

SELF-STUDY

COMMUNICATIONS MEDIA DEPARTMENT

FITCHBURG STATE UNIVERSITY

CONDUCTED AY 2013-2014

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Chapter 1

Communications Media Overview

Department Structure and Size

As a department it appears that Communications Media has its act together. It is popular. And on the surface it appears successful. The Bachelor of Science degree in Communications Media, with primary concentrations in *film/video*, *graphic design*, *interactive media*, *photography*, *professional communication* and *theater* (also available to the campus as a minor),¹ with an additional concentration in *communication studies* (available to those in other Communications Media concentrations as a second concentration; available to the rest of the campus as a minor), is the largest undergraduate degree program at Fitchburg State University. The newly added Game Design major (and Minor) is poised to be popular as well, with the Massachusetts Board of Higher Education approving this BS degree on December 11, 2012, a date when prospective incoming students had either narrowed their choices or already made definitive decisions as to the universities they would attend in the following fall. Despite this, Game Design opened its doors nine months later with 45 students (24 freshman and 21 transfers). Sitting aside the undergraduate program is a graduate program, titled Applied Communication, rounding out the offerings of this department (see Figure 1 on the next page).

Student and faculty numbers tell more of the story. In fall of 2010 there were 633 undergraduate students in the program, which was an all-time high. This number has eroded a bit to a more recent 614,² a number that includes the additional Game Design students, demonstrating a drop in student populations across most concentrations. There are currently twenty-four Communications Media faculty, or full-time equivalent (FTE) faculty, who could possibly teach up to a four-course load each semester at the undergraduate level in the day school or 96 courses (i.e., there are many course reductions for other non-teaching duties and approved sabbaticals from semester to semester). To give a sense of the number of course reductions allotted in a given semester, the 2013 fall semester saw 85 undergraduate courses taught by Communications Media faculty, as did the 2014 spring semester now underway.

Meanwhile on the graduate level, the Applied Communication program has 22 students currently, which is as many as it had at its previous high point, which was in 2009-2010 (see *Appendix 1.a*). For the record, the graduate program is taught under a separate contract, independent from the undergraduate faculty contract. Of the seven current members on the

¹ Theater is the most recent concentration addition—added to Communications Media during the 2012-2013 academic year.

² Based on the Chair's calculations (December 1, 2013). The number from Institutional Research for the start or fall of 2013 was 610.

Graduate Committee only four actually teach graduate courses, which is done in addition to their undergraduate teaching load, with compensation that is on top of their day school salaries. Some undergraduate courses are taught in the evening or during winter or summer semesters. Faculty who do so are compensated in addition to their day school salaries for this additional work through the Graduate and Continuing Education (GCE) department.

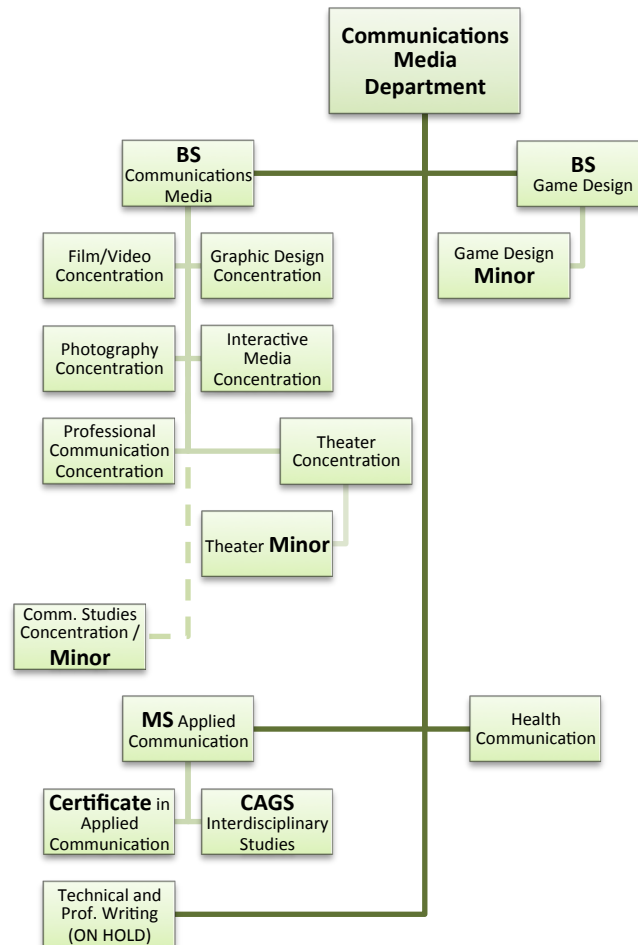


Figure 1: Communications Media Majors and Concentrations (2013-2014)

The department also has two technicians to keep its equipment running among other duties—one dedicated to the area of film/video concentration and another focused on the other production concentrations.³ The department also has two secretaries, one that works year round and another who works on a 10-month cycle, from August to June.⁴ The latter position is new as of the fall of 2013. Fourteen adjunct professors were hired over the last four years to assist with the

³ Coelynn McNinch and Paul Concemi.

⁴ Paula DeLisle and another for a position to be filled in the coming weeks.

undergraduate teaching load, as well as covering for faculty assignments such as granted sabbaticals, course reductions, and paternity leaves.⁵

Communications Media's strength of program and attractiveness as a field draws large numbers of prospective students to open houses and other recruiting events. Those who choose to enroll tend to stay (for the record, freshmen retention rates ranged between 79-89% from 2002-2012, see *Appendix 1.f* for 2011 and 2012 data). Alumni in the field, at least those who are in contact and employed in their respective fields, often express gratitude when speaking of their former professors. Many have been heard to reflect on meaningful classroom experiences and the value of internship. Program approval is further expressed by the employers of the department's graduates and from the site supervisors of the department's interns.

Aside this established and seemingly strong undergraduate program is the decade old graduate program in Applied Communication, developed as a departure from what was a more business- or management-focused graduate program that included courses in accounting and management information systems among others in the early days. The current applied masters and certificate of graduate study (CAGS) program continues to define itself with theoretical underpinnings in areas of communication study (e.g., rhetorical, political, coordinated management of meaning), seeking appropriate and relevant application of these models in professional practice. Graduate students today may also pursue a focus in applied communication as part of an interdisciplinary program, which combines communication study with two other areas of study chosen by the student from the other majors across the campus; or the fuller communication-focused program under the title Applied Communication; or in the industry-specific focused program, Health Communication. This program, which some see as disconnected from the undergraduate program, has in the recent past sought out associations beyond Fitchburg State in the form of doctoral partnerships with a consortium of other colleges and universities, relationships with health organizations, such as in China, or the CMM Institute (<http://www.cmminstitute.net/>). It should be noted that there has been and continues to be an effort by the Graduate Committee in the current year (2013-2014) to reconnect the graduate program with the undergraduate program in a manner that is more inclusive of its faculty.

Admissions

Enrollment goals in terms of the number of students to be accepted with hopes that they will attend are coordinated with Admissions each year across six of the seven undergraduate

⁵ Isabel Castalanos, Rebecca Del Giudice, Robin Frkal, Dan Hnatio, Jim Jeffers, Jennifer LeBoeuf, Beatrice Manning, Kevin McCarthy, Joan McConaghy, George Peet, Mary Piecewicz, Tom Rettig, Robert Ristino, and Peter Shellenberger.

professional majors (Game Design) or concentrations (*film/video*, *graphic design*, *interactive media*, *photography*, and *professional communication*). An enrollment goal for *theater* has yet to be established (personal correspondence). Meanwhile Game Design exceeded expectations when both freshmen and transfers are considered. The new major has 45 students. However, to look just at freshmen, and to consider that the goal is to admit 32 new students, reveals that this goal in 2013 was not met, whereby the actual number of admitted freshmen was 24 (75% of target).

It has been mentioned that enrollment numbers across concentrations are down. At this writing, an estimated 177 Communications Media freshmen students came to campus over the summer months of 2013 to register for fall courses. Looking across the majors and concentrations reveals the following numbers for admitted freshmen: 73 admitted to *film/video* against a goal of 85 (86%); 24 freshmen admitted to *Game Design* against a goal of 32 (75%), 22 admitted to *graphic design* against a goal of 40 (55%); 12 admitted to *photography* against a goal of 18 (67%); 20 admitted to *professional communication* against a goal of 35 (57%); and 10 admitted to *interactive media* against a goal of 18 (56%). There were three students admitted to *theater* (for the record, the current student population for *theater* is 36).

When enrollment numbers fall short, it can be shown from the data of previous years that more students came along during the year to backfill and raise the numbers. Students taking the circuitous route often enter as pre-majors, transferring from non-major or undeclared status or from other majors, while others come from other colleges as transfers, such as from community colleges thru the MassTransfer office (www.mass.edu/masstransfer/students/application.asp). The Chair keeps a running tab of the comings and goings of students. If one is to consider an expected retention rate of freshmen at 80% (if that is in fact the desired number) further multiplying that rate over the freshmen deposit goal, and then multiplying this number over four years, the result might be a student population number considered healthy for a concentration to sustain itself. Of course there are many other factors to consider, such as the cost of the concentration to include the number of faculty as well as equipment costs, in addition to the readiness of incoming freshmen for the curriculum among other factors. Yet to follow this simpler model (retained freshmen x four), the healthiest concentrations in terms of student populations, from freshmen to upper classmen, appears to be *film/video*, which historically has attracted the most students to the department (the current film/video student population is 276). With a goal of admitting 85 students, further multiplying this number by .8 (retention), and then multiplying this number by four years, the expected student population for this concentration would be 272 students. With 276 students film/video is running at 101% of capacity. Looking at other concentrations, *Graphic Design* with 121 students, whereby 128 would be ideal would be running at 94%. *Photography*

with 49 students and whereby 58 would be ideal would be running at 85%. *Professional Communication* with 80 students currently enrolled and where 112 would be ideal is running at 71%. *Interactive Media* with 31 students and an optimal number at 58 is running at 53%. Game Design, with 43 as a start up (as of December 2013), is already at 45% of capacity (102 would be the number sought under this model). At this writing, it should be noted that the administration is developing a “dashboard” to look at department performance in similar terms, although much more involved, such as calculations as to the number of students in the department’s courses as well as overall revenues and expenses, among other factors.

Course Coverage

At the start of the 2011-2012 academic year there were five *film/video* faculty, but now there is six with a hire who started in the fall of 2012, further calculated in AY 2014 at 5.125 dedicated faculty in terms of *film/video* course coverage when commitments to other areas, such as teaching *theory* courses, *media history* courses, internship coverage, or when a faculty member receives course reductions due to additional responsibilities are subtracted (see *Table 1 on the next page*). This means that of a possible 6.000 (48 courses), .875 (seven courses) is lost to course reductions or the faculty teaching of non-film/video courses. For the record, each 3-credit course is equivalent to .125 or 1/8th of a professor’s full teaching load. Contractually, Fitchburg State faculty teaches to a 4/4-course load for fall and spring semesters.

To continue with this logic, there is one (1.000) fully dedicated faculty for *photography*, one dedicated to *interactive media*, and one dedicated to *professional communication*. The latter program is almost twice the size of the other two, which is why a search is currently underway to add another faculty member to this concentration. Game Design has 2.375 faculty covering its courses, which is likely to grow as the major matures. *Graphic design*, the second largest concentration in the department, has 2.500 dedicated faculty for its courses. *Theater* has 2.000 dedicated faculty. The liberal, arts and science course offerings in *media history* consume 1.375 faculty, *Communications Media theory* courses consume 3.875 faculty, while *internship* has 1.500.

Table 1: Department Faculty Course Utilization across Concentrations (AY 2014)*

	Film/ Video	Game Design	Graphic Design	History	Int. Media	Intern- ship	Photo	Prof. Com.	Theater	Theory	Course Reduc.	Dept. Util.
Amakawa		1.000									0	100%
Baker	1.000										0	100%
Bohrer				0.250						0.750	0	100%
Carr								0.750		0.250	0	100%
Chery		0.750									0	75%
C-Szivos										0.000	8	0%
Goldstein			0.750			0.125				0.125	0	100%
Harris	1.000										0	100%
Howe					0.250	0.125		0.250		0.000	5	38%
Krasner			0.750	0.125	0.125						0	100%
Laytin							1.000				0	100%
Lee	0.875										1	88%
Lorencova										1.000	0	100%
McCarthy	1.000										0	100%
McElvain									1.000		0	100%
Meade										1.000	0	100%
Morgan									1.000		0	100%
Mrvica	0.375			0.125		0.500					0	100%
Munson				0.500						0.500	0	100%
Obr.-Sims			1.000								0	100%
Roberts	0.875										1	88%
Sides						0.750					0	75%
Tobin		0.375		0.375						0.250	0	100%
Warmouth		0.250			0.625						1	88%
Faculty per Concen- tration/ Area	5.125	2.375	2.500	1.375	1.000	1.500	1.000	1.000	2.000	3.875		90%
Dept. Annual Course Reductions											16	

*

each .125 is equal to a three credit course; 1.000 is equal to eight-three credit course

Programs of Study

Once admitted the challenge to students is completing the 120 credits required for the degree,

54 of which are dedicated to Communications Media study⁶ (see *Appendix 2a*). All students take two introductory courses (Phase I Freshmen Introductory Requirements)—Message Design and Introduction to Communication and Media Studies. They then split up to take five required courses in their respective concentrations (Phase II Applied Concentration Courses), the first one in the freshmen year, then four electives (Phase III Advanced Electives), either in the concentration or in another concentration(s) or from a set of communication theory courses. By the junior or senior year all students are required to take the Human Communication course, plus a junior/senior writing requirement course (one from a menu of courses), then an upper level theory course (again from a menu of courses). These three courses represent Phase IV Upper Level Theory/Conceptual/Methodological Requirements. Once all course work is complete, provided that the student maintains at least a 2.5 grade point average in the department; and provided that she or he has assembled an appropriate portfolio of work, the student is then qualified to go out on internship, which is a full semester, 12-credit appointment. Intertwined in all of this are the student’s liberal arts and science requirements (LA&S). Faculty advising supports students throughout this process.

A noticeable trend that has escalated in recent years, perhaps as a result of a revised LA&S curriculum several years ago, is the rise in participation levels within department courses. Many students take *more* courses in Communications Media than they need to, beyond 54 credits. This may be attributed, in part, if not entirely, to the addition of six free electives, courses intended for students to take from anywhere at Fitchburg State (or even as approved transfer courses from other institutions), inside or outside of the department, conceivably courses from other professional departments or from any LA&S area that they wish. That is, students can take an additional 18 credits of offered courses in any subject matter area that interests them, provided they have the approvals and appropriate prerequisites. This is a nice idea given today’s changing world against a backdrop varied student goals and interests. For many in Communications Media this means more courses in Communications Media. It is not unusual to see *film/video* students vying to take every imaginable *film/video* elective (although recent proposals have passed through governance to discourage this). They may also look for and at times are encouraged to take courses in another concentration (perhaps declaring it as a second concentration). As a result, it is not uncommon to see an Introduction to Graphic Design course enrolled almost entirely with *film/video* students.⁷

⁶ The B.S. degree in Game Design follows a vastly different program of study than the B.S. degree in Communications Media.

⁷ *Film/video* is simply being used as an example. This happens in many other areas in the department. It has led many Concentration Coordinators to watch enrollments closely in their programs, reserving associated courses to students in the concentration first through a process called “zero seating,” before allowing others from other concentrations to enroll.

Why do so many Communications Media students take so many Communications Media courses? Other than simply having the opportunity to, there's a sense is that some choose to stay within their comfort zone. They are familiar with the faculty. Their friends may be in these courses. Still other students appear to pile on Communications Media courses out of a fear regarding future employment—taking as many courses in the department as they can to either specialize or expand their experiences to improve their employment chances.

For the majority of students however, it appears that career goals and interests are still forming in their undergraduate years making advising more difficult. They may choose a course in another concentration to see if it is something that truly interests them. Other students, perhaps aided by their faculty advisors, have already put a lot of thought into it and know exactly what it is that they wish to take. The *film/video* student for example may see some nugget of information sitting in an introductory graphic design course that will help them as a filmmaker. A *professional communication* student with a career goal of Internet marketing may see value in taking a course in Game Design.

To this last point, there is the strongest sense within the department that students in each of the concentrations can gain from the knowledge and skills taught in other concentrations. A glance at job descriptions in *graphic design* demonstrates that students who choose additional study in *interactive media* are in a better position to gain employment. *Professional communication* students are encouraged to choose from a variety of courses in various areas, such as the more theoretical advanced electives aligned with *communication studies* or production courses in *graphic design* or *interactive media* to help them to achieve educational or career goals. It seems that everyone can benefit from *photography*, a concentration where *film/video* students hoping to improve their camera skills often seek the Photography I course.

It is nice that *film/video* students can take a course such as Photo I. Sadly there is a policy in Communications Media whereby no other concentration other than *film/video* can take *film/video* courses. The concentration is full (This may change. At this writing there is a proposed *film/video* course to be offered to the other concentrations). It has been observed that more and more employers, particularly corporate communication departments with positions aligned with *professional communication*, are looking for graduates with some knowledge and skill in the production of video, such as for distribution purposes on the web (e.g., viral video, instructional video). This trend is punctuated by the fact that many cameras (and smartphones) today are capable of shooting video. Video has become one of the tools in the photographer's toolbox as well. A trend in response to job market changes such as CNN's firing of 50 photojournalists in 2011 in favor of user-generated content is for many professional photographers to seek video

capture and production skill (Lin Costa, 2012). It seems advantageous therefore for *photography* students, as well as *professional communication* students to study video.

Should *film/video* open its doors, even just a little bit? Maybe. *Film/video* may have an argument that goes beyond high student numbers to remain a stand-alone, closed concentration. Arguably it is a concentration that innately shares less with the other concentrations than perhaps what those concentrations share with it. The other concentrations such as *graphic design*, *interactive media*, *photography*, and *professional communication* seem more dependent on one another, less narrow or broader in scope for their subsequent professions. For example, as currently constituted, *film/video* students have opportunities in the program to specialize in narrow areas of study, such as cinematography, sound, editing, and directing. This melds well with the field at large where specialization appears treasured and expected. It is assumed to be more difficult during a career to change specializations, such as switching from a position of a sound designer to that of a cinematographer. In the other concentrations it appears easier to shift focus as these concentrations are more general in scope and therefore more adaptable to career change, such as from graphic design to web design, with some additional training of course.

This is not to say that there are not specializations in other non-*film/video* concentrations or the other major. There most definitely are. And some students in these concentrations have been observed modifying their studies for great specificity, further assembling portfolios for precise careers after graduation (e.g., sports photographers, web/database administrators, illustrators, alumni relation specialists). Game Design is a new major with its own program of study⁸ and the prospects for valued coursework to aide employment opportunity from the rest of the Communications Media are still to be discovered. The same holds true for *theater*. To help all students individually, faculty advisors do their best to scan all fields, acting to the best of their abilities to mentor or aide to students, weighing industry trends to steer them to courses or course experiences compatible with their interests.⁹ The majority of students do not appear to seek specializations however.

The Applied Communication graduate program currently has 22 students enrolled with courses taught or to be taught primarily by seven Communications Media department faculty and with others called upon if needed. It was noted that there were seven more students in the process of applying to the program (as of September 3, 2013). As mentioned, this 36-credit program is conducted under a different teaching contract than that of the Day program (i.e., the

⁸ See <http://www.fitchburgstate.edu/academics/academic-departments/communications-media-dept/>

⁹ Concentration or major designations is used to assign students to advisors first and foremost. For example, if a Game Design student is to be assigned an advisor, the best effort is made to assign that person to one of the four Game Design faculty. Unfortunately given the numbers in the department, these student to concentration designations are not always possible.

undergraduate program) through coordination with the university's Graduate and Continuing Education (GCE) office as opposed to Academic Affairs (although GCE does report to some capacity to Academic Affairs). The program consists of six required courses (i.e., Foundations of Communications Studies, Interpersonal Communication, Applied Rhetoric, Communication Research Methods, Legal and Ethical Issues in Communication and Organizational Communication), four electives from a list of many electives (e.g., Political Communication, Health Communication, Gender Communication) and a six-credit thesis or practicum. Another route to a graduate degree is the Certificate of Advanced Graduate Study or CAGS in Interdisciplinary Studies in the Applied Communication Track, also a 36-credit program.

Visions

Every year during the month of April a set of Communications Media students and at least one, possibly more Applied Communication students are honored for their accomplishments as part of the larger, campus-wide Honor's Convocation program with scholarships and other accolades. Also at this time of year, Communications Media undergraduate student work, either written, videotaped, photographed, filmed, rendered, drawn, animated, presented or otherwise depicted in some media form, if accepted by a jury composed predominantly of faculty, is shown or put on display at an annual honors show called *Visions*. This is a multi-faceted, half-day program that offers a session for film/video screenings, a gallery opening of student work, a theater showcase and a pair of forums, one for an alumni panel, and another for students to present research projects. Still another was added in 2013 that honors the theater faculty and students.

Commencement

Communications Media played a significant role in some of the recent commencements as found in the commencement booklets. The 2012 Winter Ceremony program, for example, listed 42 students as graduates to receive the Bachelor of Science degree in Communications Media with 131 more listed in the 2012 Undergraduate Spring Ceremony program bringing the total of ceremony attending undergraduate graduates to 173 for the year. Over this span of time, seven were noted to graduate with distinction in the Commonwealth Scholarship in the Leadership Academy program (4% of all Communications Media undergraduates). Close to half of all who graduated did so with honors, 12 summa cum laude (7% with a 3.8 GPA or higher), 35 magna

cum laude (20% with a GPA of 3.5-3.7), and 38 cum laude (22% with a GPA of 3.2-3.4).¹⁰

Additionally, there were six graduate students, all in attendance at commencement, who received their Master of Science in Applied Communication degree at the Graduate Spring Ceremony of 2012. A Communications Media student completed the only honors thesis noted in the winter program. Another five of the 10 theses/performances listed in the spring program were either written or performed by Communications Media students.

Challenges

What are the significant challenges that lay ahead? Department growth, such as the addition of the Game Design major and the *theater* concentration will undoubtedly pose challenges. A recent survey of department faculty bore this out. Spreading out into areas has led many to cite the maintenance of the quality of its internship program as a priority. Internship as constituted optimizes the student learning, adding academic purpose to the process in the form of journal/log entries, research, and reflection. Educationally it is as significant as student course work. Hence maintaining the format for internship, in addition to nine other priority areas frame the agenda for Communications Media going forward. Areas specifically identified by the Department Chair as challenges, then rank ordered by faculty ratings of high, medium, or low further summed in points (3-high, 2-medium, 1-low) and presented below.

1. Maintain internship quality through periods of department growth and/or change (37 points).
2. Synthesize Game Design—adequately integrate Game Design study in theory courses, while seeking appropriate joint work or initiatives with other production concentrations and departments in this interdisciplinary major (2-Way Tie—32 points).
2. Continue to explore new programs, structures, mergers, spinoffs, overlaps, and other organizational forms across majors, minors and concentrations that are responsive to student needs and changes in the field (2-Way Tie—32 points).
3. Reach out to alumni for purposes of relationship building and assessment (29 points).
4. Synthesize *theater*—adequately integrate theater study into theory courses, while seeking appropriate joint work or initiatives with other production concentrations (28 points).

¹⁰ This equates to 53% graduating from the Department with honors. The Department has not at this point analyzed data to see what this says about its students or itself. It may be that students who enter the program are stronger to begin with—the strongest possible from a competitive admissions process. Grade inflation may also play a role. It should be noted however that at a minimum 54-credits originate in Communications Media, while the balance of the 120 credits come from other areas, such as the liberal arts and sciences. On the other side of the equation are students who have been dismissed from the program for not maintaining a 2.5 GPA in the major—a total of nine dismissed between March 2011 and the present.

points).

5. Assess the role and place of *interactive media* in the department (26 points).
7. Identify core-learning objectives for each major and concentration to fuel discussions that may lead to change and improvement (25 points).

More elaboration on these areas can be found in Chapters 4, 5, and 6.

It should also be noted that the challenges do not end here. The Department Chair sees two significant challenges to be addressed on the short-term, both of which have been discussed with faculty close to the problems with steps taken to address these challenges underway.

Graduate Program. It has been identified by Academic Affairs and some department faculty that the graduate program is disconnected from the undergraduate program, leaving few faculty able to play a teaching or thesis/practicum supervisory role. Additionally, the plan of study does little to attract students who have graduated from the undergraduate program. Historically, there have been problems in terms of marketing the program—a problem that resurfaces from time-to-time since its earliest days. As is, the program relies heavily on Fitchburg State employees to apply—those who receive tuition breaks, which negatively impacts the program’s bottom line. It should be noted that the current graduate committee is taking steps to rectify these problems, aiming to refocus program content to align it as best as possible to the department as a whole.

Graphic Design. The state of *graphic design* is one that deserves attention in the current study. The past six years has seen a recurring theme whereby feedback from both students and the field conveyed by internship supervisors have reflected a lack of software knowledge on the part of some students, namely *In-Design*, *Photoshop*, and *Illustrator*. There have been more concerns over this issue in the last few years, with 10 complaints made by students to the current Department Chair since he took office in 2010. Some faculty in the *graphic design* concentration dismiss these student and field complaints, stating that it is not their job to teach the tools, adding that it is the student’s job to learn them. They reflect on the importance of developing design thinking, visual literacy, and a foundation in the history of graphic design—areas that they say are more suited to the role of a university—stating that software instruction is more suited to community colleges and vocational schools. The same faculty have shown reluctance in recent years to incorporate web design into the graphic design curriculum, despite evidence from the field to the contrary that shows many designers working in both mediums (e.g., print and web). Recent discussions with graphic design faculty show a reconsideration of this position. Graphic design faculty are in favor of the hiring of an additional faculty member for their concentration who has both graphic design and web design knowledge and experience.

Additionally, there have been multiple statements from students to the Department Chair of *graphic design* faculty tardiness to class and the release of some classes well before the end of the official class time. The Internship Coordinator has also identified students who had weak portfolios at the point of internship interviews, yet high department grade point averages. The problems in this area are many. Steps have been taken to rectify them. For the record, there have been several meetings among Graphic Design faculty since the Department Chair addressed these problems with the concentration in January of 2014. Discussions are far from over. The Department Chair, as well as others in the department have expressed that far more needs to be done to improve the reputation of this concentration.

Internally questions of programmatic issues, especially in the wake of rapid growth in faculty and programs, will always be debated—questions of what should be required, pedagogy, course sequence, prerequisites and so on. The current structure given the department's Undergraduate Curriculum Committee (DUCC) and the Graduate Committee (GC) seems well suited to address these questions. For example, a question asked at several junctures during the 2011-2012 and the 2102-2013 academic years was concerned with what the appropriate reporting structure should be for the GC to the larger department. In other words, what decisions should the whole department be involved with and what should be left to GC to enact on their own? The same question can be asked of the DUCC. One perspective sees these committees as agents to the department, saving the full department time, as they are able to approve proposals and send them directly to the university's Graduate Council or All College Committees for final approval, bypassing full department faculty meetings. Another view sees the full department review as a courtesy, critical for scrutinizing, informing and obtaining buy-in by most, if not all in the department as to new course proposals and policies. It appears an opportune time to set internal governance policies in place as the department grows to a size where management becomes increasingly an issue. Steps have been taken on this very issue in GC meetings in the current, 2013-2014 academic year. Several policies have passed at the full department level.

Also and for the record, it should be noted that both committees (DUCC and GC) have brought proposals in good faith to the larger department through these years, such as a proposal for a history requirement at the undergraduate level, a proposed new program in Coordinated Management of Meaning at the graduate level, and another for the Game Design major. The *theater* concentration proposal was formulated in conjunction with a Communications Media sub-committee, discussed at DUCC, and presented for lengthy discussions in the department's faculty meetings. As far as the Chair knows, no one in the department felt that their voices were not heard in any of these discussions. All were given an opportunity to speak.

History of the Department Summary

The Department of Communications Media, now offering two B.S degrees, began as an offshoot of the Instructional Media Department in the mid-1970s. Courses were first offered in 1976. The program officially kicked off in 1977 with 11 faculty and 39 students. Interest in the department grew rapidly in numbers of students and faculty, as well as allocated budget (although there have been some lean years). The current department has 24 faculty, two department secretaries, and two technicians, supporting just over 600 students with an annual budget of \$133,000.

The department has evolved from a media-based undergraduate program with tracks in *film*, *graphics*, and *television* that supported primarily corporate training facilities in large companies; to an undergraduate program, still primarily media-based, but restructured and conceptualized with concentrations to include *communication studies*, *film/video*, *graphic design*, *interactive media*, *photography*, *professional communication*, and *theater*. There is also a new, second major in Game Design. A little under half of the students in the department are enrolled in *film/video*. The list of industries now supported has less to do with corporate training, although these settings remain a career option to graduates, seeing greater trends toward widespread and sometimes smaller companies and departments producing media in myriad forms for diverse audiences and purposes—an industry more and more attentive to concepts such as disintermediation, remediation, and new media.

A graduate program was established early in the department's history, enduring multiple iterations as well, featuring older foci of *communications media management*, *technical writing*, *instructional media*, and *library media*, moving to a current list that includes *applied communication studies*, *health communication*, and a joint program with other universities in *coordinated management of meaning*.

A more comprehensive history of the department to include the recognition of its contributors is posted on the department's password protected Blackboard site.¹¹

Department Mission

The Communications Media mission today, stated as an objective in the 2013-2014 University's latest catalog is as follows:

The Communications Media Program prepares individuals to assume communication positions as freelancers, designers, independent producers, or employees of corporations,

¹¹ <https://blackboard.fitchburgstate.edu/webapps/portal/frameset.jsp>

institutions, and media organizations. The program provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic, and print technologies. In combination with the Liberal Arts and Sciences Program, Communications Media fosters the development of skills critical to adapting to an ever-changing technological and knowledge-based society (*Undergraduate & Graduate University Catalog*, <http://catalog.fitchburgstate.edu/>)

Departmental Initiatives/Significant Changes during the Past Five Years

Mentioned in the *Introduction* and at other points in this document is the department's growth by adding a new major, Game Design, and a new concentration, *theater*—undoubtedly the most significant changes in this department in the last five years. Changes further led to the addition of five new faculty—two in Game Design (Prof. Jon Amakawa and Prof. Farley Chery), with another pair of existing faculty moving over to this major in varied capacities from their primary focus areas in *interactive media* and *theory* (Prof. Jeff Warmouth and Dr. Sam Tobin); two other faculty transferred to the department from English Studies to form the *theater* concentration (Prof. Richard McElvain and Prof. Kelly Morgan); and one additional faculty to teach theory courses to lessen the need for adjuncts during this time of change (Dr. Thomas Meade). The latter is also a temporary replacement for Dr. John Chetro Szivos, who is not currently teaching in the department but rather assigned to special projects with the administration. Game Design and *theater* additions were orchestrated in the 2012-2013 academic year and are now fully implemented with some proposed modifications in 2013-2014.

The additional major and concentration have also brought about the creation of two new plans of study. For Game Design this meant a Bachelor of Science program and Minor set with more cross-department study than seen in this department before (see *Plans of Study*¹²). Dependent on the student's specific interest, Game Design students will be required to take some combination of courses offered in Computer Science, Art, and/or English Studies departments, in addition to the required Game Design courses housed in Communications Media. For *theater* this meant taking a concentration from the English Studies department where the plan of study had a dual-focus on literature and production to a new format that melds theoretical study in Communications Media with five required production-oriented *theater* courses, plus *theater* electives. Subsequent moves in 2013-2014 include a recent proposal that has gone through several governance hurdles to create a *theater* minor that all students including Communications

¹² <http://www.fitchburgstate.edu/academics/academic-departments/communications-media-dept/>

Media students can take (as a rule minors offered by the university in the past have only been open to those in other departments, not to those in the offering department; this is a fundamental change that could have resounding impacts throughout the university).

Perhaps less significant but significant all the same was the addition of faculty in film/video, a position that was proposed, accepted, and resulted in a new-hire, Prof. Kevin McCarthy, in the 2011-2012 academic year. This new hire helped the existing faculty to accommodate the large number of students consistently attracted to this concentration, further eliminating the recurring need to hire adjuncts. Just prior to this, in the 2010-2011 academic year, the department proposed a position that resulted in the hiring of Dr. Sam Tobin, who currently splits his teaching load between theory courses and the new Game Design program.

A few other changes of note in the past five years include the *film/video* concentration merger in the academic year of 2010-2011. Always together as a concentration but divided by two areas in coursework, it was commonplace for a student to focus on only one of the two. By 2010 industry lines between these areas had blurred considerably, which meant that the processes of video and film production were too similar to keep apart. Students also had difficulty discriminating between the two, some declaring a double-concentration in film *and* video out of fear of missing out. In sum, the proposal, which passed through governance, changed “the current policy of discriminating between the film concentration and the video concentration in the Communications Media major by moving to a single *film/video* concentration, which reflects the merging of the media in the industry as well as the flexibility of the film and video curriculum as described in the catalog.” Course changes soon followed. The plan of study was also changed to accommodate the move, such as the placing restrictions on the intermediate, elective, and advanced production courses that students could take, further forcing them to choose one direction or another in terms of their studies. At the time it was popular for a student to apply their six free electives back into *film/video*, possibly taking every course offered. An activity such as this favors upper classmen, who by taking all of these courses were in shutting out lower classmen. The move and follow-up moves ensured that it was possible for each and every student to graduate in four years.

In 2011-2012 the Department Chair found it difficult to plan enough courses demanded by students due to the large number who had declared themselves in a second concentration—another concentration in addition to their primary concentration, also made possible by the free elective system. *Graphic design*, for instance, with its two-year rotation of required and elective courses is a program designed for 120 students (the Admissions goal each fall is 40 deposited students, accounting for some attrition). When students declared *graphic design* as a second

major, which nine students did over the previous academic year, it had implications on the number of sections of required courses that had to be offered, further reducing the number of electives that could be offered as faculty were forced to teach required courses to satisfy the demand, which impacted everyone, such as those in the concentration or outside of it who desired certain courses as electives. The solution was disallowing students to declare a double-concentration early in their studies. They could however take five required courses for the double concentration without declaring it, and then declare it for their transcript and degree once finished. In this way the impetus is placed on the student to find a way to get it done. For the record, the priority for courses is always given to those already enrolled in the concentration (i.e., graphic design students get first dibs on the Introduction to Graphic Design course for instance). A process known as “zero-seating” accomplishes this, which monitors who can and cannot register for a course before it is opened up for all who are qualified to take it.

A number of courses were added at the undergraduate level over this period of time with one removed from the catalog. The majority of the additions were for the new Game Design major. Specifically, the program added courses titled, *3D Animation*, *3D Game Development*, *3D Modeling*, *Advanced Game Workshop*, *Contemporary Issues in Game Design*, *Creative Writing for Games*, *Elements of Game Design*, *Game Design Workshop*, *Game Level Design*, *Game Studies Seminar*, *History of Interactive Media*, *Introduction to Game Art*, *Introduction to Professional Communication* (later proposed and approved as a requirement in the *professional communication* concentration), *Playwrighting*, and *Serious Games*. An instructional design course that had not run in more than a decade was removed from the catalog.

Some modifications were made to undergraduate courses, such as the renaming and repurposing of courses’ *Page to Stage Analysis*, *Contemporary Cinema* (this course can now be used in the major as an elective and/or to fulfill the junior writing requirement), and *Image and Design* (formerly *Graphic Design Photography*). The longstanding freshmen introduction course titled, *Systems and Theories of Communication* has been updated with a name change to *Introduction to Communication and Media Studies*.

The Applied Communication graduate program has undergone some changes over the last five years with a number of courses and program options added. A concentration in Health Communication (MS Degree) was added a few years ago. So too was an Applied Communication interdisciplinary CAGS (Certificate of Advanced Graduate Study) degree added, whereby a student can focus on areas such as the Coordinated Management of Meaning and Applied Communication. Other connections were made across campus to this graduate program whereby some of its courses would be recognized. Examples of these connections include programs in

Civic Engagement, Crisis Communication, and Health Care Management. Graduate course titles were added to the catalog over this period of time as well. Titles include *A Comparative Study of CMM and Other Theories*, *Advanced Seminar in CMM*, *Gender Communication* (there is an undergraduate course with this title as well), *A CMM Approach to Research and Analysis*, *CMM in Personal and Social Development*, *CMM in Organizational Settings*, *CMM in Public Dialogue or Participatory Democracy Projects*, *Health Communication and Social Change*, *Health Care Management Capstone*, *Introduction to the Coordinated Management of Meaning*, *Methods and Techniques of CMM*, *Philosophical Underpinnings of the Coordinated Management of Meaning*, and *Quasselstrippe*.

Centrality of Department and Program Mission and Visions to the Mission and Vision of the University

The Fitchburg State University *mission* is stated as follows:

Fitchburg State University is committed to excellence in teaching and learning and blends liberal arts and sciences and professional programs within a small college environment. Our comprehensive public university prepares students to lead, serve, and succeed by fostering lifelong learning and civic and global responsibility. A Fitchburg State education extends beyond our classrooms to include residential, professional, and co-curricular opportunities. As a community resource, we provide leadership and support for the economic, environmental, social, and cultural needs of North Central Massachusetts and the Commonwealth.

The Fitchburg State University *vision* is as follows:

Fitchburg State University will be nationally recognized for its excellence in teaching and learning in current and emergent fields, for its commitment to transforming lives through education, and for its dedication to public service. In order to achieve this, we will:

- Prepare students for a global society through curricular innovation and program development
- Achieve academic excellence by investing in our faculty and librarians in their pursuit of knowledge, professional competency, and scholarship
- Employ innovative uses of technology in the library and across our campus to maximize student learning
- Create a culture of diversity to meet the needs of the region and enhance the personal and academic lives of the university community

- Build partnerships within our community to provide real-world opportunities for our students and collaborative solutions to community issues

Communications Media is committed to the core values, mission and vision. Table 2 explains how Communications Media addresses each one of Fitchburg State’s core values.

Table 2

Aligning Fitchburg State’s Core Values with the Communications Media

Department

Core Value	Fitchburg State	Communications Media
Accessibility	Offering equitable access to high-quality programs and services to people of varying cultural back-grounds living within and beyond our diverse community of North Central Massachusetts.	Students from each of the 15 North Central Massachusetts towns ^{13*} were enrolled Communications Media in 2010. Of the 629 students in the program at that time, 124 were from North Central Massachusetts (19.7%). Twenty-eight were from Fitchburg. Cultural backgrounds may be derived from ethnicity figures (see <i>Appendix I.c</i>)
Affordability	Providing opportunities for students of varying socioeconomic backgrounds to pursue an affordable, quality education.	Tuition and fees are competitive with other state universities and less than local private universities that are perceived rivals (see <i>Table 3</i>).
Community	Forging partnerships with businesses and community organizations within the region to enhance quality of life.	Many professors work with the community. Dr. Rob Carr, for instance, has worked in classroom settings with the city of Fitchburg’s Music Fest

¹³ Towns include Ashburnham, Ashby, Ayer, Fitchburg, Groton, Harvard, Leominster, Littleton, Lunenburg, Pepperell, Princeton, Shirley, Sterling, Townsend and Westminster. Source: North Central Massachusetts Chamber of Commerce. <http://www.northcentralmass.com/> (May 5, 2012).

and Art Museum. Prof. Stephen Goldstein has worked with the Mayor's office. Dr. John Chetro-Szivos heads the University's Crocker Center for Civic Engagement. Nine of the 79 internship sites on the 2011 Internship Placement poster are located in North Central Massachusetts.

Enrichment	Sustaining a supportive campus environment for students, faculty, staff, and alumni in which all members can grow and excel in their personal and professional lives.	Faculty are assigned advisees with hopes to have at least two meetings with them per year in addition to being available three hours per week via advising hours. The campus also has 12 Academic Support Service offices.
Excellence	Striving for excellence in academic programs and services through innovative teaching and professional practices.	Communications Media consistently strives for academic excellence, exhibited in classes with continuous improvement discussed in various committees.

Communications Media demonstrates a strong link to *accessibility* as described in the first row in Table 2. *Community* initiatives are also on the forefront, such as by department faculty in class-based activities, and with community-wide initiatives, such as those spearheaded by Dr. Chetro-Szivos. Tuition also appears highly competitive and *affordable* (see Table 3 next page). A commitment to advising combined with the faculty's watchful eye to the field and employment trends in the concentrations may be seen to demonstrate the department's commitment to *enrichment*. The department's Lambda Pi Eta membership and the positive grade point average data noted in the *Introduction* in terms of earned Communications Media student honors is evidence of the department's commitment to *excellence*.

Table 3

Tuition Comparison for A Few Competitive Colleges and Universities

Institution	Tuition	Fees
Boston University	\$44,910	\$17,453
Emerson College	\$35,730	\$18,349
Fitchburg State University	\$8985*	\$13,037
New York University	\$44,848	\$20,455
Framingham State University	\$8080*	\$13,975

* in-state tuition

Source: <http://cgi.money.cnn.com/tools/collegcost/collegcost.html>

(December 1, 2013).

The *Communications Media mission* today, stated as an objective in the University's latest catalog is as follows:

The Communications Media Program prepares individuals to assume communication positions as freelancers, designers, independent producers, or employees of corporations, institutions, and media organizations. The program provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic, and print technologies. In combination with the Liberal Arts and Sciences Program, Communications Media fosters the development of skills critical to adapting to an ever-changing technological and knowledge-based society (<http://catalog.fitchburgstate.edu/>)

Technology is integral to a media-based department. Having it on hand is important and is consistent with the self-study reports of Dr. Bohrer eight years ago when he wrote, “Communications Media students' early and continuous access to technology represents a perceived competitive difference, distinguishing it from Emerson or Boston University or even other state universities with communications programs. Moreover, the breadth and flexibility of the program enables students to adapt and be highly employable in an ever-changing media environment” (Bohrer, 2005).

The department remains conscious of the vision of the university and the trends in its milieu. It has and will continue to discuss ways of developing stronger and more relevant programs, while remaining true to the department and the university mission and vision.

Program Structure, including Concentrations and Minors

A glimpse of what the Communications Media department looks like today is presented on page 5 (December 1, 2013, Figure 1). Reading the chart from top to bottom shows a department named Communications Media sitting atop a pair of Bachelor of Science (B.S.) programs, namely Communications Media and Game Design; aside a graduate program, which is a Master of Science (M.S) program titled Applied Communication. The department also offers certificates (CAGS) and minors, described below. Adjoining pages describe department size and structure.

Students enrolled in the B.S. in Communications Media program choose one of six production concentrations: *film/video*, *graphic design*, *photography*, *interactive media*, *professional communication*, or *theater*. Each concentration has five required courses that must be taken, in addition to Liberal Arts and Science (LA&S) courses, Free Electives, Communications Media requirements, Communications Media electives, and Internship. A double concentration in *communication studies* is available to anyone in any of these concentrations. More detail about these programs of study can be found in the *Introduction* to this document (*Department Structure and Size*), further depicted in the *Plans of Study*.

Students enrolled in the B.S. in Game Design must complete eight *game design core requirement* courses; in addition to eight electives with one course from each of a set of courses categorized as *interactive media and game design* electives, *art and design* electives, *programming and logic* electives or *writing* electives and Internship. They must also complete six specific LA&S courses (e.g., *Drawing*, *Computer Science I*, *General Physics*) aside other LA&S courses and Free Electives.

At the undergraduate level, there are four minors listed in the catalog with three available to students:

- Communication Studies
- Game Design
- Graphic Design (on-hold to be restructuring, many courses are no longer offered)
- Theater

For the M.S. in Applied Communication degree a student can choose to focus on Applied Communication Studies or Health Communication. A certificate program is also available. An interdisciplinary degree can be achieved by combining Applied Communication study with offerings from other departments. For those who already have a masters degree there is also a graduate certificate of advanced graduate study program or CAGS in Applied Communication. A Technical and Professional Writing graduate program is on-hold (i.e., not accepting students).

Chapter 2

Faculty

The Department Chair solicited faculty biographies of no more than 200 words, which were used in-part to assemble tables and descriptions concerned with: 1) contributions to the university; 2) contributions to research; and 3) development activities. Electronic messages were also sent to solicit feedback in some of these categories. Faculty were then asked to review these lists and to update them if necessary. Full faculty vitae appear on *Blackboard* in a file titled, *Faculty CVs - Communications Media 2013*. The collection of their information took priority per the prescribed title for this chapter and subsequent sections.

Contributions to the University

Communications Media faculty are ubiquitous at Fitchburg State. They can be found participating in many activities in the department and across campus. Table 4 shows a set of campus committees that faculty have participated in the last five years (the result of a survey conducted with faculty on email). *Appendix 4* shows a detailed list from the current year.

Table 4

Communications Media Campus Committee Contributions over Five Years

Academic Policies (3)	Emeritus (1)	Ruth Butler Grant (1)
All University Committee	Graduate Education Council (1)	
AUC Curriculum (2)	Honorary Degree (1)	Student Affairs
Center for Teaching and Learning (1)	International Advisory (1)	Student Conduct Board (1)
Equity and Diversity (1)	Liberal Arts and Sciences (1)	Technology Advisory Committee

Note: numbers in parentheses are added to show how many Communications Media faculty participated on these committees in a sample year, 2011-2012. All of these committees had Communications Media participation in the last five years.

The year 2010-2011 plus the following fall semester was crucial to Fitchburg State's standing in higher education. It represents the preparation period for the NEASC accreditation visit that took place in March of 2012. Communications Media faculty could be found participating on many of the committees and subcommittees throughout this two-year span. In 2011-2012, for instance, there was one Communications Media faculty member on the NEASC Steering Committee, one on the NEASC Subcommittee on Mission, Planning, Development and Organization, and one on the NEASC Subcommittee on Physical, Technological and Financial Resources.

Other committees and activities that Communications Media faculty declared participation on included the Art Gallery Committee, Harrod Lecture Committee, Humanities Department Faculty Search Committee, Music Festival Committee, and the Undergraduate Research Conference Committee.

Three primary committees are convened each year within the department. In 2013-2014 there were 11 faculty sitting on the Undergraduate Curriculum Committee (there are 11 sitting on this committee now, 2013-2014), eight on the Graduate Committee, and nine on the *Visions* Committee, which plans and orchestrates the department's honor's show. This amount of participation is typical in the department from year to year. For purposes of promotion and tenure two faculty will volunteer to sit on the Peer Evaluation Committee (PEC) annually, with some additional participation with other faculty agreeing to sit as a fifth member in support of the faculty going up the personnel action. There are also ad hoc committees, such as the committee to assemble a proposal for Game Design, the committee to come up with a strategy for what to put into a new display case, or the committee to explore possibilities with a *theater* program. Ad hoc committees such as these have not been difficult to assemble. Most faculty and staff don't hesitate to participate.

Participation is not exclusive to committees however. For example, many also volunteer and attend any of three open house student recruiting events each fall, or two similar spring events, as well as summer advising events for incoming freshmen. The Department Chair has had no difficulty in recruiting volunteers for these occasions. In fact, many faculty enthusiastically, participate and look forward to these events each year. The Graduate Program also has two annual recruiting events, always attended by the Graduate Chair, and sometimes the Department Chair.

Contributions to Research

Many faculty within the department are significant contributors in various fields. They author

Table 5

Sampling of Faculty Interests found in Biographies

animations with original music compositions	hand painted mono-prints of various non-silver	political communication
Chinese graphic design	photographic techniques	poster design
client-centered document design	independent/commercial animation in film,	queer studies
communication and social change	television, and digital media industries	rhetoric
corporate video production	information graphics	semiotics
cultural studies	information literacy	social media
cyanotype	infrared film	super-8 filmmaking
expert systems	infrared converted digital cameras	talk media
family genealogy	internship	technical communication in defense, high-tech, medical, and publications industries
feminist studies	marketing communication	television history
film and video editing	media studies	uses and gratifications of horror film fans
film criticism	mixed media assemblages	Van Dyke Brown processes
film history (late 1940s to the present)	mobile media	video preservation
fine art animation	motion graphic	videography
game design	narrative and documentary film/video	visual literacy
gender studies	new media impact on communication process	writing and the First Amendment
German designer Gunter Rambow		

articles juried and published in academic journals, write books, present at conferences, and exhibit artwork in galleries among other scholarly endeavors. The reader will get a sense of the breadth of this work by reading the curriculum vitae, posted on *Blackboard*. Table 5 (on the previous page), shows the results of a survey of the various research or creative interest areas as found in a set of bios—areas proclaimed to be of interest by Communications Media faculty.

Development Activities

The department is involved with many professional development activities from individual training and enrichment workshops and programs, such as software training in applications such as institution-wide systems training in *Banner*, or software-specific training in Adobe *Photoshop*, Adobe *InDesign*, Adobe *Illustrator*, and Avid *Media Composer*; to large-scale university planning and development initiatives, such as the NEASC committees just mentioned and the Futures Committee.

The department has and remains involved with many activities that contribute to the growth and development of the university. Dr. Chetro-Szivos, for example, has participated on the Future's Committee, where he worked with other campus faculty and administrators to make "recommendations for changes to the Mission Statement and the Strategic Plan" to the President and by extension Fitchburg State University (Recommendation letter, 2009). He is also the Director for the Crocker Center for Civic Engagement, which develops significant relationships between Fitchburg State and the community. In the same vein, Dr. Carr has worked with the community as the Co-Director of the Fitchburg Music Festival. Prof. Goldstein is a member and an advisor to the Whittier Technical High School, further maintaining relationships with other Massachusetts-based vocational schools through MAVA. Dr. Mrvica has worked on the MSCA (Union) Bargaining Committee and provided MSCA Chapter Leadership.

Development of on campus programs finds Communications Media faculty participation as well. A few faculty, such as Dr. Munson, Dr. Carr, and Prof. Roberts were involved in a Joint Majors Exploration Committee between Communications Media with English Studies, involving the Executive Vice President of Academic Affairs, exploring possibilities for majors in film studies and broadcast journalism a few years ago. Similarly Prof. Warmouth and Dr. Tobin assembled a proposal for a new Game Design major requiring a set of courses from other, non-Communications Media Departments, with much activity ongoing. Dr. Bohrer has undergone training activities, which led to his position of Department Retention Specialist, a position designed to assist at-risk students. Dr. Bohrer also headed the exploratory committee for the proposed *theater* concentration when that was under consideration. Prof. Baker was trained by

FAVE (Fitchburg Anti-Violence Education), which promotes a violent-free campus. Dr. Carr is currently working with the Office of Student Development's self-assessment team, which he describes as "a 1.5 year long study aimed at learning the strengths and weaknesses of the student development programs as a means to developing a improvement plan for the future." Ptof. Laytin, Prof. Lee, Dr. Howe, Dr. Mrvica, and Prof. Roberts are among those in the last five years who have chaired the Undergraduate Curriculum Committee for the department—a place where most of the undergraduate program development takes place. A Space/Architectural Conlon Room Design Committee was assembled two years ago with several faculty involved in the planning for the design of a new space for Communications Media. For the record it is not clear when this new space will be built in full. Parts of the space have been built or are promised soon to be. There are certainly many more points of participation among faculty that the author is unaware of.

Attending conferences is another source of professional development for faculty. Most if not all faculty are members of an organization or more. A sampling of conference providers, who's events were recently attended by Communications Media faculty include the American Institute of Graphic Arts (www.aiga.org), Anthology Film Archives (anthologyfilmarchives.org/), Central Productions (www.centralproductions.org/), East Coast Game Conference (www.ecgconf.com/), Eastern Communication Association (associationdatabase.com/aws/ECA/pt/sp/p_Home_Page), Georgia Conference on Information Literacy (ceps.georgiasouthern.edu/conted/infolit.html), International Communication Association (www.icahdq.org/), International Visual Literacy Association (www.ivla.org/), Local and Mobile (communication.chass.ncsu.edu/mobilities/), National Association of Broadcasters (www.nab.org/), National Communication Association (www.natcom.org/), Photographic Resource Center (www.bu.edu/prc/), Social Media Technology (<http://socialmediatechnologyconference.com/>), Society for the Cognitive Studies of the Moving Image (scsmi-online.org/), Society for Technical Communication (www.stc.org/), Society of Photographic Education (www.spenational.org), and the University Film and Video Association (www.ufva.org/).

Conversely, in 2011-2012, 2012-2013, and 2013-2014, Prof. Goldstein coordinated a graphic design speaker series, which brought luminaries in this field to campus. On campus, many faculty (e.g., Prof. Laytin, Prof. Warmouth, Prof. Obermeyer-Simmons, Dr. Carr) and staff (e.g., Coelynn McIninch) are involved with the local art community, spending time contributing to or assisting in *CenterStage* events, working with the Fitchburg Art Museum, and various other galleries and venues throughout the community.

There are many training activities on campus and the staff take full advantage. The Department Secretary, Paula Delisle, frequently attends technology-training sessions for work-

related applications, such as student and financial management systems set up in *Banner* and other associated applications. Both have been trained on the management system to learn how to keep the department's website up to date. Ms DeLisle attended a workshop on how to work with faculty, held at a neighboring college. She also possesses a master's degree in Applied Communication from the department.

The *film/video* technician, Paul Concemi, attended *Avid Media Composer* training a few summers ago, software that will play a very important role in the film/video concentration in the years to come. He has also taken courses at Fitchburg State in past years in areas pertinent to his job responsibilities.

The technician to all other concentrations, such as *graphic design, photography, interactive media* and so on, Coelynn McIninch, attends training sessions as well, such as mandatory safety training to learn protocols for photographic laboratories and other areas where harmful chemicals are involved. She has an MFA and has taught an *Introduction to Digital Photography* course at Fitchburg State, set-up and conducted in coordination with Graduate and Continuing Education.

Chapter 3

Curriculum

Program Objectives

The objectives of the undergraduate program appear in the current *Undergraduate & Graduate University Catalog* as follows:

The Communications Media Program prepares individuals to assume communication positions as freelancers, designers, independent producers, or employees of corporations, institutions, and media organizations. The program provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic, and print technologies. In combination with the Liberal Arts and Sciences Program, Communications Media fosters the development of skills critical to adapting to an ever-changing technological and knowledge-based society (<http://catalog.fitchburgstate.edu/>).

Meanwhile the graduate program's objectives are as follows:

The Master of Science in Applied Communication Program at Fitchburg State University will provide a course of study examining the relationship between theory and effective communication practice in interpersonal, organizational, public and mass communication contexts. Upon graduation a student will be prepared to assume leadership roles in organizations, their community, or in the academy where they can promote the effective and ethical practice of communication.

Description of Curriculum

Undergraduate and graduate curricula are explained in brief below.

Undergraduate

Communications Media

Students complete 120 credits for the B.S degree in Communications Media:

- 48 credits of Liberal, Arts and Science courses
- 54 credits of Communications Media courses
- 18 credits of undergraduate courses of the student's choice as free electives

The 54-credits within the department are organized into phases. All students take two introductory courses (Phase I Freshmen Introductory Requirements)—*Message Design* and *Introduction to Communication and Media Studies*. They then split up to take five required courses in their respective concentrations (Phase II Applied Concentration Courses), ideally the first one in the freshmen year, then four electives (Phase III Advanced Electives), either in the concentration or in other concentrations or from a set of designated communication theory courses. By the junior or senior year all students are required to take the *Human Communication* course, plus a junior/senior writing requirement course (one from a menu of courses), then an upper level theory course (again from a menu of courses). These three courses represent Phase IV Upper Level Theory/Conceptual/Methodological Requirements. Once all course work is complete and provided that the student maintains at least a 2.5 grade point average in the department, the student is then qualified to go on internship, which is a full semester, 12-credit appointment.

It should be noted that not all courses with the prefix COMM are applicable for the major. GAME courses may soon count for both majors (a proposal is making its way through governance in 2013-2014). Several history of the media courses, such as *History of Television or History* or the *History of Graphic Design* count as LA&S courses only, although this may be disputed based on the language in the catalog.

Faculty advising supports students throughout this process.

Game Design

Students complete 120 credits for the B.S degree in Game Design:

- 19 credits of specific Liberal, Arts and Science (LA&S) courses
- 60 credits of Game Design core requirements
- 41 credits of LA&S courses with a subset of undergraduate courses of the student's choice as free electives

The 19-credits of specific LA&S courses include ART 1400 *Drawing*, ART 1600 *Design*, COMM 2003 *History of Interactive Media*, CSC 1500 *Computer Science I*, CSC 1550 *Computer Science II*, and PHYS 2300 *General Physics*. The 60 credits of core requirements include Game Design (prefix GAME) courses *Introduction to Communication and Media Studies*, *Elements of Game Design*, *Introduction to Game Art*, *Game Design Workshop*, *Game Level Design*, *3D Game Development*, *Advanced Game Workshop*, *Game Studies Seminar*, 8 electives (to include at least one from a list of courses in categories' Interactive Media & Game Design, Art & Design, Programming & Logic, and Writing), and a 6-credit *Field Study*.

Once all course work is complete and provided that the student maintains at least a 2.5 grade

point average in the department, the student is then qualified to go on internship, which is a full semester, 12-credit appointment.

Faculty advising supports students throughout this process.

Graduate

Students complete 36 credits for the degree with six, seven, or four courses of required courses (dependent on the program) for the Applied Communication Studies, Health Communication, and the Technical and Professional Writing (on-hold) concentrations respectfully, the balance of which are electives with one exception, the six-credit thesis or practicum project, which is the capstone for the degree.

- 18 credits of required courses
- 12 credits of electives
- 6 credit practicum or thesis

Required courses include *Foundations of Communication Studies*, *Interpersonal Communication*, *Applied Rhetoric*, *Communication Research Methods*, *Legal and Ethical Issues in Communication*, and *Organizational Communication*. Students choose four courses from the following list as electives, *Training and Development*, *Intercultural Communication*, *Contemporary Issues in Communication*, *Persuasion in Context: Communication for Marketing, Advertising, and Public Relations*, *Health Communication*, *Gender Communication*, and *Social Marketing*. In 2013-2014, the guidelines for the practicum and thesis are undergoing revision per the department's Graduate Committee. A few drafts had been reviewed as of December 1, 2013. The committee is also outlining a process for advising.

Relationship of Courses and Curriculum to Objectives

Objectives for Communications Media courses can be found embedded in course descriptions, as found in the catalog (<http://catalog.fitchburgstate.edu/>) or semester-by-semester on the seat's list (<https://web4.fitchburgstate.edu/apex/f?p=127:7:8764797172715799>), when the cursor scrolls over a title. In the department however there has been little if any effort to directly relate course objectives to larger curriculum or program objectives. A meeting in the summer of 2013 could be considered a start in this direction. In June, learning objectives were assembled across required courses in three of the seven concentrations, namely *graphic design*, *interactive media*, and *photography*. Faculty in these concentrations were asked to list the learning objectives that they felt were most important in their five required courses. Lists were drafted and

subsequent meetings will follow in spring of 2014. As a start, the following table is a breakdown of each of the objectives from above (see *Program Objectives* at the start of this chapter) aligned to specific courses where the objective appears significantly covered in the *undergraduate* program. Checked courses (√) are required courses to the various concentrations. Starred courses (*) are courses required by all Communications Media students.

Table 6

Aligning Undergraduate Objectives to Undergraduate Courses

Objective	Course
... prepares individuals to assume communication positions as freelancers	Graphic Design Portfolio and Practice, Human Communication (*), Interactive Media Project Design (√), most <i>Professional Communication</i> courses (√), further embedded in various production concentrations (√), Photo Management
... prepares individuals to assume communication positions as designers	Field Studies, <i>Graphic Design</i> courses (√), some <i>Interactive Media</i> courses (√), Internship (√)
... prepares individuals to assume communication positions as independent producers	<i>Film/Video</i> courses, Human Communication (*), Interactive Media Project Design (√), Production Management
... prepares individuals to assume communication positions as employees of corporations, institutions, media organizations	Advanced Video Production (√), Field Studies, Human Communication (*), Intercultural Communication, Internship (*), Interactive Media Project Design (√), Most <i>Professional Communication</i> courses (√), Organizational Communication, Media and Society
... provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic, and print technologies	Integral component throughout the program, especially in production courses in the concentrations (Phase II and III) (√). It receives considerable attention in introductory courses (Phase I) (*), and is covered to various degrees in Phase IV Upper Level Theory/Conceptual/Methodological Requirements

... fosters the development of skills critical to adapting to an ever-changing technological and knowledge-based society

Communication Law & Ethics, History of Media courses to various degrees, Human Communication (*), Introduction to Communication and Media Studies (*), Media and Society, and Media Criticism

AND fosters the development of skills critical to pursuing post-graduate education

All courses to various degrees, Seminar in Communication Theory, Research Seminar

Some examples of the work coming out of these courses can be found on the web sites of recent graduates, such as *film*'s Alden Dalia (<http://vimeo.com/user699047>), *graphic design*'s Adam Lorusso (<http://www.adamlorusso.com/>), *interactive media*'s Rebecca Taylor (<http://beckytaylor.org/#home>) as well as the university YouTube page (<http://www.youtube.com/fitchburgstate>), *photography*'s Brianne Wood (<http://www.briannewood.com/#!>), *professional communications*' Julie Barrows (<http://juliebarrows.blogspot.com/>), and *film/video*'s Alec Roy (<http://vimeo.com/user10234583>).

The following table is a breakdown of each of the objectives from above (see *Program Objectives* at the start of this chapter) aligned to specific courses where the objective is significantly covered in the *graduate* program.

Table 7
Aligning Graduate Objectives to Graduate Courses

Objective	Course
... examining the relationship between theory and effective communication practice in interpersonal contexts	Foundations of Communication Studies, Gender Communication, Health Communication, Intercultural Communication, Interpersonal Communication
... examining the relationship between theory and effective communication practice in organizational contexts	Applied Rhetoric, Foundations of Communication Studies, Health Communication, Organizational Communication, Practicum in Communication,

... examining the relationship between theory and effective communication practice in public contexts

Applied Rhetoric, Communication for Social Change, Foundations of Communication Studies, Health Communication and Social Change, Persuasion in Context: Communications for Marketing, Advertising, and Public Relations, Health Communication, Intercultural Communication,

... examining the relationship between theory and effective communication practice in mass communication contexts

Applied Rhetoric, Foundations of Communication Studies, Gender Communication, Health Communication, Intercultural Communication

... provides a blend of the principles and prepared to assume leadership roles in organizations, their community, or in the academy where they can promote the effective and ethical practice of communication

Communication for Social Change, Crisis Communication, Health Care Management Capstone, Legal and Ethical Issues in Communication, Organizational Communication, Persuasion in Context: Communications for Marketing, Advertising, and Public Relations, Thesis in Communication, Communication Research Methods

Curriculum Trends in the Discipline

What curriculum trends exist in the discipline requires more than a simple answer, as there are multiple disciplines taught in the Communications Media Department—six distinct production concentrations and a new major to be exact and one more theoretical area of study as an available add-on. But narrowing it down to titles is too simple. The theoretical components taught in the undergraduate program show great breadth, expanding the amount of topics that the Communications Media student is exposed to. Media history instruction adds another dimension to the mix. This variety of instruction in production areas combined with historical and theoretical components make it impossible to find programs at other institutions that are an exact match for comparison purposes. Fitchburg State's Communications Media program is unique.

A review of other programs revealed a variety of theoretical themes (e.g., interpersonal, speech communication, communication disorders, intercultural, rhetoric, feminism, mass communication) and associated professions (e.g., press secretary, filmmaker, Comcast field technician, designer, network administrator, actor). The common bond of course is communication, but communication is arguably a part of everything—every profession and every area of study. Still based upon initial searches some programs were obviously different and easy

to throw out, such as those that specifically prepare its students to work with those who have communication disorders, or technical programs that cover the innermost details of bandwidth and computer networks. Some colleges or universities have journalism and marketing communication tracks for example, areas of study aligned to the *professional communication* concentration to some degree, but they also had unrelated tracks, such as communication disorders. It seems that every program is different.

A researcher might hypothesize that a quick separation in departments may be the presence of the “s” at the end of the word “communication”, which has been a topic of discussion among some department faculty going back a few years. According to Vivian (2002), communication without the “s” refers to a process. Communication with the “s” refers to a thing, taking the form of a noun. It becomes further complicated when he explains that communication as a thing can take either form, such as sending *a* telegram, which is communication, or sending many telegrams, which is communications (p. 350). It may be that the popular works of the time of the department’s inception influenced the inclusion of the “s”. Marshall McLuhan, for example, and his work on effects theories and technological determinism, uses the phrase “communications media” (McLuhan, 1964).

The college and university departments surveyed however did little to make the distinction any clearer. They vary in their use of the “s” for no apparent reason. The programs surveyed included Bridgewater State University’s Communication Studies; Framingham State University’s Department of Communication Arts; Salem State University’s Communications Department; Worcester State University’s Communication Department; Boston University’s (BU) College of Communication; Chicago State University’s Communications, Media Arts and Theatre; Emerson College; Fordham University’s majors in Communication and Media Management and Communication and Media Studies; Hampshire Colleges’ Communications/ Media Studies; Indiana University of Pennsylvania Department of Communications Media; Ohio State University’s New Media and Communication Technology; Penn State’s Media Studies; SUNY Oswego’s School of Communication, Media and the Arts; Syracuse University’s Communications & Rhetorical Studies program (among several other graduate programs); Temple University’s School of Communications and Theatre; Texas Tech University’s College of Mass Communication; and the University of Massachusetts Department of Communication.

On the other side of many of these titles is the word “media.” The addition of “media” also seems to have evolved, sometimes stated with a prefix as in “emerging media”, or “new media”, or even “new new media” as a book title (Levinson, 2009), opening up questions such as whether or not it’s the same old media, only remediated (Bolter & Grusin, 1999). Either way, media feels

different. The evolution of the World Wide Web and current trend of digital convergence (mixing phone communication with music and video, print media, texting and web browsing for example) on smaller platforms such as mobile devices, yet digital with far more powerful processors frequently released, making old models quickly dispensable, seems quite different from the day the department first opened its doors in 1977. The “new media” title has made its way into programs at BU, Ohio State, and Syracuse.

Social media presents another example of something different—around for a few years it represents new challenges for the department and its students. And from the review of other institutions, this department, like so many others, appears to be playing catch-up. Understanding these changes will take time. BU and Emerson, two local institutions considered to be competitors to Fitchburg State were observed to be offering social media instruction.

It should be pointed out that there is some similarities and yet some disparities in the naming conventions throughout the programs surveyed, different names used for what Communications Media considers essentially the same thing (e.g., *professional communication* with technical communication, public relations, marketing communication, and advertising; new media and emergent media with media studies). Also, there may be relevant majors, concentrations, and tracks at these colleges and universities that could not be found due to the use of different, perhaps unexpected titles or familiar titles embedded in unfamiliar majors. Aside Emerson, therefore, only departments with the word “communication” in the title were reviewed. BU, for example, has a School of Theatre in the College of Fine Arts, separate from the College of Communication. A graphic design program can be found there as well. Because the researcher knew of these institutions they were looked at.

The survey of these other institutions revealed the closest peers to be other state universities who don't offer the exact same list concentrations but do in fact have similar programs in terms of content (e.g., film studies, journalism, organizational communications, public relations, and media studies at Bridgewater State; advertising, film production, media relations, photography, public relations, and web design at Framingham State; advertising, graphic design, media production, media studies, photography, and public relations at Salem State; public communications at Westfield State; photography, television, and video at Worcester State). It was interesting to see a university such as Bridgewater State offering an individualized course of study in its communications program, providing an opportunity for students to take courses across concentrations. As might be expected by Fitchburg State faculty, both Emerson and Boston University appear to be competitors, offering programs such as theater/performing arts at Emerson and mass media, new media, public relations, social media, television, and performing

arts at BU.

Just as it did in its earliest history, a professional department such as Communications Media should look beyond what other higher learning institutions are doing and at each of its respective or prospective fields in the workplace for trends that could possibly influence curriculum, information that could give it a competitive advantage. The Bureau of Labor Statistics (2012) web site provides some information as to the prospect of Communications Media student/alumni employment. The “Employment Projection” pages in particular were reviewed. A table is presented on *Blackboard* was created by scanning line by line through the “factors affecting occupational utilization” page (http://www.bls.gov/emp/ep_table_501.htm), further taking a subset of the larger matrix. Where job titles were lacking additional information was obtained from another part of the Bureau’s website, the *Occupational Outlook Handbook* (<http://www.bls.gov/ooh/occupation-finder.htm>). The projected 2010-2020 information is worth considering as it is somewhat representative but far from comprehensive to the myriad professions that students may enter coming out of the department.

For the record, many of the entries in the appendices were selected and added merely because they are on the periphery of what Communications Media students do, added as possible indicators of what the future holds for the larger or related field or industry.

There are a few observations gleaned from the Bureau’s report. First and as alluded to, the list does not appear to hit specifically on all positions associated with Communications Media production concentrations. For example, searching on phrases such as “interactive” or “web design” yields no hits on the Bureau’s matrix (web design appears to be embedded in web development). Without distinctions such as this the data is not helpful. Further, there is no reference to videographers, nor the various specialties that may be associated with it or other concentrations (e.g., photojournalist, film editor). A search on “film” on the first matrix surprisingly yields only one hit in the area of “Motion Picture Projectionists,” for example, which is a part-time profession observed to be held by at least one student who was still working through the program, but is not, by and large what *film/video* students aspire to be. It remains unclear as to the prospect for employment for many from this report. Other sources will need to be tapped to figure this out, such as with professional associations or through questions and answers with the alumni themselves.

However, as a general reference if the data is to be believed there are some interesting findings:

- some *film/video* students will find job prospects to be steady (see Broadcast and Sound Engineering Technicians-10% growth; Producers and Directors-11%) with

- large increases in job opportunities expected in Sound Engineering Technicians
- *graphic design* job prospects are steady with an edge to those in computer-related fields (see Art Directors-9%; Computer Systems Design and Related Services-13%)
 - *interactive media* job prospects at least in one area are steady (Multimedia Artists and Animators-8%). It would have been nice to know the prospects for web designers and game designers specifically
 - *photography* students prospects look good (13%) with low expectations for newspaper photographers and with what appears to be more opportunities for freelancers than those working for companies (see Photographers)
 - job prospects in *professional communication* areas are strong (see Advertising, Promotions and Marketing Managers-14%; Advertising Sales Agents-13%; Meeting, Convention and Event Planners-44% (Lucky Strike in Boston is an internship site where event planning is done); Public Relations Managers and Specialists-23% with smaller increases expected in several other public relations areas; Technical Writers-17%)
 - some others in *film/video*, acting, fine artisans, editors (i.e., proofreaders) and writers (authors) will face highly competitive job searches—areas where talent appears to prevail (see Actors; Craft and Fine Artists; Camera Operators; Television, Video and Motion Picture; Editors, Film and Video Editors and Camera Operators-4%; Writers and Authors-6%)

The larger report from the Bureau does not shy away from the word “outsource”, however it never appears specifically in Communications Media associated disciplines, perhaps alluded to with the phrase “freelancing.” Outsourcing, the use of cheaper labor found beyond corporate or national borders, is recognized as an employment factor in technical communication (Thatcher & Evia, 2008), film (Bozak, 2011), graphic design (AIGA/Aquent, 2010), photography through user-generated content and stock photography (Lin Costa, 2012), and video production (typing “video production outsourcing” into a web search engine yields thousands of hits with various onshore and offshore services). In its many forms it has the potential to erode the number of positions that were once counted upon by Communications Media interns and graduates. It also has the potential to lengthen the list of internship sights as interns have opportunities to work for freelancers and other “mom and pop shops,” however with little chance for employment once the internship is complete.

The positions themselves are in constant flux due in various degrees to global, technological and economical conditions (Garcia, 2011; Pickering, 2011). It has been alluded to elsewhere in

this document that Communications Media interns are highly sought after with many internship sites expressing interest in hiring the intern if they could. And a few are hired. But in recent years this has not been the norm. Perhaps this long quote from AIGA/Aquent frames the landscape best for the many who have recently completed internship and subsequently the degree program:

Anecdotal evidence and industry data indicate that corporate design departments and advertising agencies suffered the most employment losses. At the same time, the broader discussions about adaptive strategies for corporations often hinged on innovation, design and design thinking. Hence, demand for design was not eliminated, and business at many independent studios remained active. Those studied were not necessarily hiring, but they were very busy picking up newly outsourced work from corporate departments and other clients seeking competitive differentiation for their products. ... For recent graduates, the opportunities, where available, often consisted of low-paying or unpaid internships, without benefits, in some fields of design, ‘permalancers’—those freelancers who are retained indefinitely, with no security and little chance of becoming regular staff in the foreseeable future—had to simply appreciate having work when so many others did not (AIGA, 2010).

Concentration Mission Statements and Program Mission and Vision

In the mid-2000s, then Department Chair John Chetro-Szivos led a charge for each concentration and internship within the department to create vision statements. Some of the statements below have been revisited within the past two years, rewritten or modified for this self-study.

Applied Communication

The Graduate Program in Applied Communication is dedicated to the study of communication theory and its application to “real-world” settings. The relationship to the undergraduate degree is the extension of the study of communication as a constitutive force in shaping lives of people in many settings. The emphasis of the program is to create an understanding of the link between communication theory and effective communication practices to improve and enrich interpersonal relationships, organizations, and practices of the communication professional in mass communication contexts. The graduate program is designed to prepare students to assume leadership roles in the communication field and a variety of other settings where the study of communication can enhance professional practice. Much like the undergraduate program, the emphasis is on the application of communication and excellence in professional practice.

Communication Studies

The communication studies concentration provides an opportunity for advanced studies of the theoretical constructs and foundational preparation necessary for graduate studies in communication and a number of allied fields.

Students that select this concentration should be able to make the link between communication theories and practice resulting in an informed student/practitioner.

Students will also acquire the theoretical vocabulary and conceptual fluency that accompany critical thinking. Ideally, this will result in a better understanding of human interaction and its relationship to professional practice.

Students will demonstrate professional level abilities to communication in spoken and written language in at least one other medium where they complete a second concentration and apply their theoretical knowledge.

Film/Video

Film and video is a professional production concentration within the Communications Media Department at Fitchburg State University. We educate students in the technical and aesthetic production standards with modern film, digital cinema, broadcast television and online distribution environments.

We strive to create well-rounded students through direct, hands-on experience. We further seek to help students develop strong technical and practical knowledge informed by an artistic, aesthetic, and media sensitivity grounded in associated communication theories.

We maintain that such a valid and useful learning experience is not limited to expensive private institutions. As such, we continue to focus a cutting-edge film and video production program that is accessible to a wide range of students, regardless of class, ethnicity, gender, or other dividing line to enrich the creative experience for all of our students.

We inculcate a sense of the necessary group dynamics and the interconnectedness of the variety of production and postproduction roles in the film and video industry, such that we graduate the next mature creative professionals who are able to work individually and within larger groups and organizations to succeed in the purpose our major was established to foster-better communication for a better society.

Game Design

Game Design blends a professional education with liberal arts & sciences within its curriculum, by drawing on a diverse range of course offerings, including Computer Science, Art, and English

as well as in Game Design courses in Communications Media. The major will extend beyond the classroom to include professional and co-curricular opportunities, in the form of internships, practicums, and serious games partnerships with clients. It provides leadership and support for the economic needs of the Commonwealth, by training students to participate and to succeed economically in the successful and growing digital games industry in Massachusetts. The program of study prepares students for a global society through curricular innovation & program development, by fostering civic and global responsibility through “serious games” and game theory courses. The major will employ innovative uses of technology across courses, in student work and learning, and in the Games Library. It builds partnerships within our community to provide real-world opportunities for our students, through pairing with MassDIGI and game studios, and through the internship program. The program offers equitable access to high quality programs and services, by creating the only Major in Game Design & Development at a public institution of higher learning.

Graphic Design

The graphic design concentration provides a valuable college experience that fosters concept development, critical thinking, historical knowledge, research methods and visual literacy. The curriculum is highly instrumental in maintaining a balance between design and production, challenging students to become resourceful, independent thinkers and preparing them for a competitive environment. Design literacy is emphasized in early courses to provide a strong artistic and conceptual foundation.

The faculty embraces teaching strategies that allow for effective student interaction. Assignments build upon themselves and are tailored to develop conceptual and perceptual ability while fostering personal artistic growth. Experimentation is highly emphasized, and class critiques allow students to derive inspiration and cultivate ideas while learning to articulate aesthetic concepts.

As communication technologies continue to emerge and saturate our culture, the graphic design program aims to help students gain practical experience in multi-disciplinary forms of graphic design including print, motion graphics, and interactive design.

Interactive Media

The interactive media concentration gives students the skills to create interactive digital projects including web sites, DVDs, and computer games. This is coupled with communication theory to produce professional caliber design.

The current focus is on designing professional web sites, including planning, information architecture, visual design, HTML and CSS coding, typography, and page layout, web standards, content management, and working with clients and production teams. Students learn the principles of designing user interactivity, and gain proficiency with a wide variety of digital tools to create images, audio, and animation. At advanced levels, students work in teams to develop complex projects for real-world clients. Students will also acquire the theoretical vocabulary and conceptual fluency that accompany critical thinking. Ideally this will result in a better understanding of human interaction and its relationship to professional practice.

Another rich area for development is game design, including designing interactive game play, developing story and characters, creating 2D and 3D art, and game programming. A third area of expansion is animation, including stop-motion, 2D and 3D animation, along with courses in writing, sound design, and drawing.

Internship

The Communications Media Internship is recognized throughout the country for its rigor, high standards of professionalism, and extraordinary qualifications of its interns. It is the capstone graduation requirement for all communications media majors, occurring during the final semester prior to graduation: a fulltime, semester-long closely mentored experience that provides a transition between academic coursework and entry to a student's chosen career. Students spend a full semester preparing for Internship, completing a series of required seminars, developing and defending their portfolios before a faculty committee, and conducting an exit interview with the Internship director to determine Internship placement. All Internship placements are competitive, based on a student's academic performance, portfolio quality, and professional demeanor. Long-term Internship relationships have been developed with some of the most well-known regional, national, and international media outlets and communications firms.

Photography

The photography concentration at Fitchburg State University offers an extensive experience in digital photography and a core knowledge of its analog foundation. As one of the first colleges in New England to use digital technologies and equipment we will continue to add to our extensive range of equipment both in capturing and presentation of images.

Fitchburg State has built its reputation on students having hands on knowledge, and those in the photo industry know our students are well prepared, not only technically, but in the creative underpinnings to their work. The program uses the finest cameras and printers, and will expand

our already professionally designed studios.

We are dedicated to provide students the most professional educational experience that will allow entrance to the commercial, entertainment, photojournalism, and medical fields and will train every student to be proficient in the equipment and up to date on the software needed to be creative and successful in their endeavors.

Professional Communication

Positioned at the intersection of multiple media production concentrations, communication studies, a service learning/client-based curriculum, and our renowned Internship program, the professional communication concentration is ideally situated to become a pioneer and leader in the field of marketing communication. This intersection of production, theory, and professional practice triangulates media production and the critical examination thereof with the laboratory of actual practice in the real world.

Likewise, it imbues the production of media with the combined conceptual, creative, theoretical, and technical thought that are the hallmarks of both the professional communication concentration and the department as a whole. As such the professional communication concentration draws upon the core competencies of the department to focus their application in actual professional practice, particularly within the field of marketing communication.

Its location within the department where both the theory and practice cross-pollinate on the common ground of professional practice is highly advantageous, and holds great potential for further developing professional communication into a regional and national leader in the field of marketing communication.

Minors

There are two active minors at the undergraduate level: 1) Minor in Theater and 2) a Communication Studies Minor. An older minor in Graphics needs to be revamped or shut down, as many of the courses are no longer offered.

Outcomes Assessment Plan

Beyond committee meetings and reflection among faculty members, outcomes assessment for Communications Media means examining the results of the *performance appraisal form*, which assesses each student's internship (see *Appendix 13*). Occasionally there is data provided by other entities across campus, which is reviewed in faculty meetings when available, such as enrollment data provided by the Admissions Department or grading comparisons across departments from

Academic Affairs. Data such as this is informational. Responses to this data are not always explicit, but rather personal or unspoken, if considered at all. Sometimes, as was the circumstance with the grade data, a faculty member will reject it publically, in this case finding little validity in it in terms of making any changes to her or his grading practices. Still the Department Chair maintains that to receive such data is always valuable, providing an opportunity to reflect or to share experiences with others that may have an impact, even if that impact is subtle.

But within the department, the *performance appraisal form* remains the primary outcomes assessment instrument. The form is completed at the end of the internship to assess the student's contributions and preparedness among other criterion as a professional by the internship site supervisor. To look at the available internship data obtained with this form across two spring semesters leading up to this self-study finds the mean average scores of 32 interns higher in areas of cooperativeness, integrity, attendance, adaptability, quality of work, quantity of work, commitment, reaction to stress and neatness, in that order with average scores ranging from 4.45-4.20 respectfully on a five-point scale (five is the highest possible score). Lower scores that may still be considered adequate scores included communication skills, judgment, and maturity, also in that order (i.e., communication skills was the lowest) with mean average scores ranging from 3.97-4.06 respectfully. This is the only data obtained by the department for purposes of assessment. There is no other point at which the department centrally collects data.

Plans are under way to obtain more data on a regular basis to include the elimination of the current *performance appraisal form*, replacing it with another form that is easier to administer while providing more important data that can be used for feedback. The Department Chair and the Internship Coordinator with another member of the faculty met at the end of the 2012-2013 academic year to discuss streamlining the data collection process, the result of which was a simpler form in draft to be reviewed by an assessment committee in 2013-2014. This initiative seeks to ensure that all student data, not just data on some students, is collected, assembled, analyzed, and reported back to all members of the department, in addition to the Assessment Office, who seeks such data for accreditation purposes.

Specifics as to the enhancement project in the form of a \$1,500 student learning outcome grant to be conducted by the Communications Media Internship Coordinator, Charles Sides and the Department Chair, Randy Howe was to develop of an electronic solution that streamlines the internship process, possibly including but not limited by workflows for the student's application for Internship, letter of certification (an automatically generated letter confirming eligibility for internship), letter to the internship site or organization (an automatically generated letter), liability release form, internship agreement, letter to student (confirming the internship, automatically

generated), student performance appraisal form (to be modified), assessment reports, and the process that recognizes internship completers as alumni. Conversations are ongoing between these parties as well as other parties, such as the Assessment Director, administrators in Academic Affairs, and with the Chief Information Officer to the university as to how to make this process operational by means of tablet computers and software developed for assessment and project management purposes.

Beyond changing the performance appraisal form the department is considering some form of assessment to determine *readiness* for internship. Some students maintain the minimum grade point average for internship but fail for one reason or another during the interview and portfolio review. Formalizing the reasons for denying an internship, such as for behavioral or disposition reasons, or an incomplete or sloppy portfolio, may be appropriate in a larger review that may lead to alternative directions for students to complete their undergraduate degrees.

There are no department endorsed plans to add other assessments, although the portfolio review held during the student's application for internship has been mentioned in the past in various department settings as a possible spot for concentrations to assess outcomes. Dr. Chetro-Szivos observed the "practice of conducting portfolio defenses of all students who participated in the internship program" (personal communication, September 27, 2011). It seems logical that if the department felt that rubrics or some other assessment device could be applied to the portfolio process that it might yield some interesting data. Faculty in production areas, especially smaller concentrations such as *photography* and *professional communication*, may feel close enough to the students, colleagues, the assignments that yielded the portfolio material, and the development of the portfolio itself, that to formalize an assessment around it may not reveal much information that isn't already known. In areas such as this it is essentially one faculty assessing a small number of students from one semester to the next. Still it is worth consideration.

Experiences and initiatives in the not too distant past can assist the department in considering what else to do in terms of assessment, if anything, going forward. In 2009-2010, Dr. Chetro Szivos noted that in "addition to internship, students can submit work to *Visions*, which is a juried exhibition and presentation of the best student work. This includes papers, graphic design, interactive websites, videos and films, and photography. (The department) also studied course loading and sequencing in response to information ... received from the Graduating Student Survey," an assessment credited to the former Assessment Director, Stephen Wall-Smith (personal communication, September 27, 2011).

Currently, the Department Chair is investigating ways of using social media such as Facebook, LinkedIn, Twitter, and other channels for the collection of assessment data pertaining

to *alumni*, to possibly inform the department as to what works and what does not. Alumni in this process may be categorized, such as by the concentration or media by which they work, or by those who are seeking employment, or by those who have made career changes.

The use of social media is not without precedent as there is some evidence that others, such as Michigan State University, use it to stay in touch with past graduate students (Patton, 2012). As a professional program the use of data coming directly from the field may prove to be among the most valuable.

In conclusion, the *performance appraisal form* that is undergoing revision represents the primary vehicle for outcomes assessment data in the department today. Steps to enhance its application are forthcoming. Suggested is that the department consider the student's application for internship to possibly include a review of the student's behavior, *readiness*, or disposition for internship, and more specifically the *portfolio* as an assessment data source. The department may also recognize that the best work coming out of the department's juried, honors show, *Visions* could add to the narrative as to the department's role in helping students to create outstanding work. The student survey at graduation provides another potential point for additional assessment data evaluation and response. And finally, the department may consider how the right amount of social media, balanced perhaps by the level of intrusiveness or what can and cannot be asked across alumni channels, could help it to understand its place in the field.

Stated Student Learning Outcomes

There is trust among faculty that they are experts in their respective fields and an acceptance that beyond course descriptions academic freedom reigns. Simply put, it is up to the faculty to determine what will be taught in their respective courses. This is the dominant sentiment for courses taught at the undergraduate level and without question for the courses taught at the graduate level. However, adjunct faculty, especially those who teach required courses, are often oriented as to the subject matter and learning outcomes expected in the course they will teach by the Department or Graduate Chair as well as those in the associated concentration. Also, conversations within concentrations and department-wide respectfully occur from time to time as to what the department's theory or production courses should be about, especially for newly proposed courses, and what the expectations are, such as during Department Undergraduate Curriculum Committee meetings, the Graduate Committee, and occasional concentration meetings.¹⁴ Learning outcomes have been observed to be a part of the conversation, but never

¹⁴ For the reader's information, *film/video* professors have assembled for meetings from time to time, such as over the summer. Game Design, *professional communication*, and *graphic design* professors do assemble from time-to-time and there is no doubt

with specificity as to how these outcomes are to be achieved, or assessed. And never, aside from a possible debrief after an internship interview, or perhaps conversations among faculty, are the students attainment of desired learning objectives reviewed.

The internship equivalent at the graduate level is a practicum or thesis project. Students work with their advisors to choose one or the other. The Graduate Committee during AY14 has written several drafts of *Practicum Guidelines and Policies*, with a current draft that informs students who choose to do a practicum that they “will produce outcomes as defined by the supervising faculty in addition to a final written report that addresses a communication issue.” A rubric to be used to assess the practicum is under discussion as well, designed to rate students across corresponding knowledge, abilities, and associated skill sets. A draft can be seen in *Appendix 17*. For the record, parameters for COMM 9980 *Thesis in Communication* can be found in the course description:

This is an empirical study of a proposition stating the relationship between two or more concepts, phenomena or events. This critical analysis focuses on a current or potential problem or practice facing managers of business, industry, government, and health service media centers. The study includes a research procedure for the tabulation, statistical analysis and interpretation of numerical data (<http://catalog.fitchburgstate.edu/index.php>).

To the Chair’s knowledge there has never been a comprehensive curriculum review of a major or concentration in terms of learning objectives. Historically the professor working at the course level determines the learning objectives for his or her course, often expressing them in the syllabus. Course descriptions reveal learning outcomes as well. In the course *Writing in Aesthetics*, for example, there is the following line in the catalog that may be considered a learning objective: “through intensive writing, students critically examine the professional arts comprising our curriculum, namely film, video, graphic design, photography, interactive media, and professional communication.” A larger sampling of learning objectives as found in catalog course descriptions remain under review. Objectives will be assembled by concentration with theory at the top. Not all courses include specific student objectives in their descriptions, hence some courses will not appear on the list.

Some learning objectives are very specific. It also appears that some of these objectives could be tied directly to projects that could appear in the student’s portfolio (e.g., “produce a

that *theater* professors confer with each other periodically. Theory professors—those who teach the underlying media and communication theory courses that are intertwined throughout the students program of study—plan to meet in the fall of 2014 to discuss their role, especially given the recent addition of a new major (Game Design) and concentration (*theater*). It has been several years since a meeting of theory faculty has taken place.

professional 16 mm film,” “complete an advanced interactive media production,” “develop audition pieces”).

What Counts as Evidence that Students meet these Outcomes

Communications Media has professional programs with concentrations that produce for the most part tangible outputs. These outputs, or outcomes, can take many forms, such as papers, test grades, presentations, web pages, brochures, documents, newsletters, games, films, videos, photographs, posters and so on. *Theater* productions are not tangible. But items on the periphery of this are, such as resumes, headshots, audition tapes and so on. Hence all majors and concentrations produce tangible outcomes, which is the primary evidence that the student is moving through the program. The result of these outcomes are pieces that may or may not be placed in a professional portfolio, which is assessed during the internship interview to determine whether or not the student should go on internship and if so, what location makes the most sense given the student’s submitted material.

Outcomes are further graded in the courses where they were developed. And it is these grades that provide evidence whether or not the student has met expectations in the course. But the valuation of outcomes does not end there. These same projects could turn up as products to be evaluated in the student’s portfolio during internship interviews on campus and in the field. A product given a low grade in the classroom therefore could undergo further student development and refinement before being placed in portfolios. Assessment initiatives therefore could, if the department wanted to, collect data on these products at both of these points in the students undergraduate program. There is yet another point to assess the portfolio. Assessment could look to the point when a person is hired (or not) in their respective field after internship and if the portfolio was determined to be a deciding factor in that hiring. At this time none of these points of portfolio development are subject to formal assessment. Data is not recorded. Data is not formally analyzed.

It has been stated in this document that the capstone for all undergraduate Communications Media majors is the internship. It is during the application process for internship—a process preceded by a seminar held in the semester prior to internship—that students assemble a portfolio of their work, gather transcripts and other supportive documents. They then meet with the Internship Coordinator for an interview that will have influence on internship placements. For the record, the full catalog internship description, recently updated, appears in the 2013-2014 University Catalog is as follows:

The Communications Media Internship is the capstone graduation requirement for all

department majors. It is a full-time, semester-long, pre-professional learning experience that is designed to successfully link academic preparation with successful entry into a student's career path. Interns must successfully complete an Internship Qualification Program in the semester immediately prior to internship, that includes mandatory attendance at a series of seminars, the development and defense of a professional portfolio before a faculty committee, and an internship placement interview with the Program Director. Internship placement is competitive and based on academic performance, faculty recommendations, and performance in the Internship Qualification Program.

Pre-requisites: Completion of all Communications Media Phases, completion of all LAS requirements, successful completion of Internship Qualification Program, 2.5 GPA in the major (3.0 for out-of-state internship) (C. Sides, personal communication, April 30, 2012).

What counts as evidence that the student has met these outcomes? The answer is in this description, namely:

- successful completion of an Internship Qualification Program in the semester immediately prior to internship
- attendance at mandatory meetings
- the development and defense of a professional portfolio before a faculty committee
- an internship placement interview with the Program Director
- completion of all Communications Media Phases
- completion of all LAS requirements
- successful completion of Internship Qualification Program
- a 2.5 GPA in the major or 3.0 for out-of-state internship.

Use of Information to make Curriculum Changes

There is no doubt that the quality of the student's portfolio influences the program that it came from. Assignments are changed or adjusted to continuously improve the quality of the pieces while also working to keep them relevant to the on-goings of the field, adding or subtracting projects as necessary, encouraging the use of new or different tools in their creation, such as those that become industry standards (e.g., HTML5, Adobe *InDesign*, Avid *Media Composer*), phasing out of course those that are not, or who lose positions of dominance in their respective industries (Adobe *Flash*, QuarkXPress, *Final Cut Pro*).

As mentioned above the primary data collection instrument for the assessment of the Communications Media program is the *performance appraisal form* that is administered during a

student's internship. The Internship Coordinator reviews this data, in addition to conversations with site supervisor, and reports it back, not always to the department, more often to the concentrations where it is most relevant.

Several years ago and again more recently, for example, it was made known to *graphic design* that its students needed more skill with the software used in the field, which should have been highly regarded as this was reported directly from the field. Subsequently this concern was addressed in the philosophy of the *graphic design* concentration. The Chair also allocated funds for a graphic design faculty to attend professional development sessions in Adobe *InDesign* and Adobe *Photoshop*. This attention to the matter at-hand seemed to eradicate the concern from these internship sites. However the question has resurfaced through several student complaints and with the near loss of a prominent New York-based internship site. The question now pertains to how much software instruction is appropriate versus other subject matter. The question has been taken very seriously and is ongoing at this writing.

Another observation from the field in recent years that has been relayed by the Internship Coordinator to the Department Chair and the Concentration Coordinator is the request from some internship sites for *professional communication* majors to have social media skill. For example, one recent site specifically requested, "someone who would solely be focused on marketing-including: social media, content marketing, email marketing, grass roots marketing and marketing analytics" (Sides, C., personal communication, December 11, 2013). The department had been talking about strategies for integrating social media into the program, some faculty with thoughts that it should be a course, with others thinking that it should be a few courses, or a concentration of its own, perhaps a major. Another line of thinking feels that it should be combined with *professional communication* while another sees it as a fit with *interactive media*, the latter similar to Michigan State's Interactive and Social Media program (see <http://www.reg.msu.edu/academicprograms/ProgramDetail.asp?Program=1480>). More discussion is sure to follow.

Through the years the input from the field vis-à-vis the Internship program has resulted in program changes. Recently the film/video program combined what were once separate curricula, one for those who seek to work in video and another to those who seek to work in film. This merger was based in part on industry information. Years ago the *technical communication* program was renamed *professional communication* based on feedback from the field.

Effectiveness of Curriculum

Alumni achievements in their field and quality of life that can be attributed to the University

experience are perhaps the greatest determinant of department success. For many the measure of Communications Media curriculum effectiveness is based on employment data. The Internship Coordinator has reported in the distant past that 60% of interns are soon employed in their respective fields, which the department's Assessment Committee feels is acceptable, a number that will be discussed as a benchmark in an upcoming meeting. There is some evidence that this is trending downward given the current economic situation, littered by layoffs and outsourcing. Discussions in this committee may seek the use other criteria to measure department/student effectiveness, such as leadership skills or GPA.

Likelihood for hire is another interesting factor to measure. Of the 32 assessments of interns recorded with the performance appraisal form over the last two spring semesters, 28 of the site supervisors stated that they would hire the intern if a job was available, two said they would not hire the person, however the ratings for both of these individuals were dominantly positive, and two others left this space blank. Two of the 32 interns were hired by their internship site.

Of course those that do find employment make the department very proud. Some have received very prestigious awards in their fields as well, such as from the Kennedy Center, Emmys and Oscars. Others show promise by graduating with distinction, already mentioned in the *Introduction*. Not mentioned in the *Introduction* but perhaps noteworthy is that the university frequently chooses Communications Media alumni stories as videos on its opening homepage.

Plans of Study

Plans of study for all programs can be seen at the following web site by clicking through from four-year plans of study to the concentration or major, <http://www.fitchburgstate.edu/academics/academic-departments/communications-media-dept/>.

Two-year Rotations

The two-year course rotation plan for all Communications Media courses is shown in Table 8 below, showing the course number and name, whether it is a required or elective course or if it fulfills a Liberal Arts & Science requirement (LA&S), how many students the course seats (class size), what the primary concentration or major the course is attached to, and how frequently the course will be offered (the number indicates the planned number of sections for fall or spring).

Table 8

Two-Year Rotation of Courses

Communications Media Courses	LA&S, Elective or Re- quired	Class Size	Concen- tration/ Major	Fall	Spring	Every	Every
						Other Fall	Other Spring
COMM 1105 Intro to Comm and Media Studies	Required	25	Theory	4.5	4		
COMM 1120 Message Design	Required	25	Theory	3	3.5		
COMM 2003 History of Interactive Media	MediaHist	28	MediaHist	1	1		
COMM 2400 History of Photography	LA&S	24	MediaHist	1	0		
COMM 2405 History of Film I	LA&S	25	MediaHist	1	1		
COMM 2415 History of Film II	LA&S	25	MediaHist	1	1		
COMM 2420 History of Television	LA&S	28	MediaHist	1	1		
COMM 2430 History of Graphic Design	LA&S	25	MediaHist	1	1		
COMM 2800* Journalism	Elective	10	ProCom	2	2		
COMM 3010 Introduction to Professional Communication	Required	16	ProCom	1	0		
COMM 3200 Contemporary Cinema	Elective	20	MediaHist	1	1		
COMM 3304 Interactive Media Project Design	Required	16	IntMed/ProCom	1	1		
COMM 3305 Interactive Media I	Required	16	IntMed	2	2		
COMM 3306 Interactive Media II	Required	16	IntMed	1	1		
COMM 3307 Interactive Media III	Required	16	IntMed	0	1		
COMM 3308 Interactive Media Seminar	Elective	16	IntMed	0	1		
COMM 3309 Interface Design	Elective	16	Graphics/IntMed	1	1		
COMM 3350 DVD Authoring	Elective	16	IntMed	0	1		
COMM 3380 Game Design	Elective		IntMed	1	1		
COMM 3430* Writing for Advertising	Required	16	ProCom	1	1		
COMM 3460* Public Relations	Required	16	ProCom	1	1		
COMM 3470* Document Design	Required	16	ProCom	1	1		
COMM 3505 Introduction to Film and Video	Required	16	Film/Video	3	3		
COMM 3506 Pre-Production Planning for Film and Video	Required	16	Film/Video	2.5	3		
COMM 3510 Audio Production for Film and Video	Elective	16	Film/Video	1	0		
COMM 3520 Intermediate Digital Cinema Production	Required	16	Film/Video	1.5	1.5		
COMM 3521 Intermediate Documentary Production	Required	16	Film/Video	1	1		
COMM 3530 Post-Production Planning for Film/Video	Elective	16	Film/Video	1	1		
COMM 3540 Advanced Video Production	Required	16	Film/Video	1	1.5		
COMM 3550 Production Management	Elective	16	Film/Video	1	0		
COMM 3560 Sound Design	Elective	16	Film/Video	0	0		
COMM 3580 Lighting	Elective	16	Film/Video	1	1		
COMM 3600 Photography I	Required	16	Photo	1	1		
COMM 3610 Photography II	Required	16	Photo	1	0		
COMM 3620 Photography III	Required	16	Photo	0	1		
COMM 3630 Large Format Photography	Required	16	Photo	1	0		
COMM 3640 Color Photography	Elective	16	Photo	0	1		
COMM 3645 Digital Photography	Required	16	Photo	0	1		
COMM 3710 Intermediate Film Production	Required	16	Film/Video	1	1.5		
COMM 3720 Advanced Film Production	Required	16	Film/Video	1	1		
COMM 3730 Directing Video/Film	Elective	16	Film/Video	0	1		
COMM 3740 Digital Production for Film and Video	Elective	16	Film/Video	1	0		
COMM 3750 Cinematography	Elective	16	Film/Video	0.5	0.5		
COMM 3760 Film Styles, Genres, and Movements	Elective		Film/Video				1

Communications Media Courses	LA&S,	Class	Concen-	Fall	Spring	Every	Every
	Elective or Re- quired						
COMM 3765 Writing for Film and Video	Elective	16	Film/Video	1	1		
COMM 3810 Introduction to Graphic Design	Required	16	Graphics	2	2		
COMM 3820 Intermediate Graphic Design	Required	16	Graphics	1	1		
COMM 3830 Illustration	Elective	16	Graphics	1	1		
COMM 3840 Graphic Design Portfolio and Practice	Elective	16	Graphics	0	1		
COMM 3850 Publication Design	Elective	16	Graphics	1	0		
COMM 3860 Writing for Business and Technology	Required	10	ProCom	2	0		
COMM 3870 Feature and Magazine Writing	Elective	10	ProCom	1	1		
COMM 3880 Typography	Required	16	Graphics	1	1		
COMM 3890 Computer Graphic Design	Required	16	Graphics	1	2		
COMM 3900 Image and Design	Elective	16	Graphics	0	1		
COMM 3940 Motion Graphic Design	Elective	16	Graphics	1	0		
COMM 3950 Advanced Graphic Design	Required	16	Graphics	1	1		
COMM 4000 Writing for Aesthetics	Elective	16	ProCom	0	1		
COMM 4200 Human Communication	Required	20	Theory	3	4		
COMM 4205 Seminar in Communications Theory	Elective	25	Theory	0	0	1	
COMM 4206 Media and Society	Elective	25	Theory	1	0		
COMM 4211 Writing for the Professional Artist	Elective	16	ProCom	0	0		1
COMM 4220 Organizational Communication	Elective	16	Theory	0	1		
COMM 4230 Communication Law & Ethics	Elective	25	Theory	2	1.5		
COMM 4240 Media Criticism	Elective	20	Theory	1.5	2		
COMM 4250 Research Seminar	Elective	25	Theory	0	0		1
COMM 4280 Intercultural Communication	Elective	25	Theory	1	0		
COMM 4281 Gender and Communication	Elective	25	Theory	1	0		
COMM 4880 Internship	Required	9	Internship	7	9		
GAME 2000 Elements of Game Design	Required	16	GAME	3	3		
GAME 2200 Introduction to Game Art	Required	16	GAME	2	1		
GAME 3000 Game Design Workshop	Required	16	GAME	1	2		
GAME 3010 Creative Writing for Games	Elective	20	GAME	1			
GAME 3030 Game Level Design	Required	16	GAME	1	2		
GAME 3050 Serious Games	Required	16	GAME	1	1		
GAME 3060 3D Game Development	Elective	16	GAME	1			
GAME 3070 3D Modeling I	Elective	16	GAME	1			
GAME 3500 Advanced Game Workshop	Required	16	GAME	1	2		
GAME 3510 Contemporary Issues in Game Design	Elective	16	GAME		1		
GAME 4000 Game Studies Seminar	Required	20	GAME	1	1		
THEA 1700 Stage Movement	Elective	16	Theater		1		
THEA 1720 Voice and Articulation	Required	16	Theater	1	1		
THEA 2000 Introduction to Theater	Required	22	Theater	1			
THEA 2100 Children's Theater	Elective	20	Theater	1			
THEA 2700 Acting I	Required	16	Theater	1			
THEA 2730 History of Theater I	Elective	22	Theater	1			
THEA 2740 History of Theater II	Elective	22	Theater				1
THEA 2800 Acting II	Elective	16	Theater		1		
THEA 2850 Applied Acting	Elective	25	Theater		1		
THEA 3010 Acting for the Camera	Elective	16	Theater			1	
THEA 3035 Playwriting	Elective	16	Theater		1		
THEA 3400 Advanced Stage Movement	Elective	16	Theater			1	
THEA 3500 Voice II	Elective	16	Theater		1		
THEA 3550 Page to Stage	Required	24	Theater	1			
THEA 3600 Auditioning	Elective	16	Theater		1		
THEA 3700 Directing the Play	Elective	16	Theater		1		

Chapter 4

Five-Year Plan/Plans for Change

It should be stated upfront that the department five-year plan for change is comprised of challenges as presented in the first chapter, a subset of action items that appear at the end of Chapter 5, elaborated on with tasks in Chapter 6. Areas chosen for this section reflect major initiatives—initiatives most critical to the department requiring in some cases committees and sub-committees. The plan recognizes the need to address long-range plans, re-write its mission and vision, investigate new and modify existing programs, and establish an assessment plan. A section has been added about the changes that occur all the time, some of which are minor.

In September of 2013, thirteen faculty responded to a survey about what the department challenges are, further calculated and rank ordered as priorities over the next five years. Questions were in direct response to feedback received by the Department Chair over the last few years. The results have influence on the five-year plan to start in the spring of 2014.

Major Areas of Focus

On the periphery but not mentioned in the challenges in the first chapter (see page 14) as it is a given is to periodically *update the department's strategic and long-term vision and mission, and the mission of each major and concentration*. This will be a priority at the end of the next academic year (2014-2015), after the outside reviewer has come and gone, leaving behind her or his analysis; and for purposes of alignment, after the University has established its new strategic plan, for which outside consultants have been hired with a plan put in place involving many campus wide committees to convene and produce reports over the 2014 and 2015 academic years. Similarly the department must *establish a long-range plan to address department funding for the purpose of maintaining competitive and relevant programs*. This initiative will evolve as the University continues to establish a “dashboard” for department bottom-line data currently referred to as Phase I data. These are big-picture initiatives that, although routine, should be recognized in a five-year plan. They are on the backburner, but not too far back, awaiting the establishment of these peripheral university initiatives.

The issues about *graphic design* were identified in the first chapter. The restoration of this program's strength and reputation will be a major area of focus through the next five years. The Department Chair has been working with this concentration to design curricula that best suits the program for the good of the student, to optimally redesign the graphic design space for construction in the summer of 2014, and to possibly merge *graphic design* and *interactive media*

concentrations with a possible new hire to ensure that this area is more allied with the field. The Department Chair has further stated that he will offer no support to any proposed elective courses in this area until he is satisfied that classes are being taught when they should be taught, and that the core or required courses are strengthened in terms of learning objectives to include attention to software instruction. The Department Chair is committed to continually follow-up with *graphic design* to ensure that progress is made.

There are some structural issues that must be addressed over the next few years. Prof. Jeff Warmouth teaches all but one of the required courses in the *interactive media* concentration while taking on the coordinator role for the new major in Game Design. Decisions as to how *interactive media* will be taught (i.e., as a concentration, as a set of courses, integrated with another concentration such as a potential future area of focus in social media or as mentioned with *graphic design*) are currently under discussion and will continue. Hence the survey *item assess the role and place of interactive media in the department* is a critical one—an item to be addressed immediately (challenge #5). This also relates to the need to synthesize Game Design and *theater* into the department, which appears to be moving along well in this initial year for both programs, with discussions as to the proper integration of these areas with other areas taking place as a matter of course, it therefore does not deserve special recognition in this five-year plan. It merely needs to be recognized that these two areas are new and evolving (challenge #2.A). This evolution may have implications on internships (challenge #1), whereby the department emphasizes the need to maintain quality in that area to keep its reputation strong.

The experience of bringing these two programs into Communications Media is aligned with another challenge (# 2.B), which is to *continue to explore new programs, structures, mergers, spinoffs, overlaps, and other organizational forms across majors, minors and concentrations that are responsive to student needs and changes in the field*. For example, in recent months the department has been asked to look into social media as a possible major, concentration, set of courses, or part of existing courses, answering the question as to the level of its integration in the department, if at all. Elsewhere there are rumblings from faculty interested in establishing an animation program in the department. The department must continue to look outside itself for ways of to change and improve as media continues to evolve. The Department Chair is the most important link to moving the department forward in these regards, and will spend additional attention to these issues in collaboration with faculty and the administration going forward.

Alluded to but without specificity, the next five years should be the years where the department develops and establishes a formalized means of assessing itself, a goal that the chair sees as one that should be established to provide important information with minimal effort (i.e.,

in ways that do not take faculty away from the teaching). There are several initiatives from the survey where this appears relevant. First, the Department Chair and the newly established Assessment Committee must work with the concentrations to *identify core-learning objectives for each major and concentration to fuel discussions that may lead to change and improvement* (challenge #7). A follow-up step in this process is to discuss how learning objectives are to be assessed. Data from the field through the internship program has been valuable to the department in the past, and is envisioned to play a continued and important role in the future. Additionally, the Department Chair makes it his personal objective to *reach out to alumni for purposes of relationship building and assessment* (challenge #3). This has been a weak area in the past and much is expected from this area to inform programs for possible improvement and/or change.

Similarly the steps taken to align the graduate program with the undergraduate program seem to be going well, much to the satisfaction of the full department as witnessed in a recent faculty meeting (December 5, 2013). A policy has been accepted by the department to take a vote each year to put a name forward of a Graduate Chair to GCE with suggested term limits (GCE ultimately makes the decision for appointing the chair for its programs). The Graduate Committee is updating its Practicum/Thesis policies to be more inclusive to department faculty. Continued follow-up will be needed over the next five years to ensure that the whole department plays a role in the graduate program's development. Similar to the issues in *graphic design*, the Department Chair is committed to seeing this through, as is the Graduate Chair, Dr. George Bohrer.

Rationale for Change

Departmental changes are organic and responsive to what other academic departments are doing as well as to the field-at-large. They have come in increments through the years perhaps reflected best with each College, and now University Catalog iteration. Slight changes in course names, prerequisites, or descriptions appear from year to year. Major changes appear on occasion, each preceded by considerable discussion. The unanimous decision to accept *theater* in to Communications Media by the department, for instance, was a decision that went through a lengthy process—a process that included seven months of meetings, from September 2011 to March 2012, plus several descriptive documents and proposals, a sub-committee, and numerous side conversations. Occasional discussion on this very same issue preceded this process for several years. It was a long time coming.

Arguably and to various degrees it has been the contexts of these discussions that have shaped the department into its current state. The acceptance of *theater* may largely be seen as a cultural one whereby faculty members, many of which have MFAs or who have worked side-by-

side with *theater* faculty through the campus's CenterStage program and other venues, recognized a cultural fit, imaginably framed as a future of visual and performing arts. It took more time to convince others, many with different graduate backgrounds (e.g., PhDs, EdDs) to conclude that it was worth it. "*Theater* was not media," some concluded. And it could be argued that for some the split was generalized as practice versus theory—a revisited tug of war throughout the department's history where the balance of each of these instructional goals in the curriculum is often debated. But to classify the *theater* argument as theory versus practice is misguided. Truth be told, the strongest arguments for bringing *theater* into the department were made by two PhDs, both who teach for the most part on the theory side. A few of the nine MFAs in the department, those who predominantly teach the production courses were initially against the move. From the process it may be concluded that the department is not divided, but rather a group of free, yet thoughtful thinkers, each fully vested in the success of the department, but with their own ideas as to how to make it happen.

With this in mind, the Department Chair sees context as an important factor in defining the rationale for future change, reflecting on several changes in the past by which department conversations had surfaced *cultural, economic, environmental, historical, political, professional, social, technological, and theoretical* elements. But whatever the context, the primary rationale that can be attached to change initiatives in the Department Chair's words is to maintain a powerful, relevant, and continually improving and interesting program that we can be proud of. The department has experienced faculty with the know-how to reinvent itself or perhaps, and more likely, tweak itself, to build ever-stronger department structures in the future. The mechanisms are already in place to carry it out, such as Action Plans for the above challenges with checkpoints and approvals from associated faculty in faculty meetings, the Undergraduate Curriculum Committee (UCC) and/or Graduate Committee (GC).

Breaking down the *challenges list* to list only significant change initiatives finds the following:

- improve the *graphic design* program
- explore new programs, structures, mergers, spinoffs, overlaps, and other organizational forms across majors, minors and concentrations
- reach out to alumni to inform programs
- assess the role and place of *interactive media* in the department
- identify core-learning objectives for each major and concentration to fuel discussion and inform assessment
- align the graduate program with the undergraduate program

Chapter 5

Strengths/Weaknesses

What follows is for the most part a matter of opinion expressed by the Department Chair after 3½ years in the position with additional information and clarification from faculty feedback after earlier self-study drafts. The descriptions of strengths and weaknesses are written in the spirit of honesty, intended to be constructive, and are hoped to provide an outside reviewer with some surface information by which to dig deeper to make recommendations. They are by no means meant to offend anyone.

Description of Areas of Strength

Equipment. Most concentrations have plans of study that ensure that students work with the tools in their area of study in the freshmen year. This is true of *film/video*, Game Design, *interactive media*, *photography*, *theater*, and to an extent, *professional communications* dependent on the first course that the student chooses to take. This means for example that equipment, such as computers and software, video cameras, and make-up kits (acting) are available from the start.

Collegial/caring environment. As a department, Communications Media is powerful in its ability to think through and build relevant programs. There is also the strongest sense that most if not all faculty has respect for one another and what each is doing both personally and professionally. If someone does not live up to another's expectation, they hear about it. In short, relationships across faculty appear healthy at this point in time.

Retention. Retention rates are reported in the appendices, which ranks between 79-89% in recent years. Those who do not maintain the grade point average required to stay in the program are caringly counseled by the department's retention specialist, Dr. George Bohrer, as to alternative directions to take to succeed at Fitchburg State. Dr. Bohrer has gone through training in this area.

Student work. This collegiality and department pride is further reflected in students, from those who consistently impress with their drive or talent to those who show the smallest spark, but are in need constant encouragement. Many courses work with students to develop solid portfolio pieces. The most exemplary works are shown at the annual honor's show, *Visions*, described below.

Visions. Occurring each year at the end of April is a juried honors showcase of the year's best original student work in the Communications Media department. The entire campus and local

community look forward to this annual event, which consists of presentation forums, an exhibition featuring photography, graphic design, products from *professional communication* classes, and interactive media, concluding with the film/video screening.

Internship. Perhaps the greatest strength in the department is the internship program. Communications Media has always relied on full-time faculty to work as supervisors to internship. The site list is lengthy and the praise from these sites as to the process and the quality of work from Communications Media students is almost always positive.

Description of Areas Needing Improvement

The Department Chair assembled a survey of challenges (previously presented in Chapter 1), or perceived areas for department improvement, administering the survey to faculty in the fall of 2013. Specifically, faculty reviewed 15 suggested areas of focus—a list developed from input to previous self-study drafts, requests for feedback solicited over email, the Department Chair’s perception of directions sought by the administration, and by means of face-to-face conversations. Below is the weaker areas only, some alluded to:

Graphic Design. Issues with graphic design have been described elsewhere in this document. There are programmatic issues with the program, further leading to reputation issues and readiness for internship, which are currently being addressed and will remain an area of focus until all parties—the Department Chair, the department—are satisfied.

Contact with alumni. From the survey, six faculty were highly in favor of reaching out to alumni for purposes of relationship building and assessment, an area that the chair and others has viewed as weak. One of the high priority respondents called for action, such as asking “groups of alumni to attend alumni day. Attend classes and meetings with faculty.” Little is known as to what happens to *all* students, not just the exemplary ones, when they leave Fitchburg State, which is an assessment shortcoming (*Appendix 5*). What is suggested here is that by facilitating conversations between faculty and alumni who are actively working in the field and vested in the department while also on the front lines of change will enhance the overall understanding of the field. To talk to them is imperative. To ignore them is shortsighted.

Even less is known about the alumni that struggle to find work. To ignore them is irresponsible. This is not to say that it is the faculty’s responsibility to find jobs for alumni, although conscientiously it would certainly ease their minds to do whatever they can (e.g., refer alums to job sites or other alumni). As adults it is the graduates responsibility to take charge of their careers. But it is the faculty’s job to look at any and all available information that can help them to tailor courses and concentrations to give its future graduates the best shot at having

productive, satisfying, and worthwhile lives, of which a career plays a significant part. For the record, satisfaction and employment data has been collected in the past (Munson, 1998).

Rejuvenating this data collection, as well as possibly acquiring additional information seems to be the next logical step. And the Alumni Office would appear to be a starting point. But for the type of data that the department might look for it makes sense that the communication and therefore relationship with alumni originate in the department, perhaps at the faculty level or within concentrations, most certainly with involvement from the Chair's office, an office that admittedly is busy with myriad activities and has assessment responsibility. Social media may have a place in this conversation. And steps have been made to create a social media presence.

Learning objectives and assessment. Five faculty surveyed felt that to identify core-learning objectives for each major and concentration to fuel discussions that may lead to change and improvement is a high priority. The four faculty who felt that this is a medium priority were vocal about it. Two felt that this was already a part of the process (e.g., "we've done this", "don't we have these"). Another medium rater suggested additional processes ("discussion and documentation prepared by faculty in each concentration"). One of two who rated this low suggested that "this doesn't need to be formalized." If the department is to look seriously at assessment, the Department Chair respectfully disagrees with that opinion. There are many reasons (e.g., continuous program improvement, accountability), not limited to the fact that it is the job of the chair to submit an assessment report each year to the Assessment Director. For the record, an assessment committee has been assembled in the 2013-2014 academic year.

The graduate program. This has been discussed elsewhere in the document. From the survey, three faculty found it a high priority to maintain a sustainable and relevant graduate program with another seemingly rating this high with a pair of question marks and the comment, "this is a huge question, to be frank, there is questions whether we should have a grad program at all." Another of the high raters placed responsibility on the "Graduate Committee and Graduate Chair." Five faculty rated this a medium priority and two others a low priority. The Department Chair concurs, but sees considerable progress being made in the current academic year (2013-2014). Led by the Graduate Chair, Dr. George Bohrer, the Graduate Committee is making strides to tie the graduate program back to the department, creating opportunities for professors at the undergraduate level to participate in graduate programs, while also setting policies that strengthen the link between the two entities.

Faculty coverage of each other's concentrations. This came from the Department Chair, who considers the elimination the presence of one-faculty concentrations through additional hires or at the least the development of contingency plans for additional coverage in these areas to be a high

priority. It was not on the list above simply because it was left off of the survey. The question is this. What happens if Prof. Peter Laytin, the sole-professor and coordinator of *photography* is injured, sick or is hit with an exceptional circumstance that keeps him from coming to campus for an extended period of time? The same question can be asked of Prof. Jeff Warmouth for *interactive media* or Dr. Rob Carr for *professional communication*? These three concentrations have courses taught predominantly if not entirely by these three individuals. Dr. Charles Sides, who covers most of the internships, represents another area where resources are highly dependent on one individual (under such a scenario the department might look to Dr. Ann Mrvica, who has been covering internships for many years). Backup resources for each of these areas are slim in terms of course coverage. Faculty hires that can cover multiple areas may be the solution (e.g., theory and *interactive media*; *photography* and internship). At the least, contingency plans should be developed and set in place for coverage in areas where the department is most vulnerable.

Chapter 6

Plans of Change

Program Content and Organization

Communications Media is a department whose primary focus is on the media professional. The objective of the department is stated as follows:

The Communications Media Program prepares individuals to assume communication positions as freelancers, designers, independent producers, or employees of corporations, institutions, and media organizations.

The program provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic, and print technologies. In combination with the Liberal Arts and Sciences Program, Communications Media fosters the development of skills critical to adapting to an ever-changing technological and knowledge-based society.

Figure 1 in chapter 1 depicts specific program content areas and associated degrees, pictured aside text that describes the process that students go through for these various degrees, both undergraduate and graduate.

Department Organization

Historically the department has run as a flat, self-governing unit, driven by faculty who work together for the common good, such as for the strength of program, proper structure and pedagogy; always with consideration for students. At the end of the fall 2013 semester it was announced that the department would fall under a dean structure reporting to Dr. Paul Weizer, who now has a dual role, both as the Dean of Arts and Sciences and the Assistant Vice President of Academic Affairs. Details as to what this new structure entails are forthcoming. In the new structure, the Communications Media department has been aligned with other departments, specifically English Studies, Languages, Art, Music, & Philosophy, Interdisciplinary Studies, History, Political Science, Economics, Human Services, Criminal Justice, Psychological Science, Sociology, and Counseling. This is the first time in the department's history that it has reported to a Dean.

Figure 2 (next page) depicts relationships among entities and how curriculum changes and policies are enacted. Moving left to right finds the larger body of faculty, 24 at this writing, who are aligned directly, or on the periphery of, several concentrations and the graduate program.

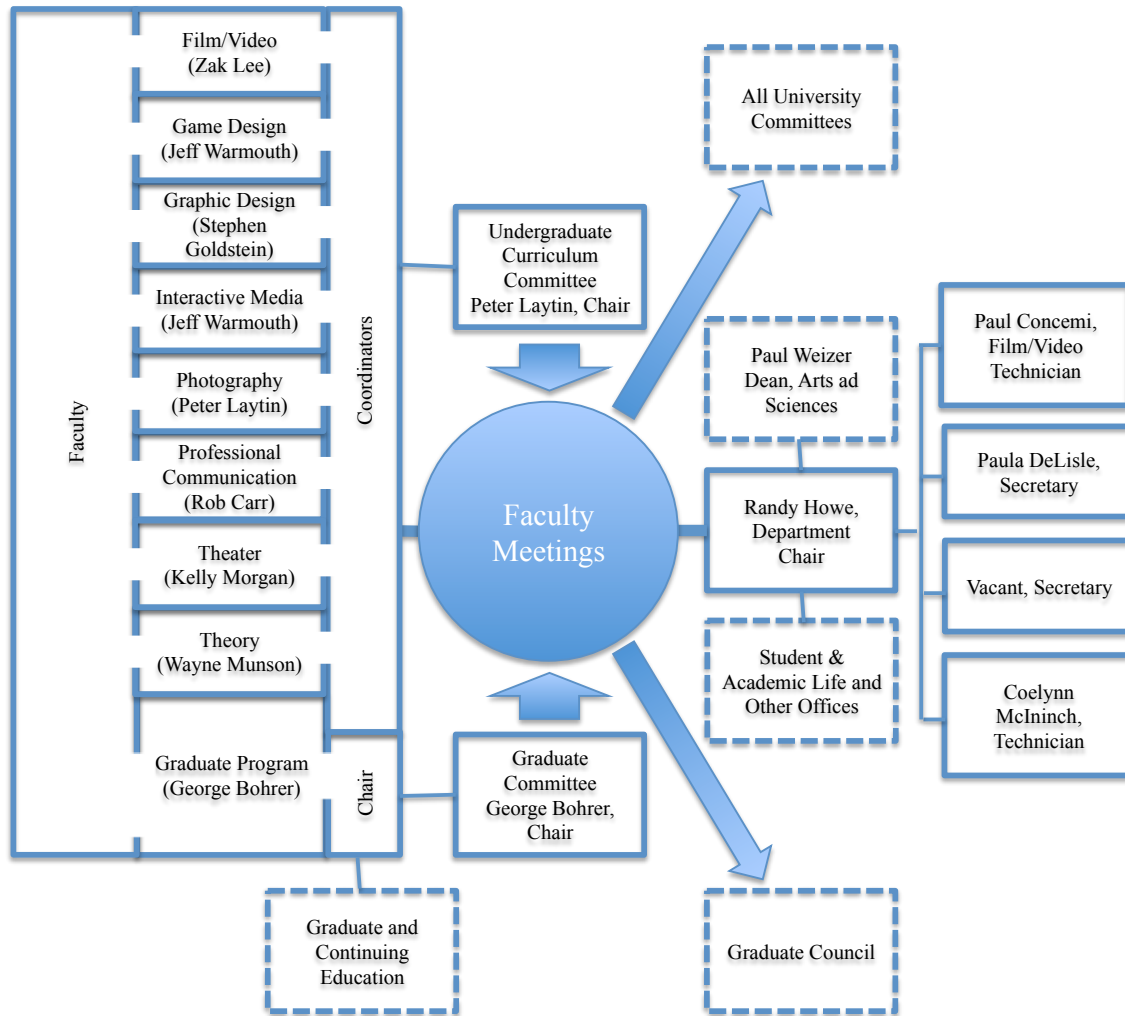


Figure 2: Relationships for Governance, New Program/Course Requests, and Policy Making

Each concentration has a coordinator, or a chair for the graduate program, who's job it is to work with faculty in their respective concentrations and the Department Chair to ensure that budgets are requested and spent, as well as schedules set up each semester that utilize faculty to the fullest as they move students through their four-year plans of study. Budgeting and scheduling are the most prominent parts of the coordinator role. There are however many other matters discussed and coordinated between the coordinator, Graduate Chair, faculty, and Department Chair, such as the planning and utilization of space, safety, Extra-Ordinary Budget Requests (EBRQs), individual student issues, furniture, scholarships, and event logistics, such as for open houses, Honor's Convocation, *Visions*, and so on.

The Graduate Program Chair works with the Department Chair as well, but to a lesser capacity. Dr. John Chetro-Szivos has been in this role for the past several years but has most

recently been working on some special projects with the administration. In the fall of 2013 a new Graduate Chair was elected, Dr. George Bohrer. He works directly with the Graduate and Continuing Education (GCE) office on budget and with the Graduate Committee on schedule. The Department Chair is required from time-to-time to approve some of the associated paperwork. However, it should be noted that GCE's relationship with graduate faculty is under a separate contract to that of the "day school." Faculty who teach for GCE do so in addition to their responsibilities in the day school, not in day school faculty load, but as additional work. Faculty who chair the graduate programs are offered day school course reductions based on program size, so there is an inextricable, albeit implicit link that is made more explicit in the union contract.

New courses, programs or policies can originate from anyone in the department, however it is often the coordinator or Graduate Chair who puts forward proposals for review to any of a pair of department committees—the Department's Undergraduate Curriculum Committee (DUCC) and the Graduate Committee (GC). The DUCC and GC committee chairs can be significant players in putting proposals forward and seeing them through to fruition. Not only do they schedule and run DUCC and GC meetings in what is typically less formal than campus committees but nonetheless in accordance to Robert's Rules, but often do they champion proposals to the university, such as seeing them through the larger department meetings as well as All University Committees, Graduate Council and other levels of governance.

The Department Chair runs the larger department meeting. It is here that proposals that will affect the larger department are discussed in what is the last stop for a proposal before moving on to university governance. Lesser changes, such as those that only affect a concentration without impact on department protocols may merely be announced in faculty meetings without a formal vote before moving on to campus governance. Should any faculty during the larger faculty meeting take issue with the proposal, or ask for clarification, it may then be decided to bring the proposal to a vote.

Currently Dr. Randy Howe is in the Department Chair role—a three-year voted upon position that acts in the best interests of the Communications Media department while working and interpreting administrative policies and procedures. In this position he serves as the voice for the department in Chair's Meetings, meetings orchestrated by the Executive Vice President with the 12 other Department Chairs from across the campus, upcoming meetings with the new Dean, as well as other assemblies of university constituents. In turn he also serves as the voice of the administration, taking notes, bringing back questions and voicing policies to the department for feedback and understanding.

A pair of Department Secretaries, Film/Video Technician, and a Technician for all other

concentrations further support the department and are supervised by the Department Chair and Academic Affairs.

For the record, the current ranks for department professors are pictured below in Figure 3. In response to the larger heading of this chapter, *Plans of Change*, and therefore looking ahead five years, with the new major in Game Design, the addition of *theater*, and to consider current growth in areas such as *professional communications*, and *interactive media*, as well to prepare for potential retirements and how ideally the department would like to have no concentration with no less than two professors, the faculty in the 2017-2018 academic year *might* look like Figure 3 below:

Communications Media

Chairperson

Randy Howe

Professors

George Bohrer
John Chetro-Szivos
Robert Harris
Randy Howe
Jon Krasner
Peter Laytin
Richard McElvain
Kelly Morgan
Ann Mrvica
Wayne Munson
Charles Roberts
Helen Obermeyer Simmons
Charles Sides
Jeffrey Warmouth

Associate Professors

Robert Carr
Stephen Goldstein
M. Zachary Lee
Viera Lorencova

Assistant Professors

Jon Amakawa
Mary Baker
Kevin McCarthy
Kyle Moody
Les Nelken
Samuel Tobin
Interactive Media Faculty
Game Design Faculty
Game Design Faculty
Photography Faculty
Theory Faculty

Note: lighter text indicates possible faculty additions/replacements over the next five years

Figure 3: What the faculty list might look like in the 2017-2018 University Catalog

Procedures and Policies

It has been requested that a policies and procedures manual or handbook in place in Communications Media. In the recent past the department relied on memory and meeting notes, as well as the University Catalog to keep straight all that it has mandated. By request of the then Vice President of Academic Affairs, now Executive Vice President, who is following up on an order from the Massachusetts State College Association in response to an item bargained for, the department is required to have such a manual. Work is well underway to create this manual, with

several policies voted on in 2012-2013 and 2013-2014. It is expected that more change and debate will continually refine and clarify the items in this manual in subsequent years.

As the department continues to grow, there is a sense of urgency in establishing a manual such as this. The current list of enacted policies can be seen in *Appendix 18*.

Resources

Faculty. The department has been complacent in the past and is now a little ill at ease in terms of resources to move students through its new programs. Twenty-four full-time faculty and six or seven adjuncts were sufficient for coverage of the approximately 100 distinct courses taught through approximately 190 sections of these same courses over the course of a year. Bottlenecks at times are found in theory courses and the internship, which requires some scrambling from semester to semester to find coverage via adjuncts or the moving of faculty out of courses and into internship supervisory roles. Sabbaticals add to the scheduling challenge, as does course reductions due to the amount of independent studies taught by a faculty member (i.e., faculty get a course reduction for every 12 independent studies taught). An issue that has been resolved on the short-term is Dr. Chetro-Szivos's appointment to the Crocker Center or his work with Americulture, and other special projects with the administration in recent years—assignments that have pulled him away from the classroom. Adjuncts were used in the past to cover for these assignments. In 2013-2014, the department was allowed to hire a one-year temporary professor, Dr. Thomas Meade, to offset the loss of Dr. Chetro-Szivos.

As mentioned, there is also some fear in having only one faculty member in some concentrations without backup. Obviously the loss of any faculty causes problems. Recently Prof. Helen Obermeyer-Simmons was out with an injury for an extended period of time at the end of a semester, which led to the Department Chair's stepping in to assist to ensure that students completed necessary assignments to complete the course among other accommodations. Situations such as this require a lot of attention. Otherwise students see these setbacks as disruptions in their education, compromising opportunities for learning. Concentrations with multiple faculty must be ready to help each other during times like these. But concentrations without colleagues in their immediate field do not have this luxury. It has been recommended in the department that concentrations develop contingency plans to anticipate and alleviate problems such as this in the future. Another solution to this same problem has implications in hiring. Like a utility infielder in baseball, the Department Chair is a firm believer in hiring faculty with the knowledge and skills that could allow them to cross over from one area in the department to another.

Future faculty hires have been mentioned in other sections in this document. They are suggested for areas where growth is anticipated (e.g., *professional communication*, Game Design), or for concentrations where there is only one faculty (*professional communication*, *interactive media*, *photography*); as well as for theory courses that support all majors such as those that expect growth; and to provide flexibility with current faculty in terms internship coordination coverage that may be needed with the expectation of greater student numbers.

Pending retirements, discussion and approval there could be as many as six new hires over the next several years, two searches of which are already underway (see the bullets below). It has been alluded to that the department consciously seeks faculty who can teach in multiple areas to assist when colleagues are out for personal or professional reasons as just described. Another reason is to strengthen synergies across departments. The suggested faculty in the first bullet will work in a dual role in the department—*professional communication* and theory, possibly bringing other new media knowledge to the department as well.

- one full-time, tenure-track faculty search in the area of *professional communication*. The description for this position is as follows: ***Assistant Professor of Media Studies (New Media, Social Media, Professional Communication)***. *Full-time, tenure-track assistant professor in Communications Media. Teach both Professional Communication courses and introductory and upper-level Communication Theory courses. We seek a visionary thinker to join our thriving, diverse, and collegial department, the largest at the university with over 600 majors in disciplines that include film and video production, graphic design, professional communication, photography, interactive media, game design, communication studies, and theater. The successful candidate will bring creative ways of applying knowledge about new media, social media, and visual media to the traditional disciplines of public relations, advertising, and marketing communication. The candidate will also demonstrate the ability to teach and develop courses in media theory for applied communication.*
- one full-time, tenure-track faculty search in the area of Game Design. This person is more likely to teach exclusively in Game Design, however it would be nice if she or he could also teach in the area of *interactive media*. The description is as follows: ***Assistant Professor/Game Design and Interactive Media/Tenure Track***. *Full-time, tenure-track Assistant Professor to teach a wide range of courses in Game Design and Interactive Media. A successful candidate will be able to teach and develop undergraduate introductory and upper division courses. In addition a candidate will have the opportunity to contribute to the continuing development of a new Game Design major*

as well as an already established Interactive Media concentration. A combination of industry, art and academic experience is highly desirable.

Possible others to be discussed and possibly proposed to the administration for hires over the next several years are dependent on shifts in the field, the numbers of students attracted to certain concentrations and majors (i.e., popularity), perceived needs for service faculty in theory, and pending retirements:

- one full-time, tenure-track faculty search in the area of *interactive media*, possibly with additional skill and knowledge in *graphic design*
- one full-time, tenure-track faculty search in the area of Game Design
- one full-time, tenure-track faculty search in the area of *photography*
- one full-time, tenure-track faculty search in the area of *theory*, with knowledge and skill in an existing or new media production area

There of course is always the possibility of unforeseen new majors and concentrations, which could have an impact.

Staff. There are two Department Secretaries (Paula DeLisle and another to be hired soon, the latter in a 10-months position) and two Technicians (Paul Concemi for *film/video*, Coelynn McNinch for the other production concentrations) who support the department. They are indispensable, with positions justified. Continued department growth may require additional administrative support. The impact of Game Design remains to be seen. For the record, work-study students help to keep labs open for Communications Media students throughout the year.

Budget. The department, which as the chapter and appendices on the department history demonstrates, has gone through some tough times financially, and is truly grateful for its current and approved budget (see *Appendix 8*). It has just enough to sustain itself, especially given that the administration has been most accommodating in filling in significant monies through Extra-Ordinary Budget Requests (EBRQ) or from other funds when shortcomings arise. The department also has the ability to move funds around from areas unspent to other areas in need. Of course more funds, especially in *film/video*, are always welcome to ensure that a sufficient amount of equipment equivalent to industry standards is on-hand.

The department works hard to spend its monies wisely, purchasing equipment early in the year while reserving some funds for later in the year in anticipation of possible equipment failure, the running out of work study funds, and so on. *Film/video*, with its student number at about half of the department population, seems to always be looking for money. They, like all concentrations and entities in the department, continue to investigate and request budget monies

in amounts that enable them to thrive or adapt, such as when markets change. Outside of *film/video*, for example, internship recently requested additional supervisory funds due to the rise in travel costs, which it was granted in the last budgeting process.

Facilities. The physical plant where Communications Media is housed is known as the Conlon Building (see *Appendix 10.b*). In that building the department occupies the majority of the space on the third floor, with the Department Chair's office and four faculty offices sitting on the second floor, along with additional space used for *photography* (studio and classroom space in the 222 area). This is a floor shared with the Industrial Technology department. It has a main foyer to Highland Avenue, and a space outside of the Department Chair's office facing a courtyard, both of which were recently renovated with tile, woodwork, new furniture, and a pair of nine-screen media walls, used by the department to showcase projects and student work. Three classrooms moving away from Highland Avenue on the opposite side of the building are most frequently used for theory courses (room's 207, 212, and 214), which is not exclusive. Other departments will frequently use this space. In fact, there have been many situations where the scheduling of rooms across all programs is tight, resulting in a Communications Media course or more moved to another building in a given semester.

The third floor is where *film/video* sits, in the areas in and around larger rooms 301, 305, and 309. Photographic darkrooms also have a place on this floor, in rooms 346. *Professional communication* courses, as well as *interactive media* courses are often held in the 339 area, while *graphic design* courses are close by, next-door in 338 and 338a.

Art has moved to the first floor, leaving a large space that was recently renovated for Game Design. This space consists of two classrooms (329, 331), a Game Lounge (330), and a motion capture room (332). Just up the hall from Game Design, back toward many faculty offices, is a new display case to show student work and other interesting artifacts from Communications Media.

This space has worked well for the department for most of its 35 years, although growth in the department and elsewhere shows signs that more space is needed. Simultaneously there are other departments that would like to use the space. The administration has visited the area with hopes of scheduling courses in some of the rooms traditionally used by Communications Media. Storage space, cleaned considerably of late but not everywhere, and class sizes show some bulging at the seams. The new major and concentration, combined with steady growth further demonstrated the importance of planning for additional space. And planning did occur, during the 2011-2012 academic year. This plan, orchestrated by Administrative Services and a third-party architect can be seen on *Blackboard*. Additional planning resulted in the creation of the Game

Design space between the summer of 2013 through the spring of 2014. More planning is hoped in 2013-2014 for *graphic design*, as well as other concentrations over the next few years, such as a larger space for internship, and a remodeled space for *film/video*.

Action Plan for the Program

Many points of discussion for possible action have been mentioned in this report. Below is a list of all suggested actions for the department to review and address. Many are of equal importance. Still, an effort was made to set them in priority order as they were listed in Chapter 5, under *Description of Areas Needing Improvement*. The items with an asterisk (*) have further been mapped to a *Five Year Plan*, presented earlier in this document. These same items will require special committees or department work, efforts that go beyond modus operandi.

Actions	Responsibility	Tasks
Maintain internship quality through periods of department growth and/or change.	<ul style="list-style-type: none"> • Internship Coordinator • Department Chair • Dean of Arts and Sciences 	<ul style="list-style-type: none"> • Work with new concentration and majors. • Continue to monitor laws and regulations.
Synthesize Game Design—adequately integrate Game Design study in theory courses, while seeking appropriate joint work or initiatives with other production concentrations and departments in this interdisciplinary major.	<ul style="list-style-type: none"> • Game Design coordinator and faculty • Theory faculty • Production faculty as interested 	<ul style="list-style-type: none"> • Game Design consults with the various concentrations and faculty in the department. • Interested production faculty reaches out to Game Design to develop cross-major initiatives.

<p>Update the department's strategic and long-term vision and mission, and the mission of each major and concentration.*</p>	<ul style="list-style-type: none"> • DUCC • DUCC sub-committee • Graduate Committee • Department Chair • Major and Concentration Coordinators • Communications Media Department 	<ul style="list-style-type: none"> • Await the completion of the University Strategic Plan at the end of 2014-2015. • DUCC appoints a subcommittee to write the department's strategic and long-term vision. • DUCC reviews, amends, and votes on the vision. • Graduate Committee reviews the vision and makes recommendations. • Department Chair brings the vision before the department for discussion, possible amendments, and a vote. • Concentrations update/write vision statements that are aligned with the department's strategic and long-term vision. • The work is posted to the university catalog, website, and other necessary spaces.
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<p>Continue to explore new programs, structures, mergers, spinoffs, overlaps, and other organizational forms across majors, minors and concentrations that are responsive to student needs and changes in the field.*</p>	<ul style="list-style-type: none"> • All department faculty • Communications Media Department governance • Executive Vice President 	<ul style="list-style-type: none"> • Ongoing survey of associated fields and industry trends to determine new directions, if any for the department. • Investigation should answer what to do with <i>interactive media</i> and the Graphics Minor. • Faculty sponsor proposes program or program changes. • Proposal to DUCC, GC, Department for discussion, amendment and possible approval. • Department Chair works with Executive Vice President
<p>Reach out to alumni for purposes of relationship building and assessment.*</p>	<ul style="list-style-type: none"> • Department Chair • Assessment Committee • Digital Marketing Manager • The Alumni Office • Advancement Office • Department Secretary 	<ul style="list-style-type: none"> • Survey current approaches for reaching out to alumni. • Develop approaches for reaching out to alumni. • Develop assessments. • Coordinate with the Digital Marketing Manager if assessment involves social media. • Coordinate with the Alumni Office. • Coordinate with the Advancement Office. • Collect data. • Assess data and report back.

<p>Synthesize <i>theater</i>—adequately integrate theater study into theory courses, while seeking appropriate joint work or initiatives with other production concentrations.</p>	<ul style="list-style-type: none"> • <i>Theater</i> coordinator and faculty • Theory faculty • Production faculty as interested 	<ul style="list-style-type: none"> • <i>Theater</i> consults with the various concentrations and faculty in the department. • Interested production faculty reaches out to <i>theater</i> to develop cross-major initiatives.
<p>Assess the role and place of <i>interactive media</i> in the department.*</p>	<ul style="list-style-type: none"> • Department sub-committee • <i>Interactive Media</i> Coordinator • Department Chair • Communications Media Department 	<ul style="list-style-type: none"> • Department Chair asks for a sub-committee, to include the <i>interactive media</i> coordinator, and possibly to include one faculty from <i>graphic design</i> and others as interested. • Develop a proposal. • Consider a new hire. • Present proposal to department.
<p>Identify core-learning objectives for each major and concentration to fuel discussions that may lead to change and improvement.*</p>	<ul style="list-style-type: none"> • Assessment Committee • Department Chair • Concentration/Major Coordinators 	<ul style="list-style-type: none"> • Assessment Committee works with Concentration Coordinators and Game Design major to develop a list of learning objectives in required courses. • Department Chair and Assessment Committee review objectives to see where assessment makes sense and how. • Assessments are developed and implemented within concentrations/majors wherever advantageous.

<p>Maintain a sustainable and relevant graduate program (aligned with the undergraduate program).</p>	<ul style="list-style-type: none"> • Graduate Chair • Graduate Committee • Communications Media Department 	<ul style="list-style-type: none"> • Ongoing: Discuss steps to maintain a sustainable and relevant graduate program in Graduate Committee meetings. • Present activities back to the department.
<p>Form an assessment committee to look at current efforts.*</p>	<ul style="list-style-type: none"> • Assessment Committee • Department Chair • Director of Assessment • Communications Media Department 	<ul style="list-style-type: none"> • Appoint an Assessment Committee. • Meet as a Committee. • Make recommendations to the Department.
<p>Hire new faculty. The continued investigation of how to handle one-faculty member concentrations.*</p>	<ul style="list-style-type: none"> • Department Chair • Dean of Arts and Sciences • Executive Vice President • The President 	<ul style="list-style-type: none"> • Department Chair discusses/surveys concentrations and majors and makes hiring proposals to the administration each February. • Concentration/major Coordinators may develop proposals as well.

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**Appendices
Student Data**

Appendix 1.a: Recruitment: Enrollment Data

Com/Med				
Degree	Concentration	Fall 2011	Fall 2012	Fall 2013
BS	None			
BS	Communications Studies	12	10	0
BS	Film	116	75	43
BS	Film/Video	84	144	204
BS	Graphic Design	97	113	110
BS	Interactive Media	40	36	33
BS	Photography	62	61	53
BS	Professional Communication	80	73	76
BS	Technical Communication	0	0	0
BS	Video	101	60	30
BS	Theater	3	4	18
BS	Game Design	0	0	43
Totals:		595	576	610

2nd Concentration:

BS	Communications Studies	7	2	0
BS	Film	5	2	1
BS	Graphic Design	12	3	3
BS	Interactive Media	3	5	1
BS	Photography	4	1	0
BS	Professional Communication	12	5	3
BS	Technical Communication	0	0	0
BS	Video	8	5	2
BS	Film/Video	1	2	1
BS	Theater	0	0	6
MS	Applied Communication	15	19	22
MS	Library Media	0	0	0
MS	Instructional Technology	0	0	0
MS	Media Management	0	0	0
MS	Health Communication	1	3	2

Appendix 1.b: Recruitment (Minors): Enrollment Data

Minor	Fall 2012	Fall 2013
Communication Studies	6	6
Graphics	1	1
Theater	14	13

Appendix 1.c: Diversity: Communications Media—End of Term, Fall 2012

<u>Ethnicity/Race</u>	<u>Total</u>
White	481
Hispanic	22
Black or African American	14
Asian	9
Native Hawaiian/Pacific Islander	1
American Indian/Alaskan Native	1
Cape Verdean	0
More than one	13
<u>Unknown</u>	<u>35</u>
Total:	576

Appendix 1.d: New Applications/Acceptances/Enrolled Students

	Fall 2012		Fall 2013	
	Freshmen	Transfer	Freshmen	Transfer
Applied	371	82	467	107
Accepted	206	50	339	67
Enrolled	108	36	130	49

Appendix 1.e: Time to Bachelor's Degree in Communications Media

Student Entry Term/Type Graduation Term

Entry	January 2012
Fall 2005 as Freshman	2
Spring 2006 as Freshman	1
Spring 2006 as Transfer	1
Fall 2006 as a Freshman	7
Fall 2006 as a Transfer	2
Spring 2007 as a Transfer	1
Fall 2007 as a Freshman	35
Fall 2007 as a Transfer	1
Fall 2008 as a Freshman	1
Fall 2008 as a Transfer	6
Spring 2009 as a Transfer	3
Fall 2009 as a Transfer	5
Entry	May 2012
Fall 2006 as a Freshman	2
Spring 2007 as a Freshmen	1
Fall 2007 as a Freshman	10
Spring 2008 as a Transfer	2
Fall 2008 as a Freshman	39
Fall 2008 as a Transfer	2
Fall 2009 as a Transfer	4
Entry	January 2013
(Fall 1992 as a Freshman)	1
Fall 2001 as a Freshman	1
Fall 2003 as a Transfer	1
Fall 2004 as a Freshman	2
Fall 2005 as a Freshman	1
Fall 2006 as a Freshman	3
Fall 2007 as a Freshman	9
Fall 2008 as a Freshman	56
Fall 2008 as a Transfer	4
Spring 2009 as a Transfer	2
Fall 2009 as a Freshman	1
Fall 2009 as a Transfer	11
Spring 2010 as a Transfer	1
Fall 2010 as a Transfer	3
Entry	May 2013
Fall 2007 as a Freshman	3
Fall 2008 as a Freshman	4
Spring 2009 as a Transfer	2
Fall 2009 as a Freshman	23
Fall 2010 as a Transfer	10
Spring 2011 as a Transfer	1
Fall 2011 as a Transfer	2

Appendix 1.f: Communications Media Student Retention Rates

Major in Communications Media (First-time full-time freshmen)				
Entering Class	# Entered	Avg. HSGPA	Average SAT	% Returned
2011	119	3.25	1078	84%
2012	138	3.09	1040	86%
2013	131	3.18	1066	NA

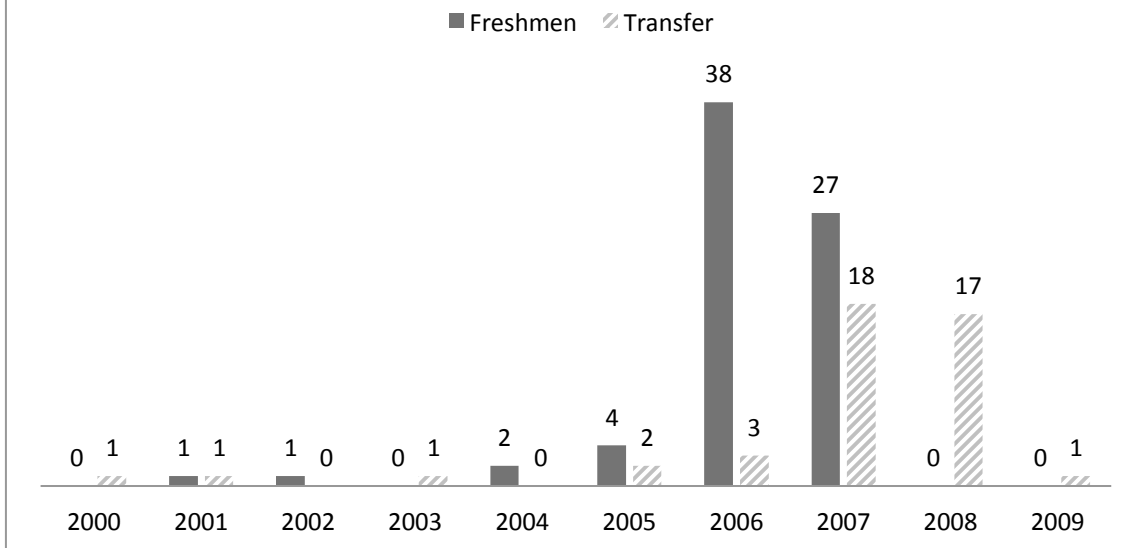
1 Year Retention Rate by Race/Ethnicity & Gender

Fall 2011 to Fall 2012							
Race/Ethnicity	# Male	# Returned	% Returned	# Female	# Returned	% Returned	Total % Returned
Non-Resident Alien	-	-	-	-	-	-	-
Black	-	-	-	-	-	-	-
American Indian	-	-	-	-	-	-	-
Asian/Pacific Islander	2	2	100	0	0	0	100%
Hispanic	3	3	100	4	4	100	100%
White	60	47	78	47	41	87	87%
Unknown	2	2	100	0	0	0	100%
Cape Verdean	-	-	-	-	-	-	-
More than One	0	0	0	1	1	100	100%
Total:	67	54	81%	52	46	88%	84%

Fall 2012 to Fall 2013							
Race/Ethnicity	# Male	# Returned	% Returned	# Female	# Returned	% Returned	Total % Returned
Non-Resident Alien	-	-	-	-	-	-	-
Black	3	3	100	2	2	100	100%
American Indian	-	-	-	-	-	-	-
Asian/Pacific Islander	1	0	0	4	2	50	40%
Hispanic	2	2	100	3	3	100	100%
White	69	60	87	49	42	86	86%
Unknown	2	2	100	1	1	100	100%
Cape Verdean	-	-	-	-	-	-	-
More than One	1	1	100	1	1	100	100%
Total:	78	68	87%	60	51	85%	86%

Fall 2013 Incoming Class		
Race/Ethnicity	# Male	# Female
Non-Resident Alien	0	0
Black	1	4
American Indian	0	0
Asian/Pacific Islander	2	2
Hispanic	5	4
White	66	42
Unknown	0	0
Cape Verdean	0	0
More than One	4	1
Total:	78	53

Class of 2011: When and How Students Entered the Program



Appendix 1.g: Communications Media/Applied Communication Degrees Awarded

Appendix 1.g: Communications Media/Applied Communication Degrees Awarded

Fall 2011

		Female	Male	Total
BS	COMM	43	22	65
MS	COMA	0	1	1

Spring 2012

		Female	Male	Total
BS	COMM	31	29	60
MS	COMA	2	3	5

Fall 2012

		Female	Male	Total
BS	COMM	39	57	96
MS	COMA	4	3	7

Spring 2013

		Female	Male	Total
BS	COMM	24	21	45
MS	COMA	1	1	2

Appendix 1.h: Communications Media Graduation Rates

The scans on the following pages show graduation rates over several years, further broken down by ethnicity.

Major in Communications: 6 Year Graduation Rates

Entering class	# Entered	Avg. HSGPA	Avg. SAT	% Graduated
2006	104	2.99	1066	70%
2007	139	3.10	1057	60%

6 Year Graduation Rate by Race/Ethnicity & Gender

Fall 2006 to Spring 2012

	# Male	# Graduated	% Graduated	# Female	# Graduated	% Graduated	Total % Graduated
Non-Resident Alien	-	-	-	-	-	-	-
Black	2	0	0	-	-	-	0
American Indian	-	-	-	-	-	-	-
Asian/Pacific Islander	1	1	100%	1	1	100%	100%
Hispanic	3	2	66%	1	1	100%	75%
White	64	43	67%	27	21	77%	70%
Unknown	3	3	100%	2	1	50%	80%
Cape Verdean	-	-	-	-	-	-	-
Total:	73	49	67%	31	24	77%	70%

Fall 2007 to Spring 2013

	# Male	# Graduated	% Graduated	# Female	# Graduated	% Graduated	Total % Graduated
Non-Resident Alien	-	-	-	-	-	-	-
Black	2	0	0	1	1	100%	33%
American Indian	-	-	-	-	-	-	-
Asian/Pacific Islander	4	3	75%	-	-	-	75%
Hispanic	2	2	100%	1	1	100%	100%
White	65	38	58%	54	37	69%	63%
Unknown	4	2	50%	5	0	0%	22%
Cape Verdean	1	0	0	-	-	-	0%
Total:	78	45	58%	61	39	64%	60%

Appendix 2a: Academic Advising: Communications Media Checklist

Academic advising within the Communications Media Department in the undergraduate program is conducted with the form presented on the next two pages. Each student sits with an assigned faculty advisor at least twice a year (there are two course registration periods—one in fall and one in spring), where students are required to meet with advisors to discuss options and obtain the required personal identification number for online registration. Without it they cannot register. In that meeting the advisor typically reviews the students progress with the form as well as the online student management system, *Web4*, where the student transcript can be found, possibly a catalog to review course descriptions, and with the frequently updated seat's list that shows how many seats are left from one class to the next, also available online.

FITCHBURG STATE UNIVERSITY
BACHELOR OF SCIENCE COMMUNICATIONS MEDIA
Liberal Arts and Sciences Program

Name: _____

Concentration: _____

READINESS*

Mathematics

- Level I: Placement Exam (49 or less)
- Basic Math I (Required)
- Level II: Placement Exam (50-81)
- Basic Math II (Required)
- Passed Math Placement Test (82)

English:

- Placement Exam (3 or less)
- Basic College Writing (Required)
- Passed English Placement Test (4-8)

*May not be required of some transfer students.

Institutional credit only: Credits do not count toward graduation.

CURRICULAR CLUSTER CORE

(36 Credits)

Science, Math and Technology (SMT)

4 courses – minimum 12 credits

- Math _____ 3
- Lab Science _____ 3-4
- Health/Fitness _____ 3
- _____ 3-4

Citizenship and the World (CTW)

3 courses – minimum 9 credits

- History _____ 3
- Sociology _____ 3
- _____ 3

The Arts (ART)

5 courses – minimum 15 credits

- Art or Music _____ 3
- Writing I _____ 3
- Writing II _____ 3
- Literature _____ 3
- * _____ 3

*CM “History of” Course highly recommended, but does not count toward the 54-credit Communications Major requirements.

Global Diversity (GD)**

2 courses

Check off as the credits are counted elsewhere.

- Sociology _____
- (GDAN) _____

ADVANCED OPTIONS (12 credits)

In addition to the 36 credit core, students must select from three LA&S options.***

OPTION A: 6 credits in one foreign language and 6 credits in a single LA&S discipline at or above the 2000 level.

OPTION B: 12 credits (with a minimum of 6 at or above the 2000 level) in a single LA&S discipline outside of the student’s first major.

OPTION C: 12 credits (with a minimum of 6 at or above the 2000 level); a unique LA&S curriculum based on the student’s interests, needs or goals and with advisor assistance. The curriculum, with a statement of rationale, must be approved by the advisor, department chair and the appropriate dean and then filed with the Registrar. The curriculum must be submitted before the student has completed 60 credits. No more than 1 course within this option may be completed before the curriculum has been approved.

***The department has developed several additional options for various tracks. Please check with your advisor to see which might work best for your degree and concentration.

OPTION _____

4 courses – minimum 12 credits

- _____ 3
- _____ 3
- _____ 3
- _____ 3

FREE ELECTIVES

Minimum 18 credits

- _____ 3
- _____ 3
- _____ 3
- _____ 3
- _____ 3
- _____ 3

COMMUNICATIONS MEDIA MAJOR CHECK SHEET

Major (54 Sem. Hours)

I. Freshman Introductory Requirements (6 Sem. Hrs.- 2 courses)

Introduction to Communication and Media Studies Message Design

II. Applied Concentration (15 Sem. Hrs.- 5 Courses)

Select one concentration from A-E Below and take the 5 required courses

A. Film/Video Production Concentration

Required Courses:

Introduction to Film and Video
Pre-Production Planning for Film and Video
Intermediate Film Production **OR**
Intermediate Digital Cinema Production **OR**
Intermediate Documentary Production

Specialized Electives (Only 1 per semester/maximum of 3)

Lighting
Cinematography
Editing
Compositing and Visual Effects
Audio Production for Film and Video
Sound Design
Writing for Film and Video
Production Management
Directing for Video and Film
Advanced (one course)
*Advanced Cinema Production
*Advanced Documentary Production
Elective Courses
DVD Authoring
Film Styles, Genres, and Movements

B. Graphic Design Concentration

Required Courses:

Introduction to Graphic Design
*Computer Graphic Design
Typography
Intermediate Graphic Design
Advanced Graphic Design
Elective Courses
Interface Design
Illustration
Graphic Design Portfolio and Practice
Publication Design
Image and Design
Motion Graphic Design
Motion Graphic Design II

C. Interactive Multimedia Concentration

Required Courses:

Interactive Media Project Design
*Interactive Multimedia I
Interactive Multimedia II
Interactive Multimedia III
Interface Design
Elective Courses
Interactive Media Seminar
Game Design

D. Photography Concentration

Required Courses:

Photography I
Photography II
Photography III
*Digital Photography
Large Format Photography
Elective Courses
Color Photography
Photo Seminar

E. Professional Communication Concentration

Required Courses:

Introduction to Professional Communication **OR**
Writing for Business and Technology
AND
Writing for Advertising
Public Relations
Document Design
Interactive Media Project Design
Elective Courses
Journalism
Writing for the Professional Artist
Feature and Magazine Writing

F. Theater Concentration

Required Courses

Stage Movement
Voice and Articulation
Introduction to Theater
Acting I
Page to Stage Script Analysis
Elective Courses
Children's Theater,
History of Theater (I and II)
Acting II
Applied Acting
Acting for the Camera
Playwriting
Advanced Stage Movement
Voice II
Auditioning
Directing the Play

G. Communications Studies**

****May only be taken in addition to a concentration from A-F**

Seminar in Communication Theory
Communications Law and Ethics
Media Criticism
Research Seminar

Elective Courses

Choose one from Upper-Level Requirement, Section C below

*Fulfills computer literacy requirement

III. Advanced Electives (12 Sem. Hrs.- 4 courses)

Choose any four additional courses from the Communication Media Department and Theater course offerings.

_____ 3 _____ 3 _____ 3 _____ 3

IV. Upper-Level Theory Requirements (Junior/Senior Status required; 9 Sem. Hrs.- 3 courses)

A. Junior Writing Requirement (Choose One)

Contemporary Cinema
Journalism
Media Criticism
Public Relations
Document Design
Writing for Advertising
Writing for the Professional Artist
Writings in Aesthetics
Writing for Film and Video
Writing for Business and Technology

B. Workplace Dynamic Requirement

Human Communication

Phase V. Internship (Required-12 Sem. Hrs.)

Internship Site _____

Independent Study (1,3, or 6 Sem. Hrs.) **Directed Study** (3 or 6 Sem. Hrs.) **Field Study** (3 or 6 Sem. Hrs.)

C. Electives (Choose One)

Communications Law and Ethics
Media Criticism (unless used for A)
Research Seminar
Organizational Communication
Instructional Training Design
Seminar in Communication Theory
Intercultural Communication
Gender Communication
Writings in Aesthetics (unless used for A)
Media and Society

Appendix 2.b: Academic Advising: Game Design Checklist

Game Design's four-year current plan of study, which can be used as a checklist, can be seen at http://www.fitchburgstate.edu/uploads/files/AcademicAdvising/2013_2014/GAME_DESIGN_Game_Design.pdf.

Appendix 3: Effectiveness of Advising from Perspective of Students, Faculty

Advising is perceived as a process that works well with students, each of which requires more or less help in determining courses to take and career paths to follow. A survey is provided to faculty to give to students during the course advising period, but this method has proved ineffective in terms of getting data. Only five forms were returned during the fall 2013 advising period—two freshmen and three juniors. Three of the forms showed that the respondent had one advising session over the course of the academic year, while another had two, and still another had 3-4. All of them almost always visited their advisor when they needed to, spending as much time with the advisor as needed. All were in the “very much” range of getting clarifying information that was helpful. The same holds true for clarifying career goals, although one responded neutral on that question (half-way between “very much” and “rarely.” All respondents were in the “very much” range for the clarification and simplification of college requirements or procedures, and for receiving helpful information about resources and services on campus. All were in the “strongly agree” range for the question, “as appropriate, my advisor places final responsibility for making decisions on me.” And all drifted to if not rated it exactly on the “extremely positive” response for “how would you rate your overall advising experience with your present advisor.” When ranking the purpose advising from a a-j menu of choices, two selected “selected courses for your schedule” (one ranked this a “1”, two others a “2”). “Career planning was a popular response (two “1”, two “3”, and a “4”). Information about college requirements and/or procedures was a “2” for three respondents and a “4” for another. “Information about your skills, abilities, potential etc.” was a top priority for one student, a “3” for another. “Discussion grades and academic performance” was a “1” for one of the respondents and a “3” for another.

For the record, advising loads vary in Communications Media, with most faculty advising as many as 30 students. *Film/video* faculty, by choice, advises most of the *film/video* students. Their advising load can reach as high as 50 students. With some 600 students in the program, the response rate for this survey is very low.

Appendix 4: Integration into Department

It has been mentioned in this document that faculty are heavily engaged in the activities on campus. Chapter 2, *Faculty*, goes into this in depth. Within the department itself there are faculty who oversee the honor's program, which is an active chapter of Lambda Pi Eta, a society established and managed by the National Communication Association. Dr. Chetro-Szivos is particularly close to this organization and the students at Fitchburg State who make up its membership. The table below offers a sample of the faculty who participated in key department committees in 2013-2014, as well as Open Houses and other campus activities, something alluded to without detail in Chapter 2. Names appearing smaller, in gray and in parentheses represent committees that the faculty member attempted to participate in but for one reason or another was not accepted.

Campus Committees

1. Academic Polices	Jon, Mary (Sam, Stephen)
2. AUC Curriculum	Charlie, Kevin (Stephen)
3. Animal Care and Use	
4. Ctr Teach'g and Learn'g Bd.	Jon
5. Emeritus	Peter
6. Equity and Diversity	George (Bob)
7. 1 st Yr Seminar Adv. Com.	
8. Graduate Education Council	
9. Harrod Lecture	Stephen (Farley, Jeff)
10. Honorary Degree	Wayne (Peter)
11. Human Subjects	(Tom)
12. International Advisory	(Charlie, Jeff, Jon, Peter, Richard, Viera)
13. Liberal Arts and Sciences	Zak
14. Library Advisory	Farley, Sam (Kevin, Rob)
15. NCAA Representative	Tom
16. Prof. Dev. And Retraining	Ann
17. Parking	
18. Ruth Butler Grant	Helen (Richard)
19. Safety	
20. Student Affairs	Tom
21. Student Conduct Board	(Tom)
22. Sustainability Adv. Com.	
23. Technology Advisory Com.	Farley, Jeff (Charlie)
24. Undergraduate Conference	Rob

Dept. Committees & Open Houses

Open House Oct 19	Farley, Helen, Mary, Randy, Rob, Sam, Zak
Open House Nov 2	Charlie, Jeff Jon A., Jon K., Kevin, Peter, Randy, Richard, Zak
Open House Nov 16	Bob, Charlie, Farley, George, Kevin, Randy, Stephen, Tom
Dept. Undergraduate Curriculum	Bob, Charlie, Farley, Jeff, Jon K., Peter, Stephen, Randy, Richard, Rob, Wayne
Dept. UCC Student Rep	
Dept. Graduate Committee	George (chair), Jon K., Kelly, Rob, Randy, Sam, Tom, & Viera (in spring).
Dept. Grad. Student Rep	
Dept. Visions	Bob, Jeff, Jon A., Kelly, Kevin, Mary, Peter, Rob, Stephen
Dept. Assessment Committee	George, Jeff, Randy, Zak
Dept. Policy Committee	Ann, Kevin, Randy
Dept. Recruitment & Admissions	Farley, Jeff, Mary, Stephen, Richard, Zak
Dept. PEC	Bob, Charlie [Mary Baker – promotion; Kevin McCarthy – 2 nd year]
Kevin McCarthy (3 rd PEC Member)	Peter
Mary Baker (3 rd PEC Member)	George
Game Design Search Committee	Jeff, Jon, & Sam
ProCom Search Committee	Charles, Helen, & Rob

Appendix 5: After Graduation

The department has no data as to whether or not alumni are employed or have moved on to graduate school.

Faculty Data

Appendix 6.a: Faculty Data

At present the Communications Media Department has 19 full-time equivalent faculty with two additional faculty coming to the department pending proposals in governance.

Faculty	Rank	Sex	Ethnicity/Race
Jonathan Amakawa	Assistant Professor	M	Asian
Mary Baker	Assistant Professor	F	White
George Bohrer	Professor	M	White
Robert Carr	Associate Professor	M	White
Farley Chery	Assistant Professor	M	African American
John Chetro-Szivos	Professor	M	White
Stephen Goldstein	Assistant Professor	M	White
Robert Harris	Professor	M	White
Randy Howe	Professor	M	White
Jon Krasner	Professor	M	White
Peter Laytin	Professor	M	White
M. Zachary Lee	Associate Professor	M	White
Viera Lorencova	Assistant Professor	F	White
Kevin McCarthy	Assistant Professor	M	White
Richard McElvain	Professor	M	White
Thomas Meade	Assistant Professor	M	White
Kelly Morgan	Professor	M	White
Ann Mrvica	Professor	F	White
Wayne Munson	Professor	M	White
Helen Obermeyer-Simmons	Professor	F	White
Charles Roberts	Associate Professor	M	White
Charles Sides	Professor	M	White
Samuel Tobin	Assistant Professor	M	White
Jeffrey Warmouth	Professor	M	White

Appendix 6.b: Faculty Utilization for Courses and Concentrations

A chart pictured early in this self-study is the Department Chair's view of how many faculty are devoted to course coverage within concentrations. The strategy for calculating this number is based on annual course load per faculty. With an eight course load per year equivalent to 1.000, and every course equal to 1/8 of 1.000 (.125), the sum of courses taught in each concentration plus media history and internship were calculated for all faculty and concentrations based on data from two semesters.

See Table 1, on page 9.

Appendix 7: Description of Faculty Qualifications

See *Blackboard* for faculty curriculum vitae (.pdf file name: *Faculty CVs - Communications Media 2013*).

Appendix 8: Operating Budget



Approved Budget Report

Page:	14	Fund:	T65
Chart:	1	Orgn:	1240
Prog:			

COAS : 1	Account	Account Title	Approved Budget
Fund: T65	University Fee Trust Fund		
Organization: 1240	Communications Media		
Program: 0000	No Program Code		
	C00	Pool Budget Account	20,736.00
	E00	Pool Budget Account	1,200.00
	F00	Pool Budget Account	300.00
	K00	Pool Budget Account	180.00
	L00	Pool Budget Account	300.00
	U00	Pool Budget Account	300.00
Total for Program:	0000	No Program Code	23,016.00
Program: 1239	Interactive Communications		
	E00	Pool Budget Account	2,000.00
	K00	Pool Budget Account	2,500.00
	U00	Pool Budget Account	4,000.00
Total for Program:	1239	Interactive Communications	8,500.00
Program: 1242	Film Production Unit		
	F00	Pool Budget Account	3,250.00
	K00	Pool Budget Account	39,000.00
	L00	Pool Budget Account	7,500.00
	U00	Pool Budget Account	2,500.00
Total for Program:	1242	Film Production Unit	52,250.00
Program: 1243	Photographic Production Unit		
	E00	Pool Budget Account	2,550.00
	F00	Pool Budget Account	7,800.00
	K00	Pool Budget Account	4,300.00
	L00	Pool Budget Account	4,735.00

Wednesday, August 21, 2013

F04



Approved Budget Report

Fiscal:	14	Fund:	T65
Chart:	1	Orgn:	1240
Prog:		Prog:	

COAS : 1 Account Account Title

Approved Budget

Fund:	T65	University Fee Trust Fund	
Organization:	1240	Communications Media	
Program:	0000	No Program Code	
C00		Pool Budget Account	20,736.00
E00		Pool Budget Account	1,200.00
F00		Pool Budget Account	300.00
K00		Pool Budget Account	180.00
L00		Pool Budget Account	300.00
U00		Pool Budget Account	300.00
Total for Program:		0000 No Program Code	23,016.00
Program:	1239	Interactive Communications	
E00		Pool Budget Account	2,000.00
K00		Pool Budget Account	2,500.00
U00		Pool Budget Account	4,000.00
Total for Program:		1239 Interactive Communications	8,500.00
Program:	1242	Film Production Unit	
F00		Pool Budget Account	3,250.00
K00		Pool Budget Account	39,000.00
L00		Pool Budget Account	7,500.00
U00		Pool Budget Account	2,500.00
Total for Program:		1242 Film Production Unit	52,250.00
Program:	1243	Photographic Production Unit	
E00		Pool Budget Account	2,850.00
F00		Pool Budget Account	7,800.00
K00		Pool Budget Account	4,300.00
L00		Pool Budget Account	4,735.00



Approved Budget Report

Program:	14	Fund:	185
Chart:	1	Orgn:	1240
Prog:		Prog:	

COAS : 1

Account	Account Title	Approved Budget
Total for Program:		
Program: SUPE	PRO2 Production 2	7,500.00
800	Supervisional	
	Pool Budget Account	6,000.00
Total for Program:		
Program: THEA	SUPE Supervisional	6,000.00
800	Theater	
	Pool Budget Account	990.00
	Pool Budget Account	3,440.00
	Pool Budget Account	7,700.00
Total for Program:		
Program: VISI	THEA Theater	12,130.00
E00	Visions	
100	Pool Budget Account	700.00
	Pool Budget Account	2,200.00
Total for Program:		
	VISI Visions	2,900.00
Total for Organization:		
	1240 Communications Media	147,481.00



Approved Budget Report

Program:	14	Fund:	765
Chart:	1	Origin:	1240
Proj:		Proj:	

COAS :	1	Account	Account Title	Fund Total:	Approved Budget
Fund:	765	University Fee Trust Fund			127,481.00



Approved Budget Report

Program:	14	Fund:	765
Chart:	1	Origin:	1240
Proj:		Proj:	

COAS : 1 Account Account Title

Approved Budget

TOTALS FOR REPORT:

147,481.00



Approved Budget Report

Program:	14	Fund:	765
Chart:	1	Origin:	1240
Proj:		Prog:	

COAS : 1 Account Account Title

Approved Budget

TOTALS FOR REPORT:

147,481.00

Appendix 9: Library

COMMUNICATIONS MEDIA-Draft 2012 Adequacy of Library Resources

Program Description and Objectives

The Communications program provides a blend of the principles and practices necessary for the effective design, production, and evaluation of media for information presentation by graphic, photographic, film, video, electronic and print technology. The program offers a Bachelors of Science, a Communication Studies minor and a Master's of Science in Applied Communication. The undergraduate concentrations are: Film/Video Production; Graphic Design; Interactive Media. Student FTE count for 2010 was 581.15 and the for 2011 it was 588.64

The Master of Science in Applied Communication provides a course of study that examines the relationship between theory and effective communication practice in interpersonal, organizational and mass communication contexts. There are five concentrations: Applied Communication, Health Communication, Technical and Professional Writing, Instructional Technology and Library Media. The latter two programs are specifically for the Rollins Griffith Teacher Center in Boston. Applied Communications covers: theories and concepts of communication which can be applied to business, industry, etc. Health communication is for health professionals" to develop communication competencies necessary to improve the treatment of illness, promotion of health management..."[With this in mind we believe the library should be aiming for a Guideline of 3C Advanced Instructional Support \(graduate and undergraduate work\).](#)

COLLECTION DESCRIPTION

General Guidelines for Collection Depth

- 1 Minimal** A level that consists mostly of basic works
- 2 Basic Information**
 - 2a** A level that introduces and defines the subject and that indicates the varieties of information available elsewhere
 - 2b** Basic Instructional Support A level that introduces course work and research for undergraduate courses, including a wide range of basic monographs and reference tools pertaining to the subject and targeted to undergraduate students
- 3 Study or Instructional Support Study or Instructional Support**
 - 3a Basic Study** Study A level that supports undergraduate courses
 - 3b Intermediate Study** Study A level that supports upper division undergraduate courses
 - 3c Advanced Instructional Support** Support A level that supports course work and research for graduate and undergraduate courses, including a wide range of basic monographs and reference tools pertaining to the subject
- 4 Research** A level that supports independent research and preparation of doctoral dissertations
- 5 Comprehensive** Inclusion of all significant works for a defined topic

Monographs

The following list shows the number of volumes and average age in the circulating and reference collections which support the communications/media program. E-books are not included.

Subject Area-Holdings	LC	2006	2007	2008	2009	2010	2011
Persuasion	BF637 N, O, P	38	38	39	43	43	43
Aesthetics	BH	161	162	162	166	168	168
Computer Games	GV1469.15-1469.62	8	8	8	12	17	17
Public Relations	HD59	29	29	29	29	30	30
Business Communication	HF5718-5734	75	76	76	78	78	78
Advertising	HF5801-6182	168	168	169	176	180	184
Deviant Behavior & Social Behavior	HM811-1281	176	181	182	206	230	244
The family; Marriage;	HQ	4,631	4,662	4,740	4,816	4,906	4,968

1

Women

Subject Area-Holdings	LC	2006	2007	2008	2009	2010	2011
Communication Law	KF2750-2899	11	11	11	11	11	11

Subject Area-Holdings	LC	2006	2007	2008	2009	2010	2011
	KF4200	3	3	3	3	3	3
Drawing; Design; Illustration	NC	576	582	584	597	633	640
Decoration and ornament; Alphabets; Calligraphy	NK1160-3650	349	356	357	361	367	368
Philology and linguistics	P	732	740	750	778	798	806
Technical writing	PE1475	3	3	3	3	3	3
Electronic data processing	PN98.E4	1	1	1	1	1	1
Drama; Motion Pictures	PN1600-5650	3,423	3,613	3,692	3,933	4,326	4,229
Motion pictures in literature	PN6071	53	53	57	59	64	64
Digital computers; Multimedia	QA76.575	28	30	30	30	30	30
Computer games	QA76.76.C67			2	2	5	5
Interactive media; Hypermedia	QA76.76I59	15	15	15	15	17	17
Communication in Medicine; Medical Writing	R118-119	21	21	18	22	22	22
Medical Personnel and Patient	R727	44	44	15	45	45	46
Health Education of the Public	RA440	20	20	20	20	22	22
Technical illustration	T10-11.9	69	69	71	71	71	71
Computer-assisted Drafting; Computer Graphics	T385	152	154	160	162	163	163
Telecommunications	TK5010-7881.9	1,048	1,060	1,062	1,065	1,099	1,104
Photography	TR	887	896	912	943	1,007	1,012
Books; History of Writing	Z1-659	223	224	227	239	257	262
Total		12,944	13,219	13,393	13,886	14,596	14,610

Percentage of collection holdings	2006	2007	2008	2009	2010	2011
Communications	12,944	13,219	13,393	13,886	14,596	14,610
Library Holdings (includes e-books)	221,344	236,393	216,061	197,074	208,637	208,519
	6%	6%	6%	7%	7%	7%

Percentage

The total number of books [in the library](#) is 208,519, and [thus](#) the [14,610](#) Communication titles of 14,610 equals or [~7%](#) of the total library [book](#) collections.

Recent acquisitions in Communications/Media related subject fields

Acquisitions

Subject Area-Holdings	LC	2010	2011
Persuasion	BF637 N, O, P	0	0
Aesthetics	BH	0	0
Computer games	GV1469.15-1469.62	3	0
Public relations	HD59	1	0
Business communication	HF5718-5734	0	0
Advertising	HF5801-6182	3	4
Deviant behavior; Social behavior	HM811-1281	17	12
The family; Marriage; Women	HQ	50	69
Communication law	KF2750-2899	0	0
	KF4200	0	0
Drawing; Design; Illustration	NC	6	5
Decoration and ornament; Alphabets; Calligraphy	NK1160-3650	2	2

2

Philology and linguistics	P	12	10
Technical writing	PE1475	0	0
Electronic data processing	PN98.E4	0	0
Drama; Motion pictures	PN1600-5650	175	54
Motion pictures in literature	PN6071	3	1

Acquisitions (cont'd)

Subject Area-Holdings	LC	2010	2011
Digital computers; Multimedia	QA76.575	0	0
Computer games	QA76.76.C672	2	1
Interactive media; Hypermedia	QA76.76I59	2	0
Communication in medicine; Medical writing	R118-119	0	0
Medical personnel and patient	R727	0	0
Health education of the public	RA440	2	1
Technical illustration	T10-11.9	0	0
Computer-assisted drafting; Computer graphics	T385	0	0
Telecommunications	TK5010-7881.9	27	10
Photography	TR	39	3
Books; History of writing	Z1-659	4	8
Total		348	180

Acquisitions Comments

A comparison was made between the FSU library collection (in the communications/media fields) and a list of outstanding books for academic libraries. This list is compiled annually by *Choice*, a journal of reviews published by the Association of College and Research Libraries. By comparing the titles from *Choice*, listed as "Outstanding Titles", 2005-2011, the Library owned 15 out of the 54 recommendations or 28%; for Films, the library owned 9 out of the 69 "Outstanding Titles" or 13%; for Photography, the library owned 25 out of 153 or 16%. Photography analysis included book listed as Essential, Highly Recommended and Recommended.

E-books.

The library also subscribes to an e-book database entitled *Safari Books* and this provides access to Communication books in e-book format. There are approximately 21 titles dealing with Digital Media (Photoshop, etc.) and 43 titles dealing with gaming.

General Collection

As of June 30, 2011 there are 208,519 print volumes and the Communications Studies volumes comprise 14.7% of the collection. The strengths in the collection are in the drama section, Photography (TR), Family/Marriage (interpersonal communication) and Telecommunications. However, it must be noted that Photography is specifically for the Communications department while the other subject areas also support English Studies, Sociology/Human Services/Psychology, and Computer Science areas and could be so the actual numbers are potentially in the thousands. This means additional analysis and purchasing needs to be done and be dedicated to the specific Communication sub-disciplines such as motion picture/film criticism and interpretation, communication in relationships (theory) computer animation, etc.

Circulation Totals	2006	2007	2008	2009	2010	2011	2012
Total Circulation	15,588	15,704	12,110	12,007	13,531	13,195	
Communication	955	988	946	857	967	829	
Percentage of circulation	16%	16%	13%	14%	16%	16%	

E-book Circulation/Usage*	Not Available	2,000	1,600
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*May include some Computer Science programming titles (web design)



Reserves	2006	2007	2008	2009	2010	2011
Total number of courses	N/A	N/A	N/A	N/A	234	222
Total Circulation	22,277	19,194	11,409	12,923	12,068	12,418
Communication's Courses	31	26	18	26	27	32
Communication's Circulation	33	116	72	66	279	118

AGE OF COLLECTION

2010-11	Mean	Median	Mode
BF637 N, O, P	1990	1992	1993
BH	1985	1993	1996
GV1469.15-1469.62	1998	2008	2008
HD59	1996	1997	1997
HF5718-5734	1995	1995	1994
HF5801-6182	1992	1994	1994
HM811-1281	1999	2000	2000
HQ	1987	1992	1998
KF2750-2899	1993	1995	2003
KF4200	1984	1981	
NC	1988	1983	1995
NK1160-3650	1974	1973	1965
P	1982	1985	1993
PE1475	1969	1961	
PN98.E4	1993	1993	1993
PN1600-5650	1982	1988	1997
PN6071	1981	1983	1973
QA76.575	1999	1999	1997
QA76.76.C672	2008	2008	2008
QA76.76I59	1999	1998	1997
R118-119	1996	1998	1998
R727	1997	1997	1998
RA440	1994	1995	1998
T10-11.9	1986	1989	1978
T385	1981	1994	1996
TK5010-7881.9	1989	1995	2000
TR	1984	1982	1973
Z1-659	1978	1981	1967

Subject Area-Holdings	LC	Pub date-2011+	Pub date-2005+
Persuasion	BF637 N, O, P	5	4
Aesthetics	BH	12	5
Computer games	GV1469.15-1469.62	12	10
Public relations	HD59	3	0
Business communication	HF5718-5734	7	1
Advertising	HF5801-6182	24	13
Deviant behavior; Social behavior	HM811-1281	130	62
The family; Marriage; Women	HQ	399	220
Communication law	KF2750-2899	3	0
	KF4200	1	1
Drawing; Design; Illustration	NC	53	34
Decoration and ornament; Alphabets; y Calligraphy	NK1160-3650	10	8

Subject Area-Holdings	LC	Pub date-2011+	Pub date-2005+
Philology and linguistics	P	71	55
Technical writing	PE1475	0	0
Electronic data processing	PN98.E4	0	0
Drama; Motion pictures	PN1600-5650	400	240
Motion pictures in literature	PN6071	6	2
Digital computers; Multimedia	QA76.575	10	2
Computer games	QA76.76.C672	4	4

Interactive media; Hypermedia	QA76.76159	4	
Communication in medicine; Medical Writing	R118-119	5	1
Medical personnel and patient	R727	10	2
Health education of the public	RA440	3	2
Technical illustration	T10-11.9	4	1
Computer-assisted drafting; Computer Graphics	T385	13	0
Telecommunications	TK5010-7881.9	204	46
Photography	TR	96	81
Books; History of writing	Z1-659	28	14
Total		1,517	493

Notes: 10% of the collection is 10 years old or younger ([1,517 books out of 14,610 Communication books](#)); 3% of the collection is 5 year old or younger ([493 books out of 14,610 Communication books](#))

There are further expansions within each code, which suggest the intensity with which purchases should be made within the areas. For Communications/Media, the library should be collecting at the 3B level, which stipulates *A level that supports upper division undergraduate courses that the library materials must provide advanced study or instructional support along with adequate resources for providing and maintaining knowledge about the primary and secondary topics.*

Physical Examination of the Reference and Circulating Collections

There are approximately 22 shelves of reference titles. However 19 of them are the PN1600-5650 (Drama Motion Picture subjects) but the majority of these titles are dedicated to Literature/Drama and includes titles such as the *Short Story Index*, *Short Story Criticism* (5 shelves), *Play Index*, etc. . The sets dealing with Motion Pictures include *Magill's Annual Survey, 1982-05*, Series 1 and 2 of *Magill's English Language Films*, *Magill' Foreign Language Films*, the *Motion Picture Guide* (multi-volumes and multi-shelves and the *American Film Institute Index (AFI)*. The Magill's set provide 1-2 page summaries of the various films fitting their respective categories. While the information is very good, there has been a distinct lack of use and most of the information is available on line through various web sites and Google searching. I question the need for keeping these types of summaries unless it can be proven the information is not available online.

The last 2 shelves deal with Photography (TR). The collection includes a rather dated (1977) 14 volume set of Kodak's *Encyclopedia of Photography*, numerous single volume encyclopedias of photography including Cassell's, Focal (1973 and 2007)and Schirmer's. There are 4 biographical sources and a 2 volume *Photography Books Index Series I* (1980) and *Series II* (2006) which is a subject index to photo anthologies. There is a Series III (2006) [w](#). Which should be [considered for](#) purchased unless a better index (print or online) can be found. The remaining 3-4 miscellaneous titles are rather dated in that they are dealing with the old SRL technology.

Conclusion

In the 2005 report, the recommendations were to make a concerted effort:

“to obtain all that is appropriate within the subject areas noted in this report. It is recommended that the effort begins with selecting from **Choice** lists, updating the reference books based on what is recommended in the Balay tool, and using the subject access to GOBI, the selection tool for YBP. For this area, it might not be advisable to use YBP bibliographers as the library has in the past, since the LC classes are so varied. Also, due to the nature of some areas (e.g. photography and graphics) it is best to read reviews before purchasing the books. It has been (and may continue to be) difficult to collect books in the numbers necessary to increase the library's collection to the suggested 12,000 since there are not many books published in these areas—at least books that are appropriate for an academic library.... Even though it was not done in this evaluation, it would be appropriate to include more of the Humanities fields since the journalism and technical communications courses, especially in Phase IV, might use these. The areas of communication management and human communication should also be increased.”

In response, it was decided to include the books dealing with journalism and communication management and while an attempt was made to purchase additional books it was difficult. [Due to level funding, money](#) Funds were diverted to purchase various databases and it wasn't until 2012 that a floor of \$95,000 was established dedicated specifically to book [purchasing](#). There was an average of 95 books purchased for Communications from 2006-2011. [The reference collection holdings will need to be reviewed for currency and applicability.](#)

Electronic books became accessible via the Safari subscription in 2006 and Communication titles dealing with photography ([technical aspects of photography](#)) and [web design](#) are the most frequently used. Gaming titles have been added.

[Additional books in either format need to be purchased. The subject areas will dictate the format. Due to the cross nature of the Communications areas there is a heavy reliance on using books from other disciplines such as computer science \(QA 76.5\), the social aspects of family matters/human communication \(HQ\), business writing/public relations, literature, etc. Additional books rated highly recommended, recommended or outstanding selected need to be continually purchased for films and photography.](#)

Video Holdings

Subject Area-Holdings	LC	2011
The family; Marriage; Women	HQ	1
Drama; Motion pictures	PN1600-5650	141

Comments

The library owns 442 videos and 142 fit into the Communication discipline. However, it must be noted the majority of these videos were either gifts from the defunct student Video club or videos purchased to support two Italian culture courses offered by the Humanities department.

The department offers various motion picture production courses, History of Films courses and a media criticism course and the library has not been asked to provide any videos. These are in addition to the Film as Literatures courses offered by the English Studies department

Recommendations for Videos:

There were no recommendations for the purchase of videos from the 2005 review.

The department offers History of Films courses and the English Studies department offers Films as Literature courses and the Humanities department offers a course dealing using Italian videos. There appears to be a need for motion picture entertainment films. Should the library purchase or provide access to this type of film? Various other departments also have video needs (Economics, History and Political Science; Nursing). Funds were allocated for a 2012 subscription to Films on Demand that may address some of the vide needs of the non-Communication Media department. A collection development policy with input from the various departments should be adopted.

Serials Holdings

JOURNALS

FSU Analysis

The Gallucci-Cirio Library currently has access to the following number of journal titles: 775. The collection is also enhanced by having access to the journals provided for the various fields of Business, i.e. Public Relations, Advertising, etc.

Subject Headings in Journalism & Communications

Communication and Mass Media (137)

Journalism (83)

Radio and TV Broadcasting (71)

Subject Headings in Visual Arts

Decorative Arts (54)

Drawing, Design & Illustration (9)

[Subject Headings in Visual Arts \(cont'd\)](#)

Photography (43)

Visual Arts - General (237)

Subject Headings in Music, Dance, Drama & Film

Drama (68)

Film (73)

Magazines for Libraries, 2010, is a major source for reviewing and recommending a wide variety of journals for the general and academic audiences. [The library provides access to 121 of the 170 *Magazine for Libraries* recommended titles or 71%](#)

The following is a comparison of holdings

- Advertising and Public Relations: The library provides access to 24 of the 32 recommended titles or 75%
- Communication: The library provides 36 of the 38 recommended titles or 95%
- Films: The library provides 15 of the recommended 28 recommended titles or 54%
- Journalism & Writing: the library provides 16 of the 19 recommended titles or 84%
- Photography: The library provides 7 of the 15 or 47%
- Printing and Graphic Arts: The library provides 13 of the 25 recommended titles or 52%
- World Wide Web: The library provides 10 of the 13 recommended titles or 71%.

[??](#) The library provides access to 121 of the 170 recommended titles or 71%

ONLINE DATABASES

Recommended indexes and abstracts for Literature [Communications](#) from *Magazines for Libraries* include the following:

Advertising, Marketing and Public Relations:	Recommends 6, the library provides access to 2.
Communications:	Recommends 7, library provides access to 4.
Films:	Recommends 2, library does not provide access to either one.
Journalism and Writing:	Recommends 4, library subscribes to 1.
Photography:	Recommends 1, library does not subscribe to it.
Printing and Graphic Arts:	Recommends 1, library does not subscribe to it.
World Wide Web:	Recommends 3, library does not subscribe to any.

The library does subscribe to the following communication specific databases and in the librarian's professional opinion are more appropriate than some of the recommendations. We believe *Communication and Mass Media Complete* is more appropriate the *Communication Abstracts* because of its breadth of titles and full-text access.

Title	2009	2010	2011	2012
<i>Cinema Image Gallery</i>		No Charge		
<i>Communication & Mass Media Complete</i>	\$5,002	\$5,152	\$5,306	\$5,465
<i>Safari Tech Books</i>	\$6,505		\$4,479	\$5,555

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As recommended by *Magazines for Libraries-Usage Statistics*

Title	2008 Sessions	2008 Docts	2009 Sessions	2009 Docts	2010 Sessions	2010 Docts	2011 Sessions	2011 Docts
Cinema Image Gallery							47	
Communication & Mass Media Complete	1,292	1,839	2,186	1,566	2,484	2,277	3,468	2,611
Safari Tech Books	272	756	188	390	2,113	3,203	230	2,356

Supplemental Sources as recommended by *Magazines for Libraries-Usage Statistics*

Title	2009 Sessions	2009 Searches	2009 Docts	2010 Sessions	2010 Searches	2010 Docts	2011 Sessions	2011 Searches	2011 Docts
Academic One File	5,805	7,286	7,685	6,388	14,329	6,961	6,919	17,042	7,227
Academic Search Premier	22,190	85,574	42,365	27,149	116,313	58,485	26,543	115,943	47,400
Business Source Premier	2,275	7,863	2,432	2,255	7,945	2,531	3,016	11,989	2,517
Computers & Applied Sciences Complete	1,241	4,772	265	1,084	4,960	243	1,827	8,481	255
CREDO Reference	3,937	15,828	8,578	2,086	6,617	3,845	2,464	6,636	4,280
ERIC/Ebsco	4,973	23,996	365	5,056	27,478	66	5,359	28,611	60
Lexis-Nexis		15,690	17,819	14,383	12,383	13,047	9,288	8,087	8,710
MLA Int'l Bibliography	1,547	6,410	99	1,464	7,943	1,444	2,661	14,345	
PsycInfo	2,945	14,088	281	3,878	20,823		4,599	24,694	

There were no recommendations for the purchase of journals or databases from the 2005 review.

[Peer comparison](#)

[A comparison of databases provided by Ithaca College indicated the following:](#)

[Ithaca provides Communication and Mass Media Complete and Sage Communications \(electronic access to 44 full-text journals\).](#)

[Fitchburg State provides Communication and Mass Media Complete and the library subscribes to or has access to 12 of these titles in Sage Communications \(1 title has a 5 yr. embargo however\).](#)

Recommendations for databases:

1. Discuss adding a films database from among:

- a. [Films and TV Literature Index Full-text Complete](#), Library has trial subscription, April 2012-
 - b. [It was decided to purchase the Film and TV Literature Full-text database and the subscription began in July 2012. In addition to allowing for specific searching it will also provide access to additional Communication journals. It will allow for the canceling of some journal subscriptions because they are provided in this database.](#)
 - c. *Film Literature Index*, (v.1- 32; 1973-2004, SUNY Albany)
 - d. *Int'l Index to Film Periodicals* (Bowker, 1972-; Int'l Films)
2. Discuss adding a photography database:
 - a. *Imaging Abstracts* (Royal Photographic Society of Great Britain, 50 libraries subscribe)
 3. Discuss adding a Graphics database: *Press*

Conclusion

The following is a summary of expenditures for library materials from 2009-2011. (2012 & 2013 includes budgeted figures only)

Spending per FTE

Dept.	Journals	Databases	SO	Books	Videos	Audios	Total	FTE	Fall	Spending per FTE
Communications										
2013 Budgeted	\$1,200	\$6,875	\$38	\$6,000			\$14,113			
2012 Budgeted	\$1,282	\$5,465	\$33	\$6,000	\$843			\$12,523		\$587
	\$21,507	780								
2011	\$2,133	\$5,306	\$33	\$1,898			\$9,370	588.6		\$15.92
2010	\$1,589	\$5,452	\$28	\$3,872			\$10,941	581.1		\$18.83
2009	\$1,425	\$5,002	\$94	\$7,479	\$50		\$14,050	568.5		\$24.71

[See pages 10 and 11 for a discipline based comparison of library expenditures. Please note the high student FTE count for Communications Media department. The comparison does not include the general use databases i.e. Academic Search Premier or journals because they provide access to a variety of disciplines and not specifically to one discipline.](#)

Monographs still need to be purchased, the funds for these purchases has been increased to \$6,000 (the maximum allowed), a discussion and a policy for videos needs to be written and adding additional databases needs to take place. [Usage of the print volumes is quite low however the e-books appear to be high. Individual title usage should be tracked to help determine future purchases. A discussion regarding the purchase of videos is necessary and if warranted a policy statement needs to be written and a discussion dealing with adding additional databases needs to take place.](#)

In this diverse collection of disciplines it is necessary and advantageous to purchase electronic books but not for all areas. Gaming and Web Design/Computer Graphics are prime examples for this electronic format. Photography is a combination of print and electronic formats. The staff will continue to purchase collections of photographers and thematic based collections of photographs in print format. Electronic books are being used for digital work (i.e. Photoshop).

Film/Video production includes:

- Video recording
- Cinematography -- Special effects
- Computer graphics
- Image processing -- Digital techniques
- Film.
- [Editing, directing, storyboarding, etc.](#)
-

Anything else???

Gaming materials have been purchased, mostly in electronic format. The library is well positioned to continue to purchase gaming books when the new program is approved. Support for the Theater courses will not change and will be enhanced by the subscription to *Film and TV Literature Full-text*

Journal coverage is sufficient. By subscribing to the Film and TV Literature Full-text database an additional 25 journal titles will become available.

It was decided to purchase the *Film and TV Literature Full-text* database and the subscription began in July 2012. In addition to allowing for specific searching it will also provide access to additional Communication journals. It will allow for the canceling of some journal subscriptions because they are provided in this database. (Amend above paragraphs to indicate this is no longer a trial.)

9-7-12

**2010/2011
Materials Exp**

Dept	Journals	Databases	SO	Books	Videos	Audios	Total	Discipline based FTE from Fall 2010: 4,634	Spending per FTE
American Studies	\$1,226	\$619					\$1,845		
Art	\$805	\$2,475	\$67	\$991			\$4,338		
Bio/Chem/Grad									
Science Ed	\$5,817	\$12,082	\$1,284	\$1,912	\$195		\$21,290	146.43	\$145.39
Bus Admin	\$1,764	\$6,060	\$1,955	\$1,982			\$11,761	477.70	\$24.62
Children's Lit	See English								
Criminal Justice	\$11,551	\$1,825	\$136	\$1,734			\$15,246	280.80	\$54.29
Comm Media	\$2,133	\$5,306	\$33	\$1,898			\$9,370	588.64	\$15.92
Counseling	\$2,261						\$2,261	36.58	\$61.81
CS/CIS	\$2,049	\$12,893	\$631	\$1,829	\$311		\$17,713	145.28	\$121.92
Earth Science			SEE Geography				\$0		
Economics	\$1,173			1931	\$189		\$3,293	14.60	\$225.55
EDUC/Voc Ed/Occ Ed	\$17,541	\$4,504	\$282	\$2,970			\$25,297	732.91	\$34.52
English/Literature	\$3,855	\$16,014	\$2,932	\$2,300			\$25,101	199.72	\$125.68
EXSS	\$5,476	\$6,559	\$168	\$1,736			\$13,939	183.87	\$75.81
General	\$4,150	\$57,882	\$366	\$57			\$62,455		
Geography	\$3,864	\$2,804		\$3,854			\$10,522	24.34	\$432.29
History	\$5,681	\$12,106	\$452	\$4,537	\$153		\$22,929	109.39	\$209.61
Honors Program	\$1,824						\$1,824		
Human Services	\$1,873	See SOC		\$1,621			\$3,494	71.00	\$49.21
Industrial Technology	\$2,836	\$1,696	\$1,593	\$1,510			\$7,635	247.27	\$30.88
Languages	\$1,072						\$1,072		
Library	\$2,456	\$150	\$572				\$3,178		
Mathematics	\$2,147	\$341	\$118	\$1,602			\$4,208	30.14	\$139.62
McKay	\$217						\$217		
MUSIC	\$199	\$5,113		\$968			\$6,280		
Newspapers			SEE General				\$0		
Nursing	\$26,164	\$5,944	\$350	\$1,937			\$34,395	299.07	\$115.01
Philosophy	\$375			\$1,107			\$1,482		
Political Science	\$5,873	\$4,319	\$599	\$1,758			\$12,549	40.60	\$309.09
Psychology	\$13,099	\$13,547		\$3,495			\$30,141	170.74	\$176.53
Science	\$1,215						\$1,215		
Sociology	\$13,517	\$6,310	\$0	\$1,969	\$157		\$21,953	44.47	\$493.66
	\$142,213	\$178,549	\$11,538	\$43,698	\$1,005	\$0	\$377,003		
Humanities(Art, Lan, Music, Phil)							\$13,172		

**2009/2010
Materials Exp**

Dept	Journals	Databases	SO	Videos	Audios	Total	Discipline based FTE from Fall 2009-	Spending per FTE
American Studies	\$1,179	\$619				\$1,798		
Art	\$805		\$68			\$3,347		
Bio/Chem/Grad								
Science Ed/Env	\$6,071	\$10,913	\$365			\$18,816	1487.87	\$12.65
Bus Admin	\$1,660	\$12,318	\$2,017			\$22,665	485.92	\$46.64
Children						\$400		
CJ	\$10,266	\$1,825	\$109			\$14,574	235.25	\$61.95
Comm Media	\$1,589	\$5,452	\$28			\$10,941	581.15	\$18.83
COUN	\$2,119					\$2,119	36.33	\$58.33
CS/CIS	\$1,939	\$8,131	\$462			\$14,477	127.17	\$113.84
			SEE					
Earth Science			Geography			\$0	16.27	\$0.00
Econ	\$1,124					\$1,300	18.4	\$70.65
EDUC/Voc Ed/Occ Ed	\$16,243	\$5,884	\$388			\$26,535	804.23	\$32.99
ENG/Lit	\$3,655	\$12,998	\$7,449			\$28,114	175.38	\$160.30
EXSS	\$4,810	\$6,255	\$124			\$14,122	184	\$76.75
General	\$4,199	\$32,720	\$834	\$6		\$38,189		
GEO	\$3,784	\$2,715	\$150	\$69		\$10,852	8.8	\$1,233.17
HIST	\$5,394	\$14,431	\$544	\$31		\$25,603	100.48	\$254.80
Honors	\$1,702					\$1,702		
Hum Ser	\$1,739					\$4,629	91.4	\$50.65
IT	\$2,801	\$1,616	\$1,838			\$8,687	260.67	\$33.32
Lang	\$1,226					\$1,680		
LIB	\$2,429		\$553			\$2,982		
Math	\$2,072	\$341				\$5,434	29.7	\$182.96
McKay	\$217					\$217		
MUSIC	\$172	\$5,113		\$16	\$17	\$6,297		
Newspapers			SEEGeneral			\$0		
NSG	\$24,437	\$5,832	\$343			\$34,505	300.87	\$114.69
PHIL	\$360					\$1,212		
			SEE					
Physics			Geography			\$0		
Poli Sci	\$5,557	\$4,085	\$605			\$13,409	39.67	\$338.01
PSY	\$12,174	\$16,491				\$32,090	135	\$237.70
Religion						\$137		
SCI	\$1,135					\$1,135		
SOC	\$12,575	\$6,129	\$306			\$21,953	42.47	\$516.90
	\$133,432	\$153,868	\$16,183	\$122	\$17	\$369,920		
Humanities(Art, Lang, Mus, Phil)						\$12,536		
Gallucci				\$740		\$8,430		
Foundation						\$286		

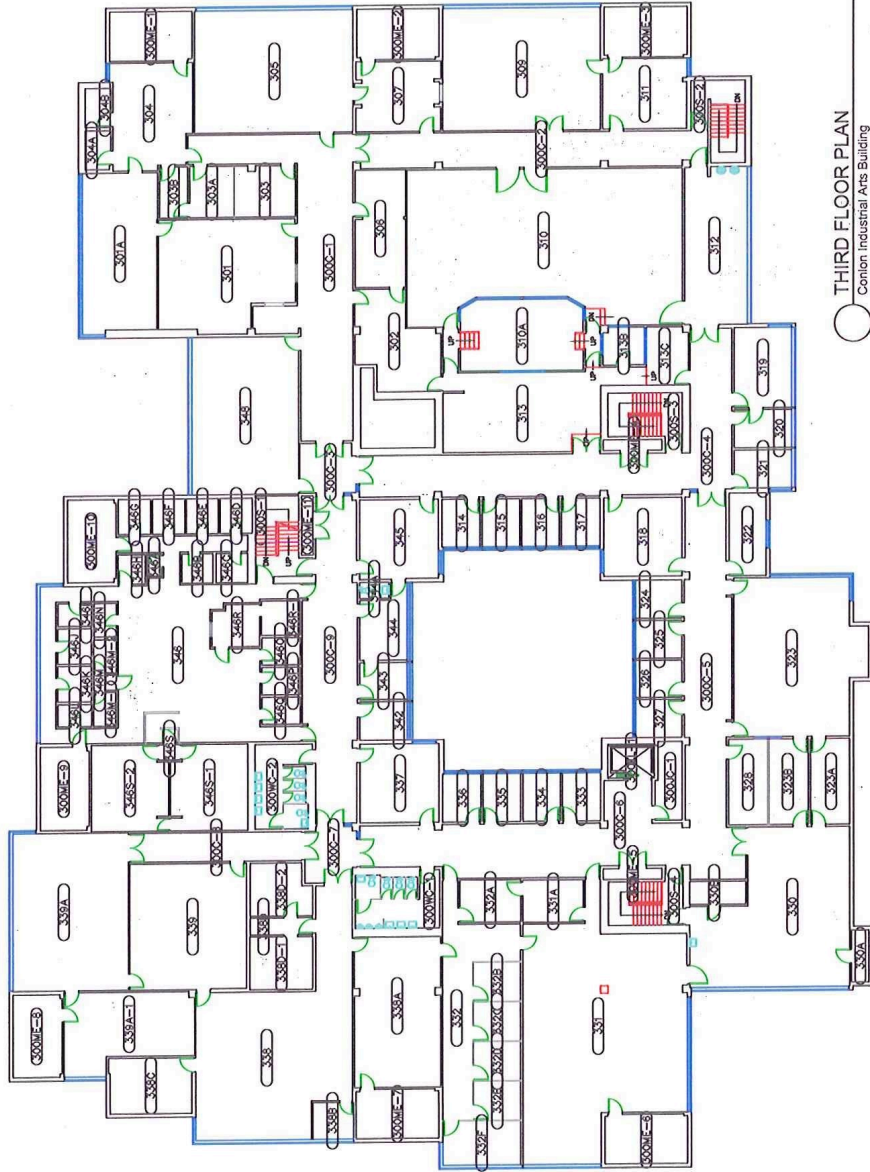
Appendix 10.a: Space—Architect’s Plan

Details as to what is being changed can be seen on Blackboard in the file labeled, *Space – Architect’s Plan 2014*.

Appendix 10.b: Older Space Configuration (Floor Plans)

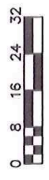
The Communications Media Department is predominantly on the third floor of the Conlon Building with some space used on the second floor. This is an older diagram. Some of this space has been reconfigured.

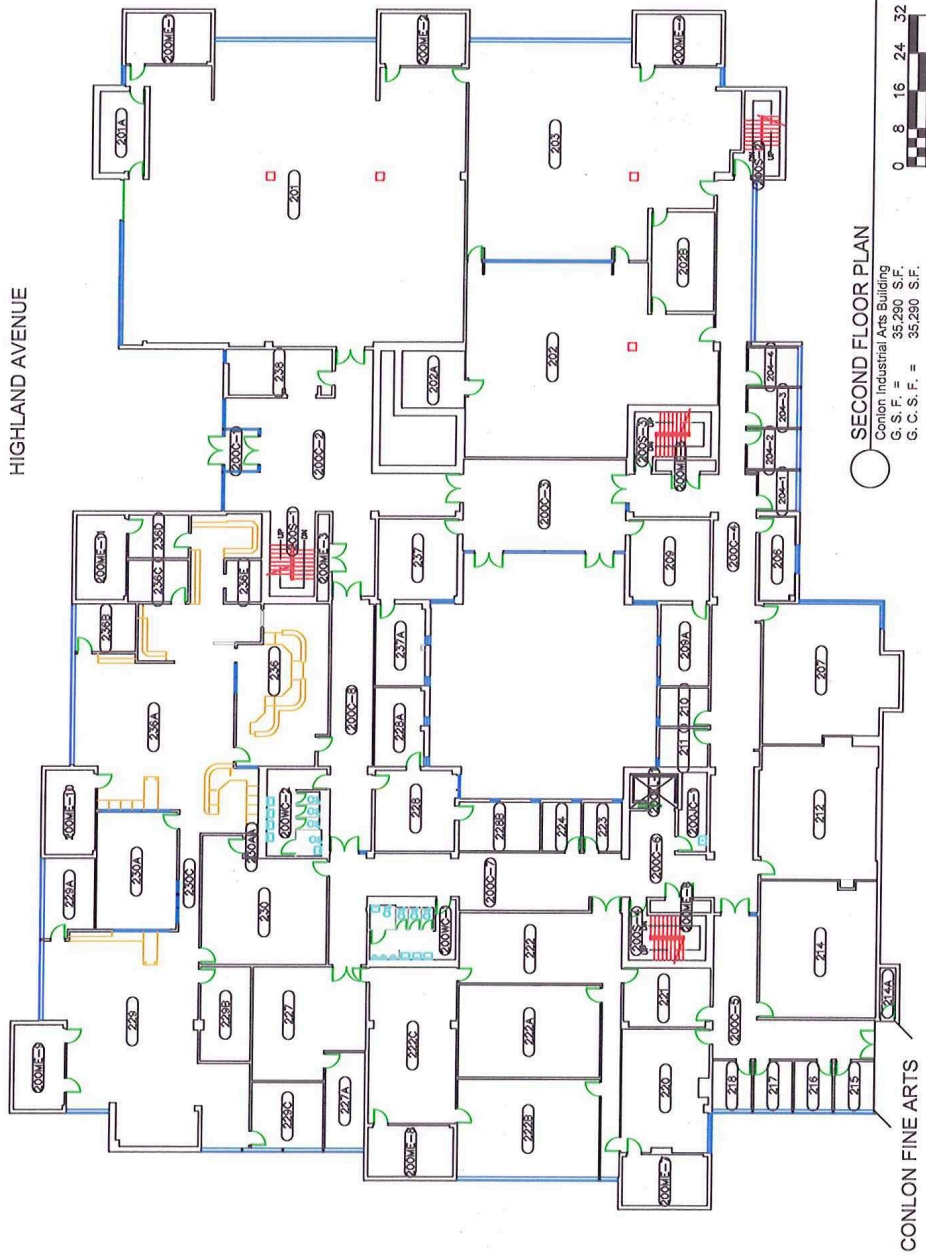
HIGHLAND AVENUE



THIRD FLOOR PLAN

Centon Industrial Arts Building
G. S. F. = 96,853 S.F.
G. C. S. F. = 96,853 S.F.





SECOND FLOOR PLAN

Conlon Industrial Arts Building
 G. S. F. = 35,290 S.F.
 G. C. S. F. = 35,290 S.F.



HIGHLAND AVENUE

CONLON FINE ARTS

Appendix 11: Technology

All classrooms are equipped with projection equipment that can accommodate VHS, DVD and laptop/computer projection.

Some classrooms include capabilities for Blue Ray and laser disk.

Appendix 12: Equipment/Materials

An inventory of department equipment can be seen on Blackboard in the file labeled, *Equipment and Materials Inventory in Communications Media 2014*.

Communications Media Specific

Appendix 13: Internship Performance Appraisal Form

**APPENDIX E
MIDDLEBURY STATE COLLEGE PERFORMANCE APPRAISAL**

Student Intern: _____ Date: _____

Company, Institution, or Agency: _____

Address: _____

Carefully and fairly evaluate the performance of the student intern in terms of the following qualities

	Unacceptable	Needs Improvement	Meets Normal Expectations	Exceeds Normal Expectations	Attains Excellence	Does Not Apply	Comments
Quality of Work: Consider accuracy, thoroughness, and reliability of result; number of errors; frequency of redoing work; desire to do it right; advocacy of high standards.							
Quantity of Work: Consider the volume of work produced under normal conditions; speed with which work is done; consistency in keeping up with workload; ability to adjust to and meet quick turnaround demands.							
Creativity: Consider accomplishments in devising ways and means for doing new jobs; talent for having new ideas; suggestions for new and better ways of doing existing jobs; proclivity for being imaginative.							
Job Knowledge: Consider the command of knowledge essential to job performance; the understanding of principles, methods and processes to be used; experience, education and specialized training.							
Judgement: Consider ability to determine proper courses of action; recognition of when to ask questions; appropriateness of decisions; avoidance of impulsivity and indecisiveness; degree of common sense.							
Adaptability: Consider speed of learning new duties, grasping explanations, willingness to try new concepts and adapt them; ability to work effectively alone or as a team member; disposition to work within existing managerial structure.							
Initiative: Consider drive to attain goals; demonstration of an active effort to do more; desire to increase responsibilities; indications that the individual is an energetic self-starter; evidence that the individual sees work needing to be done and proceeds appropriately; willingness to proceed alone; propensity to take necessary steps to get things done.							
Time Management: Consider whether individual usually arrives at work on time; meets schedules and deadlines; establishes priorities; makes efficient use of uncommitted time.							
Attendance: Consider number of days (whole or part) lost due to illness and/or personal reasons; willingness to work beyond required hours to complete tasks.							
Neatness: Consider desire to maintain neat, orderly work area; willingness to clean work area after tasks are completed; personal appearance and dress appropriate to position.							
Maturity: Consider propensity to take assigned tasks (menial and challenging) seriously; accepts criticism graciously; does not bring personal problems to work; willingness to accept consequences of decisions.							
Commitment: Consider level of genuine commitment to the career field; pride in work; investment of time and energy in becoming more effective and knowledgeable; participation in professional meetings and organizations.							
Communications Skills: Consider adeptness at oral and written communication; inclination to keep supervisor and colleagues informed; willingness and openness to share information.							
Problem Solving Skills: Consider ability to handle assignments that are complex and beyond the average; proficiency in analyzing a situation and getting to the point quickly; readiness to identify problems and suggest solutions; thinking at the conceptual level.							
Cooperativeness: Consider flexibility; willingness to assist others without being asked; ability to get along with peers; possession of a positive, agreeable, and constructive demeanor.							
Reaction to Stress: Consider dependability when deadline pressures intensify; ability to remain calm and effective despite irritations, change in plans, new plans; evidence of high frustration tolerance.							
Integrity: Consider the presence of ethical and forthright behavior; commitment to responsible, reliable and trustworthy conduct; willingness to admit mistakes; being honest and truthful in deeds and words; existence of a sense of fair play; actuality of courteous comportment; tendency to meet commitments and obligations.							

Please comment on the following items.

1. If there was an opening for an employee in the area of work this student intern is now performing, would the student intern be a serious contender for the position? Yes No

If no, indicate what action the student intern should take to make himself/herself competitive. _____

2. Areas for improvement are:

a. _____

b. _____

and these can be strengthened by doing the following:

3. Areas of strength are:

a. _____

b. _____

and these can be further strengthened by doing the following:

On-Site Supervisor's Signature Date Intern's Signature Date

Signatures indicate form has been discussed by field supervisor with intern.

Appendix 14: Internship Sites

Intern Site	Concentration	Type
Abingdon Theatre Company	Film	Live Theatre
Abbot Management	F/V	Screenwriting
Ad Ventures	G	Design
Add-a-Sign	G	Signage
AFTRA/SAG	F	
Aigner/Prensky Marketing	PC	PR
Alternatives	PC	Promotions Events
AMD Telemedicine	PC	Mkt. Comm
American Student Assistance	PC	PR
AMS Productions Group	F	Pre-Prod
Andrew Swaine Photography	P	People
Antiques Roadshow (WGBH)	V	Post-Prod
Antiques Roadshow (WGBH)	V	Production
Arnold Worldwide	G/V	Advertising
AOL Studios	FV	Post-Prof ; atmosphere
ARRI CSC	F/V	Cameras
Athol Community TV	V	Access
Automatic Skateboard Magazine	P	Shooting; Writing
AVID Technology, Inc	F/V; MM	CustServ; Prod. Test Ed.
Bay State Medical Center	PC	PR
BBC	V	Post-Prod
BE Design	G	Movie Posters
Bigliardi Photo	P	Corporate
Birch Point Paper Products	G/I	Advertising; Web Des.
BJ's Wholesale	PC	PR
Blake Fitch	P	Assistant
Blazing Sign Works	G	Large Print Signage
Blue Luna	I	Web Dev
Borisfx	F/V	Debugging
Boston Bruins	G	Design; MarCom
Boston Camera	F	Rental
Boston Casting	F	Casting
Boston Celtics	PC	Promotions
Boston Neighborhood Network	V	Access
Boston Phoenix	G/P	Layout
Boston Phoenix	G	Advertising
Boston Productions	F/V	Mkt/Sales
Boston Red Sox TV & Video Prod.	V	Production

Boston Univ. School of Medicine <u>Intern Site</u>	<u>Concentration</u>	People Corporate <u>Type</u>
Boston Weekly Dig	PC	Journalism
Brickyard VFX	F	coffee & observation
Bridge 9 Records	G	Design; T-shirts
Broadway Video (SNL)	V	Post-Prod
Brockton Enterprise	P	Photo-Journalism
Brooksby Village	V	Production
Brunswick Times Record	P	Photo-Journalism
Burgess Advertising	G	Print
Cambridge Documentary Films	F	Doc. Films
Cape Cod Life	PC/G	Journalism
CBS	PC/V	Varied
CBS-Los Angeles	V	Production
Channel 11 Worcester ETV	V	Prod. Camera & Ed.
Carmichael Films	F	
Charter Communications	V	Production
Cherokee Studios	G	Design
Christine Wyse Casting	V	Casting
Circus Media	G	Design
City Lights	F/V	Production
Civil Liberties Union of Mass.	PC	PR
Clementi Associates	G	Design for high tech
CLM Media	PC/G	Magazine Design
CNN SI	PC	Production
Comcast Advertising and Sales	V	Mkt/Sales
Comcast SportsNet	V	Editing
Comedy Central's TV Funhouse	V	PA
Cramer Production Center	V	Editing
Creative Ink	G	
Creative Pilot	G	Design
CrewStar Media Services	F/V	
Davis Advertising	G	Print-Cars
Deaconess Beth Israel Hospital	PC	PR; Corporate
Delin Design	G	Print
Design News-Reed Business	PC	Trade Journ
Desroches Photography	P	Architecture
Digital Domain	F/G	Compstng
Disney ABC Media Networks	F/V	Production
Disney's Multimedia Group	MM	Animation
Documentary Educational Resources	F	Doc. Films
Donovan Group	G	

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
Dynasty Modeling & Talent	PC	Talent Rep
East Coast Gage Group	F	Talent Rep
East Pleasant Pictures	F	PA; Post-Prod
Eglomise Design	G	Photoshop
Element Productions	F	Editing & Prod
eInvite	P	Product
eMedia Loft	P/MM/V	Production
Eric Levin Studios	P/G/I	Studio
Eric Roth Photography	P	Interiors
Erickson Community TV	V	Production
Eri Design	I	Design
Exile Films	F	Indie
Exit Art	F/V	Studio
Exsel Advertising	G	Advertising
Fablevision Animation Studios	G	Animation
Fablevision Learning	G	Design
Fastlights	FV	Rental
Fastsigns	GD	Signage
Film Forum	FV	Secretarial
Film Shack	F	Production
First Light Marketing	G	Design
Fitchburg Access TV	V	Production
Fitchburg Art Museum	G/PC	PR
Florintine Films Productions	V	Doc. Films
Focus Features	F	Office
Forester Photography	P	Lifestyles
Fox 25	V	PA
Fox 25 Sports	V	Prod
FSC Press	G	Print
Full Circle Post	V	Post-Prod Doc
GA Communications	G	Design
Gold Crest Post Production	F	Post-Prod; Feature
Gowdy Productions	FV	Post-Prod
Grand Circle Corporation	G/P	Design; Phot Asst
Griffin Museum	P	Displays
GTECH	G	Games; Print-Motion
Hallmark Health	G	Print & Web
Harvard Business Publishing	G/PC/V/I	Varied
Higgins Armory Museum	G	Design
Hill Holliday, Connors, Cosmopulos	G/V	Advertising; Editing

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
H.H. Brown	G/P/MM	Advertising Product
Houghton Mifflin	V	
Hudson Photography	P	Weddings
Image Makers Models & Talent	PC	Talent Rep
Indika Entertainment Advertising	G	Design
International Fund/Animal Welfare	F/V	Editing
J. Jill	G	Branding
Jay Garbose	V	SCUBA
Jenn David Design	G	Design
Jim Scheerer Photography	P	Food
Josselyne Herman & Associates	F	Rep
Karl Nurse Communications	V	Editing
KISS 108-FM	PC	Promotions
Kopelson Entertainment	F	Scripts
Late Show with Dave Letterman	V/PC	PA
Leahy Clinic	P	
Levine Photograph	P	Product
Liberty Mutual Insurance	P	
Lois Greenfield Photography	p	Dance
Lou Jones Photography	P	Commercial
Lowell General Hospital	PC	PR/Mktg
Lowell Spinners	PC	PR Video
Lowell Telecommunications Corp.	V	Access Production
Lucky Strike Entertainment	PC	Event Planning
Lumiere Productions	F	Doc. Films
Madison Square Garden	P & PC	PR
Malyszko Photo	P	Corporate
Manchester Monarchs	PC	PR
Mandana Entertainment	PC	PR
Mandate Pictures	F	Pre-Prod Scripts
Marc English Design	G	Design
Market Mentors	G	Advertising
Mark Maziarz Photography	P	Editorial commercial
Mass Assistance Tech. Partnership	MM	Web Design
Mass Film Office	F	Scouting
Mass Mutual Center	PC	Event Planning
Mass Office of Travel & Tourism	PC	Mkt. Comm Tourism
Massachusetts Eye & Ear Infirmary	P	Medical
Massachusetts State House	V/P	PR
McGinn Group	V/PC	Editing & PR

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
Mercury Records	G	
Metrowest Daily News	P	Photo-Journalism
Millipore	PC	PR
Minuteman Press	G	Print
Miramax Films	F	Scripts
Modern Materials Handling	PC	Trade Journ
Monadnock Media	G	Design
Moody Street Pictures	F	Indie
Mount Wachusett Comm. College	PC	PR
MTV	F/V	Production; Post-Prod
Museum of Russian Icons	G; PC	General
Myriad Pictures	FV	Scripts
Nancy Porter Productions	V	Doc. Films
Nashoba Valley Medical Center	PC	PR; Mkt. Comm
National Boston	F	Editing
National Geographic Films	F	Production
National Geographic Television	V	Production
NBC (Marketing)	V	Promotions
NBC (All)	V/PC	Varied
NEBS (Deluxe)	G	Print
NESN	V/I	Production; New Media
New England Cable News	V	Production
New England Moves	V	Real Estate
New England Satellite Television	V	Production
Newman Communications	CS	TeleMkt
Newton Access TV	V	Production
NFL Films	F	Editing
NHPTV	V	Assistant Editing
Nickerson PR, Mktg & Events, Inc.	PC	PR, events
Norman Rockwell Museum	G	Design
N.Cent. MA Chamber of Commerce	PC	PR
Norton Community TV	V	Production
Outpost Digital	F/V	Post-Prod
Pagano Media	G/V	Advertising
Panavision	FV	Camera
Participant Media	F	Producing Post Prod
PAX TV 26	V	Production
Peel and Eat, LLC	V	Post-Prod
Photographic Resource Center	P	Displays
Plus et Plus	I/V	Motion Compositng

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
Portland Magazine	G	Layout
Portrait Simple	P	Portraits
Powderhouse Productions	V	Doc. Films
Powpix	F	Rental Post-Prod
Princess Cruises	P/V	Lifestyles
Project Play	I	Web
PUMA	G	Advertising
Pyxis Productions	F/V	Grip
Q Division Records	PC	Promotions
Quicksilver	PC	Mkt. Comm
Radical Media	F	Pre-Prod
Raynham Channel	V	Access
RDF Media	V	Casting Prod & Post
Red Tree Productions	F	PA
Ridley Scott Films (RSA USA, Inc)	F	Pre-Prod Production
Riot Manhattan	F	
Rodgers and Hammerstein Publish.	I	HTML
Rogue Pictures	F	Mgt
Rollstone Studios	G	Print
Rubberneck-Net	G	Web Design
Salinas Newspaper Inc.	P	Photo-Journalism
Saturday Night Live	F/V	PA
Saveur Magazine	P	Food
Scott Goodwin Photography	P	Assistant Products
Scout Productions	F/V	Editing
Sentinel & Enterprise	P	Photo-Journalism
Sesame Street	V/PC	Varies
Shelter Films	F	
Shrewsbury Public Access	V	Access
SignalSmith	G	Design
Sirens Media	V	Prod, Post; PA-TV show
Skip Film	F & PC	Promotions
Skinner Auctioneers	P	Product
Smash Entertainment Group	V	
Smith and Jones Advertising	G	Advertising
Somerville Comm. Access Telev.	V	Production
Sony Music	PC	Assistant
Sony Post Production	FV	Post-Prod
Sound and Vision Media	FV	Sound
Sound One	FV	Sound

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
Soundtracks	F	Sound
Starworks New York	PC	PR; High Fashion
Style Boston	V	Post-Prod
Summit Entertainment	F	PA
Taft Sound	V	Sound
Talamas Broadcast Equipment	FV; PC	Rental; MarComm
Taylor Imaging	G	Design
Technological Cinevideo Services	F/V	Rental
That's My Ticket	G	Sports Des
The Rendon Group	V; PC	PR
TJX	PC	Mkt. Comm
TMG Strategies	PC/V	PR; Post-Prod
Tom Snyder Productions	G	
Tracey Edwards	F/V; G	Editing; Design
Trainer Adv. (Leonardo Design)	G	Design
Triumvir	G	Design
TSL Productions	F/V	Production
Tufts New England	G	Design
Turner Broadcasting Inc.	PC	PA
Turner Entertainment	V	PA
Turtle Transit	G	Car Adv
Tyco-Simplex	PC	Training
U-Mass Medical Center	PC	PR
Universal Pictures (NBC Universal)	F/V	Production; Film Mkt
Universal Studios	F	
USTA New England	PC	PR
Vector5	G	Displays
VideoLink	V	Production
Video Resources, Inc.	V	Post-Prod
ViewPoint Creative	F/V	Motion Prod, Post
WAAF 107.3 FM	PC	Promotions
Warnes Brothers (Serjical Strike)	G	Album Art Design
Waters Corp.	G	Print
Watson-Spierman Production Co	P	Photo Rep
WBCN	PC	Promotions
WBOS—92.9	PC	Promotions
WBZ Radio Promotions	PC	Promotions
WBZ Television Production	V	Production
WCCA-TV (Worcester)	V	Production
WCVB-TV (Chronicle)	V	PA

<u>Intern Site</u>	<u>Concentration</u>	<u>Type</u>
Web Marketing Sybase, Inc.	V/MM	Web Design
Westwood Community Access	V	Production
WFNX	PC	Promotions
WGAW	PC	Varies
WGBH Educ. Foundation	F	PA
WGBH—Antiques Road Show	V	Post-Prod
WGBY	V	PA
WHDH-TV	V; G	PA; Design
WHPX	V	PA
WILD AM Radio 1090	V	Promotions
Winston West	P	Fine Arts
Williams & Mantoani Photography	P	Corporate
WLNE TV6	V	PA
WMUR -TV9	V	PA
WNDS Channel 50	V	PA
WNTV Radio	PC	Assistant
Worcester Art Museum	P	Displays
Worcester Business Journal	PC	Trade Journ
Worcester Chamber of Commerce	PC	PR
Worcester Magazine	G/MM	Web Design; Print
Worcester Magazine	MM/P	Web Photo
Worcester Tel. & Gazette	PC	Journalism
Worldwide Digital Services	V	
WPRI-TV12	V	PA
WSRO Radio AM 1470	PC	Promotions
WXLO Radio	PC	Promotions
Yahoo	PC/V/G	Production
Zeitgeist Films	F	Film-General; Graphics
Zero VFX	G	Effects
Boston, MA 02116	FV	
Zoic Studios	F	Effects

Appendix 15: Department History

A more detailed history than seen in this document is on *Blackboard* in a file titled, *History of Communications Media 2014*.

Appendix 16: Previous Self Study Reviewer's Review and Response

Considered outdated, this data can be seen on *Blackboard* in a file titled, *Previous Self Study Reviewer's Review and Response*.

FITCHBURG STATE UNIVERSITY

(DRAFT) Practicum Experience

Objective

The practicum is an opportunity to make a direct application of the ideas and concepts you have learned about in your course work to a “real world” situation. The practicum must meet the following criteria:

1. You must log 280 hours over a semester to complete the basic requirement. This 280 hours includes keeping a journal, preparing a final report, and time spent at the practicum site.
2. You will produce a weekly journal that should be submitted to the supervising faculty.
3. You will produce outcomes as defined by the supervising Faculty in addition to a final written report that addresses a communication issue.

Final Written Project

The final project should demonstrate that you have developed competencies as a graduate student in the Communications Media program. The following components should be included:

- Definition of the project and an assessment that indicates the depth of the issue and its effect on the work experience.
- Evidence of your knowledge of trends in the literature relevant to the communication dynamics at issue.
- Indication of what you have done to analyze and understand the issue. This might include meeting with key constituents, consumers, or experts as well as analysis of available data.
- Evidence of a written plan or intervention to address the issue, as well as portfolio of work created during the practicum, as appropriate.

Procedures

1. Your submission of the journal will be your major form of communication with the Graduate Program Director. This journal should discuss issues at the practicum site, what you are doing, and what you are learning. In addition to the journal you should meet with the Graduate Program Director during the semester to provide updates and discuss the final project.
2. You should have the sponsoring organization complete the Practicum Agreement and submit this to the Graduate Program Director prior to starting the practicum.
3. At the end of the semester you will make a final presentation about your practicum project to the faculty of the MS in Applied Communication and you may invite staff from your sponsoring organization.

Practicum Agreement

I _____, am a student in the Master of Science in Applied Communication at Fitchburg State University. As part of my requirement for graduation I must complete a 280-hour practicum in an organization that provides an opportunity and experience for me to demonstrate my knowledge of communication theory and apply it in a real-world setting.

I will provide your organization with 280 hours of time to work on at least one discrete issue the organization is facing. The 280 hours should include time spent at the organization over a semester, time in completing research for the project we agree to, and maintaining a journal for academic supervisor.

My project will provide your organization with the following:

- An in-depth assessment of an issue the organization faces and its effect on the organization and its constituents.
- I will prepare a summary of trends in the literature relevant to the organizational issue at hand.
- A comprehensive analysis of the communication influences impacting this issue. My analysis will include a synopsis of research conducted within your organization.
- A recommended plan for action for the organization to follow relevant to my findings.

I will be evaluated by the Graduate Program Director with input from an on-site supervisor at the practicum setting.

_____ (Student)

_____ (Date)

_____ (On-site Supervisor)

_____ (Date)

_____ (Graduate Program Director)

_____ (Date)

Practicum On-Site Supervisor Evaluation

Please complete this evaluation at the end of the practicum experience for _____, who is a candidate for the Master of Science in Applied Communication. You can share this evaluation with the student or send it directly to the Graduate Program Director:

Dr. George Bohrer
 Director of the Graduate Program in Applied Communication
 Fitchburg State University
 160 Pearl Street
 Fitchburg MA 01420

	Excellent	Good	Average	Poor	Does Not Apply
Ability to adapt a variety of tasks					
Decision-making, judgments, setting priorities					
Persistence to complete tasks					
Reliability and dependability					
Enthusiasm for the experience					
Attention to accuracy and detail					
Willingness to ask for and use guidance					
Ability to cope in stressful situation					

Professional Abilities

	Excellent	Good	Average	Poor	Does Not Apply
Ability to synthesize information and communicate it effectively					
Analysis skills; ability to determine organizational issue					
Ability to select best potential interventions					
Ability to organize, classify, and deliver information effectively					
Ability to plan with and work cooperatively with others					
Ability to create and communicate possible solutions.					

Name of the Organization:

Supervisor's Name:

Draft Communications Media Department Policy

Revised Feb 19/2013

Note: from the last meeting. Procedure Manual Draft: Those present voted unanimously to approve items 1, 2 and 3. They also agreed to change all instances of “Department Meetings” to “Faculty Meetings”. Voting on items 4-11 was tabled until the next meeting.

~~Department~~ Faculty Meetings

1. The department chair presides at ~~departmental~~ faculty meetings. If the chair is unavailable and the meeting must be held, the members present should elect a chair *pro tem*. It is the responsibility of the person presiding to maintain order at the meeting, adherence to the agenda, use of proper motions and to establish the order of speakers for discussion. **APPROVED 11/12/12**

2. A schedule of departmental meetings for the semester should be established by the chair at the beginning of each semester and distributed to all department members. In the fall this would be after the AUC schedule is out and in the Spring within the first two weeks of the semester. Meetings should take place between the hours of 8:00 a.m. and 4:30 p.m., Monday through Friday. Meetings should be scheduled to maximize participation (*i.e.*, avoid days and times when a large number of members have a scheduled class). The tradition of the Communication Media Department is to have two Tuesday 3:30 meetings and one Thursday 3:30 meeting each semester. If there is insufficient business or the chair knows a quorum cannot be attained, the meeting may be canceled at the discretion of the chair. **APPROVED 11/12/12**

3. At the chair's discretion, special meetings of the department may be called in order to make decisions that cannot be postponed until a regularly scheduled ~~department~~ faculty meeting. The specific agenda and the reason for the special meeting must be given to all members of the department. Notification must be given at least two (2) working days in advance of the special meeting. Department members should be contacted via their home telephone number; additional notification via e-mail, office telephone numbers and written memoranda may also occur. **APPROVED 11/12/12**

4. A written agenda from the chair, with all items to be considered, shall be distributed to all members of department at least three (3 2) working days in advance of the meeting. The members present at the meeting may vote to change the order of agenda items. Members of the department may submit items for the agenda to the chair or from the floor at the meeting. **APPROVED 1/29/13**

~~Every effort should be made to distribute p~~ Proposals to be considered must be distributed at least five working days ~~one week~~ prior to the meeting. Exceptions may be made based on a majority vote. Copies of proposals should come from the person proposing the item. **APPROVED 1/29/13**

5. A quorum is a majority (more than one-half) of the eligible voting members of the ~~department~~ faculty. Part-time faculty and faculty on any leave of absence on a full-time basis are not eligible to attend or vote at ~~department~~ faculty meetings. If a quorum is not present, discussion may occur but no votes may be taken. **APPROVED 1/29/13**

6. Everyone should have the opportunity to be heard on a subject under discussion. **APPROVED 1/29/13**

7. Voting is usually by a show of hands. Secret ballots shall be used when individuals are being elected to a contested position (chair, committee appointments, *etc.*) or ~~on sensitive matters~~ when a voting member requests one. Votes by email may be allowed when proposals (not elections) have been submitted to all department members ahead of time. Proxy voting is not permitted under any circumstances. **APPROVED 1/29/13**