MEMORANDUM

TO:

Jack Buss, Academic Program Review Chair

FROM: Clayton Rye, Professor and Chair, Television and Digital Media Production Program Review Panel

SUBJECT: Fred Wyman, Professor and Coordinator, Television and Digital Media Production

DATE: February 10, 2004

Proposed Budget for Television and Digital Media Production program review panel

Below is the proposed budget for the Television and Digital Media Production program review panel. Feel free to contact us if you have any questions.

Student Surveys (approximately 500)

Employers Surveys (approximately 50)

Advisory Committee Surveys (15)

Copying costs	$ 26.44
Mailing costs	$209.05
Return Envelope Printing	$80.00
Return Envelope Mailing	$265.55
Final Report Costs (copying and Binding and DVD media)	$ 90.00
Phone cards	$ 50.00
TOTAL	**$721.04**

EVALUATION PLAN

DEP ARTMENT OF TELEVISION AND DIGITAL MEDIA PRODUCTION

DEGREE AWARDED: B.S. Television and Digital Media Production

PROGRAM REVIEW PANEL:

Department Coordinator: Fred Wyman
Panel Chair and Department Faculty: Clayton Rye
Department Faculty: Connie Morcom
Department Electronic Technician: Pat Tobin
Faculty member outside The College of Education and Human Services: John Conati
Graduate of the Department: Glen Okonoski

DATA COLLECTION TECHNIQUES

1. Survey all graduates possible.
2. Survey all employers possible.
3. Survey all current students of the Department in all classes.
4. Survey all Department faculty including adjuncts.
5. Survey Advisory Committee perceptions of the Department.
6. Conduct labor market analysis from existing market indicators.
7. Evaluate facilities and equipment by comparing our facilities to current industry standards.
8. Evaluate our curriculum by comparing it to other similar programs in Michigan and beyond.

SCHEDULE OF EVENTS

ACTIVITY	LEADER	TARGET DATE
Graduate Survey	Okonoski	All data should be collected, compiled,
Employer Survey	Rye	analyzed and summarized by June 15,2004.
Student Evaluation	Rye	
Faculty Perceptions	Conati	We hope to have the final report created
Advisory Committee Survey	Wyman	and compiled well in advance of the
Labor Market Analysis	Wyman	September 10 deadline.
Facilities Evaluation	Tobin	
Curriculum Evaluation	Morcom	

Questions for BS in Television and Digital Media Production program Panel

SECTION IV: DEMOGRAPHIC AND ACADEMIC ITEMS

	Place a check or an X in the column beside the answers to each of the following items:
	FSU DEGREE
62	**What year did you graduate?** please write in year:
	At least one from each class year.
63	**How long did it take you to complete the TDMP program?**
	(1) One year (0)
	(2) Two years (27)
	(3) Three years (6)
	(4) Four years or more (25)
64	**How would you compare the quality of education provided in this program with that of other universities/colleges?**
	(1) Better (39)
	(2) About the same (17)
	(3) Worse (1)
	(4) Not able to judge (11)
65	**What was your enrollment status while attending FSU's program?**
	(1) Primarily full-time (12 credits or more) (67)
	(2) Primarily part-time (1)
66	**Would you recommend FSU's TDMP program to a friend?**
	(1) Yes, without reservation (48)
	(2) Yes, with reservations (20)
	(3) No, probably not (1)
	(4) No, under no circumstances (1)
67	**Which of the following areas (aside from TDMP) best prepared you for your current occupation?**
	Business (16)
	Management (9)
	Computers (24)
	Advertising / Marketing (12)
	Speech / Communications (23)
	Theatre (6)
	Public Relations (6)
68	**Overall, how well do you feel the TDMP program at Ferris prepared you for your career?**

	(1) Excellent (30)
	(2) Good (31)
	(3) Fair (5)
	(4) Poor (2)

	EMPLOYMENT STATUS
69	**Are you presently employed in a career relating to your program of study?**
	Yes (51)
	No (17)
70	**Are you presently seeking employment in your field?**
	Yes (18)
	No (50)
71	**Which one of the following areas classifies your current employment?**
	Corporate TV (10)
	Commercial TV (9)
	Cable TV (4)
	Public TV (4)
	Bio / Medical TV (0)
	Educational / Instructional (5)
	Independent Production Facility (4)
	Independent Post-production facility (8)
	Writer (1)
	Freelance (specify): (5)
	Other (specify): (16)
72	**What is your present job title?** please write in:
73	**What do you estimate your annual salary range to be at this time?**
	$19,999 and below (1)
	$20,000 to $29,999 (7)
	$30,000 to $39,999 (16)
	$40,000 to $49,999 (9)
	$50,000 and above (35)
74	**Number of years in your present role:**
	(1) less than 1 year (5)
	(2) 1-2 years (10)
	(3) 3-4 years (15)

	(4) 5-8 years (16)
	(5) more than 9 years (22)
75	**What videotape format do you use professionally?** (check all that apply)
	Beta SP (35)
	Beta SX (9)
	Digital Beta (20)
	DVCam (22)
	Mini DV (24)
	DVCPro (13)
	Disk-Based (6)
	Other (Please specify): (11)

	DEMOGRAPHIC ITEMS
76	**Age:**
	(1) under 25 (2)
	(2) 25-35 (25)
	(3) 36-45 (33)
	(4) 46-55 (8)
	(5) over 55 (0)
77	**How do you classify your race or ethnic background?**
	(1) White (not Hispanic) (56)
	(2) Black or African American (4)
	(3) Hispanic/Latino—White (3)
	(4) Hispanic/Latino—Black (0)
	(5) Asian, Asian Indian, or Pacific Islander (2)
	(6) Native American or Alaskan Native (0)
	(7) Some other race (0)
	(8) Prefer not to respond (3)
78	**Gender:**
	(1) female (19)
	(2) male (49)

	ACADEMIC INFORMATION
79	**Current Highest Degree:**
	(1) Associates
	(2) Bachelor
	(3) Masters
	(4) Doctorate
80	**Number of years since last college/university course:**
	(1) currently enrolled
	(2) less than 1 year
	(3) 1-4 years
	(4) more than 5 years
81	**What is the highest degree you plan to ultimately earn?**
	(1) Masters
	(2) Doctoral degree
	(3) Not seeking a degree beyond Bachelors
	(4) Uncertain

2-13 **Please explain the significance of this page.**

response These are the actual responses to the survey on a question by question basis which is now shown in the document above.

2-12 **How difficult is it for your students to find employment?**

10-1

response Students have consistently found employment in this field. Many are hired by the site where they interned. For others, they might have to search for employment a bit longer. The graduate who had a problem in 1990 graduated while different faculty were here and the program was still in the old configuration. That person does not represent our current situation.

5-2 **A student expressed concern about media supply. Is there a problem in this area?**

response No, except that it is managed by an adult part-time person. A full-time person who would be responsible for Media Supply and departmental clerical duties would be preferred. Can any facility satisfy every customer every time?

9-3 Please elaborate on the option of creating associated degree? What would be the value of an ASS degree in your field to a student?

response The value would be that students would have to prove themselves at the freshman and sophomore levels and then apply for admission at the junior level into the B.S. program. We could be more selective with admissions at that level and keep our equipment costs down if fewer students were to be admitted to the B.S. program. For the student, there would be the benefit of having earned another degree and then to consider whether they are well suited for this field or whether they should apply for another B.S. program at Ferris or elsewhere. Having an admissions point at the junior level would make it somewhat easier for transfer students to transfer to Ferris from a community college.

9-3 Please elaborate on the comment concerning a diluting effect of a minor on curriculum

response The diluting effect would be a reduction in the number of courses that the student would be able to take in the major. Our Supportive Elective category requires only 9 credits outside of the department. A minor would require more credits resulting in a necessary reduction in TDMP Elective courses that students could take without being burdened by having to take more than the current 124 credit requirement for graduation.

9-3 Please elaborate on the comment that it is increasingly difficult to offer enough elective classes each semester.

response Multiple sections of courses are now required that were not required when our enrollment was smaller. Faculty who, in the past, were available to teach elective courses are now needed to teach multiple sections of required courses. The University has limited the amount of Sup/Fac support for the Colleges and consequently to the programs. We have had to drop classes that were planned.

9-3 How many courses in your program are taught by adjuncts in your program in a given year?

response Credits taught by adjuncts and as overload assignments for tenure track faculty are listed below along with the number of courses that were taught by adjuncts per your request.

04F = 23 credits of overload and adjuncts; 5 courses by adjuncts
04W = 22 credits of overload and adjuncts; 3 courses by adjuncts
03F = 24 credits of overload and adjuncts; 5 courses by adjuncts
03W = 9 credits of overload and adjuncts; 3 courses by adjuncts
02F = 19 credits of overload and adjuncts; 3 courses by adjuncts
02W = 5 credits of overload and adjuncts; 1 courses by adjuncts
01F = 14 credits of overload and adjuncts; 3 courses by adjuncts
01W = 10 credits of overload and adjuncts; 2 courses by adjuncts

9-4 Please describe your internship opportunities. How are they assessed?

response We have placed students at television production facilities primarily throughout Michigan and in the Chicago area. The students work in broadcast and cable TV, independent production and post production houses as well as for major corporate and non-profit video departments.

Each new internship site is assessed by a faculty member who visits the location to evaluate equipment, facilities, and personnel to determine that the intern will have a valuable learning experience, emphasizing hands on production skills. In recent years we have allowed students to work in distant markets where we can't afford to travel to for site pre-evaluation. In these cases we conduct telephone and e-mail evaluations of the site to ascertain the quality of the opportunities. These out-of-state sites are often at well known production facilities such as a Fox Sports affiliate in Seattle, Washington or the Buffalo Bills Video Department in Buffalo, New York.

11-1 Please elaborate on the statement that the salary of a full time TV electronics engineer affects your productivity/cost figure.

response Degree Program Costing for the most recent year AY 01-02 factors in the cost of faculty, staff, and operating budget. The electronics engineer is fully charged to the program but reports to IS&T and does work for many units outside the program and even outside the college including FLITE and the football team. This report makes us look like the 17th most expensive program on campus out of 223 programs referenced in the report. Obviously, our cost is distorted because of the engineer's salary being fully charged to us.

If one looks at only the Productivity Cost for the course prefix TVPR, our courses Productivity/cost would be 354 for AY 03/04 making it less expensive than 40% of the programs at Ferris State University.

12-3 13-1 Your program has acquired a significant amount of equipment in the last few years. Have you developed long term plans to acquire updated equipment as the current equipment becomes outdated? Have you investigated donations of equipment from industry?

response Equipment purchases and upgrades have not been limited to a single budget year so that equipment becomes outdated in a staggered fashion. Financial resources continue to be invested each year in equipment and software replacement and upgrades. The source for the funds to make that possible includes the College of Education and Human Services, the Vice President for Academic Affairs, the Television Production Development Fund, and the Ferris Foundation.

Computers continue to play a large part in some production activities such as editing, graphics, and animation. At the same time, the computers that students own are more capable of performing some production functions in their residence. At some point, the program may move away from strict reliance on dedicated production labs for some classes to a situation where Ferris equipment

is supplemented with laptops that students own.

Donations of old equipment do not meet the needs of the curriculum any longer. The equipment that is surplus in the industry no longer meets our basic needs. At one time we accepted that used equipment, repaired it and eventually sold it to help support new equipment purchases. There is no longer a suitable market for used equipment since new equipment is significantly less costly than it was even ten years ago.

As the industry expands, large profit margins have been replaced by volume sales. While the program has had some success at leveraging the ability to educate its students in specific software to acquire significant discounts in software, manufacturers and vendors no longer donate equipment or software.

12-4 Please elaborate on the need for clerical staff and media supply staff. Could work study students perform any of these tasks?

response The program has access to the services of a Secretary II for only 16 hours per week whom we share with Leisure Studies and Wellness. Her duties are:

SECRETARIAL DUTIES
LEISURE STUDIES AND WELLNESS AND TELEVISION AND DIGITAL MEDIA PRODUCTION

Prepare, type and maintain information in finished form such documents as correspondence, memos, reports, forms, requisitions, vouchers, minutes, handouts, examinations, ect. using computer software such as word processing, spreadsheet and database. Independently answer routine correspondence. Draft non-routine correspondence for review and approval of supervisor.

Compose routine correspondence or responses to standard inquiries.

Answer and route calls, take messages, schedule appointments, and respond to or refer inquiries.

Process mail, including open, sort, log in and distribute.

Perform receptionist duties including such things as greeting students, faculty, visitors, clients, and staff providing required assistance, answering routine inquiries, and scheduling appointments and meetings.

Input, retrieve, download, and output data utilizing a computer to access various software programs and systems.

Establish and maintain filing and/or record keeping systems including a suspense file for pending actions.

Perform basic bookkeeping transactions for such things as department time and attendance reports, department account statement and summary maintenance, ledgers, billings, reports, records and petty cash funds, employee assignments, faculty load report, departmental budget expenditures, encumbrances, balances and reconciliations, and deposits

Inventory and order supplies and/or merchandise.

Provide clerical assistance in planning special activities or events.

Perform sales or cashier duties

Supervise bulk mailings

Maintain student pay records.

Research information as background for incoming and outgoing communications.

Answer or refer inquiries from students, faculty, staff, and the general public regarding established policies and procedures.

Assist students with registration, drops and adds.

Coordinate activities with other departments.

Interview, hire, train and direct student employees.

Coordinate special departmental functions such as recruitment activities, meetings, conference, by scheduling facilities, preparing agendas, and arranging for services and equipment.

Perform duties related to auditing student scholastic records, (recording grades in each students file at the end of the semester).

Verify scheduling of course offerings, classrooms, laboratories and input the schedule information into the SIS+ system.

Prepare a list of faculty schedules and office hours.

Prepare travel request, expense vouchers and POWC forms.

Assist faculty with minor computer questions.

Additionally, we hire an adult part-time employee to supervise student workers and assist in checking-out and checking-in equipment and accessories, maintain the equipment inventory, sell supplies, and order supplies as needed. She works 20 hours per week. By combining those positions, a single person could perform both jobs better and become a better resource for the program.

Student workers already are utilized extensively.

12-4 Please elaborate on the need for full time administrator.
13-2

response A full-time administrator for the program from a Television and Digital Media Production background could benefit the program in a variety of ways. That person could conduct all the current functions of the Program Coordinator freeing him up to teach an additional two classes per semester. Additionally, if a new common first year curriculum was to be created with programs on campus that attract students having similar interests, that person could administer that new experience. Importantly, a full time administrator could work more regularly with external and internal stakeholders to conduct such activities as developing better articulation agreements, seeking out and writing grant applications, and seeking production service opportunities to raise money for support of the program and that position.

MEMORANDUM

DATE: November 17 2004

TO: Academic Senate

FROM: Academic Program Review Council

RE: Recommendations for:

Bachelor of Science Degree of Science Degree in Television and Digital Media Production

CC: Clayton Rye, Fred Wyman, Michelle Johnston, Thomas Oldfield, Michael Harris

IDENTITY OF PROGRAM:

BS Degree in Television and Digital Media Production

RECOMMENDATION OF ACADEMIC PROGRAM REVIEW COUNCIL:

We recommend that this program be Enhanced

The program meets or exceeds all criteria and it warrants expansion in enrollment to meet the human resources needs in the State of Michigan. A program enhancement may involve additional faculty/staff, equipment, or other resources and/or expansion in enrollment. However, such an expansion would not be initiated without the allocation of resources needed to maintain quality with an enlarged student body.

CATALOG ENTRY:

Why Choose Television and Digital Media Production?

Within the Television and Digital Media Production (TDMP) program, students acquire skills in film, audio, and video production, interactive media production and authoring, instructional design, editing, script writing, and graphics. All these skills are built on a foundation of planning, scripting, directing, and producing television and video programs. Almost all of the program's classes are hands-on. DVD-R, CD-ROM, digital videotape, and a variety of other media are available to TDMP students. The curriculum is constantly being scrutinized to assure that it remains current with the industries where our graduates are employed.

After completing the necessary requirements, the student will further perfect their skills in a 6-month internship off campus. This internship will take place at a production facility or station typically in Michigan or Chicago. This exciting class allows the student to gain experience in a real-world setting working full-time with industry professionals.

Professional Opportunities

Graduates learn communication skills in visual media that apply to a wide range of careers. Alumni have been employed in television and digital media production positions in broadcasting, cable, corporations,

manufacturing facilities, hospitals, professional sports venues, independent production companies, post-production firms, education, government, and industry.

Equipment and Facilities

For field acquisition, the TDMP program exclusively uses the professional mini-DV format for video (camcorders and studio recorders), DAT for digital audio, and cameras with Memory Sticks for digital stills. The camcorders vary from single chip Sony models for web and other lower-end applications to three chip JVC and Canon models are higher-end applications. They all produce clear, crisp digitally recorded images and better than CD-quality audio.

In the studio or on a multi-camera remote, students use Inscriber Character Generators, Echo Lab and Panasonic switchers, Mackie audio mixers, Lowell and Colortran lights and lighting controls, Clearcom intercoms, and Tektronix waveform monitors and vectorscopes.

For post-production, students will edit on a variety of nonlinear editing systems including Adobe Premiere, Apple Final Cut Pro, and Avid.

For distribution, student productions are released on a local cable channel, on CDs, streamed over the web, burned to DVD, on 16mm film, and the old standard VHS.

Add to that new digital cameras in the studio, DVD authoring from Sonic, Sound Forge digital audio editing, After Effects for composting, Flash MX, and 3-D animation with Lightwave; and you will be prepared for a wide range of careers as a result of your education in the Television and Digital Media Production program at Ferris State University.

Admission Requirements

High school students and transfer students with 29 credit hours or less must possess a high school grade point average of 2.25 (on a 4.0 scale) or an ACT composite score of 15. Transfer students with 30 credit hours or more must possess a 2.0 cumulative GPA.

Graduation Requirements

Completion of the TDMP program at Ferris leads to a Bachelor of Science degree. Graduation requires a minimum 2.5 GPA in the curriculum and a minimum 2.25 GPA overall. Students must complete all general education requirements as outlined on the General Education website.

BACKGROUND INFORMATION OBTAINED FROM THE ACADEMIC PROGRAM REVIEW PROCESS:

CRITERIA SUMMARY BASED ON CONCLUSIONS OF THE PROGRAM PANEL:

- **Centrality to FSU Mission**
  The mission of Ferris State University is to "be a national leader in providing opportunities for innovative teaching and learning in career-oriented, technological and professional education."
  - The Television and Digital Media Production (TDMP) Program's mission is to facilitate student learning in the creative and technical communications skills necessary to succeed in television and digital media production.
  - TDMP clearly provides a hands-on, applied curriculum which produces a career-oriented, professional education for undergraduate students.
- **Uniqueness and Visibility**
  - The Television and Digital Media Production Program is unique in that freshmen entering the program have the opportunity to combine strong classroom instruction with extensive hands-on experience.

- The program has been making progress in visibility with the creation and distribution of a DVD about the program, a website promoting digital portfolios and the Ferris Video Festival. Advanced Producing and Directing students air weekly programming over Cable 7.
- Award winning Faculty creative projects provide additional visibility both locally and nationally.
- The program has always maintained industry standards in non-broadcast, corporate institutional video.

- **Service to State and Nation and World**
  - An important program objective of the Television and Digital Media Production Program is to prepare employable graduates within the television and digital media production fields. The program has provided a highly skilled, educated workforce for over 25 years for the State of Michigan.
  - The Internship Program places students with Michigan employers as well as divergent locations with students seeking employment in other states.
  - Many international students have attended the program and are employed in their countries as a result of their training in the program.
- **Demand by Students**
  - Student enrollment in the program has almost doubled since fall of 1999. As a result of continued recruitment efforts, the program is beyond capacity considering the number of faculty, laboratory capacity, current equipment and current levels of S&E.
  - The data of the enrollment does not include students who are enrolled in other programs (TIP) for financial aid purposes but who are taking TDMP classes because of their intension to transfer into the program when they are Juniors.
- **Demand for Graduates**
  - Demand for graduates in the program has been good with projections of positive growth in the next 6 years.
  - Students find employment in cable, broadcast, non-broadcast corporate television, production and post-production settings.
  - The introduction of new technology such as streaming media and DVD production offers graduates additional employment. However, graduates may need to seek employment outside of Michigan.
  - The US Department of Labor Statistics indicate that employment opportunities will continue to grow at the national level at rates equal to or higher than in Michigan.
- **Placement Rate and Average Salary of Graduates**
  - The Television and Digital Media Production Program has maintained a 100% placement rate. The average starting salary is $28,072. Salaries do increase once graduates have proven themselves in the workplace.
- **Service to Non-Majors**
  - There are several programs where TDMP courses are offered to non-majors such as Public Administration, Public Relations, Music Industry Management and Education.
  - Applied Speech Communications students are offered several TDMP courses through Application to the Workplace.
  - These courses include TVPR110, TVPR 301, TVPR 314, TVPR 236, TVPR 243, and TVPR 297.
- **Quality of Instruction**
  - The program has been making significant improvements in the curriculum with the instructional paradigm shift from analog video technology to digital video and new media. Through attendance and involvement with professional organizations such as the Media Communications Association International, the Michigan Association of Broadcasting, Broadcasting Education Association, vendors, list serves and internship site visitations, the program continues to improve curriculum to meet current industry standards.
  - A Ferris Faculty Development Grant was granted 2003-2004 to support current industry training and development of non-linear digital video editing and new media technology in animation and compositing for video.

- The program advisory committee met to determine recommendations for the new digital media curriculum and informal meetings are regularly conducted with input from members with diverse backgrounds in academics, industry and are FSU alumni from all over the Midwest.
- The TDMP Student Satisfaction Survey conducted winter of 2004 suggests that the quality of courses, instruction and professional competence of faculty rated 88.1, 82.9 and 86.8 respectively.

- **Facilities and Equipment**
  - Since the last Academic Program Review, the program has received over $300,000 in funding of equipment and support for the transition in the curriculum from Television Production to Television and Digital Media Production. The program is recognized for its excellence by the industry and needs support to maintain its quality.
  - To assist in the need for support, two Ferris Faculty Merit Grants were awarded to TDMP faculty for the purchase of new software and hardware to support projects being produced by students for the foundation during the 2004/2005 academic year. A technology intensive program such as TDMP requires state-of-the-art technology and must maintain an aggressive replacement schedule.
- **Library Information Resources**
  - Additional industry related texts have been ordered for library loan. Computer laboratories and software in FLITE are being utilized every semester.
- **Faculty: Professional and Scholarly Activities**
  - There are currently three tenured track faculty in the program with one serving as Department Coordinator .5FTE*.
  - Fred Wyman, holds a Master of Arts degree from Emerson College in Mass Communications with an Emphasis in Television. He has taught at Ferris State University since 1988. Fred serves as Department Coordinator for the program. Wyman has attained the rank of Professor and has many award winning DVD's.
  - Clayton Rye has a Master of Fine Arts in Cinema Production from the University of Southern California, and a Bachelor of Arts in Advertising from Michigan State University. Clayton had over 15 years of professional film and television experience before coming to Ferris 16 years ago. Rye has attained the rank of Professor and continues to be an active producer of international award wining work with videos in national distribution.
  - Connie Morcom earned a Masters in Education and Instructional Technology from Northern Illinois University and a Bachelor of Science in Television Production from Ferris State College. Connie joined FSU January of 2000 after nearly 20 years of teaching and professional experience in broadcasting, corporate non-broadcast communications and multimedia.
- **Administrative Effectiveness**
  - The Department of Television and Digital Media Production is well supported by the College of Education and Human Services. However, of the three tenure track faculty positions, one faculty member serves as .5FTE* for program coordination and there is often too much work to go around. Teaching overloads are required almost every semester and employment of adjuncts are needed to deliver core classes.
  - The department coordinator system seems to work well for the benefit of Ferris because the half-time department coordinator position accomplishes a huge workload and requires a rare and dynamic set of skills to be successful. For over 12 years this position has had full-time administrator responsibilities with limited authority and .5FTE* release time.
  - Another issue with the effectiveness of administering the program is limited program resources as indicated in the faculty survey. Data in the area of clerical support staff scored low with a 1.25 average out of 5 possible. Secretarial support and the media supply position are only part-time positions.
  - The lack of a full-time administrator, secretary or media supply personnel add to the complexity of the situation. The past success of the program is largely due to the commitment of current personnel and may be a concern for the future.

COST INFORMATION:

According to the 2001-2002 report from institutional research:

Total cost per SCH

BS Degree in Television and Digital Media Production	**$251.82**

Total program cost

BS Degree in Television and Digital Media Production	**$31,226.25**

ASSESSMENT OF THE PROGRAM BY THE ACADEMIC PROGRAM REVIEW COUNCIL:

OBSERVATIONS:

- The Degree Program Cost Document for 2001-2002 published by Institutional Research and Testing lists all programs; 2 year, 4 year, graduate, and professional degrees in the same table.
- The BS Degree in Television and Digital Media Production program ranks 41/229 in programs at the University based on **total cost per student credit hour** ranked from high to low.
- The BS Degree in Television and Digital Media Production program ranks 17/229 in programs at the University based on **total program cost** ranked from high to low.
- According to the panel, the Degree Program Costing for the most recent year AY 01-02 factors in the cost of faculty, staff, and operating budget. The electronics engineer is fully charged to the program but reports to IS&T and does work for many units outside the program and even outside the college including FLITE and the football team. This accounting procedure makes the program appear to be more expensive that it really is.
- In the fall of 1993, Ferris State University began the process of Fiscal Restructuring. The University announced and even informed parents that the Television Production program would close. The Television Production was spared but it was reduced significantly. That reduction resulted in an upper division program which could be taught by 2FTE faculty with adjunct support and a cap of 20 students per class level for a total of 40 students. In the winter of 1998, the Academic Senate restored the program to a four year program with admission freshmen directly into Television Production.
- In the fall of 2001, the curriculum was revised and the name of the program was changed to Television and Digital Media Production
- According to the Administrative Program Review, the capacity of the program is 115 students
- The enrollment in this program has significantly increased during the last 4 years:

2001	2002	2003	2004
76	108	112	117

- The number of on campus graduates in the program:

1999	2000	2001	2002	2003	2004
11	7	11	7	16	

- The Administrative Program Review states that 2.5FTE were assigned to this program in the Fall of 2003.
- The Administrative Program Review states that 1.5 FTE were assigned overload/supplemental in the Fall of 2003.
- The graduate survey was sent to 500 graduates. A total of 68 surveys were returned for a 13.6 % return rate
- The employer survey was sent to 36 employers. A total of 8 surveys were returned for a 22 % return rate.

- A total of 70 student surveys were reviewed.
- The Faculty survey was sent to 5 faculty. A total of 4 surveys were returned for a 80 % return rate.
- The credits taught by adjuncts and as overload assignments for tenure track faculty have significantly increased during the last 4 years.
    - 01F = 14 credits of overload and adjuncts; 3 courses by adjuncts
    - 01W = 10 credits of overload and adjuncts; 2 courses by adjuncts
    - 02F = 19 credits of overload and adjuncts; 3 courses by adjuncts
    - 02W = 5 credits of overload and adjuncts; 1 courses by adjuncts
    - 03F = 24 credits of overload and adjuncts; 5 courses by adjuncts
    - 03W = 9 credits of overload and adjuncts; 3 courses by adjuncts
    - 04F = 23 credits of overload and adjuncts; 5 courses by adjuncts
    - 04W = 22 credits of overload and adjuncts; 3 courses by adjuncts

STRENGTHS OF THE PROGRAM

- The faculty is versatile, enthusiastic and highly qualified
- The recruiting efforts by the faculty has resulted in increasing of the enrollment of students from 76 to 117 during the last 4 years
- The program has modern, up to date equipment
- The program enrolls a significant number of Honor Students
- The program has high quality technical support
- The faculty of the program host the Ferris Video Festival which increases the visibility of Ferris State University and this program to prospective students
- The program has 100% placement of its graduates

THE ACADEMIC PROGRAM REVIEW COUNCIL HAS THE FOLLOWING CONCERNS:

- The dependence of this program on faculty overloads and adjuncts has implications with respect to the quality of instruction that the faculty can provide to the students in this growing program
- Other similar hands-on, equipment intensive programs with comparable enrollment reviewed by the Council have significantly more faculty teaching in their program than does the BS Degree in Television and Digital Media Production program
- While the program is currently well equipped, the program is equipment intensive
    - The competitive nature of the industry limits the resources employers have to support the program
    - Donations of old equipment from industry do not meet the needs of the curriculum any longer
- The accounting system in which the electronics engineer is fully charged to the program but reports to IS&T and does work for many units outside the program and even outside the college including FLITE and the football team

THE ACADEMIC PROGRAM REVIEW COUNCIL RECOMMENDS THAT THE FOLLOWING STEPS BE TAKEN TO IMPROVE THE PROGRAM:

- The University should provide additional tenure track faculty lines for the BS Degree in Television and Digital Media Production program
- The University and College of Education and Human Services should evaluate the request by the faculty in this program for additional secretarial support and the expanding the hours for the media supply position, perhaps by combination of the 2 positions into one full-time CT position
- The faculty of this program should continue to explore ways to make the program more visible
- The University and College of Education and Human Services and faculty of this program should continue to explore ways to ensure that in the future, state of the art equipment continues to be available to students in this program

ACADEMIC PROGRAM REVIEW REPORT

TELEVISION AND DIGITAL MEDIA PRODUCTION

FALL 2004

Program Review Panel

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Television and Digital Media Production

TABLE OF CONTENTS

SECTION 1
PROGRAM OVERVIEW

HISTORY

The Television and Digital Production program began as the Television Production program in 1977 as the outcome of a study conducted by an Advisory Committee consisting of corporate television administrators from throughout the Great Lakes region. The results of that survey indicated that there was a need within the television field for trained practitioners with a broad academic background and "hands-on" skills to advance the profession. It was clear from the beginning that we would primarily prepare students to work in corporate and cable television and in independent production companies and as freelancers not commercial television, because of greater employment opportunities outside of the broadcast sector.

Originally, the program was a junior-senior level program into which students laddered from various associate degree programs at Ferris State University or transferred in from community colleges. During the 1980's an Audio/Visual Production associate degree program (AVP) was also offered through the Television Production department. However, in 1988 a proposal was accepted by the Academic Senate to modify these programs by combining them into a 4-year Television Production bachelor's degree program and dropping the associate degree program. The proposal indicated that nearly all of the AVP graduates continued on into Television Production. A four-year degree right from the start seemed sensible. The AVP degree was phased out by 1992.

In the fall of 1993, Ferris State University began the process of Fiscal Restructuring. The University announced and even informed parents that the Television Production program would "...close this program and reduce by 6 FTE faculty and 2 FTE clerical as it is becoming increasingly difficult to keep pace with expensive technological advances in the field.". With shock and dismay, dozens of cable, broadcast, manufacturing, and service industries responded with letters, calls, and personal appearances to protest the closure of a program which contributed significantly to the television production industry in Michigan and in the central United States. Among those companies were the largest employers in the State: Ford Motor Company, GM, EDS, Dow, Amoco, the Veteran's Administration, and Amway along with many cable, broadcast, and independent production companies. Through court action and reconsideration by the administration under then new President Sederburg, the Television Production program was spared elimination. However, it was reduced significantly.

That reduction resulted in an upper division program which could be taught by 2 FTE faculty with adjunct support and a cap of 20 students per class level for a total of 40 students. In the winter of 1998, the Academic Senate restored the program to a four year program with admission of freshmen directly into Television Production. With the progressive growth of the program, increasing resources became available. A third tenure track faculty position was created in 2001 and equipment was purchased to keep current with changes in the industry.

Also that fall, the program responded to changing conditions and priorities as it evolved into the Television and Digital Media Production program. A curriculum was created that continued to be career oriented and built on past successes while embracing the new realities of more wide spread use of digital media for new forms of communications including DVD and the web. New courses were created that were designed to broaden the range of skills students could develop in the program. The six-month (18 credits) internship required in the program permits the student to develops skills and masters equipment not available on campus and which has lead to 100% placement in many recent years. The program serves other majors on campus including a Television Production Application to the Workplace in the Applied Speech Communications major and service sources for Music Industry Management, the Communications Teaching Minor, and the Digital Animation and Game Design program offered at the Grand Rapids campus.

CURRENT SITUTATION

Current staff includes 3 FTE faculty (one of whom services ½ FTE as the Program Coordinator), an adult part-time Media Supply Manager, and a Secretary for only 16 hours per week. Engineering support is provided by a full-time electronics engineer whose shop is housed in our facility but whose duties support the entire campus. The **current capacity** of the program has risen to 115 students.

The **current "hands-on" curriculum** has resulted in graduates who are employable and have enhanced the media production community in Michigan and throughout the country. Skill based courses are coupled with basic theory courses and a liberal interpretation of the general education requirements preparing students for all phases of television and digital media production. They can write, produce, and direct programs from initial pre-production planning to post-production editing and evaluation. New technology is used to distribute student work such DVDs and streaming media over the Internet. A capstone course culminates the student's campus experiences in both the studio and on location productions prior to their internship. Television shows have included live-on-tape coverage of Ferris sporting events, studio based live and taped talk shows, and magazine format shows which are assembled in the post-production suite. Additionally, students work with community, business, and educational clients to create instructional and informational content to support the objectives of those organizations and package those media on videotape, DVDs, or for streaming from a web site.

The Television and Digital Media Production program supports the **mission** of Ferris State University which reads: *Ferris State University will be a national leader in providing opportunities for innovative teaching and learning in career-oriented, technological and professional education* as well as the mission of the College of Education and Human Services in which the program resides. The College's mission is *... to deliver high quality instruction and services in programs that are relevant, accessible, effective, and flexible.*

The Television and Digital Media Production program statement of mission states: **The Mission of the Television and Digital Media Production Program is to facilitate student learning in the creative and technical communication skills necessary to succeed in television and digital media production.**

Our goals are:

1. To provide a television and digital media production curriculum which includes a strong classroom instruction component and extensive hands-on experience in the laboratory.

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

3. To prepare employable graduates who can analyze, synthesize, and problem-solve within the television and digital media fields.

Our purposes are:

1. To create courses oriented around reality-based assignments which are taught by experienced television professionals, students develop television production skills which emphasize teamwork as well as individual achievement.

2. 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.

3. 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 and keep faculty current with industry trends.

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

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

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

GRADUATES

Television and Digital Media Production program graduates function as television producers or directors in corporations, industry, education, government and other areas using television. They are skilled in any production capacity where creative use of moving images, graphics, and audio are used to communicate effectively. Graduates use skills in film, audio and video production; digital media production, instructional design, editing, script writing, authoring, and graphics. Graduates are able to plan, script, direct and produce television programs. They do non-linear editing, 3-D animation, 2-D animation, DVD authoring, and produce web pages. They install satellite and cable systems and create and operate distance learning systems for private and public institutions. Corporation and institutions, particularly in Michigan, recognize that the Ferris Television and Digital Media Production program prepares students thoroughly for this industry.

RESOURCE INVESTMENTS

The Television and Digital Media Production program strives to maximize student potential for success by strategically investing in technology that keeps pace with trends in the industry. Cameras range from single chip units that are used for low-end uses such as web sites and CD-ROM applications to three chip cameras found at professional facilities along with supporting accessories including light kits from Lowell and Peter Lisand tripods. Editing equipment purchases have mirrored the industry with the current versions of Avid Xpress DV Pro, Adobe Premiere Pro, and Final Cut Pro HD available for editing. Sonic Fusion, DVD SP 3.0, Adobe Encore, and Ulead Movie Factory are available for DVD authoring. Sound Forge and Adobe Audition are available as stand alone audio editing packages as is Lightwave for 3-D animation, Adobe After Effects 6.0 for compositing, and Flash MX for 2-D imaging.

THE FUTURE

The number of students in the program has risen to exceed the program capacity based on faculty, equipment, and facilities availability. More than the equivalent of a full load of courses are taught either by adjuncts and as overloads every semester. Some semesters that number of credits taught by adjuncts and as overloads approaches as many as eighteen credits. The Television and Digital Media Production program continues to be an engine for social and economic change by emphasizing the role that communication media can play within the public, corporate, educational, and independent sectors of our society.

ADMINISTRATIVE PROGRAM REVIEW 2003

Program/Department: Television Production and Television and Digital Media Production

Purposes of Administrative Program Review:

1. to make deans and department heads/chairs aware of important quantitative and qualitative information about the programs in their colleges
2. to make the Vice President for Academic Affairs' Office aware of important quantitative and qualitative programmatic information from across the University
3. to document annual information that will be useful in the University's accreditation efforts
4. to provide information for the Academic Program Review Council to use in its deliberations

Please provide the following information:

Enrollment

	Fall 1999	Fall 2000	Fall 2001	Fall 2002	Fall 2003
Tenure Track FTE	1.58	2.00	3.00	3.00	3.00**
Overload/Supplemental FTEF	.50	1.50	1.16	1.41	1.50
Adjunct/Clinical FTEF (unpaid)	0	0	0	0	0
Enrollment on-campus total*	66	77	76	108	112***
Freshman	22	29	24	39	27
Sophomore	17	16	19	21	26
Junior	8	13	13	22	20
Senior	19	19	20	26	36
Masters	0	0	0	0	0
Doctoral	0	0	0	0	0
Pre-Professional Students	0	0	0	0	0
Enrollment off-campus*	0	0	0	0	0
Traverse City	0	0	0	0	0
Grand Rapids	0	0	0	0	0
Southwest	0	0	0	0	0
Southeast	0	0	0	0	0

*Use official count (7-day)

**** Tenure track FTE for Fall 2000, 2001, and 2002 includes .5 FTE for program coordination. Program coordination was not included in years previous to Fall 2000.**

***** Data does not count students who are enrolled in other programs for financial aid purposes but who are taking TDMP classes because of their intension to transfer into the program when they are Juniors.**

If there has been a change in enrollment, explain why:
Continued recruitment efforts.

Capacity:
Estimate program capacity considering current number of faculty, laboratory capacity, current equipment, and current levels of S&E.

115 students

What factors limit program capacity? **The demand for graduates, faculty numbers, facilities, and equipment.**

Financial

Expenditures*	FY 99	FY 00	FY 01	FY 02	FY 03
Supply & Expense	$26,099	$46,618	$38,249	$61,587	$76,234
Faculty Prof. Development					
General Fund	NA	$ 77	$ 3,610	$ 1,979	$ 222
Non-General Fund	0	0	0	0	0
UCEL Incentives	0	0	0	0	0
FSU-GR Incentives	0	0	0	0	0
Equipment					
Voc. Ed. Funds	0	0	0	0	0
General Fund	$23,500	$60,820	$82,519	$53,559	$44,292
Non-General Fund	$ 3,000	$ 9,000	$ 1,175	$ 0	$
UCEL Incentives	0	0	0	0	0
FSU-GR Incentives	0	0	0	0	0

*Use end of fiscal year expenditures.

If you spent UCEL and FSU-GR incentive money for initiatives/items other than faculty professional development and equipment, what were they? Explain briefly. Please also include amounts spent on each initiative/item.

Revenues	FY 99	FY 00	FY 01	FY 02	FY 03
Net Clinic Revenue	0	0	0	0	0
Scholarship Donations	0	0	0	0	0
Gifts, Grants, & Cash Donations	$ 3,928	$14,626	$25,357	$ 9,289	$ 9,255
Endowment Earnings	0	0	0	0	0
Institute Programs/Services	0	0	0	0	0
In-Kind	$ 3,397	$ 9,000	$ 1,000	$ 0	$ 529

Other

	AY 98-99	AY 99-00	AY 00-01	AY 01-02	AY 02-03
Number of Graduates* - Total	11	7	11	7	16
- On campus	11	7	11	7	16
- Off campus	0	0	0	0	0
Placement of Graduates	100%	100%	100%	100%	
Average Starting Salary	NA	NA	$28,072	NA	
Productivity - Academic Year Average	282	271	283	272	319
- Summer	118	112	138	280	105
Summer Enrollment	14	12	17	36	37

* Use total for full year (S, F, W)

1. a) Areas of Strength:

Qualified, experienced, and dedicated faculty.
Support from the administration for faculty and equipment.
Reputation of the program in the industry.
Match of the program to the University Mission.
Willingness of faculty to teach a wide range of classes.

b) Areas of Concern and Proposed Actions to Address Them:

Lack of full-time clerical technical support staff for secretarial duties and media supply management.

2. Future goals (please give time frame):

Monitor progress toward HDTV by broadcasters, satellite, and cable industries and examine how the corporate, institutional, and consumer markets respond to changing equipment needs for production, post production, and distribution in reference thereto.

3. Other Recommendations:

Develop a replacement schedule for equipment including computers.

Explore the possibility of requiring the purchase of laptops by students at the Junior level.

4. Does the program have an advisory committee? **Yes**

a) If yes, when did it last meet? **Informal meeting of alumni who served as an advisory group in Detroit was in December 2003.**

b) If no, why not? By what other means do faculty receive advice from employers and outside professionals?
We receive advice from list serves, internship site visits, professional organizations, vendors, and other industry contacts.

c) When were new members last appointed?
July 2001

d) What is the composition of the committee (how many alumni, workplace representatives, academic representatives)?

Academics = 2
Alumni = 3
Workplace = 4

e) Please attach the advisory committee charge, if there is one.

5. Does the program have an internship or other cooperative or experiential learning course? **Yes**

a) If yes, is the internship required or recommended?
Required.

b) If no, what is the reason for not requiring such an experience?

c) How many internships take place per year? What percentage of majors has internships?
Every Senior enrolls in 6 credits of internship during the summer and a full 12 credits during the academic year.

6. Does the program offer courses through the web? **No**

a) Please list the web-based courses (those delivered primarily through the internet) the program offered last year?

b) Please list the web-assisted courses the program offered last year.

7. What is unique about this program?

Mixture of traditional video production courses with digital media courses prepares the graduates to find employment in established and developing fields of media.

a) For what distinctive characteristics is it known, or should it be known, in the state or nation?

Creative and technical skills that prepare graduates to produce screen media in every distribution format.

b) What are some strategies that could lead to (greater) recognition?

Recruit from a larger geographic area.
Buy higher end equipment.
Hire more full-time faculty.

8. Is the program accredited? By whom? If not, why? When is the next review?

No

9. What have been some major achievements by students and/or graduates of the program? By faculty in the program?

Students find employment in cable, broadcast, corporate, production and post-production settings. They also work with new technology such as streaming media and DVD production. Faculty produce award winning DVDs and videos.

10. Questions about Program Outcomes Assessment/Assessment of Student Learning at the Program Level (Attach additional sheets, if necessary.)

a) What are the program's learning outcomes?

1. Program Name: Television and Digital Media Production

2. Responsibility/Timelines:

Short Term Goals:

1. Learners will complete a required internship.
2. Learners will achieve a 2.5 GPA in Television and Digital Media Production courses before graduation.
3. Graduates will demonstrate an appropriate level of cognitive, creative, and motor skill development in the television and digital media production fields to find employment in the job market, primarily in Michigan.

Long Term Goals:

1. Learners will continue to be aware of and be able to respond to changes in the Television and Digital Media Production fields.
2. Learners will continue to work with current television and digital media production technologies to create individual and small group projects while on campus and on internship.

3. Program Goals/Objectives:

1. To provide a television and digital media production curriculum that includes a strong classroom instruction component and extensive hands-on experience in the laboratory.
2. To provide a supportive environment where students can work on challenging individual and small group projects utilizing current technology.
3. To prepare employable graduates who can analyze, synthesize, and problem-solve within the television and digital media production fields.

4. Program Assessment Tools:

1. The creation of a video portfolio and written resume.
2. Individual interviews in the internship application process.
3. Cooperative group tasks in various classes.
4. Capstone projects in Instructional Design and in the Advanced Producing/Directing classes.
5. Capstone field experience in the required internship.
6. A student self-assessment of competency after the internship.
7. Advisory Committee assessment.
8. Job placement statistics.
9. Formal and informal graduate surveys.
10. Employer survey.
11. Student satisfaction survey.

5. Distribution of Assessment Results/Data Analysis: Results of assessment activities are maintained by the program faculty in the IRC building.

6. Use of Results: Results have been used to decide what equipment to purchase and individual course objectives have been written to reflect an examination of those results.

b) What assessment measures are used, both direct and indirect?

See attachment.

c) What are the standards for assessment results?

See attachment.

d) What were the assessment results for 2002-03?

1. The creation of a video portfolio and written resume.	**Completed by every senior**
2. Individual interviews in the internship application process.	**Completed by every senior**
3. Cooperative group tasks in various classes.	**In TVPR 345, TVPR 314, TVPR 499**
4. Capstone projects in the Advanced Producing/Directing classes.	**Completed by every senior**
5. Capstone field experience - the required internship.	**Completed by every graduate**
6. A student self-assessment of competency after internship.	**Completed by every graduate**
7. Advisory Committee assessment.	**Completed July 2001**
8. Job placement statistics.	**100%**
9. Formal and informal graduate surveys.	**Part of Internship evaluation process**
10. Employer survey.	**Informally as part of the internship process**
11. Student satisfaction survey.	**At least two section for each faculty member each semester**

e) How will / how have the results been used for pedagogical or curricular change?
In adjusting how individual course objects are reached.

11. Questions about Course Outcomes Assessment:

a) Do all multi-sectioned courses have common outcomes?
Yes

b) If not, how do you plan to address discrepancies?

c) Do you keep all course syllabi on file in a central location?
Yes

*If you have questions about the outcomes assessment portions of this survey, please contact Laurie Chesley (x2713).

Form Completed by Fred Wyman, Program Coordinator, January 12, 2004
Name and Title / Date

Reviewed by Dean_____
Name / Date

Comments by Dean: Television and Digital Media Production (TDMP) is at its enrollment capacity. In fact, the program enrolls more than the data suggest because TIP students, who are in the program, are not counted until their junior year. This program is recognized for its excellence by the industry and needs support to maintain its quality. Further, it is a technology-intensive program that requires state-of-the-art technology and must maintain an aggressive replacement schedule.

SECTION 2
GRADUATE FOLLOW-UP SURVEY

Introduction

Ferris State University is located in Big Rapids, Michigan. It is an institution that has always focused on preparing its graduates for careers in their field of study. In order to be effective in this goal, the University must respond to the needs of business and industry, which can be difficult in areas where technology changes rapidly. With computer-based editing and changing broadcast standards, one department that faces such challenges is the Television Production department.

The two largest issues related to preparing students for careers in Television and Digital Media, are the constantly changing technology, and the shifting of career opportunities in the field. The use of computers has increased tremendously in this field from being practically non-existent in the '80's, to being the basis for editing, animation and graphics in the '90's. The most significant changes in technology may still are ahead. As the national broadcast standards shift to "High Definition", there is much concern around what the specific standards will be, and how the shift to that equipment will be accomplished. In its 25 years in existence the Television Production Program at Ferris – now called the Television and Digital Media Production Program – has had to continually address these types of changes.

Problem Situation

As an institution, Ferris reviews its programs every five years to determine the effectiveness of the program and what changes may need to be made. In the television and media production industry there are many new technologies on the horizon. However, which ones will be widely accepted by the industry is often difficult to determine. Since equipment budgets are limited in education, it is critical that equipment expenditures must be judiciously made to keep current so students can be best prepared for beginning their careers. As part of the Television and Digital Media Production Program's five year academic program review, determinations regarding equipment, and the current focus of the program, will be assisted by conducting a survey of all graduates on record from the program.

Research Design

The survey was mailed to all graduates on file of the Television Production, and Television and Digital Media Production Programs, over the last twenty-five years. Of the approximately 500 surveys that were sent out, 68 were returned.

Instrumentation

The questionnaire contains three sections with items in multiple choice and open form format. There are eighty-one questions total. Forty-three address section one, the Content and Delivery of courses. Questions one through twenty-three relate to the content of courses currently offered, while questions twenty-four through forty-three are aimed at evaluating the competencies developed in the program. Section two includes questions

forty-four through sixty-one which try to evaluate the perceived value of the TDMP degree. Finally, Section three - questions sixty-two through eighty-one - are related to demographic and Academic items.

Analysis, Section 1: Content and Delivery

Questions 1 through 23 were divided into two parts: how important did the respondents believe the course was, and an opportunity for rating the class, if the respondent had taken the course. In indicating the importance of the course, the choices were Very Important, Somewhat Important and Not Important. Most found the classes listed to be either Somewhat to Very important, with Video Production (#3, 56), Remote Television Production (#5, 49) and Television Production Internship (#9, 56) scoring the most "very important" responses. Most courses scored few replies in the Not Important column, with only two courses scoring more than 6 responses.

When rating the quality of the course, many students had not taken some of the courses as they were not offered when they were students. The most "didn't take" responses were registered for questions 2 (47), 11 (55), 12 (58), 14 (52), 16 (58), 17 (53), 18 (58), 19 (57), 21 (25), 22 (34) and 23 (20). Most courses scored "good", "high quality", or "very high quality" with Television Production Internship (#9, 34), Video Production (#3, 33), TV Studio Production (#4, 32) and Remote Television Production (#5, 32) scoring the highest. Few courses scored any "low quality" responses. Television Production Internship (#9, 7) and Broadcast Writing (#23, 5) were the only ones to score 5 or more. Given the variety of responses regarding the Internship quality, it seems clear that there is some discrepancy between internship experiences – many high quality, while a few were perceived as being low quality. With the importance respondents gave to the internship opportunity, having positive experiences here needs to be a continual goal.

Questions 24 through 42 related to the perceived importance of different competencies required in courses. Most responses scored the competencies as being important with the most "Very Important" responses registering for Participation in internship (#42, 57), working with clients (#39, 55), field camera operation (#34, 55), and non-linear editing (#29, 54). The highest scoring "Not Important" categories were using the library (#24, 19), linear editing (#28, 16) and film camera operation (#36, 14).

When asked whether the emphasis on these same competencies should change, the most responses for an increase – scoring 12 more responses than the next closest – was working with clients (#39, 56). There were very few responses to decrease a competency with the two highest occurrences being linear editing (#28, 25) and film camera operation (#36, 18). Items 30 through 33 scored the highest number of "don't recall" responses, likely because they are newer competencies and many of the graduates responding did not experience them at Ferris.

Analysis, Section 2: Value of Degree

The first questions (44 – 53) in this section asked about skills gained as a result of their coursework. Most of the responses indicated at least some gain in each skill with the most "very much" responses occurring on #44, a general preparedness professionally (33), #46, the use and understanding of video editing (40) and #47, the use and understanding of camera operation (36). By far the lowest scoring skills, with the most "very little" responses were #50, skills in computer graphics (35) and #52, general computer skills (25).

Questions 54 through 61 asked the respondents the extent to which they agreed with each statement. The answers to these questions were interesting and varied, although few responses were on the "disagree" side. Question 61 had among the highest "strongly agree" responses (28) while also tallying the highest "disagree" (9) and "strongly disagree" (1) responses. Question 56, relating to the quality of teachers in the program, scored the most "strongly agree" responses with 31, while also tallying the third most "agree" responses (31) for a total of 62 positive responses. The answer with the most positive responses total (64) was regarding the degree to which the classes in the program were stimulating. When asked about the learning environment in the classes, 9 people indicated it was not supportive. These responses, however, came mostly from students who graduated prior to 1985.

Analysis, Section 3: Demographic and Academic Items

There was at least one response from a graduate each year from 1978 through 2000, with 6 graduates responding each form the class of 1989 and 1995. There were 2 responses from the 1970's (one in '78 and one in '79), 32 from the 1980's, 29 from the 1990's and 5 from 2000 – present (three in 2000 and two in 2003). Years to complete the program ranged from taking two to four-or-more years to complete the program. Only one respondent was not a full-time student at Ferris.

The respondents felt the program compared favorably to other programs at other schools and only two people indicated they would not recommend the program to others. Most felt the program prepared them well for their career with 30 indicating excellent, 31 indicating good, 5 indicating fair and only 2 indicating it prepared them poorly. 51 of the 68 respondents are employed in their program of study and 18 indicated they were looking for employment in their field (perhaps for career advancement). Of the 11 categories listed to classify employment in question 71, Bio / Medical TV were the only category not selected. The areas most indicated were corporate TV (10), commercial TV (9) and independent post-production facilities (8). Only one person indicated they were making less then $20,000 a year, while 35 indicated they were making over $50,000. There was an array of years spent in their role with 5 indicating less than a year, 10 indicating 1 to 2 years, 15 stating 3 to 4 years, 16 stating 5 to 8 years and 22 employed at the same job for over 9 years. Beta SP was the most used format (35), but all formats were used with the lowest usage being Disk Based (6).

The demographics indicated that 2 were under 25 years old, 25 were between 25 and 35 years old, 33 were between 36 and 45 years, 8 were 46 to 55 years old and no one was over 55. 56 of the respondents were white and there we 19 females and 49 males.

Summary

The survey seemed to indicate that the program is heading in the right direction. It is providing a sound foundation for its graduates to enter the market place and the skills being developed are largely on target for where technology is today. Some additional emphasis on computer based graphics and computer usage was the largest area indicating a need for additional training. The faculty was given very high marks for their effectiveness as teachers. The internship was indicated to be one of the most important experiences in the program. Given that degree of importance, it should be a goal of the program for all students to indicate they had a good experience at high quality internship sites. Factors influencing that perception may well be out of the control of Ferris faculty including professional jealousy from graduates of other Universities or a wrong choice of internship site by the student based on economics rather than quality of experience.

SECTION I: CONTENT AND DELIVERY

We believe it is essential that we ask those who have received our degree about the importance and quality of the content we require. Therefore, it is important for us to know your perception on (1) the importance of including that content in our core curriculum and (2) if you took that course (or an equivalent) in your program of study at FSU, your rating on its quality.

How important do you perceive this to be as a requirement in the IVP program?					If you took the course, please rate the quality of the course				
Very Important	Somewhat Important	Not Important		Course	Very High Quality	High Quality	Good	Low Quality	Did not take or don't remember
A	B	C	1	Introduction to Video Communications	A	B	C	D	E
A	B	C	2	Computer Systems for Video	A	B	C	D	E
A	B	C	3	Video Production	A	B	C	D	E
A	B	C	4	TV Studio Production	A	B	C	D	E
A	B	C	5	Remote Television Production	A	B	C	D	E
A	B	C	6	Television Operations	A	B	C	D	E
A	B	C	7	Video Production 2	A	B	C	D	E
A	B	C	8	Television Production Writing	A	B	C	D	E
A	B	C	9	Television Production Internship	A	B	C	D	E
A	B	C	10	Advanced Producing/Directing	A	B	C	D	E
A	B	C	11	Digital Imaging for Video	A	B	C	D	E
A	B	C	12	Distance Learning Production	A	B	C	D	E
A	B	C	13	Audio Production	A	B	C	D	E
A	B	C	14	Compositing Video	A	B	C	D	E
A	B	C	15	Film Production	A	B	C	D	E
A	B	C	16	Television and Digital Media Practicum	A	B	C	D	E
A	B	C	17	Computer Animation for Video	A	B	C	D	E
A	B	C	18	Streaming Media Production	A	B	C	D	E
A	B	C	19	DVD Production	A	B	C	D	E
A	B	C	20	Instructional Design	A	B	C	D	E
A	B	C	21	Lighting Design	A	B	C	D	E
A	B	C	22	Computer Graphics	A	B	C	D	E
A	B	C	23	Broadcast Writing	A	B	C	D	E

We believe it is also essential to ask those who have received our degree about the importance and amount of course requirements. Therefore, it is important for us to know your perception on (1) the importance of this type of activity or assignment in our courses and (2) your rating on the amount of this activity or assignment we should require for future students.

How important do you perceive this to be as a requirement in the TDMP program?					As you reflect back upon your coursework, do you think we should increase, decrease or keep the same emphasis on the topic?			
Very Important	Somewhat Important	Not Important		Course Requirements	Increase	Decrease	Stay the same	No opinion or don't recall
A	B	C	24	Using the library and looking up information	A	B	C	D
A	B	C	25	Using recent textbooks	A	B	C	D
A	B	C	26	Using professor-developed handouts and materials	A	B	C	D
A	B	C	27	Writing scripts and other writing assignments	A	B	C	D
A	B	C	28	Linear editing	A	B	C	D
A	B	C	29	Non-linear editing	A	B	C	D
A	B	C	30	Digital Imaging	A	B	C	D
A	B	C	31	DVD Authoring	A	B	C	D
A	B	C	32	Streaming Video	A	B	C	D
A	B	C	33	Computer-based animation	A	B	C	D
A	B	C	34	Field, video camera operation	A	B	C	D
A	B	C	35	Studio, video camera operation	A	B	C	D
A	B	C	36	Film camera operation	A	B	C	D
A	B	C	37	Audio editing	A	B	C	D
A	B	C	38	Audio Recording	A	B	C	D
A	B	C	39	Working with clients	A	B	C	D
A	B	C	40	Completing assignments as a team rather than an individual during class time	A	B	C	D
A	B	C	41	Participating in field trips	A	B	C	D
A	B	C	42	Participating in an internship prior to graduation	A	B	C	D
A	B	C	43	Other:	A	B	C	D

SECTION II: VALUE OF DEGREE

	As a result of your degree coursework, to what extent do you feel you gained:	Very Much	Quite a bit	Some	Very little
44	A general preparedness professionally	A	B	C	D
45	The understanding of producing	A	B	C	D
46	The use and understanding of video editing	A	B	C	D
47	The use and understanding of camera operation	A	B	C	D
48	The use and understanding of lighting equipment	A	B	C	D
49	The use and understanding of audio techniques	A	B	C	D
50	Skills in computer graphics	A	B	C	D
51	Writing or scripting skills	A	B	C	D
52	General computer skills	A	B	C	D
53	Creative advancement	A	B	C	D

We are concerned with how well you feel you were prepared to become a professional. Please indicate to which you agree or disagree with the following statements:

	Please circle the response that best reflects the way you feel:	Strongly Agree	Agree	No opinion or not relevant	Disagree	Strongly Disagree
54	Most of my classes in the TDMP program at Ferris were stimulating.	A	B	C	D	E
55	My program of study was appropriate in terms of meeting my professional goals.	A	B	C	D	E
56	Most of my professors at FSU in the TDMP program were good teachers.	A	B	C	D	E
57	Most of my professors were available outside of class to help students.	A	B	C	D	E
58	Courses taught by adjunct faculty were very good.	A	B	C	D	E
59	The office staff at Ferris was friendly and helpful.	A	B	C	D	E
60	The learning environment in most of the courses was relaxed and supportive.	A	B	C	D	E
61	The learning experiences in most of the courses related to my job.	A	B	C	D	E

SECTION IV: DEMOGRAPHIC AND ACADEMIC ITEMS

	Place a check or an X in the column beside the answers to each of the following items:
	FSU DEGREE
62	**What year did you graduate?** please write in year:
63	**How long did it take you to complete the TDMP program?**
	(1) One year
	(2) Two years
	(3) Three years
	(4) Four years or more
64	**How would you compare the quality of education provided in this program with that of other universities/colleges?**
	(1) Better
	(2) About the same
	(3) Worse
	(4) Not able to judge
65	**What was your enrollment status while attending FSU's program?**
	(1) Primarily full-time (12 credits or more)
	(2) Primarily part-time
66	**Would you recommend FSU's TDMP program to a friend?**
	(1) Yes, without reservation
	(2) Yes, with reservations
	(3) No, probably not
	(4) No, under no circumstances
67	**Which of the following areas (aside from TDMP) best prepared you for your current occupation?**
	Business
	Management
	Computers
	Advertising / Marketing
	Speech / Communications
	Theatre
	Public Relations
68	**Overall, how well do you feel the TDMP program at Ferris prepared you for your career?**
	(1) Excellent
	(2) Good
	(3) Fair

	(4) Poor

	EMPLOYMENT STATUS
69	**Are you presently employed in a career relating to your program of study?**
	Yes
	No
70	**Are you presently seeking employment in your field?**
	Yes
	No
71	**Which one of the following areas classifies your current employment?**
	Corporate TV
	Commercial TV
	Cable TV
	Public TV
	Bio / Medical TV
	Educational / Instructional
	Independent Production Facility
	Independent Post-production facility
	Writer
	Freelance (specify):
	Other (specify):
72	**What is your present job title?** please write in:
73	**What do you estimate your annual salary range to be at this time?**
	$19,999 and below
	$20,000 to $29,999
	$30,000 to $39,999
	$40,000 to $49,999
	$50,000 and above
74	**Number of years in your present role:**
	(1) less than 1 year
	(2) 1-2 years
	(3) 3-4 years
	(4) 5-8 years
	(5) more than 9 years

75	**What videotape format do you use professionally?** (check all that apply)
	Beta SP
	Beta SX
	Digital Beta
	DVCam
	Mini DV
	DVCPro
	Disk-Based
	Other (Please specify):

	DEMOGRAPHIC ITEMS
76	**Age:**
	(1) under 25
	(2) 25-35
	(3) 36-45
	(4) 46-55
	(5) over 55
77	**How do you classify your race or ethnic background?**
	(1) White (not Hispanic)
	(2) Black or African American
	(3) Hispanic/Latino--White
	(4) Hispanic/Latino--Black
	(5) Asian, Asian Indian, or Pacific Islander
	(6) Native American or Alaskan Native
	(7) Some other race
	(8) Prefer not to respond
78	**Gender:**
	(1) female
	(2) male

	ACADEMIC INFORMATION
79	**Current Highest Degree:**
	(1) Associates
	(2) Bachelor
	(3) Masters
	(4) Doctorate
80	**Number of years since last college/university course:**
	(1) currently enrolled
	(2) less than 1 year
	(3) 1-4 years
	(4) more than 5 years
81	**What is the highest degree you plan to ultimately earn?**
	(1) Masters
	(2) Doctoral degree
	(3) Not seeking a degree beyond Bachelors
	(4) Uncertain

Except for stupid Broadcast Writing class (COMM 385) that was a waste – completely-. EVERY other class was very beneficial – even "ops" which I think Columbia here, sorely misses – the tech end of things.

My career success started by one of my instructors being tough sounding like I might have trouble with this class. Got an A-!

How to NOT get taken advantage of on your first few jobs – for freelancers – which is where so many folks are going to have to go since there aren't that many jobs out there.

I think tape to tape – RM440 Editing should still be the first introduction to editing – if not 16mm. Columbia has replaced it as of last term – they are fools!

I can't stress strongly enough the importance of a technical understanding of computers and software in a degree such as TVP. This should be increased at all costs. In my estimation tape will be gone in ten years and all video will be disk based and non-linear. I'd add a class in critical thinking, too. But that's probably just me. Call if you want to chat more!

This program left me ill prepared to gain employment in the field. Ferris' equipment was old and outdated. Specs Howard would've been a better alternative. I know for a fact that even the best people in my class were forced to find employment in other fields. (1990 Female, white, 25-35 yr. old graduate. Was harshest critic of the program. Would not recommend to others. Currently employed as an Elementary School Teacher).

I would love to visit and discuss the program and give my experiences in the professional workplace.

I wouldn't say relaxed all the time, or all that supportive.

I have not been in TVP for 6 years. However my degree has helped me with the education and training background. I currently train and educate State Farm Agents. Life is good.

32	25	4	13	17	16	0	18
42	19	1	6	5	4	2	47
56	4	0	33	22	9	0	0
44	16	1	32	25	7	0	0
49	10	1	32	17	8	1	6
27	33	1	18	27	8	0	11
46	15	0	29	20	7	0	8
34	26	1	19	21	16	2	6
56	3	2	34	17	6	7	0
42	19	0	27	20	2	1	13
38	23	0	4	3	0	0	55
11	33	16	1	1	2	0	58
41	18	2	19	21	16	2	5
24	34	3	5	3	3	0	52
15	29	17	23	20	13	4	4
22	36	2	0	3	1	0	58
31	23	6	3	2	4	0	53
29	27	4	2	2	0	0	58
35	20	5	3	2	0	0	57
17	41	3	15	25	11	1	12
40	17	4	9	14	11	3	25
38	22	0	5	8	12	4	34
32	25	3	10	14	15	5	20
19	25	19	16	8	28	11	
33	24	5	21	6	30	6	
33	28	1	23	2	29	9	
47	14	1	40	1	21	1	
18	28	16	12	25	19	7	
54	8	0	44	2	7	10	
40	21	0	26	0	6	31	
36	22	3	25	1	6	33	
33	26	2	22	2	8	32	
34	25	2	31	0	8	25	
55	7	0	34	0	30	1	
42	19	1	24	2	39	0	
16	32	14	18	18	28	1	
37	24	1	34	2	27	1	
42	20	0	35	1	26	3	
55	7	0	56	0	7	2	
38	15	9	35	6	22	2	
22	31	9	22	5	29	9	
57	4	1	32	1	30	2	

Television and Digital Media Production Alumni Survey Results 2004

33	20	13	2																						
24	33	11	0																						
40	20	7	1																						
36	23	9	0																						
18	19	27	4																						
15	30	16	7																						
6	7	20	35																						
11	32	21	4																						
11	7	25	25																						
17	23	21	7																						
22	42	4	0	0																					
29	27	7	5	0																					
31	31	2	3	1																					
28	26	10	3	1																					
7	29	30	1	0																					
19	32	13	3	1																					
23	30	6	8	1																					
28	22	8	9	1																					
1	1	4	2	3	4	1	3	5	3	1	6	4	3	2	4	2	6	2	2	1	3	3	0	0	2
0	27	16	25																						
39	17	1	11																						
67	1																								
46	20	1	1																						
16	9	24	12	23	6	6																			
30	31	5	2																						
51	17																								
18	50																								
10	9	4	4	0	5	4	8	1	5	16															
1	7	16	9	35																					
5	10	15	16	22																					
35	9	20	22	24	13	6	11																		
2	25	33	8	0																					
56	4	3	0	2	0	0	3																		
19	49																								

SECTION 3
EMPLOYER FOLLOW-UP SURVEY

Survey Approach

The television facility supervisors on the following list were sent the following survey that was created to solicit information about how the graduates of the Television and Digital Media Production program (previously Television Production) are viewed by industry professionals. The list of supervisors was composed based on the Media Communications Association directory of members in Mid-Michigan and Detroit areas. The eight respondents who have all had employer/employee relationships with Ferris TVP or TDMP students provided ratings and comments about their employees or interns who graduated from Ferris. Of the thirty-six supervisors that we mailed surveys to only eight have responded, and four mailings came back undeliverable. This is a disappointing response that may be due in part to the summer mailing when many folks are likely to be taking time off.

Result Summary

All respondents rated the FSU-television graduates to have Excellent or Good television production skills (#7). Technical Skills, Interpersonal Skills, Initiative & Attitude, and Dependability were all attributes that our students were rated highly on, (#10). Oral and written skills were pointed out as an area where some improvements could be made, (#s9&10). All responses were Excellent and Good crediting our grads with being up to date on the basic technical advances in cameras, editing systems, graphics and computers, (#11).

The supervisors were asked to list at least three colleges or universities that they would recommend if a high school student came to them and expressed an interest in studying television production, (#12). Ferris State was chosen nine times, three times more often than the next closest choice. Please read the following material for more data including comments.

Angott, Eric
SWOCC Studios
24021 Research Dr.
Farmington Hills, MI 48335

Bartling, Kirk
Video Production Dept.
Two Ice Circle Dr., -Chi Mukwa
Sault Ste. Marie, MI 49783

Beck, Stephen
Jackson – Dawson Communications Inc.
One Parkland Blvd
Suite 1105E
Dearborn, MI 48126

Brown, Jerry
Lawrence Productions
1800 S 35th Street.
Galesburg, MI 49053

Crane, William
Consumers Energy
212 W. Michigan Ave.
Jackson, MI 49201

Deur, Vincent
Vince Deur Productions LLC
15656 Charles Court
Grand Haven, MI 49417

DiFazio, Mike
City of Livonia
33000 Civic Center Dr.
5th Floor
Livonia, Mi 48154

Dowell, Beverly
Ford Motor Co.
1728 Compan Farms Circle
Detroit, MI 48207

Dunaway, Kevin
WWWTV – WWUP TV 9&10
PO Box 627
Cadillac MI 49601

Fitzsimmons, Michael
Media One
27800 Franklin Rd.
Southfield, MI 48034

Gammons, Michael
CDTV
5415 Oakman Blvd.
Dearborn, Mi 48126

Gillett, Ken
Borgess Hospital
1521 Gull Road
Kalamazoo MI 49048

Gnagney, Jeffrey
Wayne County Regional
Education Services Agency
33500 Van Born Rd.
Wayne, MI 48184

Hegarty, Jim
FCN Facilities & Services
Ford Motor Co.
01 American Road
Suite 22
Dearborn, MI 48121

Helwig, Leslie
Bloomfield Community TV
4200 Telegraph Road
Bloomfield Hills, MI 48303

Jamieson, Grant
Detroit Edison Communications
2000 Second Ave., 333 WCB
Detroit MI, 48226

Kindt-Newhouse, Christa
Unique Film & Video
34034 Eight Mile Rd., Ste. 100
Farmington Hills, MI 48335

Kreszyn, Kurt
Ford Motor Co.
01 American Road
Room B-50
Dearborn, MI 48126

Laport, Christopher
Universal Images
26011 Evergreen, #200
Southfield, MI 48076

La Vigne, Paul
Digital Video Services
4592 40th Street SE
Grand Rapids, MI 49512

Lewis, John
Media Solutions
700 Tower Drive
MS 131
Troy, MI 48098

Logan, Beth
Logan Productions
8035 N Port Washington Rd.
Milwaukee, WI 53217

Martin, Steve
Gordon Food Services
420 South Street
Grand Rapids, MI 49501

Melton, Larry
Triangle Productions Inc.
1041 E. Fulton
Grand Rapids, MI 49503

Moore, Pam
PamMoore Productions, Inc.
2722 Fern
Royal Oak, MI 48073

Nacke, Eric
Jade Pig Productions
Van Andel Arena
Grand Rapids, MI 49505

Newhouse, Shelby
Unique Film & Video
34034 Eight Mile Rd.
Ste. 100
Farmington Hills, MI 48335

Najduk, Joe
Ford Motor Co.
The American Rd., Room 914
Dearborn, MI 48121

Paradisco, Steve
Michigan Farm Bureau
7373 Saginow Highway
Lanisng, MI 48909

Preston, Paul
AT&T Media Services
2395 Jolly Road Suite 100
Okemos MI 48846

Richardson, Rockland
Oakland Schools
2100 Pontiac Lk. Rd.
Waterford, MI 48326

Quayle, John
CTND
1529 Davis St.
Wyandotte, MI 48192

Sneden, Marc
Masco corp.
21001 Van Born Rd.
Commun. Dept.
Taylor, MI 48180

Shimunek, TJ
TJ Shimunek Productions
9900 Bliss Road
Elwell, MI 48832

Vest, Lori Jo
Communicore Visual Communications
2271 Cole
Birmingham, MI 48009

Walsh, Sean
Media Solutions
30200 Mound
MS 480 – 111- P58

TELEVISON & DIGITAL MEDIA PRODUCTION
SURVEY OF EMPLOYER SITES

1. Do you currently have a FSU graduate of the TV & Digital Media Production Program in your employ? *Yes – 4* *No – 4*

2. What is the total number of FSU TV grads employed by you? (currently and in the past): *17*

3. Do you currently have a FSU TV & Digital Media Production Program intern in your employ? *Yes – 1 No – 3*

4. Have you had FSU TV interns in the past? *Yes – 5* *No – 3*

5. What is the total number of FSU TV interns that you have had? (currently and in the past)? *13*

6. Of the FSU TV employees you have hired, how many of them did their internship with you? *11*

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

   Excellent – 5
   Good – 2
   Fair –0
   Poor – 0

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

   FSU TV grads all seem to have a broad range of skills and are ready to begin work without a lot of extra training.

   Hands-on experience with industry standard equipment and can-do attitudes

   Outstanding knowledge of the fundamentals of engineering, i.e. cables, connections, signal flow – how gear goes together - different tape formats – editing, shooting & lighting.

   I always found them to be responsible and reliable

   Based on my full-time employee only: good all-round experience – familiarity with al aspects of work.

   Work ethic, responsiveness, and attitude

   They are well trained technically compared to other students.

   Great tech skills

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

None

Production planning/budgeting

Would like students to be better prepared to freelance after internship – basic business fundamentals – setting up DBA or corporate taxes & networking with others in the industry – personality & business sense are as important as technical competencies.

Like all production graduates its just the need to get more experience

Academic (need to know how to spell!)

Oral & written skills were the only area where I noticed some improvement would have been welcome. (However, I'm basing this on only one employee and a few experiences with FSU grads not in my employ.)

None

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

Technical Skill	*Excellent – 7*	*Good - 0*	*Fair – 1*	*Poor – 0*
Oral and Written	*3*	*3*	*3*	*0*
Interpersonal Skills	*3*	*5*	*0*	*0*
Initiative & Attitude	*6*	*2*	*0*	*0*
Dependability	*6*	*2*	*0*	*0*

11. Upon interviewing or hiring FSU TV graduates, do you find them up-to-date on the basic technical advances in cameras, editing systems, graphics, and computers?

Excellent – 2 *Good – 5* *Fair – 0* *Poor – 0*

12. If a high school student came to you and expressed and 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.

FSU – 9
Central – 3
U of M – 2
Brown – 1
EMU – 1
MSU – 1
WMU – 1
Columbia – 1
U of Missouri – 1
Univ of Syracuse - 1
Mass - 1
Chicago Tech Institute - 2
Kellogg CC - 1

13. What advantages do other television programs have?

None have FSU students level of experience (broadly) in all areas of production

Don't know

Anytime you have another Steve Rota, send him (or her) my way!

Just providing an intense, will-rounded atmosphere and some broader experience beyond technical training/knowledge

FSU is the best

Final Comments

I like the way Ferris has their students ready to enter the job market with a broad range of skills

See attached

If you're interested in speaking with me by phone, I would be amenable

Keep sending interns, they are the best

peloton creative group

A DIVISION OF JACKSON-DAWSON

July 20, 2004

Clayton Rye
Television and Digital Media Production
IRC-108
Ferris State University
111 W. Knollview Dr.
Big Rapid, MI 49307-9989

Dear Clayton:

I received your survey and I'm glad to see FSU continually trying to stay ahead of the curve technically and otherwise while preparing your students for the workforce. I just wanted to elaborate a bit on my responses to the questionnaire.

Following up on my comment about basic business competencies. I feel very strongly that FSU students in Television and Digital Media Production should be prepared for the possibility of (at least temporarily) freelance work after graduation. Staff jobs in this business are extremely hard to come by and it's literally timing and luck when a position opens here at our company relating to film/video production. I freelanced for 3 years after my internship at Ford Motor Company and a basic understanding of managing finances and setting up a sole proprietorship would have been extremely helpful. Encourage basic business classes and even some sales courses. The software and equipment FSU exposes students to are all excellent and many lend themselves easily to being used in an in-home business.

Additionally, some students (in my opinion) don't have drive enough to make contacts and build relationships with the freelancers and staffers that travel through our facility on a daily bases. This is a very 'social' business! Students that succeed in production are EXTREMELY motivated individuals CONSTANTLY asking to do MORE work, not the minimum. Self-promote! At my company, every staffer is way overextended and it takes quite a bit for anyone to stand out in all the commotion of a common workday. Motivation and drive along with the ability to learn new things constantly (and have it stick!) are a welcome addition. Some students sit at their desks and seemingly 'wait for something to fall in their laps.' I don't think it can be reinforced how critical the internship is to building your future in this business. Talk to your supervisors; don't be afraid of annoying them because they're too busy. The intern has the burden on them to make an impression. Ask for more work (and more 'important' work than running the dub rack) and I'm fairly certain they'll get their shot.

Finally, I want to impress upon whomever may read this, that in my experience Ferris students far exceed students from other institutions in all aspects of preparedness for the workplace. We know when we're interviewing FSU students for internships that every student has an outstanding knowledge base and 4 tough years in the trenches before arriving with their resume tapes! The FSU degree is a giant foot forward before they even introduce themselves to us. (That's not just personal bias! My co-workers agree). Keep up the great work, and keep striving to improve the program and FSU's reputation will remain as strong as it is in our field!

Thanks for considering me for your survey! I always look forward to hearing from dear old FSU!

Sincerely,

Stephen D. Beck
Executive Producer
Peloton Creative Group

SECTION 4
STUDENT EVALUATION OF PROGRAM

Survey Approach

The current students of the Department of Television and Digital Media Production were asked to fill out the following survey in the classroom, or while out on internship assignment. Towards the end of winter semester of 2004, they responded to questions and were given the opportunity to write comments. The first forty-one questions asked the respondents to rate various aspects of the program from Excellent to Poor, with the fifth column representing Unknown. The last twenty questions allowed the students to Agree or Disagree with specific statements about the Program. Seventy anonymous surveys were completed by students and processed by Institutional Research and Testing.

Result Summary

The results overall seem positive. The majority of the faculty related responses are rated in the 85th and 94th percentile at Excellent and Good. From Advisor availability, and willingness to help, through Grading fairness (#s 1-4) the range is 88.1% through 94% Cumulative in the Excellent and Good rating. Other high faculty scores are Professional competency of faculty (#31), at 86.8%, Opportunity for interaction with faculty (#32), at 85.7%, and Faculty awareness of new developments in field (#38), at 89.7%. (Again these are Cumulative Percent of Excellent & Good responses) The adjuncts along with the full-time faculty deserve credit for these positive results. The Program Coordinator at 89.1% and Office Staff at 85.1% received favorable ratings as well. (#s 9& 33). Appropriateness of internship experience (#14) received a Good & Excellent rate by a cumulative 82.9%, but 38.6% responded Unknown because the internship is the very last requirement for seniors. Over 90% of students Agree & Strongly Agree that they have a satisfactory outlet for creativity (#60), over 85% have Learned a great deal (#46), and over 87% Would advise a friend to major in TDMP,(#47). Over 89% of students rate the Overall quality of the TDMP program as Good or Excellent, (#40).

The survey results also indicate that some areas and issues may need continued attention. The general area of equipment and facilities (#s 15-28) don't rate as high as most faculty issues but they are all in the 70 and 80% range. Overall adequacy of financial resources (#41) only rates 52.4% at Good and Excellent. Students are only 75% satisfied with the Quality of textbooks (#7) and 69.6% in rating the Quality of library holdings,(#8).More than a third responded Unknown to library holdings question. Regarding Availability of required TDMP courses, only 63.8% rated the program Good or Excellent. This statistic and other low numbers may relate to the steady growth that we have experienced with only three full-time faculty members to accommodate the larger student numbers. Overload is the norm, and students are beginning to see delays in getting the classes they want. Please read the following material for more data including comments.

STUDENT SATISFACTION SURVEY COMMENTS

I was fortunate enough to stumble upon the program

I believe that thee are many aspects of TDMP that can be improved upon. The first aspect involves the way in which courses are taught. It makes sense that all professors have a different type of teaching style, however, one tends to do more lecturing on pointless material than on the material with substance. This professor is possible the most unprepared teacher I have been taught by. Another professor has the tendency to get off topic quite often also but style is much more conducive to learning than from the latter. There needs to be more equipment and better, more up-to-date equipment for students. There is no way we can call ourselves digitally superior when our NTSC monitors are 7 years old and the color tubes are failing.

I rated the editing questions lower because our computers are horrible. The Dells don't work well with Avid. If it were my choice I would invest funds into Macs and Final Cut 4.

I rated the faculty questions lower because one does not understand how to use equipment/software and cannot teach the use of equipment/software. If I were just judging two of the professors, I would have rated everything excellent.

Though I am not a major this program has helped me with my degree in Applied Speech Communications. Many of the teachings are carried over and it is good that the two program work together.

Media Supply is horrible. Every single time I pick up what I've checked out, something's broken, they given my key/equipment away, or something else.

Course should be available all year round, nut just some in the fall and others in the winter. This makes it frustrating for students.

There are not enough group projects to give us the experience of working with others on projects. Things can get stressful and students should have the group experiences so they can learn more of what to expect and how to take in ideas of others, un-like when you work alone and everything is your way.

STUDENT SATISFACTION SURVEY
TELEVISION AND DIGITAL MEDIA PRODUCTION PROGRAM

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

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

1. Availability of my advisor	1	2	3	4	5
2. Willingness of my advisor to help	1	2	3	4	5
3. Quality of courses in helping me prepare for employment	1	2	3	4	5
4. Fairness of grading in my TDMP classes.	1	2	3	4	5
5. Quality of instruction in my TDMP classes	1	2	3	4	5
6. Quality of textbooks used in my TDMP classes	1	2	3	4	5
7. Quantity of textbook used in my TDMP classes	1	2	3	4	5
8. Quality of library holdings in TDMP	1	2	3	4	5
9. Helpfulness of TDMP office staff	1	2	3	4	5
10. Helpfulness of Media Supply staff	1	2	3	4	5
11. Availability of TDMP required courses	1	2	3	4	5
12. Availability of non-TDMP classes which are Required for graduation	1	2	3	4	5
13. Organization of the curriculum for the major	1	2	3	4	5
14. Appropriateness of the internship experience	1	2	3	4	5
15. Appropriateness of studio facilities	1	2	3	4	5
16. Appropriateness of studio equipment	1	2	3	4	5
17. Appropriateness of portable video equipment	1	2	3	4	5
18. Appropriateness of control room equipment	1	2	3	4	5
19. Appropriateness of graphics equipment hardware and software	1	2	3	4	5
20. Appropriateness of editing equipment	1	2	3	4	5
21. Appropriateness of film equipment	1	2	3	4	5
22. Appropriateness of lighting equipment	1	2	3	4	5

23. Appropriateness of audio equipment	1	2	3	4	5
24. Appropriateness of Visual Comm. Courses	1	2	3	4	5
25. Quality of TDMP classroom facilities	1	2	3	4	5
26. Quality of TDMP laboratory facilities	1	2	3	4	5
26. Quality of TDMP laboratory equipment	1	2	3	4	5
28. Quality of TDMP checkout equipment	1	2	3	4	5
29. Quality of advising by TDMP faculty	1	2	3	4	5
30. Clarity of degree requirements in TDMP	1	2	3	4	5
31. Professional competence of TDMP faculty	1	2	3	4	5
32. Opportunity for interaction with TDMP faculty	1	2	3	4	5
33. Attitude of Program Coordinator toward students	1	2	3	4	5
34. Faculty helpfulness in dealing with class work and projects	1	2	3	4	5
35. Usefulness of faculty criticism of class work and projects	1	2	3	4	5
36. Appropriateness of procedures used to evaluate students in their lecture courses	1	2	3	4	5
37. Appropriateness of procedures used to evaluate students in their lab/hands-on courses	1	2	3	4	5
38. Faculty awareness of new developments in the television production/media field	1	2	3	4	5
39. Overall quality of teaching in TDMP	1	2	3	4	5
40. Overall quality of the TDMP program	1	2	3	4	5
41. Overall adequacy of financial resources in support of this program	1	2	3	4	5

To what extend do you agree with the following statements about the Television and Digital Media Production Program?

1=STRONGLY AGREE 2=AGREE 3=NO OPINION 4=DISAGREE 5=STRONGLY DISAGREE

	1	2	3	4	5
42. Most faculty members are genuinely interested in the welfare and the professional development of the students	1	2	3	4	5
43. Different scholarly points of view are encouraged by the faculty	1	2	3	4	5
44. The program is academically demanding for most students	1	2	3	4	5
45. The program has a humane environment characterized by mutual respect between the student and the faculty	1	2	3	4	5
46. I have learned a great deal as a major in the Television and Digital Media Program	1	2	3	4	5
47. I would advise a friend with similar interests to major in Television and Digital Media Program at Ferris	1	2	3	4	5
48. Students tend to support and help each other meet the academic demands of this program	1	2	3	4	5
49. The Television and Digital Media Program is an academically stimulating place to learn	1	2	3	4	5
50. There are opportunities outside the classroom for professional growth	1	2	3	4	5
51. The program actively helps graduates of this program find appropriate employment or pursue further study	1	2	3	4	5
52. Faculty members appear to be prepared for their courses	1	2	3	4	5
53. This program is providing me with a very good preparation for what I perceive as my future professional work or advanced study	1	2	3	4	5
54. The Television Production faculty members work together to achieve the program's goals	1	2	3	4	5
55. The program faculty are receptive to new ideas and ways of doing things	1	2	3	4	5

56. There is good communication between faculty members and the students regarding student needs, concerns, and suggestions	1	2	3	4	5
57. Students are provided sufficient opportunities to work in groups	1	2	3	4	5
58. I am satisfied with the caliber of my classmates	1	2	3	4	5
59. Students are provided sufficient opportunities to work alone	1	2	3	4	5
60. The Television and Digital Media Production Program provides a satisfactory outlet for creative expression	1	2	3	4	5

Please Provide Written Comments:

TDMP Student Satisfaction Survey...2004 Winter

Frequencies

Prepared by: Institutional Research & Testing, 08/04

Statistics

	N		Mean	Median	Std. Deviation
	Valid	Missing			
q1 Advisor availability	66	4	1.59	2.00	.656
q2 Advisor willing to help	67	3	1.51	1.00	.704
q3 Quality of courses	67	3	1.76	2.00	.698
q4 Grading fairness	70	0	1.77	2.00	.641
q5 Quality of instruction	70	0	1.91	2.00	.737
q6 Quality of textbooks	70	0	2.03	2.00	.798
q7 Quantity of textbooks	68	2	2.06	2.00	.790
q8 Quality of library holdings	46	24	2.13	2.00	.909
q9 Helpfulness of TDMP office staff	67	3	1.70	2.00	.759
q10 Helpfulness of Media Supply staff	69	1	1.83	2.00	.747
q11 Availability of req'd TDMP courses	69	1	2.25	2.00	1.090
q12 Availability of req'd non-TDMP courses	66	4	1.97	2.00	.744
q13 Curriculum organization for major	69	1	2.10	2.00	.731
q14 Appropriateness of internship experience	41	29	1.73	2.00	.867
q15 Appropriateness of studio facilities	64	6	1.95	2.00	.805
q16 Appropriateness of studio equipment	64	6	1.94	2.00	.774
q17 Appropriateness of portable video equipmt	68	2	1.90	2.00	.736
q18 Appropriateness of control room equipmt	60	10	1.90	2.00	.656
q19 Appropriateness of graphics equipment	63	7	1.87	2.00	.772
q20 Appropriateness of editing equipment	69	1	1.87	2.00	.803
q21 Appropriateness of film equipment	45	25	1.93	2.00	.751
q22 Appropriateness of lighting equipment	66	4	2.06	2.00	.762
q23 Appropriateness of audio equipment	63	7	1.86	2.00	.592
q24 Appropriateness of Visual Comm. courses	43	27	2.14	2.00	.710
q25 Quality of TDMP classroom facilities	69	1	2.14	2.00	.827
q26 Quality of TDMP laboratory facilities	69	1	2.16	2.00	.740
q27 Quality of TDMP laboratory equipment	67	3	2.09	2.00	.793
q28 Quality of TDMP checkout equipment	69	1	2.04	2.00	.695
q29 Quality of advising	67	3	1.90	2.00	.800
q30 Clarity of degree requirements	67	3	1.93	2.00	.822
q31 Professional competence of faculty	68	2	1.79	2.00	.703
q32 Opportunity for interaction w/ faculty	70	0	1.77	2.00	.765
q33 Attitude of Prog Coord toward students	64	6	1.70	2.00	.749
q34 Faculty helpfulness w/ class & projects	70	0	1.94	2.00	.832
q35 Usefulness of fac criticism of work & projects	69	1	1.93	2.00	.828
q36 Appropriateness of grading lec courses	68	2	1.91	2.00	.728
q37 Appropriateness of grading lab courses	68	2	1.97	2.00	.810
q38 Fac aware of new developmts in field	68	2	1.69	2.00	.697
q39 Overall quality of teaching	70	0	1.87	2.00	.721
q40 Overall quality of TDMP program	69	1	1.74	2.00	.721
q41 Overall adequacy of financial resources	63	7	2.38	2.00	.869
q42 Fac mem's interested in stu welfare/pro dev	70	0	1.76	2.00	.788
q43 Different views encouraged by faculty	70	0	1.87	2.00	.797

Statistics

	N		Mean	Median	Std. Deviation
	Valid	Missing			
q44 Prog academically demanding	70	0	2.16	2.00	.958
q45 Humane environmt & mutual respect	70	0	1.71	2.00	.725
q46 Learned a great deal	70	0	1.74	2.00	.943
q47 Would advise friend to major in TDMP	70	0	1.76	2.00	.955
q48 Students support/help each other	70	0	1.79	2.00	.961
q49 TDMP is academically stimulating	70	0	1.93	2.00	.873
q50 Opportunities outside class for profes growth	70	0	2.04	2.00	1.028
q51 Prog actively helps grads find jobs	69	1	2.14	2.00	1.102
q52 Fac appear prepared for courses	70	0	1.87	2.00	.760
q53 Am receiving very good prep for job/adv study	70	0	1.86	2.00	.921
q54 Fac works together to achieve prog goals	70	0	1.91	2.00	.959
q55 Fac receptive to new ideas	70	0	1.89	2.00	.843
q56 Good comm'n btw fac & students	68	2	1.99	2.00	.801
q57 Sufficient opportunities for group work	68	2	1.99	2.00	1.044
q58 Satisfied w/ caliber of classmates	68	2	2.06	2.00	.879
q59 Sufficient opportunities to work alone	68	2	1.56	2.00	.529
q60 Satisfactory outlet for creativity	68	2	1.56	1.00	.720

Frequency Table

q1 Advisor availability

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	32	45.7	48.5	48.5
	Good	30	42.9	45.5	93.9
	Fair	3	4.3	4.5	98.5
	Poor	1	1.4	1.5	100.0
	Total	66	94.3	100.0	
Missing	Unknown	2	2.9		
	System	2	2.9		
	Total	4	5.7		
Total		70	100.0		

q2 Advisor willing to help

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	39	55.7	58.2	58.2
	Good	24	34.3	35.8	94.0
	Fair	2	2.9	3.0	97.0
	Poor	2	2.9	3.0	100.0
	Total	67	95.7	100.0	
Missing	Unknown	1	1.4		
	System	2	2.9		
	Total	3	4.3		
Total		70	100.0		

q3 Quality of courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	25	35.7	37.3	37.3
	Good	34	48.6	50.7	88.1
	Fair	7	10.0	10.4	98.5
	Poor	1	1.4	1.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	3	4.3		
Total		70	100.0		

q4 Grading fairness

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	34.3	34.3
	Good	38	54.3	54.3	88.6
	Fair	8	11.4	11.4	100.0
	Total	70	100.0	100.0	

q5 Quality of instruction

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	28.6	28.6
	Good	38	54.3	54.3	82.9
	Fair	10	14.3	14.3	97.1
	Poor	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q6 Quality of textbooks

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	18	25.7	25.7	25.7
	Good	35	50.0	50.0	75.7
	Fair	14	20.0	20.0	95.7
	Poor	3	4.3	4.3	100.0
	Total	70	100.0	100.0	

q7 Quantity of textbooks

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	16	22.9	23.5	23.5
	Good	35	50.0	51.5	75.0
	Fair	14	20.0	20.6	95.6
	Poor	3	4.3	4.4	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q8 Quality of library holdings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	12	17.1	26.1	26.1
	Good	20	28.6	43.5	69.6
	Fair	10	14.3	21.7	91.3
	Poor	4	5.7	8.7	100.0
	Total	46	65.7	100.0	
Missing	Unknown	24	34.3		
Total		70	100.0		

q9 Helpfulness of TDMP office staff

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	31	44.3	46.3	46.3
	Good	26	37.1	38.8	85.1
	Fair	9	12.9	13.4	98.5
	Poor	1	1.4	1.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	3	4.3		
Total		70	100.0		

q10 Helpfulness of Media Supply staff

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	25	35.7	36.2	36.2
	Good	32	45.7	46.4	82.6
	Fair	11	15.7	15.9	98.6
	Poor	1	1.4	1.4	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q11 Availability of req'd TDMP courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	21	30.0	30.4	30.4
	Good	23	32.9	33.3	63.8
	Fair	12	17.1	17.4	81.2
	Poor	13	18.6	18.8	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0	.	

q12 Availability of req'd non-TDMP courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	17	24.3	25.8	25.8
	Good	36	51.4	54.5	80.3
	Fair	11	15.7	16.7	97.0
	Poor	2	2.9	3.0	100.0
	Total	66	94.3	100.0	
Missing	Unknown	3	4.3		
	System	1	1.4		
	Total	4	5.7		
Total		70	100.0		

q13 Curriculum organization for major

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	13	18.6	18.8	18.8
	Good	38	54.3	55.1	73.9
	Fair	16	22.9	23.2	97.1
	Poor	2	2.9	2.9	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q14 Appropriateness of internship experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	48.8	48.8
	Good	14	20.0	34.1	82.9
	Fair	5	7.1	12.2	95.1
	Poor	2	2.9	4.9	100.0
	Total	41	58.6	100.0	
Missing	Unknown	27	38.6		
	System	2	2.9		
	Total	29	41.4		
Total		70	100.0		

q15 Appropriateness of studio facilities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	19	27.1	29.7	29.7
	Good	32	45.7	50.0	79.7
	Fair	10	14.3	15.6	95.3
	Poor	3	4.3	4.7	100.0
	Total	64	91.4	100.0	
Missing	Unknown	5	7.1		
	System	1	1.4		
	Total	6	8.6		
Total		70	100.0		

q16 Appropriateness of studio equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	19	27.1	29.7	29.7
	Good	32	45.7	50.0	79.7
	Fair	11	15.7	17.2	96.9
	Poor	2	2.9	3.1	100.0
	Total	64	91.4	100.0	
Missing	Unknown	6	8.6		
Total		70	100.0		

TDMP Student Satisfaction Survey...2004 Winter

Frequencies

Prepared by: Institutional Research & Testing, 08/04

Statistics

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q22 Appropriateness of lighting equipment	66	4	2.06	2.00	.762
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q25 Quality of TDMP classroom facilities	69	1	2.14	2.00	.827
q26 Quality of TDMP laboratory facilities	69	1	2.16	2.00	.740
q27 Quality of TDMP laboratory equipment	67	3	2.09	2.00	.793
q28 Quality of TDMP checkout equipment	69	1	2.04	2.00	.695
q29 Quality of advising	67	3	1.90	2.00	.800
q30 Clarity of degree requirements	67	3	1.93	2.00	.822
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q33 Attitude of Prog Coord toward students	64	6	1.70	2.00	.749
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q35 Usefulness of fac criticism of work & projects	69	1	1.93	2.00	.828
q36 Appropriateness of grading lec courses	68	2	1.91	2.00	.728
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q38 Fac aware of new developmts in field	68	2	1.69	2.00	.697
q39 Overall quality of teaching	70	0	1.87	2.00	.721
q40 Overall quality of TDMP program	69	1	1.74	2.00	.721
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q49 TDMP is academically stimulating	70	0	1.93	2.00	.873
q50 Opportunities outside class for profes growth	70	0	2.04	2.00	1.028
q51 Prog actively helps grads find jobs	69	1	2.14	2.00	1.102
q52 Fac appear prepared for courses	70	0	1.87	2.00	.760
q53 Am receiving very good prep for job/adv study	70	0	1.86	2.00	.921
q54 Fac works together to achieve prog goals	70	0	1.91	2.00	.959
q55 Fac receptive to new ideas	70	0	1.89	2.00	.843
q56 Good comm'n btw fac & students	68	2	1.99	2.00	.801
q57 Sufficient opportunities for group work	68	2	1.99	2.00	1.044
q58 Satisfied w/ caliber of classmates	68	2	2.06	2.00	.879
q59 Sufficient opportunities to work alone	68	2	1.56	2.00	.529
q60 Satisfactory outlet for creativity	68	2	1.56	1.00	.720

Frequency Table

q1 Advisor availability

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	32	45.7	48.5	48.5
	Good	30	42.9	45.5	93.9
	Fair	3	4.3	4.5	98.5
	Poor	1	1.4	1.5	100.0
	Total	66	94.3	100.0	
Missing	Unknown	2	2.9		
	System	2	2.9		
	Total	4	5.7		
Total		70	100.0		

q2 Advisor willing to help

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	39	55.7	58.2	58.2
	Good	24	34.3	35.8	94.0
	Fair	2	2.9	3.0	97.0
	Poor	2	2.9	3.0	100.0
	Total	67	95.7	100.0	
Missing	Unknown	1	1.4		
	System	2	2.9		
	Total	3	4.3		
Total		70	100.0		

q3 Quality of courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	25	35.7	37.3	37.3
	Good	34	48.6	50.7	88.1
	Fair	7	10.0	10.4	98.5
	Poor	1	1.4	1.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	3	4.3		
Total		70	100.0		

q4 Grading fairness

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	34.3	34.3
	Good	38	54.3	54.3	88.6
	Fair	8	11.4	11.4	100.0
	Total	70	100.0	100.0	

q5 Quality of instruction

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	28.6	28.6
	Good	38	54.3	54.3	82.9
	Fair	10	14.3	14.3	97.1
	Poor	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q6 Quality of textbooks

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	18	25.7	25.7	25.7
	Good	35	50.0	50.0	75.7
	Fair	14	20.0	20.0	95.7
	Poor	3	4.3	4.3	100.0
	Total	70	100.0	100.0	

q7 Quantity of textbooks

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	16	22.9	23.5	23.5
	Good	35	50.0	51.5	75.0
	Fair	14	20.0	20.6	95.6
	Poor	3	4.3	4.4	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q8 Quality of library holdings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	12	17.1	26.1	26.1
	Good	20	28.6	43.5	69.6
	Fair	10	14.3	21.7	91.3
	Poor	4	5.7	8.7	100.0
	Total	46	65.7	100.0	
Missing	Unknown	24	34.3		
Total		70	100.0		

q9 Helpfulness of TDMP office staff

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	31	44.3	46.3	46.3
	Good	26	37.1	38.8	85.1
	Fair	9	12.9	13.4	98.5
	Poor	1	1.4	1.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	3	4.3		
Total		70	100.0		

q10 Helpfulness of Media Supply staff

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	25	35.7	36.2	36.2
	Good	32	45.7	46.4	82.6
	Fair	11	15.7	15.9	98.6
	Poor	1	1.4	1.4	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q11 Availability of req'd TDMP courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	21	30.0	30.4	30.4
	Good	23	32.9	33.3	63.8
	Fair	12	17.1	17.4	81.2
	Poor	13	18.6	18.8	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0	.	

q12 Availability of req'd non-TDMP courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	17	24.3	25.8	25.8
	Good	36	51.4	54.5	80.3
	Fair	11	15.7	16.7	97.0
	Poor	2	2.9	3.0	100.0
	Total	66	94.3	100.0	
Missing	Unknown	3	4.3		
	System	1	1.4		
	Total	4	5.7		
Total		70	100.0		

q13 Curriculum organization for major

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	13	18.6	18.8	18.8
	Good	38	54.3	55.1	73.9
	Fair	16	22.9	23.2	97.1
	Poor	2	2.9	2.9	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q14 Appropriateness of internship experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	48.8	48.8
	Good	14	20.0	34.1	82.9
	Fair	5	7.1	12.2	95.1
	Poor	2	2.9	4.9	100.0
	Total	41	58.6	100.0	
Missing	Unknown	27	38.6		
	System	2	2.9		
	Total	29	41.4		
Total		70	100.0		

q15 Appropriateness of studio facilities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	19	27.1	29.7	29.7
	Good	32	45.7	50.0	79.7
	Fair	10	14.3	15.6	95.3
	Poor	3	4.3	4.7	100.0
	Total	64	91.4	100.0	
Missing	Unknown	5	7.1		
	System	1	1.4		
	Total	6	8.6		
Total		70	100.0		

q16 Appropriateness of studio equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	19	27.1	29.7	29.7
	Good	32	45.7	50.0	79.7
	Fair	11	15.7	17.2	96.9
	Poor	2	2.9	3.1	100.0
	Total	64	91.4	100.0	
Missing	Unknown	6	8.6		
Total		70	100.0		

q17 Appropriateness of portable video equipmt

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	29.4	29.4
	Good	37	52.9	54.4	83.8
	Fair	9	12.9	13.2	97.1
	Poor	2	2.9	2.9	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q18 Appropriateness of control room equipmt

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	15	21.4	25.0	25.0
	Good	37	52.9	61.7	86.7
	Fair	7	10.0	11.7	98.3
	Poor	1	1.4	1.7	100.0
	Total	60	85.7	100.0	
Missing	Unknown	9	12.9		
	System	1	1.4		
	Total	10	14.3		
Total		70	100.0		

q19 Appropriateness of graphics equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	21	30.0	33.3	33.3
	Good	31	44.3	49.2	82.5
	Fair	9	12.9	14.3	96.8
	Poor	2	2.9	3.2	100.0
	Total	63	90.0	100.0	
Missing	Unknown	6	8.6		
	System	1	1.4		
	Total	7	10.0		
Total		70	100.0		

q20 Appropriateness of editing equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	34.8	34.8
	Good	33	47.1	47.8	82.6
	Fair	9	12.9	13.0	95.7
	Poor	3	4.3	4.3	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q21 Appropriateness of film equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	12	17.1	26.7	26.7
	Good	26	37.1	57.8	84.4
	Fair	5	7.1	11.1	95.6
	Poor	2	2.9	4.4	100.0
	Total	45	64.3	100.0	
Missing	Unknown	24	34.3		
	System	1	1.4		
	Total	25	35.7		
Total		70	100.0		

q22 Appropriateness of lighting equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	14	20.0	21.2	21.2
	Good	37	52.9	56.1	77.3
	Fair	12	17.1	18.2	95.5
	Poor	3	4.3	4.5	100.0
	Total	66	94.3	100.0	
Missing	Unknown	4	5.7		
Total		70	100.0		

q23 Appropriateness of audio equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	16	22.9	25.4	25.4
	Good	40	57.1	63.5	88.9
	Fair	7	10.0	11.1	100.0
	Total	63	90.0	100.0	
Missing	Unknown	7	10.0	.	
Total		70	100.0		

q24 Appropriateness of Visual Comm. courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	6	8.6	14.0	14.0
	Good	27	38.6	62.8	76.7
	Fair	8	11.4	18.6	95.3
	Poor	2	2.9	4.7	100.0
	Total	43	61.4	100.0	
Missing	Unknown	26	37.1		
	System	1	1.4		
	Total	27	38.6		
Total		70	100.0		

q25 Quality of TDMP classroom facilities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	13	18.6	18.8	18.8
	Good	39	55.7	56.5	75.4
	Fair	11	15.7	15.9	91.3
	Poor	6	8.6	8.7	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q26 Quality of TDMP laboratory facilities

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	10	14.3	14.5	14.5
	Good	42	60.0	60.9	75.4
	Fair	13	18.6	18.8	94.2
	Poor	4	5.7	5.8	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q27 Quality of TDMP laboratory equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	13	18.6	19.4	19.4
	Good	40	57.1	59.7	79.1
	Fair	9	12.9	13.4	92.5
	Poor	5	7.1	7.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	2	2.9		
	System	1	1.4	.	
	Total	3	4.3		
Total		70	100.0		

q28 Quality of TDMP checkout equipment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	14	20.0	20.3	20.3
	Good	39	55.7	56.5	76.8
	Fair	15	21.4	21.7	98.6
	Poor	1	1.4	1.4	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q29 Quality of advising

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	35.8	35.8
	Good	27	38.6	40.3	76.1
	Fair	15	21.4	22.4	98.5
	Poor	1	1.4	1.5	100.0
	Total	67	95.7	100.0	
Missing	Unknown	1	1.4		
	System	2	2.9		
	Total	3	4.3		
Total		70	100.0		

q30 Clarity of degree requirements

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	21	30.0	31.3	31.3
	Good	34	48.6	50.7	82.1
	Fair	8	11.4	11.9	94.0
	Poor	4	5.7	6.0	100.0
	Total	67	95.7	100.0	
Missing	Unknown	2	2.9		
	System	1	1.4		
	Total	3	4.3		
Total		70	100.0		

q31 Professional competence of faculty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	35.3	35.3
	Good	35	50.0	51.5	86.8
	Fair	8	11.4	11.8	98.5
	Poor	1	1.4	1.5	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q32 Opportunity for interaction w/ faculty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	28	40.0	40.0	40.0
	Good	32	45.7	45.7	85.7
	Fair	8	11.4	11.4	97.1
	Poor	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q33 Attitude of Prog Coord toward students

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	28	40.0	43.8	43.8
	Good	29	41.4	45.3	89.1
	Fair	5	7.1	7.8	96.9
	Poor	2	2.9	3.1	100.0
	Total	64	91.4	100.0	
Missing	Unknown	5	7.1		
	System	1	1.4		
	Total	6	8.6		
Total		70	100.0		

q34 Faculty helpfulness w/ class & projects

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	21	30.0	30.0	30.0
	Good	37	52.9	52.9	82.9
	Fair	7	10.0	10.0	92.9
	Poor	5	7.1	7.1	100.0
	Total	70	100.0	100.0	

q35 Usefulness of fac criticism of work & projects

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	24	34.3	34.8	34.8
	Good	28	40.0	40.6	75.4
	Fair	15	21.4	21.7	97.1
	Poor	2	2.9	2.9	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q36 Appropriateness of grading lec courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	19	27.1	27.9	27.9
	Good	38	54.3	55.9	83.8
	Fair	9	12.9	13.2	97.1
	Poor	2	2.9	2.9	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q37 Appropriateness of grading lab courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	20	28.6	29.4	29.4
	Good	33	47.1	48.5	77.9
	Fair	12	17.1	17.6	95.6
	Poor	3	4.3	4.4	100.0
	Total	68	97.1	100.0	
Missing	Unknown	2	2.9		
Total		70	100.0		

q38 Fac aware of new developmts in field

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	29	41.4	42.6	42.6
	Good	32	45.7	47.1	89.7
	Fair	6	8.6	8.8	98.5
	Poor	1	1.4	1.5	100.0
	Total	68	97.1	100.0	
Missing	Unknown	1	1.4		
	System	1	1.4		
	Total	2	2.9		
Total		70	100.0		

q39 Overall quality of teaching

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	22	31.4	31.4	31.4
	Good	36	51.4	51.4	82.9
	Fair	11	15.7	15.7	98.6
	Poor	1	1.4	1.4	100.0
	Total	70	100.0	100.0	

q40 Overall quality of TDMP program

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	27	38.6	39.1	39.1
	Good	35	50.0	50.7	89.9
	Fair	5	7.1	7.2	97.1
	Poor	2	2.9	2.9	100.0
	Total	69	98.6	100.0	
Missing	Unknown	1	1.4		
Total		70	100.0		

q41 Overall adequacy of financial resources

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	11	15.7	17.5	17.5
	Good	22	31.4	34.9	52.4
	Fair	25	35.7	39.7	92.1
	Poor	5	7.1	7.9	100.0
	Total	63	90.0	100.0	
Missing	Unknown	6	8.6		
	System	1	1.4		
	Total	7	10.0		
Total		70	100.0		

q42 Fac mem's interested in stu welfare/pro dev

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	29	41.4	41.4	41.4
	Agree	32	45.7	45.7	87.1
	No Opinion	6	8.6	8.6	95.7
	Disagree	3	4.3	4.3	100.0
	Total	70	100.0	100.0	

q43 Different views encouraged by faculty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	24	34.3	34.3	34.3
	Agree	33	47.1	47.1	81.4
	No Opinion	12	17.1	17.1	98.6
	Strongly Disagree	1	1.4	1.4	100.0
	Total	70	100.0	100.0	

q44 Prog academically demanding

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	15	21.4	21.4	21.4
	Agree	38	54.3	54.3	75.7
	No Opinion	11	15.7	15.7	91.4
	Disagree	3	4.3	4.3	95.7
	Strongly Disagree	3	4.3	4.3	100.0
	Total	70	100.0	100.0	

q45 Humane environmt & mutual respect

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	31	44.3	44.3	44.3
	Agree	28	40.0	40.0	84.3
	No Opinion	11	15.7	15.7	100.0
	Total	70	100.0	100.0	

q46 Learned a great deal

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	34	48.6	48.6	48.6
	Agree	26	37.1	37.1	85.7
	No Opinion	6	8.6	8.6	94.3
	Disagree	2	2.9	2.9	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q47 Would advise friend to major in TDMP

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	33	47.1	47.1	47.1
	Agree	28	40.0	40.0	87.1
	No Opinion	4	5.7	5.7	92.9
	Disagree	3	4.3	4.3	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q48 Students support/help each other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	33	47.1	47.1	47.1
	Agree	25	35.7	35.7	82.9
	No Opinion	8	11.4	11.4	94.3
	Disagree	2	2.9	2.9	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q49 TDMP is academically stimulating

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	24	34.3	34.3	34.3
	Agree	31	44.3	44.3	78.6
	No Opinion	12	17.1	17.1	95.7
	Disagree	2	2.9	2.9	98.6
	Strongly Disagree	1	1.4	1.4	100.0
	Total	70	100.0	100.0	

q50 Opportunities outside class for profes growth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	22	31.4	31.4	31.4
	Agree	32	45.7	45.7	77.1
	No Opinion	11	15.7	15.7	92.9
	Disagree	1	1.4	1.4	94.3
	Strongly Disagree	4	5.7	5.7	100.0
	Total	70	100.0	100.0	

q51 Prog actively helps grads find jobs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	23	32.9	33.3	33.3
	Agree	23	32.9	33.3	66.7
	No Opinion	17	24.3	24.6	91.3
	Disagree	2	2.9	2.9	94.2
	Strongly Disagree	4	5.7	5.8	100.0
	Total	69	98.6	100.0	
Missing	System	1	1.4		
Total		70	100.0		

q52 Fac appear prepared for courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	23	32.9	32.9	32.9
	Agree	35	50.0	50.0	82.9
	No Opinion	10	14.3	14.3	97.1
	Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q53 Am receiving very good prep for job/adv study

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	29	41.4	41.4	41.4
	Agree	26	37.1	37.1	78.6
	No Opinion	13	18.6	18.6	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q54 Fac works together to achieve prog goals

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	27	38.6	38.6	38.6
	Agree	28	40.0	40.0	78.6
	No Opinion	11	15.7	15.7	94.3
	Disagree	2	2.9	2.9	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	70	100.0	100.0	

q55 Fac receptive to new ideas

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	24	34.3	34.3	34.3
	Agree	34	48.6	48.6	82.9
	No Opinion	9	12.9	12.9	95.7
	Disagree	2	2.9	2.9	98.6
	Strongly Disagree	1	1.4	1.4	100.0
	Total	70	100.0	100.0	

q56 Good comm'n btw fac & students

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	19	27.1	27.9	27.9
	Agree	34	48.6	50.0	77.9
	No Opinion	12	17.1	17.6	95.6
	Disagree	3	4.3	4.4	100.0
	Total	68	97.1	100.0	
Missing	System	2	2.9		
Total		70	100.0		

q57 Sufficient opportunities for group work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	25	35.7	36.8	36.8
	Agree	29	41.4	42.6	79.4
	No Opinion	6	8.6	8.8	88.2
	Disagree	6	8.6	8.8	97.1
	Strongly Disagree	2	2.9	2.9	100.0
	Total	68	97.1	100.0	
Missing	System	2	2.9		
Total		70	100.0		

q58 Satisfied w/ caliber of classmates

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	19	27.1	27.9	27.9
	Agree	31	44.3	45.6	73.5
	No Opinion	13	18.6	19.1	92.6
	Disagree	5	7.1	7.4	100.0
	Total	68	97.1	100.0	
Missing	System	2	2.9		
Total		70	100.0		

q59 Sufficient opportunities to work alone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	31	44.3	45.6	45.6
	Agree	36	51.4	52.9	98.5
	No Opinion	1	1.4	1.5	100.0
	Total	68	97.1	100.0	
Missing	System	2	2.9		
Total		70	100.0		

q60 Satisfactory outlet for creativity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	37	52.9	54.4	54.4
	Agree	26	37.1	38.2	92.6
	No Opinion	3	4.3	4.4	97.1
	Disagree	2	2.9	2.9	100.0
	Total	68	97.1	100.0	
Missing	System	2	2.9		
Total		70	100.0		

STUDENT SATISFACTION SURVEY COMMENTS

I was fortunate enough to stumble upon the program

I believe that thee are many aspects of TDMP that can be improved upon. The first aspect involves the way in which courses are taught. It makes sense that all professors have a different type of teaching style, however, one tends to do more lecturing on pointless material than on the material with substance. This professor is possible the most unprepared teacher I have been taught by. Another professor has the tendency to get off topic quite often also but style is much more conducive to learning than from the latter. There needs to be more equipment and better, more up-to-date equipment for students. Thee is no way we can call ourselves digitally superior when our NTSC monitors are 7 years old and the color tubes are failing.

I rated the editing questions lower because our computers are horrible. The Dells don't work well with Avid. If it were my choice I would invest funds into Macs and Final Cut 4.

I rated the faculty questions lower because one does not understand how to use equipment/software and cannot teach the use of equipment/software. If I were just judging two of the professors, I would have rated everything excellent.

Though I am not a major this program has helped me with my degree in Applied Speech Communications. Many of the teachings are carried over and it is good that the two program work together.

Media Supply is horrible. Every single time I pick up what I've checked out, something's broken, they given my key/equipment away, or something else.

Course should be available all year round, nut just some in the fall and others in the winter. This makes it frustrating for students.

There are not enough group projects to give us the experience of working with others on projects. Things can get stressful and students should have the group experiences so they can learn more of what to expect and how to take in ideas of others, un-like when you work alone and everything is your way.

SECTION 5
FACULTY PERCEPTIONS

Scope and Overview

The Television and Digital Media Production program at Ferris State University will undergo Academic Program Review during the 2004/2005 academic school year. This part of the review focuses on faculty perceptions of their program. Surveys were sent out to all faculty in this program, three tenured faculty and two adjunct faculty members, on February 15, 2004. There was 80% participation in this faculty perception survey with 4 of 5 faculty responding to the survey.

Summary

Faculty survey results for program goals, objectives and processes all fall in the range from good to excellent indicating a that the faculty believe that the program is strong and managed effectively. Regarding program resources, the faculty responses fall between the poor and good range. That data in this area indicates a strong need for clerical support with a 1.25 average score.

Ferris State University
Television Production Academic Program Review – 2004
Faculty Survey

1- Poor
2- Average
3- Good
4- Excellent
5- Not Applicable

GOALS & OBJECTIVES:

1. Program goals, as written, are used as a measure of program effectiveness. 1 2 3 4 5
2. Course objectives are used to plan and organize instruction. 1 2 3 4 5
3. Current labor market information is used to develop the program. 1 2 3 4 5
4. Professional industry standards are used to plan and evaluate the program. 1 2 3 4 5
5. Student follow-up information data is used to evaluate the program. 1 2 3 4 5

PROCESSES:

6. Courses are taught using a variety of teaching methods. 1 2 3 4 5
7. Directed electives are relevant to program goals and needs of students. 1 2 3 4 5
8 Ample opportunities are available for field experiences and internships. 1 2 3 4 5
9. Field experiences and internships are well coordinated with classroom faculty. 1 2 3 4 5
10. Students involved in field experiences and internships are given adequate employer supervision. 1 2 3 4 5
11. Marketing and recruitment is sufficient to make potential admits aware of program offerings. 1 2 3 4 5
12. Marketing and recruitment is sufficient to make potential admits aware of program admission requirements and course prerequisites. 1 2 3 4 5
13. Program faculty and administrators adequately advise student regarding enrolling in appropriate program courses. 1 2 3 4 5
14. Students are given sufficient and up-to-date career planning and guidance information regarding trends and employment opportunities in the field. 1 2 3 4 5

15. Program personnel locate and coordinate job placement. 1 2 3 4 5

16. An active effort is made to inform the public about the program and its importance to the community. 1 2 3 4 5

RESOURCES:

17. Program administration evidences good leadership, coordination, planning and management. 1 2 3 4 5

18. Instructional staffing is adequate in numbers to promote optimal program effectiveness. 1 2 3 4 5

19. Instructional staff have had relevant employment experience in the field. 1 2 3 4 5

20. Instructional staff remain current in knowledge of the field. 1 2 3 4 5

21. Instructional staff maintain a high level of competence. 1 2 3 4 5

22. Adequate professional development opportunities are made available to the faculty. 1 2 3 4 5

23. Faculty regularly participate in professional development opportunities. 1 2 3 4 5

24. An adequate number of clerical and support staff are available to meet program needs. 1 2 3 4 5

25. The expertise of the clerical and support staff is sufficient to meet program needs. 1 2 3 4 5

26. Instructional equipment is sufficient to meet program needs. 1 2 3 4 5

27. Instructional facilities are sufficient to meet program needs. 1 2 3 4 5

28. Materials and supplies are sufficient to meet program needs. 1 2 3 4 5

29. Library and learning resources are sufficient to meet program needs. 1 2 3 4 5

30. The program advisory committee is utilized to give meaningful input for program development. 1 2 3 4 5

31. The program advisory committee is adequately representative of the various specialty occupations within thee industry. 1 2 3 4 5

32. Current operating budget is adequate to support program objectives. 1 2 3 4 5

Ferris State University
Television Production Academic Program Review – 2004
Faculty Survey Results by Average Score

	Average Scores
GOALS & OBJECTIVES:	
1. Program goals, as written, are used as a measure of program effectiveness.	3.25
2. Course objectives are used to plan and organize instruction.	3.75
3. Current labor market information is used to develop the program.	3.50
4. Professional industry standards are used to plan and evaluate the program.	3.50
5. Student follow-up information data is used to evaluate the program.	3.25
PROCESSES:	
6. Courses are taught using a variety of teaching methods.	4.00
7. Directed electives are relevant to program goals and needs of students.	3.75
8 Ample opportunities are available for field experiences and internships.	3.75
9. Field experiences and internships are well coordinated with classroom faculty.	3.75
10. Students involved in field experiences and internships are given adequate employer supervision.	4.00
11. Marketing and recruitment is sufficient to make potential admits aware of program offerings.	3.50
12. Marketing and recruitment is sufficient to make potential admits aware of program admission requirements and course prerequisites.	3.50
13. Program faculty and administrators adequately advise student regarding enrolling in appropriate program courses.	3.75
14. Students are given sufficient and up-to-date career planning and guidance information regarding trends and employment opportunities in the field.	3.75
15. Program personnel locate and coordinate job placement.	3.50

16. An active effort is made to inform the public about the program and its importance to the community. 3.25

RESOURCES:

17. Program administration evidences good leadership, coordination, planning and management. 3.00

18. Instructional staffing is adequate in numbers to promote optimal program effectiveness. 2.25

19. Instructional staff have had relevant employment experience in the field. 3.50

20. Instructional staff remain current in knowledge of the field. 3.50

21. Instructional staff maintain a high level of competence. 3.00

22. Adequate professional development opportunities are made available to the faculty. 2.00

23. Faculty regularly participate in professional development opportunities. 2.50

24. An adequate number of clerical and support staff are available to meet program needs. 1.25

25. The expertise of the clerical and support staff is sufficient to meet program needs. 2.75

26. Instructional equipment is sufficient to meet program needs. 2.50

27. Instructional facilities are sufficient to meet program needs. 2.50

28. Materials and supplies are sufficient to meet program needs. 2.75

29. Library and learning resources are sufficient to meet program needs. 2.75

30. The program advisory committee is utilized to give meaningful input for program development. 2.50

31. The program advisory committee is adequately representative of the various specialty occupations within thee industry. 2.75

32. Current operating budget is adequate to support program objectives. 2.25

Ferris State University
Television Production Academic Program Review – 2004
Faculty Survey Results by Percent Responding

GOALS & OBJECTIVES:

1.	Program goals, as written, are used as a measure of program effectiveness.	3-75% 4-25%
2.	Course objectives are used to plan and organize instruction.	3-25% 4-75%
3.	Current labor market information is used to develop the program.	3-50% 4-50%
4.	Professional industry standards are used to plan and evaluate the program.	3-50% 4-50%
5.	Student follow-up information data is used to evaluate the program.	2-25%, 3-25%, 4-50%

PROCESSES:

6.	Courses are taught using a variety of teaching methods.	4-100%
7.	Directed electives are relevant to program goals and needs of students.	3-25% 4-75%
8	Ample opportunities are available for field experiences and internships.	3-25% 4-75%
9.	Field experiences and internships are well coordinated with classroom faculty.	3-25% 4-75%
10.	Students involved in field experiences and internships are given adequate employer supervision.	4-100%
11.	Marketing and recruitment is sufficient to make potential admits aware of program offerings.	3-50% 4-50%
12.	Marketing and recruitment is sufficient to make potential admits aware of program admission requirements and course prerequisites.	3-50% 4-50%
13.	Program faculty and administrators adequately advise student regarding enrolling in appropriate program courses.	3-25% 4-75%
14.	Students are given sufficient and up-to-date career planning and guidance information regarding trends and employment opportunities in the field.	3-25% 4-75%

15. Program personnel locate and coordinate job placement. 3-50%, 5-25%, N/A-25%

16. An active effort is made to inform the public about the program and its importance to the community. 3-75% 4-25%

RESOURCES:

17. Program administration evidences good leadership, coordination, planning and management. 2-50% 4-50%

18. Instructional staffing is adequate in numbers to promote optimal program effectiveness. 2-50% 3-50%

19. Instructional staff have had relevant employment experience in the field. 3-25% 4-75%

20. Instructional staff remain current in knowledge of the field. 3-50% 4-50%

21. Instructional staff maintain a high level of competence. 3-50% 4-50%

22. Adequate professional development opportunities are made available to the faculty. 1-50%, 2-25%, 3-25%

23. Faculty regularly participate in professional development opportunities. 2-50% 3-50%

24. An adequate number of clerical and support staff are available to meet program needs. 1-50% 2-50%

25. The expertise of the clerical and support staff is sufficient to meet program needs. 2-25%, 3-50%, 4-25%

26. Instructional equipment is sufficient to meet program needs. 2-50% 3-50%

27. Instructional facilities are sufficient to meet program needs. 2-50% 3-50%

28. Materials and supplies are sufficient to meet program needs. 2-50% 3-50%

29. Library and learning resources are sufficient to meet program needs. 3-100%

30. The program advisory committee is utilized to give meaningful input for program development. 2-50% 3-50%

31. The program advisory committee is adequately representative of the various specialty occupations within thee industry. 2-25%, 3-50%, 4-25%

32. Current operating budget is adequate to support program objectives. 1-25%, 2-25%, 3-50%

SECTION 6
ADVISORY COMMITTEE PERCEPTIONS

Purposes

The Television and Digital Media Production Program's Advisory Committee was surveyed to discover the perceptions of that group which represents various facets of our industry. The survey addressed the curriculum, program administration, and equipment and technology issues. Additionally, an open ended question asked for their best guess about the what the Television and Digital Media Production Program might do in the future.

Results

AGREE OR STRONGLY AGREE

The results of the survey indicated that respondents **agreed or strongly agreed** that the Television and Digital Media Production Program's curriculum, reputation, administration, and basic equipment were on the correct track. Also supported was the concept of the replacement of VHS as the chief distribution technology as DVD will become ubiquitous.

SOMEWHAT NEUTRAL or DISAGREE

The results of the survey indicated that respondents were **neutral or** somewhat **disagreed** that the program is well promoted and on issues of advanced technology.

COMMENTS

The comments suggested that students continue to be educated as generalists who develop strong story-telling skills using a variety of technologies. The role of the independent producer is becoming increasingly important as single function occupations decline in number. Graduates will need a broad-based education with more business savvy to succeed in the future as independents are hired to do more of the work that in-house staff once did.

Advisory Committee Perceptions of the Television and Digital Media Production Program 2004

The Mission:
The mission of the Television and Digital Media Production Program is to facilitate student learning in the creative and technical communication skills necessary to succeed television and digital media production.

The Television and Digital Media Production Program Review Panel would appreciate your candid responses to the following questions. Please, circle your response and return this form as soon as possible to Fred Wyman, Television and Digital Media Production Program, in the envelope provided.

Score from 1 to 5 using the scale below.

5 = Strongly Agree 4 = Agree 3 = Neutral 2 = Disagree 1 = Strongly Disagree U = Unknown

1. The curriculum includes a strong classroom component and extensive hands-on experience.

AVERAGE SCORE 4.57 from 7 responses from 16 possible surveyed

2. I have referred students into the FSU Television and Digital Media Production Program.

AVERAGE SCORE 4.57 from 7 responses from 16 possible surveyed

3. The Television and Digital Media Production Program at Ferris State University has a sound reputation in the industry.

AVERAGE SCORE 4.14 from 7 responses from 16 possible surveyed

4. The Television and Digital Media Production Program is effectively administered.

AVERAGE SCORE 4.29 from 7 responses from 16 possible surveyed

5. The equipment and facilities used by Television and Digital Media Production Program are adequate for teaching basic production skills.

AVERAGE SCORE 4.29 from 7 responses from 16 possible surveyed

6. The equipment and facilities used by the Television and Digital Media Production Program are state of the art for reaching the teaching objectives of the program.

AVERAGE SCORE 4.33 from 7 responses from 16 possible surveyed

7. The Television and Digital Media Production Program is well promoted throughout the state.

AVERAGE SCORE 3.4 from 5 responses, 2 Unknown from 16 possible surveyed

8. The Television and Digital Media Production Program should make every effort create High Definition production capacity within the next three years.

AVERAGE SCORE 4.0 from 7 responses from 16 possible surveyed

9. DVD distribution of productions will eventually replace VHS.

AVERAGE SCORE 4.29 from 7 responses from 16 possible surveyed

10. DVD HD or Blu-Ray technology will eventually replace current disc media delivery technology within the next 5 years.

AVERAGE SCORE 3.0 from 6 responses, 1 unknown fom 16 possible surveyed

11. Streaming of video and audio will continue to improve over the next five years and will replace the physical distribution of media with access to those media over the internet.

AVERAGE SCORE 3.57 from 7 responses from 16 possible surveyed

12. What direction(s) do you see the industry going and how might the program best prepare Television and Digital Media Production Program graduates to succeed?

Response 1

There is a place for DVD distribution, server based steaming video over an intranet, and eventually more widely used broadband streaming. They (students) will need to know all of these and more!

Response 2

Interactive media (content) delivered via the web. Technology is just the means of delivering a story. The story/message is always the most important thing.

Response 3

The way I see the industry is that it is both consolidating and expanding. Many big production houses are closing and corporate media is downsizing. Independent producers/boutique facilities seem to be popping up all over now that much of the equipment is becoming more affordable to own.

To me it seems that many places of employment are expecting you to know much more and in my opinion be a jack-of-all trades. Being a specialist in one area such as (animation, web, photography, etc.) may now all be done by the same person. I also see wages not improving much and may be going down.

In order to succeed in this business we may be coming upon a time where being an independent may be the way to make acceptable wages. This will also drive the need to have some skills that we may not have had to obtain years ago such as:

Basic business skills
Negotiation skills
Planning skills
Business law skills
Contract writing
Marketing skills

I'm sure the list goes on. It is unfortunate that it seems that you may now have to know as many software packages to fill your arm using nine point type and also have to be well versed in an often confusing business environment just to make ends meet. Though I know that there are a lot of jobs opening up in the industry due to greater access of cheaper more powerful equipment, I still would not want to be starting out from scratch. This is becoming a very tough business in my opinion.

Response 4

I see the future heading toward small teams of independents working on temporary projects/productions. I believe self employment and marketing issues should be/will be as important as technical media knowledge.

Labor Market Analysis

This section of the report is provided to describe the marketability of current and future graduates of the Television and Digital Media Production program. The diversity of occupational opportunities available that require specific current generation hardware and software must be balanced with the need to prepare graduates to remain productive over their entire career. This challenge requires that the program teach the fundamentals of television and media production skills and illustrate those fundamentals with current media technology including computer based production tools.

U.S. Department of Labor job classifications of **Arts/Design/Entertainment/Sports/Media Occupations** most closely matches the areas were our graduates seek employment.

27-1014 Multi-Media Artists and Animators Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

27-1027 Set and Exhibit Designers Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

27-2012 Producers and Directors Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

27-3043 Writers and Authors Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

27-4011 Audio and Video Equipment Technicians Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

27-4014 Sound Engineering Technicians Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

27-4031 Camera Operators, Television, Video, and Motion Picture Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

27-4032 Film and Video Editors Edit motion picture soundtracks, film, and video.

Occupational indicators vary depending upon the region of the country that is examined. Since Michigan is our primary market, an occupational forecast of the Michigan Labor Market which was complied by Department of Labor and Economic Growth of the State of Michigan is excerpted below. **See Table 1. Each of these areas shows an expected growth over the period of the forecast.**

Data has been selected to show those occupations where our graduates might logically seek employment.

The most current salary and wage estimates from the State of Michigan complied by Department of Labor and Economic Growth range from **$35,330 to $47,830 annually**. These estimates are listed on **Table 2. The results in Michigan indicate that there is positive growth expected over the next 6 years in all of the areas where TDMP graduates might typically seek employment.**

Several of our graduates might logically be expected to seek employment outside of Michigan. United States Department of Labor Statistics cited below in **Table 3** indicate that employment opportunities will continue to grow at the national level at rates equal to or higher than in Michigan.

While governmental data is valuable, often times private surveys can add additional detail in specific areas of employment. AV Video Multimedia Producer, a national publication, regularly conducts a salary and attitude survey **Attachment 1.** The results cited in narrative form indicate that this field is still attractive for employment and that salaries are commensurate with the level of responsibility.

Trendwatch.com publishes regular results of surveys on a variety of topic germane to our industry. Some other their results are indicative of strong employment opportunities and growth potential in various sectors of the industry. See **Attachment 2.**

This year, their research indicated:

- The Industry Job Title with the most employees is writer – over 150,000 in FX/Dynamic Media Markets.
- Trendwatch estimates that there are over 41,000 sound editor jobs in U.S.
- One in three FX/Dynamic Media Studios cite their need for employee training as a top business challenge.
- Trendwatch estimates that the FX/Dynamic Media Industry has over 90,000 graphics production/pipeline seats.
- Over half of big broadcast studios expect their business this year to be excellent.
- Finding qualified employees remains a top challenge facing U.S. Studios/Facilities today.
- Two out of five broadcast studios see new business opportunities from hiring more employees in 2004.
- Broadcast/cable studios are wrestling with keeping their people trained.

Table 1

STATE of MICHIGAN

OCCUPATIONAL EMPLOYMENT FORECASTS

2000 - 2010 (By SOC Code)

SOC CODE	OCCUPATION	EMPLOYMENT		CHANGE		ANNUAL AVERAGE OPENINGS		
		2000	2010	LEVEL	%	TOTAL	GROWTH	REPLACEMENT
27-0000	Arts/Design/Entertain/Sports/Media Occup	71,110	83,200	12,090	17.0	2,450	1,209	1,241
27-1011	Art Directors	1,340	1,760	420	31.7	70	42	28
27-1014	Multi-Media Artists and Animators	1,090	1,330	240	21.4	46	23	23
27-1024	Graphic Designers	5,780	7,100	1,320	22.9	190	132	58
27-1027	Set and Exhibit Designers	210	260	50	21.3	7	5	2
27-1099	Art & Design Workers, AO --	3,550	4,080	530	14.8	111	53	58
27-2012	Producers and Directors	1,410	1,650	240	16.9	51	24	27
27-3042	Technical Writers	2,870	3,220	350	12.2	121	35	86
27-3043	Writers and Authors	3,160	3,780	620	19.5	114	62	52
27-3099	Media & Communication Workers, AO	1,860	2,140	280	15.0	64	28	36
27-4011	Audio/Video Equipment Technicians	1,080	1,150	70	6.7	39	7	32
27-4012	Broadcast Technicians	1,010	1,040	30	2.8	33	3	30
27-4014	Sound Engineering Technicians	270	310	40	13.2	12	4	8
27-4021	Photographers	2,180	2,450	270	12.4	71	27	44
27-4031	Camera Operators: TV/Video/Motion Picture	310	350	40	12.4	10	4	6
27-4032	Film and Video Editors	450	550	100	20.8	18	9	9
27-4099	Media/Communication Equipment Workers, AO	590	680	90	15.4	34	9	25

- SOC codes refer to the Standard Occupational Classification system used by the Occupational Employment Statistics program.

Table 2

2002 Occupational Employment and Wage Estimates for:

Michigan

SOC Code	Occupational Title	Employment	Wage Estimates	
			Average Hourly	Average Annual
27-0000	Arts, Design, Entertainment, Sports, and Media Occupations	51,460	$22.48	$46,770.00
27-1011	Art Directors	960	$41.40	$86,120.00
27-1014	Multi-Media Artists and Animators	650	$23.00	$47,830.00
27-1024	Graphic Designers	4,650	$24.10	$50,120.00
27-1027	Set and Exhibit Designers	160	$18.70	$38,900.00
27-3042	Technical Writers	1,610	$24.08	$50,080.00
27-3043	Writers and Authors	1,280	$22.74	$47,290.00
27-4011	Audio and Video Equipment Technicians	800	$15.41	$32,050.00
27-4012	Broadcast Technicians	820	$17.09	$35,550.00
27-4014	Sound Engineering Technicians	280	$18.74	$38,980.00
27-4021	Photographers	1,760	$16.89	$35,130.00
27-4031	Camera Operators, Television, Video, and Motion Picture	400	$16.99	$35,330.00
27-4032	Film and Video Editors	460	$20.75	$43,170.00

Table 3

U.S. Department of Labor
Bureau of Labor Statistics
Occupational Employment Statistics

May 2003 National Occupational Employment and Wage Estimates

Arts, Design, Entertainment, Sports, and Media Occupations

These estimates are calculated with data collected from employers in all industry sectors in metropolitan and non-metropolitan areas in every State and the District of Columbia.

			Wage Estimates			
SOC Code Number	Occupation Title	Employment (1)	Median Hourly	Mean Hourly	Mean Annual (2)	Mean RSE (3)
27-0000	**Arts, Design, Entertainment, Sports, and Media Occupations**	1,538,150	$16.88	$20.49	$42,620	0.6 %
27-1011	Art Directors	24,000	$29.93	$33.70	$70,100	1.8 %
27-1014	Multi-Media Artists and Animators	32,910	$22.08	$25.42	$52,880	2.5 %
27-1024	Graphic Designers	151,950	$17.61	$19.85	$41,300	1.2 %
27-1027	Set and Exhibit Designers	8,060	$16.90	$18.78	$39,070	1.8 %
27-2012	Producers and Directors	54,370	(4)	(4)	$64,550	3.0 %

27-3042	Technical Writers	44,690	$24.80	$26.15	$54,390	0.8 %
27-3043	Writers and Authors	43,740	$20.35	$24.26	$50,460	3.8 %
27-4011	Audio and Video Equipment Technicians	37,370	$14.81	$16.88	$35,110	1.8 %
27-4012	Broadcast Technicians	32,750	$13.51	$16.62	$34,560	2.5 %
27-4014	Sound Engineering Technicians	11,840	$18.41	$22.49	$46,780	2.6 %
27-4021	Photographers	57,740	$12.04	$14.23	$29,590	1.4 %
27-4031	Camera Operators, Television, Video, and Motion Picture	21,430	$16.51	$18.34	$38,140	1.9 %
27-4032	Film and Video Editors	15,100	$19.52	$22.32	$46,420	2.2 %

Estimates for residual, "All Other", occupations are not available.

(1) Estimates for detailed occupations do not sum to the totals because the totals include occupations not shown separately. Estimates do not include self-employed workers.

(2) Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly mean wage published, the annual wage has been directly calculated from the reported survey data.

(3) The relative standard error (RSE) is a measure of the reliability of a survey statistic. The smaller the relative standard error, the more precise the estimate.

(4) = Hourly wage rates for occupations where workers typically work fewer than 2,080 hours per year are not available.

ATTACHMENT 1

$alary and Attitudes $urvey *Part I: The In-House Producer* by Steven Klapow

The 2004 AV Video Multimedia Producer Magazine$alary and Attitudes $urvey

We've all heard—certainly more than once—that it's not really important how much money you make, but how much you love what you do. But does money really not matter?

Of course it does. It's what puts food on your table and keeps a roof over your head. And depending on your tastes and lifestyle, it pays for your vacations, your home theater, your hobbies and so on. Aside from that, we know the paycheck counts, because we're always getting mail about it. We've received more letters than I can count from producers who are applying for jobs or asking for raises, and they want a ballpark for which they can aim. Furthermore, people always want to know whether they're being paid fairly—not just when compared with co-workers at the same level, but with peers at the same level within other companies.

Okay, now let's say you're one of those people to whom money truly does not matter—you do what you do because you love it, and perhaps you're independently wealthy. When editor in chief Beth Marchant formulated questions for this year's survey, she included many questions about job fulfillment. We think your answers speak volumes about the true value of your work.

Our survey attracted more than 1,100 unique respondents, and that's just those who work in-house at corporations and medical, government and educational institutions—in other words, entities that are not in the business of producing communications but have a department or division to serve that function.

Producers at independent companies, have no fear: Next month's issue will feature survey results and analysis just like those featured here, but specific to professionals who work at smaller organizations whose sole business is creating media. As you will see from the results next month, in-house and independent production are in many ways very different animals.

For this month, however, see how the in-house producer lives, what he or she makes, and what he or she wants.

We realize that there are more titles in the content-creation industry than can be listed on a single page. For example, we've all seen producers' business cards with clever titles like "editing wizard" and "multimedia evangelist." Sure, they drip with dot-com-ness, but these titles still exist.

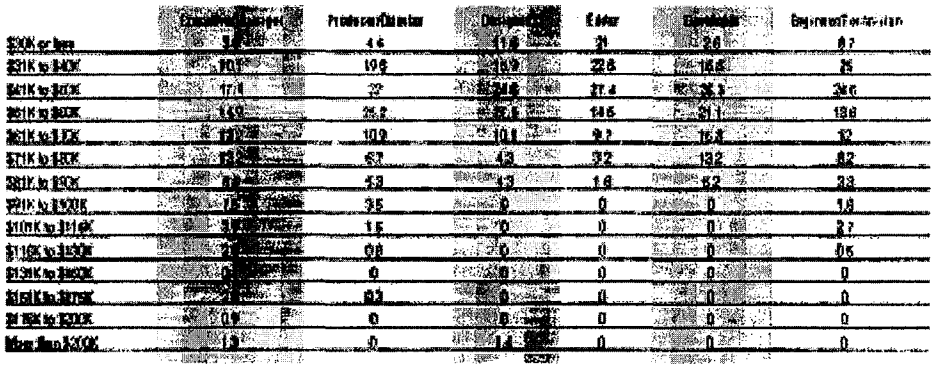
For the purposes of our survey, we presented five title designations, and each respondent categorized himself or herself as an:

- executive/manager;
- producer/director;
- designer;
- editor;

- engineer/technician.

Because there are different levels of experience—not to mention, varying geographical areas and other factors that influence compensation—for editors, producers and so on, our charts and graphs provide salary ranges that take such influences into account.

Salary ranges according to title, by percentage of respondents



Race to the Top

Are there positions in business media that can earn a producer top dollar from the very start? Well, that depends on what you consider top dollar. For five years of experience or less, most designers, editors and engineers/technicians report salaries of $30,000 or less. The same time in the field nets most executives/managers and producers/directors more money: $31,000 to $40,000. Developers seem to start at the highest range: $41,000 to $50,000.

The longer you stay at a company, the higher your salary. However, you will inevitably hit a ceiling. Producers working in-house for a year or less generally reported lower salaries: 38.9 percent earn $31,000 to $41,000, and 22.2 percent earn $30,000 or less. Respondents reporting two to five years at their companies generally didn't earn a lot more than those who'd served only one or two years. The most common ranges were $31,000 to $40,000 and $41,000 to $50,000. At five to 10 years, however, the ranges tend to jump up to $60,000. Beyond the decade mark, they go as high as $70,000.

Salary ranges according to title and U.S. region, by percentage of respondents

Executive/Manage	[illegible]	South	[illegible]	Northwest	[illegible]	West
$30K or less	[illegible]	2.2	[illegible]	0	[illegible]	0
$31K to $40K	[illegible]	8.5	[illegible]	25	[illegible]	22.9
$41K to $50K	[illegible]	26.1	[illegible]	12.5	[illegible]	9.7
$51K to $60K	[illegible]	10.9	[illegible]	18.8	[illegible]	6.5
$61K to $70K	[illegible]	17.4	[illegible]	31.3	[illegible]	12.9
$71K to $80K	[illegible]	10.9	[illegible]	6.2	[illegible]	38.1
$81K to $90K	[illegible]	1.3	[illegible]	0	[illegible]	3.7
$91K to $100K	[illegible]	4.3	[illegible]	0	[illegible]	6.5
$101K to $115K	[illegible]	4.3	[illegible]	0	[illegible]	6.5
$116K to $130K	[illegible]	0	[illegible]	6.2	[illegible]	6.5
$131K to $150K	[illegible]	0	[illegible]	0	[illegible]	0
$151K to $175K	[illegible]	2.2	[illegible]	0	[illegible]	3.7
$176K to $200K	[illegible]	2.2	[illegible]	0	[illegible]	0
More than $200K	[illegible]	0	[illegible]	0	[illegible]	3.2

Producer/Director	[illegible]	South	[illegible]	Northwest	[illegible]	West
$30K or less	[illegible]	10.8	[illegible]	0	[illegible]	0
$31K to $40K	[illegible]	34.1	[illegible]	23.1	[illegible]	9.8
$41K to $50K	[illegible]	30.1	[illegible]	46.2	[illegible]	12.2
$51K to $60K	[illegible]	21.7	[illegible]	15.4	[illegible]	34.1
$61K to $70K	[illegible]	7.2	[illegible]	15.4	[illegible]	24.4
$71K to $80K	[illegible]	3.6	[illegible]	0	[illegible]	7.3
$81K to $90K	[illegible]	2.4	[illegible]	0	[illegible]	7.3
$91K to $100K	[illegible]	0	[illegible]	0	[illegible]	9.8
$101K to $115K	[illegible]	0	[illegible]	0	[illegible]	2.4
$116K to $130K	[illegible]	0	[illegible]	0	[illegible]	2.4
$131K to $150K	[illegible]	0	[illegible]	0	[illegible]	0
$151K to $175K	[illegible]	0	[illegible]	0	[illegible]	0
$176K to $200K	[illegible]	0	[illegible]	0	[illegible]	0
More than $200K	[illegible]	0	[illegible]	0	[illegible]	0

Designer	[illegible]	South	[illegible]	Northwest	[illegible]	West
$30K or less	[illegible]	6.7	[illegible]	25	[illegible]	26.7
$31K to $40K	[illegible]	33.3	[illegible]	0	[illegible]	26.7
$41K to $50K	[illegible]	20	[illegible]	37.5	[illegible]	26.7
$51K to $60K	[illegible]	33.3	[illegible]	25	[illegible]	26.7
$61K to $70K	[illegible]	0	[illegible]	0	[illegible]	26.7
$71K to $80K	[illegible]	6.7	[illegible]	0	[illegible]	26.7
$81K to $90K	[illegible]	0	[illegible]	12.5	[illegible]	0
$91K to $100K	[illegible]	0	[illegible]	0	[illegible]	0
$101K to $115K	[illegible]	0	[illegible]	0	[illegible]	0
$116K to $130K	[illegible]	0	[illegible]	0	[illegible]	0
$131K to $150K	[illegible]	0	[illegible]	0	[illegible]	0
$151K to $175K	[illegible]	0	[illegible]	0	[illegible]	0
$176K to $200K	[illegible]	0	[illegible]	0	[illegible]	0
More than $200K	[illegible]	0	[illegible]	0	[illegible]	0

Part of what keeps producers content in their jobs, especially when they aren't thrilled with the salary itself, is the bonus. For some, that would be $0. But for others, it could be more than $100,000. Before you go stomping into your boss's office to ask where your $100,000 bonus is, there's one thing you should know: Only four producers who responded—three executives/managers and one designer—got this much of a bonus. In fact, most in-house producers (73.1 percent) get no bonus at all; 25.1 percent get $25,000 or less (and of those respondents, 31 percent are producers/directors, and 26.6 percent are executive managers). Only 1 percent receive a bonus between $26,000 and $50,000.

Welcome Matte

Other employees within your organization are interested in being you. Okay, maybe not you personally, but some want to do what you do. Out of the survey respondents who have been with their employers for 10 years or longer, 6.6 percent have only six to 10 years of production experience, and 2.9 percent have less than five years. So, people are coming to the production department from other units of the company.

Not surprisingly, however, 79.1 percent of those who've stayed put for a decade have more than 15 years of experience in production.

More Hours, More Pay?

In many professions, with business media production being no exception, there will always be a perception by non-management staffers that they work harder or longer than management while making less pay. True enough, those in the executive/management category tend to make more money, but according to our survey results, more money comes from more hours.

Of those working 20 to 40 hours per week, the largest groups of producers make $31,000 to $50,000 per year. Moving up to 41 to 50 hours, the salaries range from $41,000 to $60,000. Working more than 60 hours, however, the salary ranges can jump to $71,000 to $90,000 or even more.

The stereotype of the producer routinely pulling all-nighters seems to be just that: a stereotype. Only 3.5 percent of you work more than 60 hours a week. That's not to say you're working half-days, either: More than half of you put in between 41 and 50 hours behind the camera, editing bay or wherever you happen to work.

Now that we know who's most and least satisfied, what groups are most active in their quests to leave their employers and go to another? The top two job hunters are the producer/director (37.3 percent) and, tied for second, the engineer/technician and executive/manager (15.4 percent). These groups have actively looked for other opportunities in the past year.

Slow Growth

In-house producers' salaries overall haven't changed much in the last three years, most likely because of pay freezes and a difficult economy overall. When a company or large organization needs to cut costs, that may include annual raises. In our last salary survey, in 2001, the largest portion of respondents (38.8 percent) made between $40,000 and $60,000. Today, the largest portion of respondents (42.2 percent) is in the same range. Unfortunately, the cost of living hasn't stayed the same, but that's a whole other subject!

Salary and Attitudes Survey *Part II: The Independent Producer by Steven Klapow*

Producers—AS WELL AS business owners, directors, editors, developers and designers—at independent facilities are often described as a breed apart. Self-starters, entrepreneurs, go-getters and creative types are just a few phrases that come to mind when describing those independents who log long hours and sweat equity in the interest of calling their own shots. Yet, despite those common monikers, this group as a whole is hard to characterize. The differences among them are often greater than those among the in-house producers we surveyed for the first Salary Survey installment that we published last month. Because of this, we went back out into the field to ask several independents how they planned to improve their earnings in the year ahead and, repeating one of the original survey questions, what was the hardest part of running their own shop.

In some ways, the data shows a strong similarity in the mind sets of independents and in-house producers. For example, we see from our data that independents, too, find non-business-media development the most creatively fulfilling. The independent has the clear advantage, however, of creating broadcast and entertainment content if he or she wishes. What's more, he or she acknowledges that corporate-communications projects are the most lucrative.

This survey also confirms what many of us might have already guessed about the independent: He or she is in it for the love of the craft, indicating that the work itself is the most satisfying part of the job. (Not surprisingly, the issues involved in running and conducting business are the least satisfying aspect.)

Although the response rate for independents was not quite as high as that of the in-house producers, more than 600 unique respondents answered our survey and provided a projectible response rate.

If you're an independent producer, this feature will help you see what's going on in the minds of your peers and, perhaps, it will prove that they're just like you—or nothing like you at all. And if you're an in-house producer who outsources some functions to independents, this may give you a better handle on just whom you're dealing with and how much they deserve to be paid.

We realize that there are more titles in the content-creation industry than can be listed on a single page. For example, we've all seen producers' business cards with clever titles like "editing wizard" and "multimedia evangelist." Sure, they drip with dot-com-ness, but these titles still exist.

For the purposes of our survey, we presented five title designations, and each respondent categorized himself or herself as an:

- **executive/manager**
- **producer/director**
- **designer**
- **editor**
- **developer**
- **engineer/technician.**

Because there are different levels of experience—not to mention, varying geographical areas and other factors that influence compensation—for editors, producers and so on, our charts and graphs provide salary ranges that take such influences into account.

Alex Poulos
co-founder, lead producer
LaunchPad Media
Boston www.thelaunchpad.tv/multimedia.htm

Q: What are you planning to do in the year ahead to increase your company's revenue, and, in turn, your salary or your team's salaries?

A: We're taking this on from two different angles. First, we are embracing new technology; within the next three to six months, we'll be updating our edit suites to include HD. This helps open additional channels of production and post-production, including documentary and advertising projects. We're also purchasing a Panasonic DVX100. We've shot with several DVCAM and MiniDV cameras: Sonys, Canons, etc. We really like the versatility of the DVX100, particularity its ability to shoot in different modes. This lets us offer our clients something different. In the end, it's all about perception: if a client says, "Hey, they can make my testimonial video really look like a documentary," that's a win for us.

Second, we've identified markets that we believe are actively doing projects and will continue to do projects. We're targeting those areas with postcards, mailers, targeted demo reels, and by attending meet-and-greet events in that space. I think the worst is behind us in terms of the economy, and we're positioning ourselves for the rebound.

Q: What's the hardest part about being an independent facility/producer in terms of job satisfaction and annual compensation?

A: Learning not to skimp on your production, which can sometimes be a real challenge. When you're both a business owner and the house producer—and those two roles are almost opposites—the producer wants to spend money to create the best possible project artistically and technically. You're putting time, effort and your heart into a project and you want it to be the best possible. Conversely, the business owner's

instinct is to keep as much of the budget in-house, to save a little here and there so you can live to fight another day. Our approach is to budget for maximum advantage to our clients' projects—in other words, to spend a little more for stock footage and take another day to work on graphics, rather than just "take the money and run." We know a savvy client will recognize good work and come back again. It's the old adage: It takes money to make money.

Jeff Shachtman
vice president, business development
D2 Creative
Somerset, New Jersey
www.d2creative.com

Q: What are you planning to do in the year ahead to increase your company's revenue, and, in turn, your salary or your team's salaries?

A: The name of the game is sales. You just have to go out there, find the business and bring it in. Over the past few years, we have concentrated on the health-care/pharmaceutical industry because, in our area of northern New Jersey, that was the one industry that was least affected by the economic downturn that began in 2001. In my former company's case [Shachtman was the founder and president of Invision Media Communications from 1982 to 2003], we closed and brought our key clients and employees to a former competitor who had been acquired by a large software company five years ago. The combined resources and capabilities of the two companies, in both video and multimedia, have created a more complete and compelling story that has enabled us to attract large projects more readily.

Q: What's the hardest part about running an independent facility in terms of job satisfaction and annual compensation?

A: Our main problem at Invision centered on our mix of full-time vs. freelance employees. When the economy went south, we did not want to throw people out on the street, but our business slid dramatically. We tried unpaid furloughs, salary reductions (starting with management) and minimal layoffs, but still could not keep up, and morale dropped anyway. In retrospect, we should have moved more quickly to a freelance model.

Mark Archer
producer
Del Padre Visual Productions
East Longmeadow, Massachusetts
www.delpadre.com

Q: What are you planning to do in the year ahead to increase your company's revenue, and, in turn, your salary or your team's salaries?

A: Productivity will be a key issue for us in 2004. Although we are seeing an upturn in the economy, most clients are still very focused on cost and still want a serious return on their investment. We are constantly working on building routines to accomplish tasks rather than doing them manually. We're also focusing more on the early stages of project development to protect critical development hours from being used up during alterations. And, of course, we're reaching out to those clients that are looking for high-end results within reasonable budgets—that means reasonable for both the client and the developer. There is a middle ground!

Q: What's the hardest part about being an independent facility/producer in terms of job satisfaction and annual compensation?

A: Having a smooth, even flow of work is tough to maintain. One of the things it forces you to do is choose your projects wisely. For example, we recently were given the opportunity to quote on a sizable, but extremely economical Web project.

The catch was that we only had two days to produce a fully researched quote that we would have confidence in—based on less than adequate information. Rather than lose two days of deadline-riddled work, we took a gulp and passed on the proposal. It just wasn't feasible. Generally, once a project is given a green light, the client is looking for timelines and mock-ups. The key is to be in a position to get projects underway, without jeopardizing the pipeline.

Ted Irving
independent videographer, Houston, Texas
member, Houston Association of Black Journalists

Q: What are you planning to do in the year ahead to increase your revenue, and in turn, your own salary?

A: A massive DVD mailer marketing plan to potential clients in Houston, larger investment in animation, royalty-free music and stock footage.

Q: What's the hardest part about being an independent producer in terms of job satisfaction and annual compensation?

A: There are two areas. The hardest part is getting paid by networks—on time! Believe it or not, 45 to 60 days is crazy and worse than government and education clients.

The second is getting companies to understand the pricing structure. I find many small companies that have never invested in TV advertising or video marketing campaigns, see video cameras as something that is cheap. A small quote of $800 a day scares the hell out of them. Hourly editing rates on top of photog labor rates is even more terrifying. But most print and

radio advertising can be much more expensive than TV.

Freelancing on a part-time and full-time basis is great. Despite slow pay on network gigs, it is fun and I can't see myself doing anything else.

Annually, the compensation is great as a second income. If you plan on being a full-time network photog or DP, then you need to take out a loan to cover your first year, so you can survive, eat and pay bills. You also need the right gear; BetaSP (Ikegami) Pkg, Lowell or Arri kit with a few C-stands, reflectors, Sennheiser Boom & Shotgun and a wireless mic system. It also wouldn't help to have a Suburban, so producers can ride with you to various locations (comfortably).

ATTACHMENT 2

"TrendWatch Fast Facts"
<news@trendwatch.com>

01/20/2004 04:12 PM

Dear Fred,

This Week (01/20/2004) : Top Six Job Titles Include Producer, Video Editor, Director, Graphic Artist, Writer, Videographer

70% of U.S. studios/facilities have producer job titles, half have video editor titles and 48% have director titles.

Why should you care?

If you're an industry vendor, knowing what job titles studios have can be very useful in the sales process for your products or services and for product development. If you're looking for your next gig, knowing which type of studios have which job titles can be very useful plus save time in getting to the 'I do' part of your script. FYI - 51% of the engineer job titles are in postproduction studios as are 30% of the renderer job titles and 37% of the digital matte artist job titles are in production companies. These data in today's Fast Fact only show the number of studios that have these job titles, not the number of job titles at a studio/facility. Stay tuned for these numbers.

- Excerpted from the TrendWatch Visual Effects/Dynamic Media Report - Issue #3, Summer 2003 and the TrendWatch 2003 FX/Dynamic Media Demographic Atlas Report

Please forward this TrendWatch Visual Effects Fast Fact to others who may find it of interest. Anyone may sign up for this free TrendWatch Fast Facts featuring facts from our Visual Effects/Dynamic Media reports. You can sign up for Fast Facts e-mail service at http://www.trendwatch.com/fastfacts.html. These market facts based on original TrendWatch market research with executives and business owners in the visual effects/dynamic media industries and are provided by TrendWatch strictly for educational purposes. We hope you find Fast Facts interesting, useful, and even occasionally entertaining!

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Dear Fred,

This Week (02/10/2004) : Trendwatch Estimates There Are Over 41,000 Sound Editor Jobs In U.S. FX/Dynamic Media Markets

27% of U.S. FX/dynamic media studios say they have sound editor job titles as do one in three postproduction facilities.

Why should you care?

Knowing which type of studios/facilities have certain job titles can help industry suppliers make sound decisions about targeting their selling activities. For those in training and education, knowing job titles can aid in program development and marketing activities.

Dear Fred,

This Week (02/17/2004) : One In Three FX/Dynamic Media Studios Cite Need For Employee Training As A Top Business Challenge

30% of U.S. FX/dynamic media studios/facilities cite their need for employee training as a top business challenge.

Why should you care?

Increasingly, employee training is seen as a tool to improve studio productivity. When computing ROI for adding new capabilities to studios, 5% of the budget is allocated for training. More studios say they are challenged by their need for onsite training compared to training at a school or training company or at a vendor's facility.

Dear Fred,

This Week (03/02/2004) : Trendwatch Estimates The FX/Dynamic Media Industry Has Over 90,000 Graphics Production/Pipeline Seats

Of the 90,000+ seats in the U.S. FX/dynamic media markets, over half, (53%) are in studios with 1 to 4 employees.

Why should you care?

As we've mentioned in other Fast Facts, knowing the demographics on the industry's graphics production/pipeline seats is critical information for many suppliers' marketing and sales activities. In addition, we estimate 40% of the industry's render nodes are in studios with 1 to 3 employees.

Dear Fred,

This Week (03/09/2004) : Over Half Of Big Broadcast Studios Expect Their Business This Year To Be Excellent

57% of U.S. broadcast studios expect business in 2004 will be excellent, much better than last year while 43% expect business this year will be about the same as last year.

Why should you care?

As you know, most of these big broadcast studios create content for their television and cable networks. Their perspective on economic conditions this year signals the strength of ad spending they're seeing and, of course, sponsorship of their content. It makes sense that if this segment is strong, other studios/facilities also stand to be busy in 2004. In our last survey (Summer 2003), only 18% of these studios expected business this year to be excellent - a jump of 39% in just six months!

Dear Fred,

This Week (04/06/2004) : Finding Qualified Employees Remains A Top Challenge Facing U.S. Studios/Facilities Today

46% of U.S. studios/facilities say finding qualified employees is a major challenge they must resolve this year.

Why should you care?

For most studios/facilities today, an investment in people is one of their larger expenses. As the industry continues to grow, finding people remains difficult as pipelines ebb and flow to meet client project demands. Editors, videographers, sales reps, producers and animators top the list of job titles that studio owners are having trouble

finding. More Web/interactive media companies and FX/animation studios are having trouble finding the right people compared to other studios.

Dear Fred,

This Week (04/27/2004) : Two Out Of Five Broadcast Studios See New Businesses Opportunities From Hiring More Employees In 2004

43% of broadcast studios say their best new business opportunities in 2004 will be from hiring more employees.

Why should you care?

If you're a producer, this may be good news for you. 21% of the broadcast studios expect new business opportunities from hiring producers. This is one of the more optimistic markets and it's entirely likely their plans for hiring more employees will be realized.

Dear Fred,

This Week (06/01/2004) : One-In-Three U.S. Studios/Facilities Do Work For Educational Videos And Films

34% of U.S. visual effects/dynamic media studios/facilities do educational videos and films.

Why should you care?

Educational media cuts across all segments of the industry. 60% of video editing/recording studios do work for educational videos and films as do 45% of the corporate film and video companies and 43% of the post houses. By the way, 55% of stock Flash animation buyers do work for educational videos and films.

Dear Fred,

This Week (06/8/2004) : Broadcast/Cable Studios Are Wrestling With Keeping Their People Trained

60% of U.S. Broadcast/Cable studios are challenged by their need for employee training.

Why should you care?

As the broadcast industry migrates to a digital infrastructure to meet FCC mandates many broadcast/cable studios will need to update their employee's skills to use new tools for DTV and HD. This is a significant issue in the industry with two-thirds of the broadcast/cable studios with 20+ employees challenged by the need for employee training. This business challenge changes according to where the training is conducted. For example, 40% of these studios are challenged by onsite training issues and half that many by training their employees at a training company school/facility.

SECTION 8
EVALUATION OF FACILITIES AND EQUIPMENT

In the six years since I last provided a report on these Facilities and Equipment, the teaching program has changed its name to Television and Digital Media Production. With the addition of a third, full time faculty member, the curriculum has been changed to include several courses which didn't exist in 1998. Among these courses are such offerings as Computer Systems for Video, Animation for Video, Digital Imaging for Video, Compositing Video, DVD Production and Streaming Media Production. The names should hint at just how thoroughly integrated computer technology has become in this teaching program, a sweeping change which has been necessitated by similar changes in the television industry. Many systems which were integral to the program in 1998 are obsolete and no longer in use, stored until their value becomes low enough to dispose of them. The personal computer has replaced many of the tools of the craft, and has become ubiquitous in the classrooms and labs of TDMP.

The program is still housed primarily in the Instructional Resource Center, although several courses are taught in computer labs in Bishop Hall and FLITE. Maintenance responsibilities for these labs are provided by the WC3 and the ALC, respectively. After the Media Production Center moved to FLITE in 2001, the program was awarded several rooms in the IRC, which the Graphic Artist and Photographer formerly occupied. TDMP faculty chose to relocate several lab systems to these rooms, as well as to populate two new labs for several of the new courses. In addition, with the closure of IRC 102 as a Distance Learning Classroom this past spring, it became a new lecture space, thus freeing IRC 110 to be used exclusively for DVD Production. Along with the usual Minor Capital Improvements that the building has undergone in the last six years, in 2001, the Physical Plant financed a new studio light control system (as a student safety issue) which was a significant improvement over the 1967 system which came with the building. The tornado which struck the building in 1999 did very little damage to the main structure of the IRC and it continues to serve well as a location for the activities of the department.

TDMP was fortunate to receive an influx of "one time" funding for equipment – it amounted to $250,000 split equally over the fiscal years of 2000, 2001 and 2002. As one result, all video acquisition and editing are now done in the digital realm. Analog is still available on a very limited basis, either to utilize legacy footage, or to make VHS copies for student or family use. DVDs have become the primary distribution format for student projects. By using computers and software purchased with these funds, and by standardizing on the professional, mini DV format, the program has realized significant improvements in visual and aural quality, while enjoying the creative benefits that non linear editing offers. In addition, the number of editing stations available to students in the traditional television classes has remained the same or increased in each of the courses. I met regularly with the faculty while the decisions were made about how to utilize these funds; decisions that took into account the state of the art and the ability to upgrade, with due consideration to the coming of High Definition TV (HDTV) in the US.

In each of the three years, a number of personal computers were purchased along with such software as Adobe Premiere, Photoshop and After Effects; Avid Xpress DV; Flash MX, Lightwave, and Sound Forge. Each computer was (temporarily) the fastest and most powerful (single processor) available, with extra memory and hard drive space. The machines are networked together (distinct from the campus network) either via peer to peer file sharing or through the Storage Area Network (SAN) which connects five of the newest computers to form the Streaming and Compositing lab. This is an early attempt by the program to teach the concept of electronic collaboration – allowing students to work independently on discrete pieces of a larger project. This is an extremely important new element in the television and film industry, and one that graduates need to at least become familiar with. This lab also allows student projects to be seen via the Internet, through the departmental Windows Media server. The department reached an agreement two years ago to pay the WC3 to work with me to maintain the computer equipment.

The television studio, long the backbone of the facility, received upgrades of cameras (from analog tube to solid state imagers), videotape recorders (from analog to digital), a new video switcher and a new audio mixer – all in line with transitioning to wide screen, higher resolution video and multichannel sound for HDTV. In early September of 1998, the new remote truck arrived (three months late due to a strike at GM) and was quickly outfitted with the equipment from the prior van so that student production of Ferris State football could resume. The truck and television studio were equipped with new character generators, allowing for easy interchange of graphic files between the two production areas. The Media Supply, student equipment check out operation is reasonably well supplied with mini DV camcorders, fairly new lighting and support equipment, even three digital still cameras. In all, it appears to me that the $250,000 was spent as wisely as possible and provided the opportunity to begin offering some new courses and to upgrade the experience in most of the existing classes.

If equipment funding were available again in the near future, I would expect the program to network more editing stations via some flavor of shared electronic storage. Rather than videotapes, audiotapes, or disks, the students' work will be Digital Assets, within an electronic management system as in the larger television industry outside of Ferris. The purchase of a program wide, media file server is being contemplated, along with a complete single camera HDTV production, editing and display system. Barring catastrophe and assuming that S & E funding will grow slowly and be supplemented in some budget years, I believe that the program is positioned for many more years as a state and national leader in teaching practical, "hands on" television skills. Student numbers have grown to nearly as large as when I began at Ferris State, nineteen years ago, when the program had six full-time faculty and four full-time support staff.

SECTION 9
CURRICULUM EVALUATION

Purpose
The purpose of curriculum review is to determine through a comprehensive review of the curriculum whether it meets the needs of the market. The Television and Digital Media Production program uses industry standards, Advisory Committees and labor market analysis to benchmark the program curriculum needs. In 2001, the program upgraded existing courses and created several new media courses to incorporate digital technology and to provide additional courses so students could meet those standards. The program that has been in existence for over 25 years also changed its name from Telecommunications; Television Production to Television and Digital Media Production (TDMP) to reflect this revised approach to achieving academic success.

Rationale for Change
A new, smaller core of required courses and a greater selection of elective courses has given students more choices in targeting their education toward a more specialized career while still providing students with a strong generalist foundation. In comparing TDMP against other programs in the state we have found that our hands-on approach to learning traditional production techniques, new digital technologies and distribution methods with DVD and streaming video are providing our students with employable skills.

The Television and Digital Media program prepares students to function effectively in any media production capacity where creative uses of motion graphics; video and audio are used to communicate. Several new courses were offered in the fall of 2001 with modifications to existing courses. A new tenure track faculty position was also approved for fall 2001. Since that time the enrollment in the program has grown and is currently near its peak prior to FSU restructuring. TDMP is at capacity and would be challenged if the program enrollment continued to grow. Currently, there are three full-time faculty with one serving as Program Coordinator with .5 FTE of release time.

The faculty come from different backgrounds within the industry and bring complementary skills to the program including technical, creative, and computer skills. Faculty curriculum vitae are attached in Appendix A.

Challenges
Constantly changing technology and the shifting career opportunities in the field has been an on going concern since the inception of the program over 25 years ago. Purchasing equipment in meeting industry standards that will remain current is a major challenge for the program. As part of the Television and Digital Media Production Program's academic program review self-study process, determinations regarding equipment, the new curriculum and focus of the program have been assisted by conducting a survey of all graduates on record of the program. Labor market analysis, surveys from advisory committee members and surveys from TDMP employer sites have also been conducted. Through analysis of the data is being conducted to determine how to respond to the changing industry.

Curriculum

A TDMP Major is required to maintain a 2.50 GPA in the major courses in order to complete the program. 124 total semester hours with 47 or 48 credits minimum in the Core Required Courses.

FERRIS STATE UNIVERSITY
TELEVISION AND DIGITAL MEDIA PRODUCTION MAJOR

Core Required Courses - 47 or 48 credits minimum

Required		Course Title	S.H.	Grade
TVPR	110	Introduction to Video Communications	3	
TVPR	132	Computer Systems for Video	3	
TVPR	243	Video Production	3	
TVPR TVPR	345 or 414	TV Studio Production or Remote Television Production	4 or 3	
TVPR	389	Television Operations	3	
TVPR	343	Video Production 2	3	
TVPR	326	Television Production Writing (WIC class)	3	
TVPR	464	Seminar in TV Production	2	
TVPR	493	Television Production Internship	18	
TVPR	499	Advanced Producing/Directing	6	

Students must select a minimum of 18 elective credits from the TDMP Electives

Course		Course Title	S.H.	Grade
TVPR	120	Digital Imaging for Video	3	
TVPR	126	Distance Learning Production	3	
TVPR	136	Audio Production	3	
TVPR	210	Compositing Video	3	
TVPR	277	Film Production	3	
TVPR	314	Remote Television Production (if not selected as required course)	3	
TVPR	318	Television and Digital Media Practicum	3	
TVPR	320	Computer Animation for Video	3	
TVPR	328	Streaming Media Production	3	
TVPR	345	TV Studio Production (if not selected as required course)	4	
TVPR	420	DVD Production	3	
TVPR	466	Instructional Design (WIC class)	3	
TVPR	497	Special Studies in TVPR	3	

Students must also select a minimum of 9 credits from the supportive electives.

TELEVISION AND DIGITAL MEDIA PRODUCTION MAJOR

***Supportive Electives** - Select a minimum of 9 credits from this List*

		Course Title	S.H.	Grade
ADVG	222	Principles of Advertising	3	
BUSN	122	Introduction to Business	3	
COMM	336	Tech. & Prof. Presentations	3	
COMM	385	Broadcast Writing	3	
HUMN	240	Pop Culture	3	
HUMN	253	American Movies	3	
MGMT	301	Applied Management	3	
MKTG	321	Principles of Marketing (Pre-req: ECON 221)	3	
NMPP	330	Digital Multimedia Production	3	
NMPP	420	World Wide Web Publishing	3	
THTR	219	Stagecraft	3	
THTR	225	Stage Make-up	3	
THTR	350	Lighting Design	3	
VISD	116	Computers in Visual Media	3	
VISD	126	Computer Graphics	3	
VISD	216	Electronic Imaging	3	
VISD	226	Multimedia Production	3	

Based upon the number of students, it is increasingly difficult to offer enough elective classes each semester. The option of creating an AS degree has been discussed so that a more selective admissions hurdle into junior level and above courses could be created so that fewer and better students could advance to the more expensive courses. An option that has been considered is to replace the requirement for supportive electives with the addition of a required minor. However, this could have a diluting effect on curriculum outcomes.

Adjunct and overload sections may number as many as 18 credits per semester. This would more than justify the addition of a fourth full-time faculty member should the FFA contract provisions be applied on an individual program basis. Adjuncts permit course offerings that full-time faculty could not offer at a considerable savings to the institution since their pay scale has not changed since 1996. Unfortunately, adjuncts do not have the same level of commitment to the students and the programs as full-time faculty nor are they as available when students have problems with equipments and software. Additionally, they do not help on committee work or on advising.

Service course have a minimal impact on the program but do cost the program two sections per academic year that could be offered for majors if services were not to be provided to the Teaching Minor in Communications nor to the Applied Speech Communications program.

Sample syllabi are attached in Appendix B.

External Stakeholders

The TDMP Program has an intensive Internship Program opportunity for students are offered with some degree of career exploration and specialization before they enter the job market. Many Internships are paid and Internship Supervisors and Interns are visited each semester to ensure they are meeting their Internship goals. Outreach and partnerships with external stakeholders in the FSU learning community are engaged due to the long-term success of this program. Outreach initiatives also include articulation agreements with Specs-Howard School of Broadcasting, Lansing Community College, Delta College and Southwest Michigan College.

Conclusion

Throughout its history, the Television Production program has maintained an excellent reputation by preparing graduates to produce television programs for institutions, corporations, cable systems, and broadcasting applications. In recent years graduates have expanded their skills with new media and digital technology. A broader range of courses could be added with a fourth Faculty position.

SECTION 10
ENROLLMENT TRENDS OVER THE PAST FIVE YEARS

Enrollment

The total does not include TIPS students who are taking TDMP classes as if they were majoring in this program until they are juniors and are no longer eligible for that financial aid. At that point, they transfer into the TDMP program. Typically they number about 5 or 6 students a year. Enrollment has nearly doubled since 1999 and illustrates a steady growth trend.

	Fall 1999	Fall 2000	Fall 2001	Fall 2002	Fall 2003	Fall 2004
Total	66	77	76	108	112	117
Freshman	22	29	24	39	27	35
Sophomore	17	16	19	21	26	21
Junior	8	13	13	22	20	24
Senior	19	19	20	26	36	37

Faculty FTE

Tenure Track FTE	1.58	2.00*	3.00*	3.00*	3.00*	3.00*

Capacity = 115 students

Number of Graduates

AY 98-99	AY 99-00	AY 00-01	AY 01-02	AY 02-03	AY 03-04
11	7	11	7	16	**

Placement of Graduates

AY 98-99	AY 99-00	AY 00-01	AY 01-02	AY 02-03	AY 03-04
100%	100%	100%	100%	100%	**

Average Starting Salary

AY 98-99	AY 99-00	AY 00-01	AY 01-02	AY 02-03	AY 03-04
NA	NA	$28,073	NA	**	**

* **includes .5 FTE for Program Coordination**

** **not yet available**

Productivity/Cost

	AY 98-99	AY 99-00	AY 00-01	AY 01-02	AY 02-03	AY 03-04
Academic Year Average	**282**	**271**	**283**	**272**	**319**	**

**** Not yet available as of this writing**

A factor that makes the program appear to be more expensive that what might otherwise be the case, is that the department pays the entire salary for a full-time TV Electronics engineer who reports to IS&T and works for the department only about 50% of his time.

SECTION 12
CONCLUSIONS

Centrality to FSU Mission

The mission of Ferris State University is to "be a national leader in providing opportunities for innovative teaching and learning in career-oriented, technological and professional education." The Television and Digital Media Production (TDMP) Program's mission is to facilitate student learning in the creative and technical communications skills necessary to succeed in television and digital media production. TDMP clearly provides a hands-on, applied curriculum which produces a career-oriented, professional education for undergraduate students.

Uniqueness and Visibility

The Television and Digital Media Production Program is unique in that freshmen entering the program have the opportunity to combine strong classroom instruction with extensive hands-on experience. The program has been making progress in visibility with the creation and distribution of a DVD about the program, a website promoting digital portfolios and the Ferris Video Festival. Advanced Producing and Directing students air weekly programming over Cable 7. Award winning Faculty creative projects provide additional visibility both locally and nationally. The program has always maintained industry standards in non-broadcast, corporate institutional video.

Service to State and Nation and World

An important program objective of the Television and Digital Media Production Program is to prepare employable graduates within the television and digital media production fields. The program has provided a highly skilled, educated workforce for over 25 years for the State of Michigan. The Internship Program places students with Michigan employers as well as divergent locations with students seeking employment in other states. Many international students have attended the program and are employed in their countries as a result of their training in the program.

Demand by Students

Student enrollment in the program has almost doubled since fall of 1999. As a result of continued recruitment efforts, the program is beyond capacity considering the number of faculty, laboratory capacity, current equipment and current levels of S&E. The data of the enrollment does not include students who are enrolled in other programs (TIP) for financial aid purposes but who are taking TDMP classes because of their intention to transfer into the program when they are Juniors.

Demand by Graduates

Demand for graduates in the program has been good with projections of positive growth in the next 6 years. Students find employment in cable, broadcast, non-broadcast corporate television, production and post-production settings. The introduction of new technology such as streaming media and DVD production offers graduates additional employment. However, graduates may need to seek employment outside of Michigan. The US Department of Labor Statistics indicate that employment opportunities will continue to grow at the national level at rates equal to or higher than in Michigan.

Placement Rate and Average Salary of Graduates

The Television and Digital Media Production Program has maintained a 100% placement rate. The average starting salary is $28,072.

Service to Non-Majors

There are several programs where TDMP courses are offered to non-majors such as Public Administration, Public Relations, Music Industry Management and Education. Applied Speech Communications students are offered several TDMP courses through Application to the Workplace. They include TVPR110, TVPR 301, TVPR 314, TVPR 236, TVPR 243, and TVPR 297.

Quality of Instruction

The program has been making significant improvements in the curriculum with the instructional paradigm shift from analog video technology to digital video and new media. Through attendance and involvement with professional organizations such as the Media Communications Association International, the Michigan Association of Broadcasting, Broadcasting Education Association, vendors, list serves and internship site visitations, the program continues to improve curriculum to meet current industry standards.

A Ferris Faculty Development Grant was granted 2003-2004 to support current industry training and development of non-linear digital video editing and new media technology in animation and compositing for video.

The program advisory committee met to determine recommendations for the new digital media curriculum and informal meetings are regularly conducted with input from members with diverse backgrounds in academics, industry and are FSU alumni from all over the Midwest. The TDMP Student Satisfaction Survey conducted winter of 2004 suggests that the quality of courses, instruction and professional competence of faculty rated good and excellent at 88.1, 82.9 and 86.8 respectively.

Facilities and Equipment

Since the last Academic Program Review, the program has received over 300,000 in funding of equipment and support for the transition in the curriculum from Television Production to Television and Digital Media Production. The program is recognized for its excellence by the industry and needs support to maintain its quality.

To assist in the need for support, two Ferris Faculty Merit Grants were awarded to TDMP faculty for the purchase of new software and hardware to support projects being produced by students for the foundation during the 2004/2005 academic year. A technology intensive program such as TDMP requires state-of-the-art technology and must maintain an aggressive replacement schedule.

Library Information Resources

Additional industry related texts have been ordered for library loan. Computer laboratories and software in FLITE are being utilized every semester.

Cost

The financial expenditures and revenues since FY99 through FY04 are documented in the Administrative Program Review.

Faculty: Professional and Scholarly Activities

There are currently three tenured track faculty in the program with one serving as Department Coordinator .5FTE*.

Fred Wyman, holds a Master of Arts degree from Emerson College in Mass Communications with an Emphasis in Television (see appendix A). He has taught at Ferris State University since 1988. Fred serves as Department Coordinator for the program. Wyman has attained the rank of Professor and has many award winning DVD's.

Clayton Rye has a Master of Fine Arts in Cinema Production from the University of Southern California, and a Bachelor of Arts in Advertising from Michigan State University(see appendix A). Clayton had over 15 years of professional film and television experience before coming to Ferris 16 years ago. Rye has attained the rank of Professor and continues to be an active producer of international award wining work with videos in national distribution.

Connie Morcom earned a Masters in Education and Instructional Technology from Northern Illinois University and a Bachelor of Science in Television Production from Ferris State College(see appendix A). Connie joined FSU January of 2000 after nearly 20 years of teaching and professional experience in broadcasting, corporate non-broadcast communications and multimedia.

Administrative Effectiveness

The Department of Television and Digital Media Production is well supported by the College of Education and Human Services. However, of the three tenure track faculty positions, one faculty member serves as .5FTE* for program coordination and there is often too much work to go around. Teaching overloads are required almost every semester and employment of adjuncts are needed to deliver core classes.

The department coordinator system seems to work well for the benefit of Ferris because the half-time department coordinator position accomplishes a huge workload and requires a rare and dynamic set of skills to be successful. For over 12 years this position has had full-time administrator responsibilities with limited authority and .5FTE* release time.

Another issue with the effectiveness of administering the program is limited program resources as indicated in the faculty survey. Data in the area of clerical support staff scored low with a 1.25 average out of 5 possible. Secretarial support and the media supply position are only part-time positions. The lack of a full-time administrator, secretary or media supply personnel add to the complexity of the situation. The past success of the program is largely due to the commitment of current personnel and may be a concern for the future.

*Tenure track FTE for fall 2000, 2001 and 2002 includes .5FTE for program coordination.

SECTION 13
RECOMMENDATIONS

1) Faculty

The careers available in this field are so diverse that both students of high natural ability and those with a strong willingness to work hard to succeed but without excellent academic credentials can be educated to contribute to the Michigan economy as well as the regional and national television and digital media production community. However, the limitation of insufficient time to lead both the slow learner and challenge the honors students in the same section is increasing evident. **An additional tenure track faculty** member could be hired to minimize the number of sections taught by adjuncts, reduce class size when appropriate, and permit the offering of honors sections of programmatic offerings. Issues of resource availability have resulted in insufficient faculty numbers to permit expansion into new areas of growth for the Television and Digital Media Production program.

One of the challenges faced by the Television and Digital Media Production program is to lead the media education industry by offering innovative curricula in times of resource constraints. **Maintaining quality faculty** is key to a successful program. With the number of adjunct faculty employed by the institution, it is increasingly important that regular evaluations of adjuncts be completed with the **results of adjunct evaluations** readily available to the individuals who hire adjuncts and not reserved only for the eyes of full-time administrators. Regular **required sabbaticals** of faculty to keep their skills current along with other professional development activities could be implemented.

2) Clerical Technical Support

The program has grown significantly since staffing decisions were made in the early 1990s. Since then an additional tenure-track faculty member was hired along with several adjuncts. Student enrollment has more than doubled. However, clerical technical staff has not changed. The program receives only 16 hours per week of secretarial support and an adult part-time person for 20 hours per week. The combination of those two positions into a single full-time CT employee is critical for the program to thrive.

3) Equipment and software

The requirement to update software versions regularly, often every three to six months, and the need to replace hardware on computer based systems every three years or less may require alternative approaches to keeping current such as **leasing equipment** or **requiring students to buy some equipment** of their own to supplement the **establishment of a regular replacement schedule for equipment** from the General Fund.

4) Organizational structure

Newly developed or revised programs at Ferris State University have created some inherent internal conflicts between academic programs whose perceived scope of programmatic offerings have come to appear to overlap and are housed in different colleges. Creation of a **common first year curriculum** for those programs would allow

students to experience the nature of each contributing field of study within the context of overview courses. Combining those overview courses with General Education choices would permit the student to make more informed decisions about career directions. An innovative organizational structure might include **a new department** to house like programs that are currently in different colleges. **A full-time administrator** from one of the contributing fields of study could bring together divergent faculty and create a structure that would benefit all involved.

FERRIS STATE UNIVERSITY

MEMORANDUM

TO: Jack Buss, Chair, Academic Program Review Committee

FROM: Michelle Johnston, Dean, College of Education and Human Services

DATE: September 8, 2004

RE: Television & Digital Media Production: Self-Study for the Academic Program Review

I am writing to support the findings and conclusions of the *Self-Study for the Academic Program Review* for the Television & Digital Media Production Program (TDMP) report findings. This program under review has a twenty-five year history of excellence and service to the Ferris State University community. The College of Education and Human Services is proud of the TDMP program because its students serve the community by offering their technical expertise to provide video support to many agencies and projects and takes leadership positions in their industry.

Furthermore, I concur with the delineation of the program strengths, which include:

- Being central to the Ferris State University mission by offering a technology-intensive, career-oriented program with 100% after-graduation placement rates;
- Offering unique digital media production courses at a professional level which reflects national standards of high definition;
- Serving the state by educating teachers and facilitating the high school video festival;
- Having a supportive and active alumni;
- Serving the nation by providing a model program that other institutions follow;
- Producing graduates, who through their internships in the television industry, have 100% after-graduation placement rates;
- Enriching programs for non-majors;
- Having up-to-date equipment which requires a continuous replacement plan;
- Providing a cost effective and efficient program within a technology-intensive environment;
- Increasing library resources;
- Employing high quality professional faculty members who actively pursue grants for equipment, professional development, and opportunities for creative projects; and
- Facilitating effective departmental coordination without a full-time administrator.

COLLEGE OF EDUCATION AND HUMAN SERVICES
OFFICE OF THE DEAN
1349 Cramer Circle, Big Rapids, MI 49307-2737
Phone 231 591-3648 Fax 231 591-3516

TDMP is a popular program which is at the maximum enrollment levels for its faculty and equipment resources. The program faculty strategically updated its equipment through a special equipment grant from the Academic Affairs Division. To continue its instructional quality in preparing its students to meet industry standards, TDMP will need continuous support to fund its equipment renewal plan. Additionally, since it is at capacity, growth will require additional faculty and revising its curriculum structure.

As you review the TDMP self-study, please recognize that it is a viable program which the College of Education and Human Services supports and encourages its professional and outreach activities. As Dean, I support the recommendations in Section 13. Specifically, I agree that the TDMP Program needs:

1. An additional tenure-track faculty member to provide adequate instructional balance for the growing number of students;
2. An adequate level of clerical technical support;
3. A systematic plan for the regular and timely replacement of software and equipment;
4. A common first-year curriculum for students in similar programs; and
5. A full-time administrator.

If you or your committee members have any questions, please contact me at 591-3648.

Program Review Panel Evaluation Form

(PRP: complete this form and include with your report)

Program: ___ TELEVSION AND DIGITAL MEDIA PRODUCTION ___

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

1. Student Perception of Instruction **Average Score** 4.9

Currently enrolled students rate instructional effectiveness as extremely high.

Currently enrolled students rate the instructional effectiveness as below average.

2. Student Satisfaction with Program **Average Score** 4.6

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.

3. Advisory Committee Perceptions of Program **Average Score** 4.9

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.

4. Demand for Graduates **Average Score** 4.3

Graduates easily find employment in field.

Graduates are sometimes forced to find positions out of their field.

5. Use of Information on Labor Market **Average Score** 4.75

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.

Program Review Panel Evaluation Form (page 2)

6. Use of Profession/Industry Standards **Average Score** 4.75

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.

7. Use of Student Follow-up Information **Average Score** 4.6

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.

8. Relevance of Supportive Courses **Average Score** 4.6

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

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

9. Qualifications of Administrators and Supervisors **Average Score** 4.9

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.

10. Instructional Staffing **Average Score** 3.6

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

Staffing is inadequate to meet the needs of this program effectively.

Program Review Panel Evaluation Form (page 3)

11. Facilities **Average Score** 4.0

Present facilities are sufficient to support a high quality program.

Present facilities are a major problem for program quality.

12. Scheduling of Instructional Facilities **Average Score** 4.6

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

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

13. Equipment **Average Score** 4.2

Present equipment is sufficient to support a high quality program.

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

14. Adaption of Instruction **Average Score** 4.8

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 no consider individual student differences.

15. Adequate and Availability of Instructional Materials and Supplies **Average Score** 4.0

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.

Current Vitae

Fred Wyman
19744 Indian drive
Paris, MI 49338

(231) 591-2714 work
(231) 796-3781 home

Fred_Wyman@ferris.edu

Fall 2004

Personal

Citizenship - United States of America

Married with three children. Excellent Health. Hobbies include bicycle riding, walking, gardening, reading, and carpentry.

Military Experience

U.S. Army Corp of Engineers, Specialist 5.
Active Duty - June 1968 until June 1970.
Inactive Reserves - June 1970 until June 1974.
Certificate of Recognition for service during the Cold War in promoting peace and stability for the Nation.
Honorable Discharge.

Education

MA, in Mass Communications with an emphasis in Television, Emerson College, Boston, Massachusetts
Third Class Radio Telephone Operator Permit, Federal Communications Commission, Kansas City, MO
BS, Geography; Art minor, Worcester State College, Worcester, Massachusetts
AA, Liberal Arts, Quinsigamond Community College, Worcester, Massachusetts

Academic and Professional Interests

All the world's people are inextricably tied together as a single species on a planet whose life sustaining qualities are being threatened on the one hand by runaway technology and on the other hand by 4th century thinking.

I believe that communication technology holds the potential to ameliorate those extremes and to be a source of great good for the people of the world. Boundaries of nation, language, and religion become more porous through the camera lens. The rapid transition to digital distribution of images and sound through cable, broadcast, and the Internet is empowering those in society who do not have a voice. Despite the concentration of ownership of various media entities and the convergence of technologies the free flow of ideas has not been stifled. Production technology is becoming more universally available at prices within the reach of the average citizen. Distribution of locally produced media is becoming available through the Internet or disc based media like DVD as well as the older technologies of cable and broadcast. Soon, video production and distribution tools will be as ubiquitous as is the telephone.

I am committed to facilitating student learning in the creative and technical communication skills necessary for their success and for our society to thrive.

Employment in Education

Graphic Designer, Worcester State College, 1974
Production Director, Worcester Consortium for Higher Education, 1974 – 1975
Production Director, Worcester Community Television Council (WCTC), 1975 – 1976
Video Coordinator, Southeast Missouri State University, 1976 – 1983
Instructor of Mass Communications, Southeast Missouri State University, 1984 - 1988
Assistant Professor of Television Production, Ferris State University, 1988 – 1997
Associate Professor of Television Production, Ferris State University, 1997 – present
Television Production Program Coordinator, Ferris State University, July 1992 – August 2001
Television and Digital Media Production Program Coordinator, Ferris State University, August 2001 - present

Teaching Responsibilities

Winter 98	- TVPR 301, TVPR 461, TVPR 499
Fall 98	- TVPR 345, TVPR 389
Winter 99	- TVPR 380, TVPR 499
Fall 99	- TVPR 345, TVPR 389
Fall 00	- TVPR 380, TVPR 499
Winter 01	- TVPR 380, TVPR 499
Fall 01	- TVPR 389
Winter 02	- TVPR 420, TVPR 499
Fall 02	- FSUS 100, TVPR 110, TVPR 389
Winter 03	-TVPR 243, TVPR 420
Fall 03	- FSUS 100, TVPR 110, TVPR 389, TVPR 493
Winter 04	- TVPR 389, TVPR 420, TVPR 493
Fall 04	- FSUS 100, TVPR 110, TVPR 389

Sabbatical

Conducted research into the technology of DVD and the application of that technology to the Television and Digital Media Production program during the winter semester of winter semester 2000.

Promotion

Promoted to Full Professor fall semester 2002.

Professional (Publications) Productions

"He Who Dreamed A College" DVD – Awarded Best in Category by the Broadcast Education Association

TDMP Recruiting DVD

Evidence of Service since January 1999

- Responsible for all aspects of the Television Production Program administration including planning, course scheduling, budgeting, fund raising, staff management, facility management, supply/equipment procurement, and recruiting.

- Oversee the Television Production facilities and equipment valued at more than $600,000.

- Create EEAs each semester including summers for all part-time faculty and staff and for overload work assignments. 1999 - present.

- Schedule courses, faculty, staff, and facilities. 1999 - present.
- Maintain summer rotation list for faculty assignment. 1999 – present.
- Establish policies for Television Production department. 1999 – present.
- Developed the Television Production budget requests and supervised the distribution of allocated resources from the General Fund and the Development Accounts including the creation of Unit Action Plans to comply with the University Planning Process. Most significant outcomes were the creation of a new faculty position and a $250,000 equipment replacement and upgrade budget. FY 99 - present.
- Developed and update Recruitment Plans. 1999 - present.
- Equipment Sales Facilitator - Coordinate the sale of surplus equipment as permitted by the Vice President of Administration and Finance. 1999 – present.
- Redesigned and update the program flyer for Television Production in 2001.
- Moderated every Television Production Advisory Committee Meeting. 1999 – present.
- Created Unit Action Plans for the Television Production program. 1999 - present.
- Have written numerous articles for every College of Education Alumni newsletter. 1999 - present.
- Presented the College of Education (now the College of Education and Human Services) Alumni Recognition Award to the outstanding TVP graduate. 1999 - present.

Committees

- Served on various College of Education committees:

  1998-99 Tenure, Curriculum, Promotion and Merit
  1999-00 Tenure, Sabbatical, and Promotion and Merit
  2000-01 Tenure
  2001-02 Curriculum, Tenure
  2002-03 Curriculum, Tenure
  2003-04 Tenure
  2004-05 Tenure

- Served on the North Central Association Criterion 4 Committee for Ferris State University. 1999 – 2000.
- Member of the College of Education and Human Services Dean's Search Committee. 2001 – 2002.

Evidence of Service – Professional Memberships

- Member, International Television Association and its successor organization, the Media Communications Association – International 1984 – present.
- Member, Broadcast Education Association, 1998 – present.
- Member, Digital Video Professionals Association, 1999 – present.

- Member, International Alliance of Teacher Scholars, Inc. 2001 – 2002.

Evidence of Service – Community-Based Professional Activities

- Michigan Occupational Competency Assessment Center examiner. 1999 - present.
- Serve on the Advisory Committee of the Broadcasting-Radio-Telecommunications Program for Delta College, 1999 – present.
- Served as a member of the Advisory committee of the Broadcast Journalism/Video Production Curriculum at Southwestern Michigan College. 1999.
- Serve on the Advisory Committee of the Media Technology Program at Lansing Community College, 1999 – present.
- Conducted Monday Night Technology sessions (two or three per year) for Mecosta Osceola Intermediate School District during 1999 – 2003.
- Member, West Central Michigan Humanities Council. 1998 - 2000.
- Audio system consultant and Church Council Member, St. Paul Lutheran Church, Reed City. 2000.
- Serve as a content evaluator for the National Occupational Competency Testing Institute in the industry validation of the State of Connecticut's standards and competencies in the area of Communication Systems. Fall 2001.
- Spoke with every 4th Grade class in the Reed City School System on the Arts and Communications Career Pathway. 2003.

Evidence of Service - Voluntary Service to the University

- Represented Television Production in at least one graduation ceremony each year. 1999 – present.
- Coordinated the display and represented Television Production at Autumn Adventure during the Fall semesters of 1999 and 2000.
- Represented Television and Digital Media Production at Dawg Days 2001 – present.
- Facilitated the creation of articulation agreements between Television Production and West Shore Community College, Mott Community College, Lansing Community College, Southwest Michigan College, and Grand Rapids Community College. 1996 - 2001.
- Served as the United Way collections representative for the IRC 1999.
- Conducted Collegiate Skills Program Campus Open Houses with approximately 40 attendees. Fall 2001.
- Coordinate with the Academy for Educational Development who sponsored students from Botswana to study Television Production at Ferris State University. 1998 – 2002.

- Coordinated activities related to Television Production at the Annual Donor Dinner for the College of Education. May 1999.

- Demonstrated the AVID Editing System for the Society of Broadcast Engineers at Ferris State University. May 20, 1999.

- Guest lecturer. EDUC 340. Summer 1999.

- Assisted with the 1st "Pathways . . . All Roads Lead to Ferris Conference" on October 21, 1999.

- Advisor, Ferris Media Communications Association student organization. Under my advisement, the chapter has hosted the Ferris Video Festival and Alumni Return Day annually since April 2001. Additionally, the group or its officers meet weekly for planning, guest speakers, and field trips to professional development opportunities in the West Michigan area. 2000 - 2004.

- Nominated the recipient of the Ferris State University Distinguished Alumni Award for 2000, Daniel F. Niccolai. February 2000.

- Represented Television Production at the Annual COEHS Semester Kick-off for freshmen and Transfer students. Fall 2000 and Fall 2001.

- Participated in Ferris Summer University. Summer 2000 - 2004.

- Facilitated video coverage of Olga Dazoo's presentation at the College of Allied Health Sciences. October 2000.

- Served as the Web Content Developer/Coordinator for Television Production and for Television and Digital Media Production. 2000 – 2001.

- Coordinated the submission of a Team Award Application to the Distinguished Staff Award Committee. April 2001.

- Commented on President Sederburg's article Becoming a Net-Enhanced University. June 6, 2001.

- Attended the 4th Annual Secretaries/Counselors Meeting on the Internal Articulation Process of Ferris State University, August 9, 2001.

- Honored by the Division of Student Affairs at its 1st Annual Faculty/Staff Recognition Luncheon for service above and beyond the call of duty on behalf of Student Affairs' programs. Nominated by the Office of Minority Affairs. October 11, 2001.

- Served on College of Education and Human Services Leadership Team that won a Navigator Award as recognition by the Michigan Quality Council for quality management. November 2001.

- Conducted hundreds of tours of the Television Production facilities for recruits and visitors including legislative assistants, candidates for administrative positions, faculty positions, and community members. 1999 - present.

- Featured as a presenter for the Arts and Communication career pathway at the High School Career Choices Workshop sponsored by The Educational & Career Counseling Center. November 29, 2001.

- Awarded Ferris Foundation Exceptional Mereit grant for $4,946. 2004.

- Awarded Outstanding RSO Campus Advisor certificate. 2002 & 2004.

- Awarded Certificate of Appreciation for Duty Above and Beyond the Call of Duty to Help the Division of Student Affairs in Recruiting and Assistance to the Office of Minority Affairs. 2003.

Resume of

Clayton Rye

515 Ridgeview
Big Rapids, MI 49307

Phone: (231) 796-1776
(231) 591-2716

Education:

1974-1977	University of Southern California, Los Angeles, CA MFA in Cinema, Production Emphasis. CBS Scholarship Award.
1970-1973	Michigan State University, East Lansing, MI. BA in Advertising.
1966-1968	Macomb Community College, Warren, MI. AA in Business.
1980-1981	Idaho State University, Pocatello, ID. Fourteen (14) Credits in Art.

Experience:

1988-Present	**Tenured Professor**, Ferris State University, Big Rapids, MI. Teaches a variety of hands-on Film and Television Writing and Production Classes. Continues to work as freelance Film/Video Producer and Screen Writer.
1985-1988	**Video Supervisor**. St Joseph Hospital, Phoenix, AZ. Created a wide variety of programs for patients, staff and general audiences. Supervised operation of closed circuit TV systems for patient education. Coordinated satellite teleconferences and distribution of AV equipment. Trained and supervised staff, interns, and volunteers.
1977-1985	**Producer/Director**, KISU PBS TV, Idaho State University, Pocatello, ID. Shot and edited film and videotape. Worked on a variety of studio and remote productions, in sports, public affairs and cultural affairs. Produced magazine segments as well as full-length documentaries. Directed multi-camera as well as single-camera productions. Trained and supervised student interns and college work-study personnel.
1976-1977	**Freelance Film Technician**, Hollywood, CA. Worked as a boom operator, editor, camera assistant or grip on documentaries and several feature films.
1975-1977	**Lead Graduate Assistant**, University of Southern California, Los Angeles, CA. Taught Animation and Graphics for Cinema Department. Introduced students to 16 mm, compound animation stands and an optical printer.
1968-1970	**Infantry Sergeant**, U. S. Army, Vietnam. Served as a light weapons infantryman and worked in field radio communications.

Feature Length Scripts by Clayton Rye

F.N.G. Written 1977, Vietnam War Drama. Optioned by Phil Lucas Productions, Inc., Seattle, WA

Abel Cue. Written 1982. Optioned by Phil Lucas Productions, Inc., Seattle, WA.

Eye Teeth. Written for TV in 1990. Romantic Comedy. Winner of Women in Film Chicago Screen writing Competition.

Drawing Flies. Written 1994 as a F.S.U. Faculty Research Grant project. Vietnam War after math drama. Video was produced by Clayton Rye.

Award Winning Work Samples – (Available upon Request)

2004 **"Jim Crow's Museum,"** Grim/Rye Productions, 29 minutes, Digital Video, directed, shot and edited by Rye. Uplinked to all PBS stations nationwide. Currently sold as a DVD by Jim Crow's Museum at Ferris State University. Winner of Best Documentary Award at Flint Film Festival, Audience Choice Award, Stoney Brook Digital Video Festival and Best Documentary, a Best of Show Grand Rapids Arts Festival.

2001 **"Drawing Flies,"** Rye Productions, 81 minute drama, film and tape; written, produced, shot and edited by Rye. Edited during sabbatical leave. Partly funded by Art Serve Michigan. Winner of Broadcast Education Association Award in narrative category.

1992. "Frontiers." Rye Productions. 7 minutes. Produced, shot and edited by Clayton Rye
Timelapse cinematography . 16 mm Music Video with Beta Fleck and the Fleckstones. Partially funded by Center for New TV in Chicago and Ferris State University. Winner of Broadcast Education Association Award.

1990. "Yard Sale. A How To Video." Rye Productions. 27 minutes. 16 mm/video.
This instructional video is designed for libraries and the home rental market. Distributed by Chip Taylor Communications, Derry, NH. Currently selling in small numbers nationwide.

1989. "Taking Care of Business." Yates Dial-A-Ride, 14 minutes. Video.
Educational/Public Relations piece promoting local transportation. Won two awards from Michigan Transportation Association. Best Audio Visual program and Best of Festival.

1987. "My Child is Alive. What Now?" St Joseph Hospital. 15 minutes. Video.
Educational/Public Relations piece for Barrows Neurological Institute. Co-produced, shot and edited by Clayton Rye. 1st place Cooper Quill Award from Arizona Public Relations Association. Award of Excellence from Phoenix Chapter ITVA. 3rd place EMMY Award, Arizona State Health Department.

1983. "Ten Vietnam Vets." KISU-TV. 1 hour Documentary. Video.
Shot, edited, produced and directed by Clayton Rye. 1st place at the Northwest Film Studies Center Festival. Special Jury Award, San Francisco International Film Festival. Honorable Mention, American Film Festival, New York. Honorable Mention, Corporation for Public Broadcasting Local Program Awards. Idaho State Broadcasters Association Award for Best Public Affairs Program. Selected for the Texas Tech. University and the LaSalle University Vietnam Archives.

1982. "Mustachioed Daffodils." KISU-TV and Idaho Falls School District. ½ hour Documentary/Promotional piece designed to define the District's talented and gifted programs. Shot, directed and edited by Clayton Rye. 30-second PSA– Talented and Gifted, won Silver Rocky Award for the Idaho Advertising Federation.

1980. "That Awesome Space." KBGL-TV. ½ hour Documentary. 16 mm/Video.
Shot and edited by Clayton Rye. Aired on many PBS stations. Nominated for two Rocky Mountain Emmy Awards. Best Documentary and Best Photography.

1979. "Hurt on the Job." KBGL-TV. ½ hour Documentary about industrial accident victims. 16 mm/Video
Produced entirely by Clayton Rye and funded by a grant from Western States Arts Foundation for video or film artists. The program aired nationally and was chosen to screen at INPUT 80, the International Public Television Conference.

1978. "The Vanishing Flock." KBGL-TV. ½ hour Documentary. 16mm/Video.
Shot and edited by Clayton Rye. Received a Rocky Mountain Emmy Nomination and an Idaho State Broadcasters Association Award for "Best Documentary."

1976. "Boom." USC Cinema. 1-1/4 minutes. Animated Vietnam Cartoon.
Filmed entirely by Clayton Rye. Distributed internationally with "The Best of the USC Student Films." Selected for the Texas Tech. University and the LaSalle University Vietnam Archives. Award Winner East Lansing Film Festival. Featured on Atomfilms.com -2001-02.

1975. "F.N.G." USC Cinema. 14 minute Vietnam War Drama. 16mm.
Written and directed by Clayton Rye. Finalist in the Academy of Motion Picture Arts and Sciences. Student Film Awards. Winner of the Expose Yourself Festival, Washington, D.C. Also one of "The Best of the USC Student Films. Selected for the Texas Tech. University and the LaSalle University Vietnam Archives. Chosen to screen at the Waterfront Film Festival in 1999. Also featured on Atomfilms.com with 100 best USC student films. Rye is the only film maker with two films selected for the website.

An Incomplete List of Recent Activities Of Clayton Rye

- **ADVISORY BOARD MEMBER -- 2000-2004**

  ✓ Lansing Community College
  Motion Picture Production and Direction Program -- Attended most meetings.

- **COMMITTEE WORK:**

  ✓ Arts and Lectures Committee - 1990-2002
  Chair of Film Festival sub committee

  ✓ Senate Diversity Committee -- 2002-2004

  ✓ General Education Implementation Committee -- 2003-2004

  ✓ Hot Topic Committee -- 2003-2004

  ✓ Film Series Study Group -- 2002-2003

  ✓ All University Sabbatical Committee -- 2002-2003

  ✓ Have consistently served on two (2) or more committees each year for the College of Education and Human Services. Have chaired the Promotion Merit Committee and the Sabbatical Committee.

- **CONSULTING**

  ✓ The Knowledge Company -- 2002-2003
  Helped certify qualifications for international worker in film and video to get work visa's.

  ✓ The Russian Film Project -- 2001
  Chosen by President Sederburg to coordinate Russia/Ferris film production project that was never taken past pre-production.

  ✓ Michigan Occupational Competency Assessment Center -- 2000-2004
  Helped certify high school teachers to gain course work credit.

- **FACULTY IN-SERVICE ATTENDANCE (Incomplete List)**

  - ✓ Martin Luther King, Jr. Attended every year, presented three (3) years).
  - ✓ How Our Students Use The Web - February 2003
  - ✓ Flex for Success - Attended with student - February 2003
  - ✓ Teaching and Student Retention - September 2003
  - ✓ Real World Discussion - September 2003
  - ✓ The Art of Changing the Brain - October 2003
  - ✓ Learner - Centered Teaching Model - November 2003
  - ✓ Teaching and Student Retention - November 2003

- **FERRIS FACULTY ASSOCIATION WORK**

  - ✓ Served as College of Education and Human Services Representative or as an At-Large Representative - 1998-current
  - ✓ Labor Day Picnic Chair. 1995-2003
  - ✓ Bargaining Team Member for current faculty contract.
  - ✓ Creator of more then than 10 political cartoons published in the FFA Newsletter.

- **FILM FESTIVALS ATTENDED**

  - ✓ Golden Cassette Awards Festival - 2000.
    MCAI attended with student who won award.
  - ✓ East Lansing Film Festival - 2000, 2001 and 2003. Had films and videos selected to be in the festival. One award winner in Best Animation Category.
  - ✓ Saugatuck Film Festival, 2001.
  - ✓ Broadcast Education Association International Festival of Media Arts - 2002.
  - ✓ Flint Film Festival - 2004. Winner of Best Documentary

■ NATIONAL CONFERENCES ATTENDED

✓ The National Conference on Racial Equality in Miami, June 2004. Completed the Institute on Multiracial Students and Identity's requirements for certification.

✓ Broadcast Education Association International Convention and Exhibition in Las Vegas, April 2002.

■ PRESENTOR EXTREME MEDIA WORKSHOP

✓ Fall 2002 and 2003 Screen Writing and Documentary Production. All students from the Kent ISD, interested in media were invited to Lowell High School.

■ SABBATICAL LEAVE, FALL 2000

✓ Edited and completed all aspects of post production on **"Drawing Flies,"** an 81 minute video/film drama.

■ VIETNAM VETERAN ACTIVITIES

✓ Have guest lectured for Rich Anderson, (2000), Kim Carlton Smith (2003) and many times for Gary Huey (2000-2004).

✓ Appeared as a veteran at local elementary schools in 2002.

✓ Pizza with a Prof. in 2003.

✓ Featured speaker at peace rally in 2003.

✓ Rye, as a Vietnam Vet film maker was subject of a one-half hour talk show produced at the Ann Arbor City TV station. The show was televised throughout the state on public access and won Honorable Mention at the National Home Town Video Festival. The show was produced and directed by Katsum Nagae, a graduate of the Television Production program.

VITAE

Connie L. Randle/Morcom
11940 190th
Big Rapids, Michigan, 49307
616-581-1182
231-591-2772
morcomc@ferris.edu

Summary of Qualifications

- An experienced Instructional Technologist with a strong background in television and digital media, instructional design, teaching and administration.
- Possess hands-on expertise in a wide range of new media, including digital video,non-linear editing, digital imaging, motion graphics, animation and website design.
- Administration of cross platform computers, networking and on-line pedagogy and course design with WebCT and streaming video.
- Ability to coordinate complex projects simultaneously, facilitating people and processes with quality standards to meet deadlines.
- Strong interpersonal skills encouraging creativity, teamwork and leadership skills to produce measurable performance results.

Key Accomplishments

Television and Digital Media Technology

- Wrote scripts for advertising, education and training programs.
- Designed and developed numerous successful videos, and interactive multimedia projects for advertising, marketing, presentation and training.
- Created a multimedia presentation and marketing plan for educational reform for the Illinois State Board of Education. Won a Lincoln Award for Excellence.
- Designed, developed and taught digital media production, multimedia and website design courses.

Management /Administration

- Project Management of corporate world-wide self-study training course.
- Administered federal grant programs, coordinating teams and services.
- Oversaw, recruited and led meetings for school advisory committees.
- Established business and industry partnerships and school-based enterprise.
- Managed numerous production, education and administrative budgets, routinely concluding successful projects and grants under budget.

Teaching/Training

- Successfully support students of diverse ethnic and cultural backgrounds, motivating them to higher learning and employment.
- Consulted as Instructional Designer for Quality Initiatives in academia.
- Trained and coached state and national winners for student organizations.
- Evaluate and recommend Digital Media equipment, hardware and software.
- Researched, designed and implemented multimedia and digital media courses for Illinois and Michigan institutions of higher education.
- Academic Advisor for four-year baccalaureate program.

Professional Experience

2000 - present
Television Production, Assistant Professor
Ferris State University, Big Rapids, Michigan
- Design, develop and deliver instruction in television and digital media production including non-linear digital video, digital imaging, animation, streaming video, motion graphics and Instructional Design. Promoted to tenure-track position, fall 2001.

1985 - 2000
Multimedia Technology Instructor
Lake County High Schools Technology Campus, Grayslake, Illinois
- Served as Department Coordinator, administered Student Library (LRC), network design, internet, technical support and staff development activities. Responsible for the instruction of multimedia technologies, training and development.

1992 - 1999
Adjunct Instructor, Communication Arts & Humanities
College of Lake County, Grayslake, Illinois
- Designed, developed and delivered instruction in video production, graphics, desktop publishing, on-line publishing and web design.

1984 - present
Communications Consultant/Instructional Designer
- *Clients include fortune 500companies, post-production facilities, design studios, education, and non-profit organizations.*

1994
Instructional Designer, Senior
Arthur Andersen & Co., St. Charles, Illinois
- Conducted needs assessments, task analysis, identified instructional content for revision of course materials. Project management and technology liason for business television, multimedia and internet.

1983 - 85
Broadcasting (*NBC and PBS affiliates)*
- Studio director for live newscast productions. Master Control director and technical support for studio and remote productions.

Education

- Master of Science, Education, Instructional Technology
  Northern Illinois University, DeKalb, Illinois

- Bachelor of Science, Television Production
  Ferris State University, Big Rapids, Michigan

Professional Affiliations

- Association for Education, Communication and Technology, Member
- Media Communications Association - International, Member
- Broadcast Education Association - Member

Academia - 2000 - present

FSUS 100
Computer Systems for Video TVPR 132
Video Production TVPR 243
Digital Imaging for Video TVPR 120
Compositing for Video TVPR 210
Computer Animation for Video TVPR 320
Streaming Media Production TVPR 328
Video Graphics TVPR 370
Instructional Design TVPR 466
Television Production Internship 493
Advanced Producing and Directing TVPR 499

Professional Development & Service

Media Communications Association Student Chapter Advisor, 2004 - 2005
WebCT training and Professional Development Incentive, July 2004
MCA-I Mid-Michigan Chapter, presenter, April 2004
Ferris Video Festival 2004 Website and on-line judging, April 2004
Alumni Return Day Luncheon, 25th, presenter, April 23, 2004
MAISD 27th Career Fair, participant, April, 2004
Service Learning project, WISE, Student Leadership and Activities, February 2004
CTLF&D Learner-Centered Teaching, Book Discussion Group, 2004
Ferris Foundation Exceptional Merit Grant, Michigan Career Pathways, Fall 2004
Capstone Projects, recruiting, Capital Area Career Center, June 2004
Professional Development, Fall, 2003
Spring Learning Institute, CTLFD, March 2003
Spaghetti Bridge Competition, participant, March, 2003
Student work for Ferris Advanced Marketing, Sports Highlights, 2003-2004
Kalamazoo Animation Festival International, May, 2003
Great Lakes Broadcasting Conference, MCAI Student Chapter Awards, February 2003
Lily North Conference, Creating Learning Environments that Work, September 2003
Accelerated Learning Group, certified training, FlashMX, August 2003
Ascend Training, certified training, AVID Express DV Editing, August 2003
Adobe Creative Explosion Tour, Chicago, August 2003
Commencement Marshal, COEHS, 2003
Dawg Days COEHS participant, Nov. 2003, 2002, 2001
Indiana University, Purdue University, 2002 Assessment Institute, November 2002
Academic Affairs Advisor Training, August 2002
Lily Conference on College & University Teaching, March 2002
Recreation Leadership Management 25th Anniversary, presenter, September 2002
Consultant, COEHS Navigator Award, Michigan Quality Council, November 2001
Cornesky & Assoc., Continuous Quality Improvement Workshop, February 2001
Mecosta Osceola Career Center, presenter, April 2000

University Committees

2002-04	University Wide Academic Program Review
2004	Student Learning and General Education
2002-04	University Wide Arts and Lectures
2002-04	Center for Teaching, Learning & Faculty Development Advisory
2002-03	COEHS Technology/Library
2003	Associate Dean Search
2003	Writing Intensive Course
2001,02,04	COEHS Curriculum

TVPR466 – Instructional Design

Fall 2004 (3 credits)

Syllabus

Instructor:	Connie L. Morcom
Office (room number/building):	IRC 201
Office Phone:	231-591-2772
Office Hours:	Mon./ Wed. 11-12 or by appointment
	Tues./Thurs. 12-1
E-Mail:	morcomc@ferris.edu

PREREQUISITE COURSES/SPECIAL SKILLS:

TVPR 243

TVPR 343

COURSE DESCRIPTION:

This course will integrate Instructional Design with media and technology. Instructional Design principles, methods, media and computing are discussed in relationship to designing solid technology-enhanced instruction. Experience in analysis, design and assessment of media to improve learning will be taught.

Facilitation of a learner-centered curriculum that features developmentally and culturally appropriate practices will be integrated. Students will learn methods to nourish learners' natural curiosity, develop problem-solving skills, acknowledge and accommodate exceptionality and diversity, and support a sense of community.

The learner will create an informational videotape, working with a client to conduct a needs assessment, audience analysis, instructional plan, methods, media and selection of materials needed for successful outcomes.

COURSE OBJECTIVE/FOCUS:

As a result of their successful completion of TVPR 466, learners will:

- Produce a quality instructional training project working with an approved client. (See Instructor)
- Identify of learning strategies, techniques and supporting technonology.
- Demonstrate a needs assessment, learning plan and determine appropriate media for delivery of message.
- Determine an appropriate storyboard and script for instructional video as well as content development of a companion web site.
- Develop appropriate media needed for an instructional presentation. An instructional videotape project is required and development of a web site to accompany instructional videotape.
- Determine technology tools needed to accomplish goals, such as computer tools, peripherals, media formats and applications.

- Demonstrate implementation of media methods and types needed in selection of instruction.
- Evaluation will include developing and conducting a formative evaluation plan.
- Impact and effect of media used for instruction will need to be measured.

REQUIRED COURSE MATERIALS:

1.Textbook(s):	Instructional Media and Technologies for Learning
2. Other Materials:	http://www.prentice/hienich
4. Lab Notebook	WebCT
5. Other/Optional	Reflective Journal

COURSE SCHEDULE:

TVPR 466	Instructional Design	IRC 110
	Tuesday 3:00 – 4:15	FLITE-TBA
	Thursday 3:00 – 4:15	

LAB WORK:
Identification of proper media equipment needed to create an instructional project. Check-out procedures with Media Supply for proper equipment. It may be necessary to use a computer at the library or in IRC 207 for some of the media development material.

PERFORMANCE CRITERIA:
Learners will identify terms and concepts for Instructional Technology. Instructional planning strategies and identification methods and media needed for learning will be determined. Learners will demonstrate various media and delivery systems for instruction and evaluation. An instructional project is required from concept to development as part of the media selection presentation for instruction. A formative evaluation instrument will be designed and conducted to determine retention and effectiveness.

ATTENDANCE: Class participation, and discussion of readings are required. Lack of attendance will have an adverse effect on class grade. Make-up for absences can be negotiated with instructor.

READINGS: Reading assignments need to be completed by the date listed.

PARTICIPATION ACTIVITIES: Participation activities and assignments are designed to give students practical applications to become knowledgeable in the area of creating a classroom community where all students (even those with special needs) feel they belong.

LEARNING/ASSESSMENT ACTIVITIES:
Participants are expected to prepare and to do their best of all learning activities. Dates for activities are set, unless teacher and learners vote to change, at least one week prior to due date.

EXAMS AND HOMEWORK:

Midterm Exam	100 points
Final Exam	100 points
Needs Assessment	50 points
Learning Activities	100 points
Learning plan w/PP	100 points
Visual Literacy Paper	100 points
Visual Literacy Project	50 points
Script	50 points
Exercises/Quizzes	50 points
Evaluation Instrument	25 points
Client Feedback	25 points
Instructional Project(s)	200 points

GRADING POLICIES:

This is a graded course. Grades in this class will be based on attendance, the journals, documents, learning plan, media development and implementation, evaluation instrument, and exams. This includes having read the assigned chapters prior to arriving for class.

The number of points earned will be divided by the total number of points possible. The result will be a percent. The percent of points earned will then determine the final course grade and will not be subject to change.

95%	-	100%	A
90%	-	94%	A-
86%	-	89%	B+
83%	-	85%	B
80%	-	82%	B-
76%	-	79%	C+
73%	-	75%	C
70%	-	72%	C-
66%	-	69%	D+
63%	-	65%	D
60%	-	62%	D-
59%	OR Less		F

SPECIAL NEEDS:
It is the responsibility of the student to notify me concerning any special learning needs. If student has documentation of disability, please give a copy to teacher. As an educator, it is my goal to create a learning environment where all students succeed.

ATTENDANCE:
Class attendance is highly valued in this course and will be graded using the scale below. These points will equal one test score. This attendance test score will be averaged with the other tests, quizzes, projects and homework in this course in reaching a final grade. Exceptions and make-up packets must be negotiated with Instructor.

100% attendance	=100 points
1 absence	= 95 points
2 absences	= 90 points
3 absences	= 85 points
4 absences	= 75 points
5 absences	= 65 points
6 or more	= 0 points

Attendance will be taken by the Instructor at the beginning of class and is also recorded by the student signing the attendance sheet every class period. Not signing the attendance sheet could result in an absence. Students may only sign the attendance sheet for themselves. Signing for another student is not permitted. Excessive absences (6 or more) will result in a loss of attendance points and possibly being dropped from the course.

TARDINESS:
When students are late it is very disruptive to everyone. There is a 5-minute grace period. Exceptions for tardiness must negotiated with the instructor. There is a 0.5% deduction from your overall grade for each tardy.

DUE DATES/ASSIGNMENT QUALITY
All assignments will have a clear due date. They are due at the beginning of the class period, unless otherwise stated. All assignments must be saved in an appropriate folder on a zip. All written work must be typed using a word processor and printed on plain white paper. Only assignments for this course may be printed on the laser printer in the lab.

LATE ASSIGNMENTS
If assignments are late, the grade on the assignment will decrease by 50% of the total points possible on that assignment and may be turned in any time from the due date until the assignment is graded and returned. If you are absent on the day an assignment is due, you must discuss immediately with Instructor or it is considered late.

CLASSROOM AND LAB POLICIES:
Food and beverages are not allowed in the lab. All cell phones, pagers, etc. must be either turned off or in vibrate mode. It is not appropriate to answer a call during class.

After attendance is taken it is inappropriate to check your e-mail in class. Checking your e-mail and surfing the net for anything except sites appropriate for assigned projects during class could result in a loss of class participation points.

Leaving class early or sleeping in class could result in a loss of class participation points.

Student will need to checkout equipment from Media Supply in the IRC building in accordance to their rules and regulations. Only appropriate equipment designated for this course may be checked out for projects and Media Supply policies must be adhered to.

Classroom behavorial expectations and the policies established by Ferris State University, Academic Affairs, Classroom Rights and Responsibilities are applicable.

Failure to follow Lab Policies will result in a loss of points. One verbal warning will be given without penalty. A written warning will result in a loss of class participation points. If you, as a student fail to fulfill your classroom responsibilities such behavior may reflect negatively on your grade in the class and/or disciplinary action may result.

ACADEMIC DISHONESTY AND ORIGINAL WORK
Add Academic Dishonesty
All work turned in must be authentic. It must be your original work. There is a huge difference between collaboratively working with someone and doing your own work. This is a performance-based course with many hands-on production assignments that will demonstrate outcomes of your skills and performance-based assessment of your work.

OPTIONAL WORK:
Video production outside of class may be necessary to complete projects. Additional computer production work may also need to be scheduled outside of class. You will have access to check-out a key for room 207 and use the assigned computers and scanners available for this course.

ADDITIONAL COMMENTS:
A professional attitude is expected at all times. This includes meeting all deadlines, full class participation, a non-confrontational demeanor, and the ability to work in a group setting are important. Any attitude or disruptive behavioral problems will result in a loss of class participation points and possible removal from the class.

NOTE: Should circumstances dictate, the professor reserves the right to modify, at any time, any aspect of this syllabus, course, calendar, or total points. Written notification will be made to students in the advent of a deviation from the original instructional plan.

TVPR 243 – Video Production

Ferris State University – Television and Digital Media Production

Winter 2004 (3credits)

Syllabus

Instructor:	Connie L. Morcom
Office (room number/building):	IRC 201A
Office Phone:	591-2772
Office Hours:	M, W 11-12:00pm T, TH 12-1:00pm
E-Mail:	morcomc@ferris.edu

COURSE DESCRIPTION:

Video Production introduces the student to the set-up and operation of camcorders, camera technique, terminology, directing single camera (film style) remotes, shot lists, staging and blocking the shots, production planning and organization, lighting for single system production, use of audio for pre-recorded sound tracks, (VO) voice overs and sound-on-tape, video editing equipment and concepts, basic composition, and basic lighting. The art and craft of video production and digital video will be covered.

COURSE OBJECTIVE/FOCUS:

Upon completion of the course the student will be able to:

- Plan, produce, light, shoot, direct, edit and evaluate at least three single camera video productions.
- Explain and demonstrate proper handling and care of a portable digital video camcorder.
- Set up and operate remote equipment for film style shooting including white balance, tripod (leveling fluid head) and selection of camera positions.
- Explain and demonstrate the use of the lens: focal lengths, f/stop, shutter speed and the effects on depth of field and use in staging.
- Identify proper composition and utilize composition in communicating a message or tell a story.
- Identify and utilize proper sequencing of shots in shooting and editing sessions.
- Manipulate lighting and camera controls to produce aesthetics and create mood in video images and its effects on depth of field.
- Identify and describe various video formats both analog and digital.
- Demonstrate the editing concepts of B-roll, cutaways, cut ins, match action and montage.
- Demonstrate and utilize video editing: assemble, audio only, video only and insert editing.
- Determine microphone selection.
- Mix sounds to enhance the message of production.

- Demonstrate proficiency by completing video projects and by recalling information and solving problems on exams.

REQUIRED COURSE MATERIALS:

1. Textbook(s):	Video Field Production and Editing
2. Optional Materials:	Avid Express DV 3.5 Editing or Digital Video second edition
3. Lab Manuals	Record keeping journal
4. Lab Notebook	3 each Digital Video Tapes
	1 250 Zip

COURSE SCHEDULE:

TVPR 243 Video Production
M – W 9:00 – 10:50 pm IRC 207

LAB WORK:

Student will be required to checkout equipment through Media Supply in accordance to their rules and regulations and the production schedule of the class. Only appropriate and designated equipment for this course shall be used for assigned projects.

Course Expectations:

In this course, students will be treated much like employees, where the instructor is a project director. This is a production course and you are responsible for the electronic equipment to create digital media projects through computer systems and video technology. The following policies are designed to ensure that the workplace, (our classroom/lab) flows as smoothly as possible, and that all employees, (students,) have the opportunity to succeed at their job, which is learning.

PERFORMANCE CRITERIA:

As a Producer/Director of digital video students will be responsible for all aspects Producing 3 digital video projects for the semester including pre-production, production, and post-production.

- Academic scores will result from an assessment of exams, quizzes and writing assignments.
- Performance exercises and projects will demonstrate the acquisition of skills and competencies in meeting course objectives.
- Class participation is essential. It is your responsibility to come to class prepared for assignments and exercises. You must bring appropriate materials and equipment to class when needed to complete projects. Be prepared and make contributions to class discussions.

POINT ASSIGNMENT:

The following is a list of the major assignments that we will have during the semester. The list of assignments, or the point values of any assignment, can change at any time and is only meant as a guide. You will be notified in class of any changes that are made.

Exams and Quizzes	250 points
Paper - research	100 points
Projects, performance exercises	500 points
Class participation and attendance	150 points

GRADING: ASSESSMENT:

This is a graded course. Grades in this class will be based on attendance, papers, exams, exercises, performance and projects. The number of points earned will be divided by the total number of points possible.

950	-	1000	A
900	-	949	A-
870	-	899	B+
830	-	869	B
800	-	829	B-
770	-	799	C+
730	-	769	C
700	-	729	C-
670	-	699	D+
630	-	669	D
600	-	629	D-
599	OR Less		F

SPECIAL NEEDS:

It is the responsibility of the student to notify me concerning any special learning needs. If student has documentation of disability, please give a copy to the instructor. As an educator, it is my goal to create a learning environment where all students succeed.

ATTENDANCE:

Class attendance is highly valued in this course and will be graded using the scale below. These points will equal one test score. This attendance test score will be averaged with the other tests, quizzes, projects and homework in this course in reaching a final grade. Exceptions and make-up packets must be negotiated with instructor.

100% attendance	=100 points
1 absence	= 95 points
2 absences	= 90 points
3 absences	= 85 points
4 absences	= 75 points
5 absences	= 65 points
6 or more	= 0 points

Attendance will be taken by the instructor at the beginning of class and is also recorded by the student signing the attendance sheet every class period. Not signing the attendance sheet could result in an absence. Students may only sign the attendance sheet for themselves. Signing for another student is not permitted. Excessive absences (6 or more) will result in a loss of attendance points.

TARDINESS:

When students are late it is very disruptive to everyone. There is a 5-minute grace period. Exceptions for tardiness must negotiated with the instructor. There is a 5 point deduction from your overall grade for each tardy.

DUE DATES/ASSIGNMENT QUALITY

All assignments will have a clear due date. They are due at the beginning of the class period, unless otherwise stated. All assignments must be saved in an appropriate folder on a zip. All written work must be typed using a word processor and printed on plain white paper. Only assignments for this course may be printed on the laser printer in the lab.

LATE ASSIGNMENTS

If assignments are late, the grade on the assignment will decrease by 50% of the total points possible on that assignment and may be turned in any time from the due date until the assignment is graded and returned. If you are absent on the day an assignment is due, you must discuss immediately with instructor or it is considered late.

CLASSROOM AND LAB POLICIES:

Food and beverages are not allowed in the lab. All cell phones, pagers, etc. must be either turned off or in vibrate mode. It is not appropriate to answer a call during class.

After attendance is taken it is inappropriate to check your e-mail in class. Checking your email and surfing the net for anything except sites appropriate for assigned projects during class could result in a loss of class participation points. Example: A student checking email will lose 3 points.

Leaving class early or sleeping in class could result in a loss of class participation points.

Student will need to checkout equipment from Media Supply in the IRC building in accordance to their rules and regulations. Only appropriate equipment designated for this course may be checked out for projects and Media Supply policies must be adhered to.

Classroom behavorial expectations and the policies established by Ferris State University, Academic Affairs, Classroom Rights and Responsibilities are applicable.

Failure to comply will result in a reduction of your class participation points.

ACADEMIC DISHONESTY AND ORIGINAL WORK

All work turned in must be authentic. It must be your original work. There is a huge difference between collaboratively working with someone and doing your own work. This is a performance-based course with many hands-on production assignments that will demonstrate outcomes of your skills and performance-based assessment of your work.

OPTIONAL WORK:

Video production outside of class may be necessary to complete projects. Additional computer production work may also need to be scheduled outside of class. You will have access to check-out a key for room 207 and use the assigned computers and scanners available for this course.

ADDITIONAL COMMENTS:

Full class participation, respectful demeanor, and the ability to work in a group setting are important. Any attitude or disruptive behavioral problems will result in a loss of class participation points and possible removal from the class.

NOTE: Should circumstances dictate, the instructor reserves the right to modify, at any time, any aspect of this syllabus, course, calendar, or total points. Written notification will be made to students in the advent of a deviation from the original instructional plan.

TVPR 120 – Digital Imaging for Video

Ferris State University – Television and Digital Media Production
Fall 2004, (3 credits)
Syllabus

Instructor:	Connie L. Morcom
Office (room number/building):	IRC 201A
Office Phone:	231-591-2772
Office Hours:	M,W 11-12:00pm T,TH 12-1:00pm or by appt.
E-Mail:	morcomc@ferris.edu

PREREQUISITE COURSES/SPECIAL SKILLS:
N/A

COURSE DESCRIPTION:

This course will demonstrate image creation, image capture and manipulation. An introduction to computer graphics and digital imaging for video on the computer will combine technical and theoretical aspects of digital media. How computer-based tools and techniques can be used will be demonstrated using the Adobe Photoshop software program and integrating underlying concepts. A comprehensive explanation of how digital media design principles and process will provide the student with a broad understanding of digital tools and techniques.

COURSE OBJECTIVE/FOCUS:

- Student will be introduced to digital media and methods for production.
- Concepts in digital painting and photoediting will be covered.
- The student will identify computer-based tools and the language of digital media.
- Demonstrations of digital design and layout will be made.
- Input and output methods will be demonstrated and discussed.
- The student will demonstrate the creation of a storyboard and production elements needed to build a script.
- Adobe Photoshop 6.0 will be covered in detail.
- Analysis of digital capture process and formats will be reviewed.
- The student will demonstrate digital media design.
- A digital camera with mega pixel photo option will be introduced, demonstrated and used by the student for image capture.
- Techniques in using a flat bed scanner and resolution will be demonstrated.
- Historical landmarks in computer technology and computer art will be covered.
- Anatomy of digital design and layout programs and composition will be demonstrated.
- The student will determine selection of digital file formats and compression optimization schemes for the web.
- Electronic color theory and palettes will be discussed and demonstrated.

- Output methods will be examined and student will output projects to media devices.
- 2D animation with Image Ready will be demonstrated.
- Concepts in 3D worlds and geometric graphics will be introduced in reference to computers in the visual arts.

REQUIRED COURSE MATERIALS:

1. Textbook(s):	An Introduction to Digital Imaging with Photoshop 7
2. Other Materials:	Adobe Photoshop 7.0 Classroom in a book
3. Lab Manuals	Notebook and or portfolio bag
4. Lab Notebook	Prints – $ fee for poster, logo and prints
5. Media	(2) 250 MB ZIP

COURSE SCHEDULE:

TVPR 290-120	Digital Imaging for Video Mon. 9:00 – 10:50 Wed. 9:00 – 10:50	BIS 223

Course Expectations:

In this course, students will be treated much like employees, where the instructor is a project director. This is a production course and you are responsible for the electronic equipment to create digital media projects through computer systems and digital cameras and scanners. The following policies are designed to ensure that the workplace, (our classroom/lab) flows as smoothly as possible, and that all employees, (students,) have the opportunity to succeed at their job, which is learning.

PERFORMANCE CRITERIA:

- Academic scores will result from an assessment of exams, quizzes and writing assignments.
- Performance exercises and projects will demonstrate the acquisition of skills and competencies in meeting the course objectives.
- Class participation is essential. It is your responsibility to come to class prepared for assignments and exercises. You must bring appropriate materials and equipment to class when needed to complete projects. Be prepared and make contributions to class discussions.

POINT ASSIGNMENT:

The following is a list of the major assignments that we will have during the semester. The list of assignments, or the point values of any assignment, can change at any time and is only meant as a guide. You will be notified in class of any changes that are made.

Exams and Quizzes	250 points
Paper - research	100 points
Projects, performance exercises	500 points
Class participation and attendance	150 points

GRADING: ASSESSMENT:

This is a graded course. Grades in this class will be based on attendance, papers, exams, exercises, performance and projects. The number of points earned will be divided by the total number of points possible.

950	-	1000	A
900	-	949	A-
870	-	899	B+
830	-	869	B
800	-	829	B-
770	-	799	C+
730	-	769	C
700	-	729	C-
670	-	699	D+
630	-	669	D
600	-	629	D-
599	OR Less		F

SPECIAL NEEDS:

It is the responsibility of the student to notify me concerning any special learning needs. If student has documentation of disability, please give a copy to the instructor. As an educator, it is my goal to create a learning environment where all students succeed.

ATTENDANCE:

Class attendance is highly valued in this course and will be graded using the scale below. These points will equal one test score. This attendance test score will be averaged with the other tests, quizzes, projects and homework in this course in reaching a final grade. Exceptions and make-up packets must be negotiated with instructor.

100% attendance	=100 points
1 absence	= 95 points
2 absences	= 90 points
3 absences	= 85 points
4 absences	= 75 points
5 absences	= 65 points
6 or more	= 0 points

Attendance will be taken by the instructor at the beginning of class and is also recorded by the student signing the attendance sheet every class period. Not signing the attendance sheet could result in an absence. Students may only sign the attendance sheet for themselves. Signing for another student is not permitted. Excessive absences (6 or more) will result in a loss of attendance points.

TARDINESS:

When students are late it is very disruptive to everyone. There is a 5-minute grace period. Exceptions for tardiness must negotiated with the instructor. There is a 5 point deduction from your overall grade for each tardy.

DUE DATES/ASSIGNMENT QUALITY

All assignments will have a clear due date. They are due at the beginning of the class period, unless otherwise stated. All assignments must be saved in an appropriate folder on a zip. All written work must be typed using a word processor and printed on plain white paper. Only assignments for this course may be printed on the laser printer in the lab. Digital Photography projects will be printed on photo paper and require an extra fee.

LATE ASSIGNMENTS

If assignments are late, the grade on the assignment will decrease by percentage points of the total points possible on that assignment and may be turned in any time from the due date until the assignment is graded and returned. If you are absent on the day an assignment is due, you must discuss immediately with instructor or it is considered late.

CLASSROOM AND LAB POLICIES:

Food and beverages are not allowed in the lab. All cell phones, pagers, etc. must be either turned off or in vibrate mode. It is not appropriate to answer a call during class.

After attendance is taken it is inappropriate to check your e-mail in class. Checking your email and surfing the net for anything except sites appropriate for assigned projects during class could result in a loss of class participation points. Example: A student checking email will lose 3 points.

Leaving class early or sleeping in class could result in a loss of class participation points.

Student will need to checkout equipment from Media Supply in the IRC building in accordance to their rules and regulations. Only appropriate equipment designated for this course may be checked out for projects and Media Supply policies must be adhered to.

Classroom behavioral expectations and the policies established by Ferris State University, Academic Affairs, Classroom Rights and Responsibilities are applicable.

Failure to comply will result in a reduction of your class participation points.

ACADEMIC DISHONESTY AND ORIGINAL WORK

All work turned in must be authentic. It must be your original work. There is a huge difference between collaboratively working with someone and doing your own work. This is a performance-based course with many hands-on production assignments that will demonstrate outcomes of your skills and performance-based assessment of your work.

OPTIONAL WORK:

Video production outside of class may be necessary to complete projects. Additional computer production work may also need to be scheduled outside of class. You will have access to check-out a key for room 207 and use the assigned computers and scanners available for this course.

ADDITIONAL COMMENTS:

Full class participation, respectful demeanor, and the ability to work in a group setting are important. Any attitude or disruptive behavioral problems will result in a loss of class participation points and possible removal from the class.

NOTE: Should circumstances dictate, the instructor reserves the right to modify, at any time, any aspect of this syllabus, course, calendar, or total points. Written notification will be made to students in the advent of a deviation from the original instructional plan.

TVPR 110 INTRODUCTION TO VIDEO COMMUNICATIONS Fall 2004

Instructor: Fred Wyman, Office IRC #108E, Phone 591-2714 (office), 796-3781 (home, until 9:30 p.m.), e-mail - wymanf@ferris.edu

Office hours: Tuesdays and Thursdays from 3:00 to 5:00 PM.

Text: Telecommunications – Radio, Television, and Movies in the Digital Age, by Lynn Schafer Gross, 2003.

Prerequisites: None.

Course description: History and overview of electronic media including pragmatics of broadcast, cable, and other methods of distribution. Applications of new media technology will be discussed.

Scheduled Meeting Times: Tuesdays and Thursdays - 1:30 – 2:45PM in IRC 002.

Course Objectives: The student will study and demonstrate knowledge of:

1) The telecommunications industry including broadcast (radio and television both commercial and non-commercial), corporate, cable, and the internet,
2) Audience conceptualization, advertising, and programming techniques,
3) Regulatory and legal framework, ethics, media trends, and effects.

Academic Honesty: Honesty is of utmost value in learning. Being who you are and allowing others to view and even evaluate and offer feedback about your true level of ability will facilitate your personal, academic, social, and professional growth. Think for yourself. Take credit for your own ideas. Defend them or change them. Give others credit for their ideas. You not only don't learn the techniques and technology but also lose self-confidence if you do not complete your assignments yourself. If dishonesty is encountered you will receive zero points for that assignment. If it happens a second time you will fail the class.

Disabilities Services: Students with a documented disability (physical, learning, mental, emotional) requiring a classroom accommodation should contact the Disabilities services Office, located in Arts & Sciences Commons 1017K, x 3772 or ASC 1021, x 5039.

Attendance: Attendance is required. Points can be earned by attending class.

Point Breakdown:

Attendance	100 points
(3 points earned each class with a bonus of 13 points for perfect attendance)	
Quizzes (13 each)	650 points
Critical Thinking Response Seminars	50 points
Term Paper	100 points
Final Exam	100 points
	1,000 points

Grading:
Grades will be assigned, based on the number of points earned, as follows:

Grade	Percentage
A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	63-66%
D-	60-62%
F	59% or below

Mid term grades will be calculated based on the percentage of possible points earned at that time.

Critical Thinking Seminar:
Each student will be assigned to a group that will be responsible for conducting a Critical Thinking Seminar based on the critical thinking topics at the end of the chapter assigned for that week. The Group will be expected to meet outside of class to research the topics and to lead the class in a discussion about those issues. The group assignments will be announced at a future date.

Term Paper:
Each student will write a term paper of at least five pages on a topic assigned around the mid-point of the semester. The paper will be the results of your research in the library, on the web, and original research.

TVPR 110 SCHEDULE of Readings, Due Dates, and Quizzes- Fall 2004

	Tuesdays	*Thursdays*
Week 1 beginning August 31	Readings: Prologue and Epilogue	
Week 2 beginning September 6	Readings: chapter 1	Quiz 1
Week 3 beginning September 13	Readings: chapter 2	Quiz 2
Week 4 beginning September 20	Readings: chapter 3	Quiz 3 & Group 1, Critical Thinking Responses
Week 5 beginning September 27	Readings: chapter 4	Quiz 4 & Group 2, Critical Thinking Responses
Week 6 beginning October 4	Readings: chapter 5	Quiz 5 & Group 3, Critical Thinking Responses
Week 7 beginning October 11	Readings: chapter 6	Quiz 6 & Group 4, Critical Thinking Responses
Week 8 beginning October 18	Readings: chapter 7	Quiz 7 & Group 5, Critical Thinking Responses
Week 9 beginning October 25	Readings: chapters 8	Quiz 8 & Group 6, Critical Thinking Responses
Week 10 beginning November 1	Readings: chapter 9	Quiz 9 & Group 7, Critical Thinking Responses
Week 11 beginning November 8	Readings: chapter 10	Quiz 10 & Group 8, Critical Thinking Responses
Week 12 beginning November 15	Readings: chapter 11	Quiz 11 & Group 9, Critical Thinking Responses
Week 13 beginning November 22	Readings: chapter 12	THANKSGIVING HOLIDAY – no class
Week 14 beginning November 29	Readings: chapter 13	Quiz 12 & Group 10, Critical Thinking Responses
Week 15 beginning December 6	Readings: chapter 14	Quiz 13 & **Term Paper Due**

Finals Week –Final Exam – Wednesday, December 15 from 2:00 – 3:40 PM

Critical Thinking Response Groups

Group 1
ATTWOOD, LINDSAY
BAILEY, MATTHEW
BARTKOWIAK, JENNA
BARTON, CHRISTOPHER
BREHM, TRISTA

Group 2
CAMBRIC, DARNELL
CORTES, ELENA
CRAMER, KEVIN
DAMON, BRANDON
DRABICKI, NICHOLAS

Group 3
ESHLEMAN, COURTNEY
FERGEN, AARON
GIGER, CHRISTINA
GREEN, KENNETH
GREEN, RICHARD

Group 4
HAGMAN, ANTHONY
HATT, ERIK
HODGMAN, RACHEL
HOWELL, DIA
SASSIN, ANTHONY

Group 5
LINDSEY, KATIE
MARCUM, GARRETT
MEYER, KANDY
MURRAY, KELLY

Group 6
NELSON, BRETT
OUBRE, AUSTIN
POLASEK, JOSEPH
RADDATZ, JUSTIN
RATERINK, ELIZABETH

Group 7
REIDY, TIMOTHY
ROBINSON, COURTNEY
ROSS, LORRAIN
RUMPF, KATHLEEN
RYNEARSON, CATHEY

Group 8
SANCHEZ, KYLE
SCHNEIDER, RYAN
SCHUTZ, JAMIE
SHELLENBARGER, DONAVON
SMITH, JEFFERY

Group 9
SNOWDIN, DAVID
STONE, DANIEL
STRIETER, KEVIN
THOMPSON, PAUL
TROLLMAN, BRIAN

Group 10
UWAZURIKE, EMEKA
WEST, ANTHONY
WESTER, ROBERT
WILHELMI, SARALYN

Each group will be responsible for presenting an informative 20 to 30 minute session on a topic relating to the chapter of the week for the week assigned. It must include the use of media such as a PowerPoint presentation, an original videotape, performance of original music (if appropriate), a scripted dramatic reenactment or situation that illustrates a point, or other innovative presentation approaches approved in advance by the instructor. Each presenter will share equal responsibility for the work. A self evaluation will be conducted after the presentation is completed.

FILM PRODUCTION/TVRP 277
SUMMER 2004
COURSE SYLLABUS

Instructor: Clayton Rye
IRC Building, Office #210
Extension 2716, Home: 796-1776

Office Hours: MTWR 10:00-11:00 a.m.

In this course students will develop their skills as filmmakers. Through lectures, lab sessions and outside assignments, students will have the opportunity to refine their understanding of the film medium and to improve their ability to carry out film design and production from conception to completion.

Students may work alone, or in crews of up to 3 members on the final project. Each student should plan on spending approximately $100 on 35mm slides and 16mm film.

Grading:

Final Project	20%
Mid Term, Final and Quizzes	30%
Assignments (Script, Compilation Film, 35mm, Reaction Papers, etc.)	40%
Attendance & Participation	10%
Final Grade	100%

Grades will be lowered if due dates are not met. Late projects will be accepted up to one week late, excluding Final, but will be marked down one full grade. BE ON TIME! Grades may be lowered if equipment is abused or if Media Supply rules are not adhered to. **You are financially responsible for the loss or damage of any FSU equipment that you misuse.**

NOTE: Sleeping in class will not be tolerated. You may be abruptly awakened and/or counted absent. Please turn off your cell phones

Text Required: *The Bare Bones Camera Course For Film & Video,* by Tom Schroeppel. Any edition.

Reference Materials:

Bobker, Lee R., *Making Movies From Scripts to Screen*

Chruchill, Hugh B., *Film Editing Handbook: Techniques of 16mm Film Cutting*

Livingston, D., *Film and the Director*

Reynertson, A.J., *The work of the Film Director*

Roberts and Sharpels, *Primer of Film-Making*

See Clayton for other outside reading.

TVPR 377/FILM PRODUCTION/COURSE SCHEDULE

WEEK #1
June 16-18

INTRO TO CINEMATOGRAPHY
FILMS "The Movies First Greatest Hits" and "A Film About Filmmaking"
LAB: Equipment – 35mm SLR camera
READ: Chapter 1

READ: Chapter 2
FILM: "The Basics of Cinematography"
LAB: Cameras
FILM: "Birth of a Nation" clips

DUE: Idea for Final Project – Friday 6/18/04
FILM: "Basic Film Terms"

DUE: 35mm Slides for processing – Friday 6/18/04

WEEK #2
June 21-25

READ: Chapter 3
"Why Man Creates"
DUE: Treatment for Final Projects – Wednesday 6/23/04

FILM: "Nanook of the North" clips
LAB: Bolex Camera

READ: Chapter 4
DUE: Scripts for Final Projects – Wednesday 6/23/04
FILM: Camera Handling

DUE: Practical EXAM on bolex cameras – Tuesday 6/22/04
FILM: "Handy Dandy Animation"
LAB: Lighting Equipment

READ: Chapter 5
FILM: "Claymation"

WEEK #3
June 28- July 2

READ: Chapter 6
FILM: "Battleship Potemkin" clips
DUE: Film for processing – Tuesday 6/29/04

LAB: Post Production
FILM: "Kick Me"
FILM: "A Film About Editing
DUE: Editing Assignment – Thursday 7/1/04

READ: Chapter 7
FILM "Go Slow on the Brighton Line"

LAB: Editing Equipment

	FILM: "Snow" DUE: Movie Without Camera – Friday 7/2/04 FILM: "Red Ball Express
	HAVE A SAFE 4TH
Week #4 July 6-9	LAB: Editing READ: Chapter 8 FILM: Special Selection SCREEN ROUGH CUTS & RAW FOOTAGE FILM: Safety Films Film: "The Film Laboratory" DUE: Reaction Papers – Friday 7/9/04 FILM: "Koyannisquqtsi"
WEEK #5 July 12-14	FINAL EXAM – Monday 7/12/04 FILM: Screening DUE: FINAL PROJECTS Wednesday 7/14/04

Changes and additions to this syllabus and schedule will be necessary.

TVPR 326/TELEVISION PRODUCTION WRITING
COURSE DESCRIPTION – FALL 2004

Instructor: Clayton Rye
IRC-Office #210 (Upstairs)
Ext/ 2716, Home 796-1776

Office Hours: Tuesday 1:00-3:00 p.m.
Thursday 1:00-3:00 p.m.

DESCRIPTION:

TVPR 326 is a three-credit course designed to familiarize the student with a variety of writing styles and formats common to both commercial (broadcast) and non-commercial (non-broadcast) mediums. The student will upon completion of this class demonstrate an understanding of the use of documentaries, dramatizations, public affairs (public service) programming, news-style presentations, and educational/training (informational/instructional) productions in a manner consistent with media standards. Students will also be able to evaluate the strengths and weakness of such productions.

REQUIRED TEXT: *Writing Scripts for Television, Radio and Films,* 3rd Edition by Willis/D'Arienzo

NOTES ON GRADING:

ALL WRITING ASSIGNMENTS MUST BE TYPED OR WORDPROCESSED (except for work entirely completed during the class period).

There are penalties for spelling and grammar mistakes; you must write and proofread carefully. In order to communicate effectively, you must communicate clearly. If a student has a history of difficulty with basic writing skills, she/he should establish a regular schedule at the Writing Center. Plagiarism will not be tolerated and results in an F for the course and disciplinary action as determined by the policies of Ferris State University.

PSA/Commercial/Review/Conceptual	20%	(5%x4)
Mid Term	10%	
Drama/Instructional	20%	(10+10%)
Attendance and Participation	10%	
Final Project	20%	
Final Exam	20%	
	100%	

NOTE: Sleeping in class will result in the student being considered absent. Please turn off cell phones.

TVPR 326/TELEVISION PRODUCTION WRITING/COURSE SCHEDULE

WEEK	DATE	ASSIGNMENTS	
1	8/31 & 9/2	Read Chapter 1	In Class Assignment
2	9/7 & 9/9	Read Chapter 2	PSA DUE
3	9/14 & 9/16	Read Chapter 3	COMMERCIAL DUE
4	9/21 & 9/23	Read Chapter 4	IDEA FOR FINAL SCRIPT DUE
5	9/28 & 9/30	Read Chapter 5	Commentary/Review DUE
6	10/5 & 10/7	Read Chapter 6	In class Assignment IDEA FOR FINAL SCRIPT DUE
7	10/12 & 10/14	Read Chapter 7	**MID TERM EXAM**
8	10/19 & 10/21	Read Chapters 8 & 9	Conceptual Outline DUE
9	10/26 & 10/28	Read Chapter 10	In Class Assignment
	VOTE	VOTE	VOTE
10	11/2 & 11/4	Read Chapter 11	Informational/Instructional DUE
11	11/9/ & 11/11	Read Chapters 12 & 13	In Class Assignment
12	11/16 & 11/18	Read Chapter 14	In Class Assignment
13	11/23 & 11/25	Read Chapter 15 THANKSGIVING – NO CLASS 11/25	DRAMA DUE On Tuesday 11/23
14	11/30 & 12/2	Read Chapters 16 & 17	Film: Pictures & Words
15	12/7 & 12/9	Read Chapters 18 & 19	**FINAL SCRIPT PROJECT DUE**
16	12/13 – 12/17	**FINAL E X A M WEEK**	

CHANGES IN THIS SYLLABUS AND SCHEDULE MAY BE NECESSARY

SUMMARY OF WRITING ASSIGNEMNS FOR TVPR 326 TELEVISION PRODUCTION WRITING.

Assignment #1. Public Service Announcement
Write a creative split page script for 30 sec. Or 1 min. TV spot as discussed in class. 5% of grade.

Assignment #2. TV Commercial
Write a creative split page or other format script for 30 sec. Or 1 min. TV spot as discussed in class. 5% of grade.

Assignment #3. Commentary/Review
Write a one page (minimum) narration script as discussed in class and in the text. 5% of grade.

Assignment #4. Conceptual Outline
Write a one page (minimum) creative proposal for a TV program or series idea, as presented in class. 5% of grade.

Assignment #5. Informational/Instructional Script
Research and write a five page (minimum) script for an informational or instructional subject as discussed in class. 10% of grade.

Assignment #6. Drama Script
Write a five page (minimum) original script in screenplay format with dialogue and screen descriptions included. 10% of grade.

Assignment #7. Final Scriptwriting Project
Produce a ten page (minimum) creative script of your choice. Use an appropriate format as learned in this class. 20% of grade.

TVPR 343 VIDEO PRODUCTION II – FALL 2004
COURSE SYLLABUS

Instructor: Clayton Rye
IRC-Office #210 (Upstairs)
Ext: 2719, Home: 796-1776

Office Hours: T-R 1:00-3:00 p.m.

DESCRIPTION:

Video Production II provides the student with additional experience producing videos. In addition to (in-class/lab assignments and other exercises, each student will complete a fully developed production. From concept to completion, each student will; research, write, plan, produce, direct, shoot and edit a quality 5 minute (approximately) video. Emphasis will be on lighting, shot composition and nonlinear editing techniques, but using the video media as a communication tool is the ultimate goal of the course.

REQUIRED TEXT: E*lectronic Moving Making*, by Lynne S. Gross and Larry W. Ward. Any edition.

GRADING:

Final Video Production	40%
Other Assignments	30% (Techniques 20% + Script 10%)
Midterm Exam	10%
Final Exam	10%
Attendance and Participation	10%
	100%

Late projects will be accepted up to one week late but will be marked down one full grade. Anyone who gets an "F" on the final project will fail the course. Grades may be lowered if equipment is abused or if Media Supply rules are not adhered to. You are financially responsible for the loss or damage of any FSU equipment that you misuse. **FSU EQUIPMENT IS FOR CLASS ASSIGNMENTS ONLY**

NOTE: Sleeping in class will not be tolerated. Please turn off your cell phones.

TVPR 343/VIDEO PRODUCTION II COURSE SCHEDULE

WEEK	DATE	ASSIGNMENT
1	8/13 & 9/2	Intro to Video II Lab – Camera
2	9/7 & 9/9	Read Chapter 1 LAB – Camera/Audio
3	9/14 & 1/16	Read Chapter 2 LAB - Idea for Final Project Due
4	9/21 & 9/23	Read Chapter 3 Lab - Lighting
5	9/28 & 9/30	Read Chapter 4 Lab - Editing
6	10/5 & 10/7	Read Chapter 5 Lab - Editing
7	10/12 & 10/14	Read Chapter 6 Lab –Techniques Assignment Due
8	10/19 & 10/21	Read Chapter 7 **MIDTERM EXAM**
9	10/26 & 10/28	Read Chapter 8 Lab –Lighting
	VOTE	VOTE VOTE
10	11/2 & 11/4	Read Chapter 9 Lab – Editing

11	11/9 & 11/11	Read Chapter 10 Lab – Editing – Teach The Class
12	11/16 & 11/18	Read Chapter 11 Lab – Rough cut Due 4/6
13	11/23 & 11/25	Read Chapter 12 Lab – More Rough Cuts ***NO CLASS 11/25 – THANKSGIVING***
14	11/30 & 12/2	Read Chapter 13 Lab – More Rough Cuts
15	12/7 & 12/9	Read Chapters 14 & 15 Lab – **FINAL PROJECT DUE**
16	12/13 – 12/17	**FINAL EXAM WEEK**

CHANGES AND ADDITIONS TO THIS SYLLABYS AND SCHEDULE WILL BE NECESSARY

TDMP 345 – TV Studio Production

Fall Semester 2004

Mary Jo Winter/ IRC 108 /800-972-4837, ext. 6 (office), 591-2750 (studio)
e-mail: winterm@ferris.edu

Class Meets: Monday, 5:00pm – 6:50pm
Wednesday, 1:00pm – 4:50pm
Office Hours: Wednesday, 5:00pm – 6:00pm

Course Text: Television Production Handbook, 8th Edition, by Herbert Zettl, 2002.

Attendance: Mandatory: Every unexcused absence = loss of 25 points

Course Description: 4 (2+4) Basic studio production techniques including lighting, audio, camera, floor manager, switching and directing. Students will produce studio-based productions in a variety of formats. Pre-requisites: TVPR 243 and Junior standing.

Course Objectives: 1) demonstrate operation competence in the operation of various components of television studio equipment, i.e. the camera, the video cassette recorder/editor, the audio mixer, the video switcher, microphones, the character generator & lighting instruments.

2) demonstrate various production techniques and skills, i.e., camera operation, set lighting, sound recording, producing, directing, script writing, graphics, set design and construction.

3) demonstrate a beginning proficiency in the television production process from segment script writing to a completed half hour program.

4) identify and discuss characteristics of different types of television applications.

5) make a more informed judgement about what specialty within the television production field that they might work for as an occupation and possibilities for employment.

6) demonstrate their understanding on written tests.

Method of Instruction: A combination of lectures, assigned readings, demonstrations and intensive laboratory exercises will be used.

Evaluation: The students understanding and successful execution of the above-cited objectives will be assessed through:

Lab Assignments	300 points (GTKY 10min. show & FS crew positions)
Mid-term Exam	100 points
Final Exam	100 points
Lighting Projects	100 points
Final Project	200 points
	800 points

A = 93-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F<60
A- = 90-92	B = 83-86	C = 73-76	D = 63-66	
	B- = 80-82	C- = 70-72	D- = 60-62	

LAB #1 Meets: 1pm-3pm
LAB #2 Meets: 3pm-5pm
LECTURE: Everyone!

Course Schedule

Date	Lecture	Lab
Week 1 Aug/Sept 30/1	Intro to Course Chp 1, 2 & 16.1 **Assign Lab Teams/Times**	Identify basic equipment **(Project teams & date sign up)**
Week 2 September 6/8	Labor Day **(No classes)**	Cam.Op./Light&Comp. Video Chp 3, 4, 5, 7.1 & 8.1 **Lighting Project #1**
Week 3 September 13/15	Switching/Directing Chp 11,18 & 19 **Lighting Project #2**	**"Getting to Know You"** Lab #1: 8 – 5 min. Rehearsals Lab #2: 9 – 5 min. Rehearsals
Week 4 September 20/22	Audio & Camera Comp. Chp. 6, 9 & 10 **Lighting Project #3**	**"Getting to Know You"** Lab #1: 8 – 10 min. Shows Lab #2: 9 – 10 min. Shows
Week 5 September 27/29	Set Design & Vis. Effects Chp. 14 & 15 **Lighting Project #4**	**"Getting to Know You"** Lab #1: 8 – 10 min. Shows Lab #2: 9 – 10min. Shows
Week 6 October 4/6	Advanced Lighting/ENG Chp. 7.2, 8.2 & 20 **Lighting Project #5**	**Ferris Slate: 1 & 2**
Week 7 October 11/13	Producing: Chp. 17 **(Producing Video)** Production Analysis	**Ferris Slate: 3 & 4**
Week 8 October 18/20	**Midterm** Production Analysis	**Ferris Slate: 5 & 6**

Week 9 October 25/27	Production Analysis	**Ferris Slate: 7 & 8**
Week 10 November 1/3	Production Analysis	**Ferris Slate: 9 & 10**
Week 11 November 8/10	Production Analysis	**Ferris Slate: 11 & 12**
Week 12 November 15/17	Production Analysis	**Ferris Slate: 13 &14**
Week 13 November 22/24	Production Analysis	**Production Project**
Week 14 Nov/Dec. 29/1	Production Analysis	**Ferris Slate: 15 & 16**
Week 15 **December 6/8**	Production Analysis	**Ferris Slate: 17**
Finals Week December ?	**Production Analysis & Final Exam** **!!!!!(PIZZA)!!!!!**	

You may not use any TDMP Equipment or Rooms for personal video/audio projects. If you are found doing this it may lead to dismissal in one or more courses.

TVPR 389 TELEVISION OPERATIONS – Fall 2004

Instructor: Fred Wyman
Office: IRC #108E;
Office hours:
Tuesdays & Thursday – 3:00 - 5:00 PM, or by appointment.
Phone - 591-2714 (office), 591-2750 (studio); 796-3781 (home – please don't call after 9:30 PM)
e-mail: **wymanf@ferris.edu**

TEXT: How Video Works, by Marcus Weise and Diana Weynand.

CATALOG DESCRIPTION: Refinement of skills needed for television production 3 (2+2) activities in the technical area, including the use of the remote camera package, waveform monitors and vectorscopes, and editing equipment. Pre-requisites: TVPR 243 and junior standing.

OBJECTIVES: The student will be able to:

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.
2) Identify, select, and use proper cables and connectors for composite and IEEE 1394 video, sync, and audio.
3) Demonstrate the correct operation of television test equipment including the waveform monitor, the vectorscope, and test signal generators.
4) Set-up television cameras including white balance, registration, back focus, shading, white level, black level, burst phase, and horizontal phase.
5) Set-up television monitors including proper color level, brightness, contrast, hue, and sync.
6) Set-up recorders including the use of time base correctors, advanced vertical sync, and heterodyned signals; to be able to record, playback, and digitize. The student will understand time code and the theory of component recording.
7) Understand and demonstrate the principles and operation of digital editing equipment.
8) Set-up multi-camera systems including distribution amplifiers, switchers, and mixers.
9) Perform basic operator level maintenance.
10) Demonstrate understanding on written tests and assignments.

METHOD OF INSTRUCTION: A combination of lectures, assigned readings, demonstrations, and intensive laboratory exercises will be used.

EVALUATION: The student's understanding and successful execution of the above-cited objectives will be assessed through:

Quizzes	100 points	
Inscriber Assignment	50 points	(Late assignments will not be accepted.)
Mid-term Exam	100 points	
Final Exam	100 points	
Practical Exams	150 points	
Total	500 points	

Note: Failure to pass the practical examinations with at least a 70% score will be scored as a failure for the course. Retakes of some quizzes may be necessary to checkout certain pieces of equipment. Only the original score will be recorded.

GRADING:
Grades will be assigned, based on the number of points earned, as follows:

Grade	Percentage
A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	63-66%
D-	60-62%
F	59% or below

Mid term grades will be calculated based on the percentage of possible points earned at that time.

ATTENDANCE: Attendance is mandatory. Twenty-five (25) points will be deducted from the final grade for each unexcused absence. Anyone who is ten or more minutes late will be marked tardy. Two tardies equals one absence. Exceptions to this policy will be granted for extenuating and/or important circumstances only. (Work is not considered an excuse for missing class). If, for any reason, you cannot attend class, it is your responsibility to obtain all pertinent class information.

ACADEMIC HONESTY: Honesty is of utmost value in learning. Being who you are and allowing others to view and even evaluate and offer feedback about your true level of ability will facilitate your personal, academic, social, and professional growth. Think for yourself. Take credit for your own ideas. Defend them or change them. Give others credit for their ideas. You not only don't learn the techniques and technology but lose self-confidence if you do not complete your assignments yourself. If dishonesty is encountered you will receive zero points for that assignment. If it happens a second time you will fail the class.

USE OF FACILITIES AND EQUIPMENT: University facilities and equipment were purchased for use on classroom projects only. Usually, there are specific labs and pieces of equipment assigned to individual classes. Use of the facilities and equipment for private purposes is specifically not allowed. Violation of this policy may result in restrictions that limit your access to those facilities and equipment, failure of the class, or more severe repercussions under the most extreme circumstances.

DISABILITIES SERVICES: Students with a documented disability (physical, learning, mental, emotional) requiring a classroom accommodation should contact the Disabilities services Office, located in Arts & Sciences Commons 1017K, x 3772 or ASC 1021, x 5039.

WEEKLY SCHEDULE OF LAB ACTIVITIES – TVPR 389 Fall 2004

Week of August 30
Lab: Introduction to the Studio

Week of September 6
Lab: Colortran Status 24/48 Lighting Board

Week of September 13
Lab: **Colortran Practical Exam (20 points)**

Week of September 20
Lab: Camera timing and set-up, waveform monitors & vectorscope

Week of September 27
Lab Camera timing and set-up, waveform monitors & vectorscope

Week of October 4
Lab: Camera timing and set-up, waveform monitors & vectorscope

Week of October 11
Lab: **Studio Camera timing and set-up Practical Exam (60 points)**

Week of October 18
Lab: ECHOlab MVS 5 Video Switcher

Week of October 25
Lab: ECHOlab MVS 5 Video Switcher

Week of November 1
Lab: **ECHOlab MVS 5 Video Switcher Practical Exam (40 points)**

Week of November 8
Lab: Mackie 24x8x2 Audio Mixer and Multi-cam remote set-up

Week of November 15
Lab: Multi-cam remote set-up

Week of November 22
Lab: **Multi-cam remote set-up Practical Exam (30 points)**

Week of November 29
Lab: Inscriber CG Xtreme

Week of December 6
Lab: Inscriber CG Xtreme

Weekly Schedule of Lecture/Discussion Activities – TVPR 389 Fall 2004

August 30
Lecture/Discussion Topic: Introduction, Video Imaging & Scanning Overview; Read before next week: chapters 1 & 2

September 6
Lecture/Discussion Topic: ***HOLIDAY*** No Class; Reading for this week: chapter 3

September 13
Lecture/Discussion Topic: NTSC Scanning and sync; Read to be ready for this week: chapter 4, 5, & 6

September 20
Lecture/Discussion Topic: Transmission standards & Color; Read for this week: chapters 7, 8, & 9

September 27
Lecture/Discussion Topic: System timing and operation, Read to be ready for this week: chapters 20 & 21

October 4
Lecture/Discussion Topic: Digital Theory & encoding; **Camera Timing & set-up, Waveform & Vectorscope Quiz 25 points;** Read to be ready for this week: chapters 10 & 11

October 11
Lecture/Discussion Topic: Digital Theory & encoding; Read to be ready for this week: chapters 12 & 13

October 18 MID-TERM EXAM (100 points)

October 25
Lecture/Discussion Topic: Exam Return, Digital Scopes, and Compression;
Read to be ready for this week: chapters 14 & 15

November 1
Lecture/Discussion Topic: Digital Compression; Re-read to be ready for this week: chapter 15

November 8
Lecture/Discussion Topic: Tape and optical media; **Digital Technology Quiz (50 pts)**
Read to be ready for this week: chapters 16 & 17

November 15
Lecture/Discussion Topic: Timecode, Read to be ready for this week: chapter 18

November 22
Lecture/Discussion Topic: Audio for Video and Intro Inscriber – **Recording & Timecode Quiz 25 pts**
Read to be ready for this week: chapter 19

November 29
Lecture/Discussion Topic: Digital Post-production; Readings: review text and this site
http://cybercollege.com/

December 6
Lecture/Discussion Topic: Networking, Asset Management, and Wireless Video; Review for Final;
Readings: your notes, entire book, and other handouts

Tuesday, December 14 from 10:00am - 11:40am
FINAL EXAM (100 points) & Inscriber Project due (50 points)

TVPR 420-211 DVD PRODUCTION - Winter 2004

Instructor: Fred Wyman, Office IRC #108E, Phone 592-2714 (office), 796-3781 (home, until 9:30 p.m.), E-mail - wymanf@ferris.edu

Office hours: Mondays and Wednesdays from 12:00 to 2:00 PM.

Text: DVD Demystified, second edition, by Jim Taylor, 2001.

Prerequisites: TVPR 389.

Course description: An examination of the DVD technology standard, authoring methods, and production techniques that contribute to the successful creation of DVDs for various applications.

Scheduled Meeting Times: Mondays and Wednesdays 3:00 – 4:50 PM

Course Objectives: The student will study the DVD specifications and create DVDs that demonstrate an understanding of those specifications for various applications.

Attendance: Attendance is required.

Point Breakdown:

Quizzes (12 each x 25 points)	300 points	
Equipment Demonstration	25 points	
Projects	400 points	
DVDMF burn from Avid timeline		25 points
DVD Evaluation Matrix		25 points
Panasonic DMR-E100H DVD Recorder		25 points
Sonic Fusion Tutorial disc		25 points
Encoding Exercise		50 points
Group Project		50 points
Final Project		200 points
Final Exam	100 points	
	825points	

GRADING:

Grades will be assigned, based on the number of points earned, as follows:

Grade	Percentage
A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	63-66%
D-	60-62%
F	59% or below

Mid term grades will be calculated based on the percentage of possible points earned at that time.

ATTENDANCE: Attendance is mandatory. Twenty-five (25) points will be deducted from the final grade for each unexcused absence. Attendance will be taken during the first ten minutes of class. Exceptions to this policy will be granted for extenuating and/or important circumstances only. (Work is not considered an excuse for missing class). If, for any reason, you cannot attend class, it is your responsibility to obtain all pertinent class information.

ACADEMIC HONESTY: Honesty is of utmost value in learning. Being who you are and allowing others to view and even evaluate and offer feedback about your true level of ability will facilitate your personal, academic, social, and professional growth. Think for yourself. Take credit for your own ideas. Defend them or change them. Give others credit for their ideas. You not only don't learn the techniques and technology but lose self-confidence if you do not complete your assignments yourself. If dishonesty is encountered you will receive zero points for that assignment. If it happens a second time you will fail the class.

DISABILITIES SERVICES: Students with a documented disability (physical, learning, mental, emotional) requiring a classroom accommodation should contact the Disabilities services Office, located in Arts & Sciences Commons 1017K, x 3772 or ASC 1021, x 5039.

TVPR 420 **SCHEDULE of Readings, Due Dates, and Quizzes- Winter 2004**

Week 1	Readings: chapter 12 from DVD Demystified	
Week 2	Readings: chapter 1 (No class Monday, January 19 to celebrate Martin L. King, Jr. Birthday)	Quiz 1 – chapter 12, due Wed., Jan. 21
Week 3	Readings: chapter 2	Quiz 2 – chapters 1& 2, due Wednesday, Jan. 28
Week 4	Readings: chapter 3	Quiz 3 – chapter 3, due Wednesday, Feb. 4
Week 5	Readings: chapter 4	Quiz 4 – chapter 4, due Wednesday, Feb. 11
Week 6	Readings: chapter 5	Quiz 5 – chapter 5, due Wednesday, Feb 18
Week 7	Readings: chapter 6	Quiz 6 – chapter 6, due Wednesday, Feb 25
Week 8	Readings: chapter 7	Quiz 7 – chapter 7, due Wednesday, March 3
********** **SPRING BREAK Week of March 8, 2004** **********		
Week 9	Readings: chapter 8	Quiz 8 – chapter 8, due Wednesday March 17,
Week 10	Readings: chapter 9	Quiz 9 – chapter 9, due Wednesday, March 24
Week 11	Readings: chapter 10	Quiz 10 - chapter 10, due Wednesday, March 31
Week 12	Readings: chapter 11	Quiz 11- chapter 11, due Wednesday, April 7
Week 13	Readings: chapter 13	Quiz 12 – chapter 13, due Wednesday, April 14
Week 14	Readings: review all chapters	**NOTE:** Friday, April 23 – demonstrate equipment for Ferris Video Festival attendees (25 points)
Week 15		Final Project Due

Finals Week –Final EXAM on Tuesday, May 4 from 2:00 – 3:40 PM

TVPR 464/SEMINAR IN TELEVISION PRODUCTION/FALL 2004
Course Description

Instructor: Clayton Rye **Office Hours: TR 1:00-3:00PM**
IRC-Office #210 (Upstairs)
Ext. 2716, Home 796-1776

DESCRIPTION:

In-depth consideration for corporate television and other internship practices, duties, and responsibilities will be conducted in this class. A review of the job market and student placement preparation.

This course gives students instruction in preparing an effective resume, cover letter and video portfolio. In addition, the course helps prepare students for their internship assignments.

OBJECTIVES:

1. The student will prepare an effective cover letter and resume that shows professional qualifications.

2. The student will have awareness for the types of responsibilities they will encounter at cable TV stations, production houses, and corporate television facilities.

3. The student will prepare a video portfolio that shows professional qualifications.

No textbook will be required, but there will be required reading.

Attendance will be required. Absences and tardiness will result in lowered grade. Sleep in class and you will be considered absent. Please turn off your cell phones.

GRADING:

Resume & Portfolio	50%
Attendance & Participation	25%
Other Assignments	25%
	100%

Sleep in class and you will be considered absent. Please turn off your cell phones.

TVPR 464/Seminar in Television Production/Course Schedule

WEEK	DATES	ASSIGNMENTS
1	8/30	INTRO TO TVPR 464
2	9/06	**NO CLASS - LABOR DAY**
3	9/13	GOALS ASSIGNEMNT *DUE VIDEO PORTFOLIS EXAMPLES
4	9/20	RESUMES & CORRESPONDENCE
5	9/27	VIDEO PORTFOLIO EXAMPLES
6	10/4	INTERVIEW LECTURE
7	10/11	GUEST SPEAKER
8	10/18	ROUGH RESUME *DUE
9	10/25	INTERVIEW DISCUSSIONS
10	11/01	VIDEO ETHICS DISCUSSION
11	11/08	ROUGH VIDEO PORTFOLIOS *DUE
12	11/15	GUEST SPEAKER
13	11/22	RESUMES & VIDEO PROTFOLIOS *DUE
14	11/29	REVIEW RESUMES & TAPES (CONT)
15	12/06	REVIEW RESUMES & TAPES
16	12/13-12/17	FINAL EXAM WEEK

CHANGES IN THIS SCHEDULE WILL PROBABLY BE NECESSARY

TVPR 499 ADVANCED PRODUCING AND DIRECTING
Fall 2004
COURSE SYLLABUS
Single-Camera Production

Instructor: Clayton Rye
IRC Building Office #210
Extension 2716, Home 796-1776
Clayton_Rye@ferris.edu

Office Hours: T & R 1:00-3:00 p.m.

Studio Phone: 591-2750

Text: Television Directing, by Harold R. Hickman, 1991. It's an old book but it is excellent

Prerequisites: Completion of all Television Production classes except TVPR 464, & TVPR 493.

Course description: Practical experience in all aspects of television production and direction. Each student will produce and direct at least one magazine format videotape that demonstrates the student's skills in pre-production planning, scripting, organizational abilities, videotaping, and post-production editing.

Scheduled Meeting Times: Mondays 10:00 - 11:50 and Fridays 10:00-1:50
Studio/Lab Wednesdays 6:00-9:50 p.m. with MaryJo Winter

Course Objectives:

1. The student will demonstrate knowledge of all aspects of producing and directing a television program, from pre- production planning through post-production.
2. The student will demonstrate an understanding of the role of the producer/director in television production.
3. The student will produce mini-documentary videotapes that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing, and preparing a soundtrack. *(Segments)*
4. The student will produce one videotape that demonstrates the student's skills in pre-production planning, scripting, videotaping, editing, and preparing a soundtrack. *(Magazine Show)*
5. The student will work as part of a production team to produce and direct live half-hour programs.

Attendance: Attendance is required. Tardiness and poor attendance will effect your grade. More than 2 absences are grounds for dismissal from the class. Sleeping in class will be considered an absence. Please turn off cell phones.

Equipment Check-out/check-in: Late return of equipment may result in a grade reduction.
ALL FSU EQUIPMENT IF TO BE USED FOR CLASS ASSIGNMENTS ONLY.

Producing and Directing - Ferris Focus	20%
Crew Positions and Mini-docs - Ferris Focus	50%
Exam - Final	10%
Attendance and Participation	20%
	100%

The single-camera/magazine show portion of the class will be averaged with the multi-camera/studio part of this class. Single camera = 2/3/studio = 1/3

Production schedule will be determined during the first week of class.

TVPR 499 ADVANCED PRODUCING/DIRECTING

Producer/Director – Magazine Show (20%)
The producer will be evaluated as a producer (conducting meetings, decision making ability, development of team and assignments, leadership, use of location scouting, appropriate use of credits, tape labeling, use of other production forms as necessary and approval of show segments) check-out and labeling of master and dub tapes, adherence to format, script development, research when appropriate, production of open and credits, quality of writing (sentence structure, following good electronic journalistic principles, development of story) technical quality, talent and production directing (editing, meaningful B-roll, pacing, creativity, graphics, audio, framing, camera movement, timing of transitions, types of transitions, sequencing, shots following audio, length of shots, creativity), and on-time airing of show.

Magazine Crew and Mini -Documentary Production (50%)
Production crew responsibilities will be evaluated on their skills as exhibited on their assigned duties on each production.

Attendance, Meeting Deadlines, and Attitude (20%)
A professional attitude is expected at all times. This includes meeting all deadlines, full class participation, a non-confrontational demeanor, including the ability to work in a group setting.

Final Exam will be based on the text (10%)

The Production Schedule will be determined with student input during the first week of class.