for Graduates

5	4	3	2	1

Graduates easily find employment in field

Graduates ultimately find employment in field but search may take a number of months

Graduates are sometimes forced to find positions outside their field

Service to Non-Majors (If Applicable)

5	4	3	2	1

70% or more of the student credit hours ate taken by non-majors

Between 30%-70% of the student credit hours are taken by non-majors

Less than 30% of the student credit hours are taken by non-majors

Uniqueness of Program

5	4	3	2	1

The program has a distinctive feature that warrants its continued support

There is somewhat of a distinctive feature that warrants its continued support

This program is offered at most institutions and has no distinctive features

Note: This may be distinctive in its approach, uniquely central to the mission of FSU, of especially high quality, or otherwise viewed as having a comparative advantage

Public Service

5	4	3	2	1

The program has a clear and demonstratable impact on the public outside of FSU students and staff; the absence of the program would be noticed by the public

The program has a presumed impact on the public outside of FSU students and staff; the absence of this program may be noticed by the public

There is no known impact this program has outside of FSU students and staff; the absence of this program would not be noticed by the public

Relative Costs

5	4	3	2	1

This program is inexpensive, ranking in the bottom 25% of all school programs

This program is in the moderate range in comparison to other school programs, ranking in the 25%-75% range

In comparison to all school programs, this program is expensive, ranking in the top 25% of all programs

Program Administration

5	4	3	2	1

The program's administrators are an integral part of the instructional team; provide leadership in curriculum and faculty development

The program's administrators are somewhat involved in the instructional process; provide some leadership in curriculum and faculty development

The program's administrators are not involved in the instructional process; they do not provide leadership in curriculum and faculty development

Summation of Overall Program Quality

5	4	3	2	1

All components of the program are of highest quality

This program is basically sound but needs some improvements

This program needs improvement on several criteria

MEMORANDUM

TO: Program Review Panel

FROM: Fred Wyman, Television Production Program Coordinator FW

DATE: January 31, 1993

SUBJ: Program Review

Our program is currently undergoing an academic program review. I would like to thank you for investing so much of your time to assure that the programs of instruction at Ferris continue to be meaningful and meet the needs of our citizens.

My involvement with the process has been tangential but significant as the program coordinator. I understand the worth of the process. However, I wish to encourage you to consider streamlining the process so that the maximum benefit will be had with the least amount of duplication of effort on the part of those completing the study. An example of what I mean is that the Attachment A procedure requires conclusive type thinking on the part of program coordinators (who, by the way, are not administrators) or department heads before the results of any studies are in. Could that procedure some how be incorporated into the overall document?

Thanks again for your work. I'm sure glad we will have this done before we go to semesters.