TO: President John E. Van de Watering
FROM: The Faculty Senate

RE: X I. Formal Resolution (Act of Determination)
     II. Recommendation (Urging the fitness of)
     III. Other (Notice, Request, Report, etc.)

SUBJECT: A Resolution for a Master of Fine Arts in Visual Studies

Signed ____________________________
(For the Senate)

TO: The Faculty Senate
FROM: President John E. Van de Watering

RE: I. Decision and Action Taken on Formal Resolution
   a. Accepted. Effective Date
   b. Deferred for discussion with the Faculty Senate on
   c. Unacceptable for the reasons contained in the attached explanation

II., III. a. Received and acknowledged
    b. Comment:

DISTRIBUTION: Vice Presidents: ____________
Others: ____________

Distribution Date: 5/23/87

Date Received by the Senate: ____________
TO: Faculty Senate
FROM: Long Range Planning Committee
RE: Resolution on Proposed MFA in Visual Studies
DATE: 5/19/87

After discussing the report from the Budget Committee, with its attached memos from Vice President Marcus, the Long-Range Planning Committee passed the following resolution to be presented as a motion to the Faculty Senate at its special meeting on May 21, 1987.

RESOLUTION

WHEREAS the MFA program in Visual Studies appears to be academically acceptable, and

WHEREAS the Brockport College administration has already, without consulting the Faculty Senate, committed the College to the Visual Studies consortium, and

WHEREAS the College could suffer losses in credibility and potential student enrollment if the program were not approved, and

WHEREAS the consequence of not approving the MFA program would be the continued commitment of College funds with no return in student FTEs or other perceived benefit, and

WHEREAS the Faculty Senate anticipates being consulted before any renewal of this consortial agreement, therefore, be it

RESOLVED that the proposed MFA program in Visual Studies be approved, provided:

1. that the Administration of the College at Brockport supplies detailed accountings to the Faculty Senate with regard to this program for 1986-87, 1987-88, and proposed annual budgeting thereafter;

2. that the Administration increases its consultation with the Faculty Senate and its appropriate committees as specified in the Faculty Senate Constitution and Bylaws and other appropriate documents, prior to making future commitments;

3. and that it be understood that this program enjoys no particular priority over any other graduate program in the allocation of future resources, but will compete with them on an equal basis, and

BE IT FURTHER RESOLVED,

that development of any long-range, college-wide plan for the allocation of future resources be done in full consultation with the Faculty, through the Senate, its Long-Range Planning Committee, and other appropriate bodies.
TO:  Fred Burelback, Long Range Planning Committee Chair
FROM:  Peter E. Kane, Budget Committee Chair
SUBJECT:  MFA Proposal Report
DATE:  13 May 1987

Attached is the Budget Committee’s report on the MFA proposal that was referred to us on May 5. The Committee has had 6 working days to prepare this report which in part depends upon the oral assurances given to us by those to whom we turned for information. We note that the association with the Visual Studies Workshop has been under formal consideration for over a year (Marcus Memo, p. 4) and has been operational since the beginning of this year. Under these circumstances we see no reason why the Budget Committee should have been asked to make this rushed evaluation at this late date. It should be noted that the Visual Studies Workshop-Brockport agreement is already in effect and that without approval of a Brockport MFA, Brockport would still be responsible for financial support of what would be a SUNY Buffalo program.

In the area of resource allocation we have been assured that the program will be operational without the use of any existing faculty/staff budget lines (Marcus memo, p. 3). We have also found that monies for adjunct faculty and/or graduate assistantships can be provided from Temporary Service and IFR accounts.

In the area of program expenses it is clear that existing resources can be used to cover these outlays. However, it is our sense that these expenses may well be underestimated. Particular areas of concern include the following:

1) While $10,000 has been designated at the annual cost of equipment replacement, the consortial agreement (p. 3) commits Brockport to "increase [emphasis added] its contribution . . . in the areas of equipment, services and personnel."

2) The consortial agreement on page 2 also commits Brockport to offering "services relating to audio visual and computer maintenance and repair, . . . ." Such services can be very expensive, but no provision has been made for this expense in any budget figures presented to the Budget Committee.

3) It appears that the cost of maintenance of the Visual Studies Workshop’s substantial physical plant will become Brockport’s responsibility.

4) The expense of integrating the Visual Studies Workshop library into the Brockport catalog has not been taken into consideration.
Given the problem of expenses the Budget Committee believes that a substantial commitment of new money from Albany is essential. Such commitment might well be tied to establishing formal Branch Campus status for the Workshop (see consortial agreement p. 3). Without such funds the Workshop and MFA program must inevitably be a drain on resources now fully used to support existing programs.

Finally we noted a reference on page 4 of the Marcus Memo to plans for work this summer on a three-year plan for the allocation of faculty lines. It would seem to us that this plan is certainly an appropriate time for consultation with the faculty through the Senate and its Long Range Planning Committee.

pc: Roger Weir
Budget Committee
TO: Faculty Senate Long Range Planning Committee
FROM: Faculty Senate Budget Committee
SUBJECT: Master of Fine Arts Proposal
DATE: 13 May 1987

It has been difficult to prepare this requested report for the Senate under the time constraints that exist. The task has been facilitated by the co-operation of Vice-Presidents Kumar and Marcus, and Dean Studer. This report deals only with the MFA program under consideration by the Senate and does not deal with other commitments that exist for the period from Spring 1987 through Spring 1988. A copy of the original consortial agreement among SUNY Buffalo, the Visual Studies Workshop, and Brockport is attached for information.

The Budget Committee has directed its attention to two aspects of the MFA proposal: resource allocation (staff lines) and expenses.

Resource Allocation: The proposal indicates that the equivalent of 3 faculty lines would be needed in year one (1988-1989) of the Brockport MFA program with an additional .5 line assigned in the following year. One of these lines will be provided in perpetuity by SUNY Buffalo for the workshop director. The student FTEs generated by that line will return to SUNY Buffalo. All other student FTEs will apply to Brockport. Dean Studer has indicated that present planning does not envision the use of any faculty/staff lines but rather to provide for the employment of adjunct faculty and/or graduate assistantships using both Income Fund Reimbursable (IFR) accounts and Temporary Service money. The equivalent of 2.5 lines to be provided by Brockport is a projected request. The monies for these positions would be provided in the regular budgetary process in competition with other programs. A detailed discussion of this process has been provided in a "Memorandum" dated May 11, 1987, from Vice-President Marcus which is attached.

The maximum annual personnel cost to Brockport is expected to be no more than $31,000. Temporary Service accounts appear to have the resources needed for this expenditure in that a program is now under way to shift student Temporary Service expenditures to work study accounts wherever possible. It is expected that this program will produce a savings in Temporary Service accounts of between $20,000 and $30,000 which should in large part offset the personnel costs of the MFA program. Once again it should be kept in mind that these adjunct and graduate assistantship positions are projections and that actual allocation of funds for these positions would be subject to the normal, competitive budget allocation process (see the Marcus Memo).
In terms of FTE generation the number and quality of applications for this graduate program that is not even under way indicates that the projected 45 full-time graduate students is realistic. Such enrollment would make the MFA the largest full time graduate program at Brockport. As part of the program all students would be expected to take 4 elective graduate courses (12 credits) in non-Art/Visual Studies areas on campus. This requirement is expected to boost graduate course enrollments across campus.

Expenses: Program expenses in addition to personnel costs are expected to be modest. Upgrading and replacement of equipment is expected to run about $10,000 a year (an unspecified portion of this amount would be expected in the Art Department budget even without the MFA program). It is also expected that the MFA would increase the Art Department's regular S&E budget by about $2,500 a year.

While student employment in all parts of the Visual Studies Workshop will in large part be financed by Workshop funds (as are existing support staff in the office, bookstore, library, etc.), it is expected that some $1,000 a year may be used for work study and/or student temporary services.

An additional area of expense is that of the library. The additional acquisitions noted in the "Proposal" (p. 14) would draw upon the $5,000 reserve in the library acquisitions budget set aside for new and developing programs. After start-up the Visual Studies Workshop acquisitions would become part of the Art Department's somewhat expanded acquisitions budget. The cost of integrating the library holdings into the Brockport catalog is estimated to be between $40,000 and $50,000. These costs include such things as the OCLC (On Line Library Computer Center) charges of about $1.50 a volume and catalog cards for each volume.

Finally, it should be recognized that there will be all the normal overhead expenses associated with any department or program including such things as maintenance, computer services, registration and records, and possible tuition waivers for graduate assistants. In addition development services may be called upon to assist in fund raising programs for the Workshop.
Proposal

Consortium Between SUNY Buffalo, SUNY College at Brockport and Visual Studies Workshop

Introduction:

The following proposal for a consortium between SUNY Buffalo, SUNY College at Brockport and Visual Studies Workshop is founded on the belief that such a consortium is mutually beneficial to the institutions, the Workshop, and the Rochester Community. Each program will be strengthened by increases in course offerings and enhanced programmatic resources. The significance of the location in Rochester, the center of photography and photographic and visual study, cannot be overstated. Rochester has the magnificent collection of the International Museum of Photography at the George Eastman House, the renowned Visual Studies Workshop, research institutions and manufacturing companies related to the production of the Eastman Kodak Company, and as a result an important and established network of scholars and students.

The proposal reestablishes and strengthens a 15 year consortium between SUNY Buffalo and the Workshop. Strength for the proposal rises from the proximity of SUNY College at Brockport (16 miles from Rochester), the possibility of students enrolled in three distinct but related degree programs, the quality and reputation of the faculty from the Art Department of the College at Brockport and the advantages of reestablishing programs with a University system whose tempos, practices, and procedures are familiar.

Proposal

The proposal includes a three-year plan as the first stage in establishing a consortium involving connections of personnel, budget, program, and enrollment goals among SUNY Buffalo, SUNY College at Brockport and the Visual Studies Workshop.

During the first year (1986-87) the Art Department of SUNY College at Brockport will be initiating a BFA program, and will develop a letter of intent for a joint MFA in Visual
Studies with SUNY Buffalo, and another letter of intent for an MA in Museum Studies. Both letters of intent will be written with the consortium as central to the proposed programs.

SUNY Buffalo will continue to provide a line for Professor Lyons. SUNY Brockport will provide courses taught at the Workshop by such distinguished artists as Robert Marx, Richard Margolis and Jill Gussow, as well as funded teaching assistants, some of whom will teach on the Brockport campus. Additional staff, including teaching assistants and/or faculty, will be conditional on minimal enrollments to be established by the Art Department, Visual Studies Workshop, and the Vice President of Academic Affairs. Support staff, undergraduate work/study students, will be arranged by the Art Department. These students can be assigned tasks of reception, entrance level secretarial responsibilities, and other duties as appropriate. The College at Brockport will also offer services relating to audio visual and computer maintenance and repair, assistance with Workshop and consortium advancement and development activities, and support for library acquisitions.

Advanced BFA and honor students will be able to take courses at Visual Studies Workshop during their junior and senior years. The emphasis for these students will be in Visual Studies including photography, video, printmaking, off-set printing, graphics/design, photographic history or museum studies. For the first year of the consortium, the teaching assistants will be enrolled in SUNY Buffalo’s current MFA program with the opportunity to transfer credits to the joint MFA when approved.

The consortium will provide impressive gains in the area of equipment for both the Art Department of the College at Brockport and the Workshop. The advantages to the Art Department are encompassed by the expensive video and "state of the art" photographic equipment. Brockport will contribute to the Workshop an IBM PC for administrative purposes. Among other uses, the computer can be connected with the on-line student registration system to be initiated Fall 1986 at Brockport. Between $5,000 and $8,000 Equipment Replacement funds can be allocated to VSW for 1986-87 in addition to other equipment including printing presses, lithograph stones, and photographic equipment now in Art Department storage. Further funding of equipment can be provided in ensuing years.

If this proposal is approved, the College at Brockport will focus its 1987 Summer Arts Festival around the theme of
By this time, it is our expectation that SUNY Brockport will be contributing annually:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
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<tr>
<td>7 TA's with tuition</td>
<td>$45,500</td>
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<tr>
<td>Equipment</td>
<td>10,000</td>
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<tr>
<td>Work/Study students</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$58,500</strong></td>
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</table>

plus the services of Art Department faculty, development professionals, and repair and maintenance staff.
MEMORANDUM

TO: Peter Kane
Chairman, Budget Subcommittee
Long Range Planning Committee
Faculty Senate

FROM: Robert D. Marcus
Vice President for
Academic Affairs

DATE: May 11, 1987

RE: An Overview of the Allocation of Instructional Resources for 1987-88

Enclosed you will find tabular information on full-time faculty searches for 1987-88 and allocation of resources for adjuncts and TA's for 1987-88. These were allocations made by early March as an outcome of a two-step process: the review of academic needs through the departments and the academic administrators to this office as well as the placing of these requests in the context of the staffing review conducted by the President's staff with the participation of the Deans. The process is a most complicated one, and will require a fair amount of narrative explication to be comprehensible. I will lay out the best account I can of it here and be prepared to answer more detailed questions from the committee.

The President's staffing review took advantage of the opportunity presented by flexibility to reallocate lines across functions in order to get the most efficient use of our personnel resources. While the use of all lines on the campus was reviewed, the largest single focus was on staff functions that were consuming faculty lines. The net interchange of faculty and staff lines at the College meant that the equivalent of 10 faculty lines was serving outside the classroom. This was the result of the long period of enrollment decline during which faculty lines were assigned to staff functions when they were not needed to maintain our academic programs—a situation that has clearly been reversed. A number of shifts and reorganizations took place as a result of this review of which the elimination of the Educational Communication Center was the most notable.

Essentially, we identified vacant staff positions that had to be filled and found staff in other areas who could fill these vacancies. The resulting vacant staff lines could
then be used for staff functions being performed on faculty lines. This in turn vacated faculty lines previously used for non-instructional purposes making them available for instruction. Through this process, we recaptured approximately 3.5 faculty FTEs for adjunct sections in 1987-88.

These resources were pooled with other funds from faculty lines, temporary service, funds in Income Fund Reimbursable accounts, and other funds to identify the resources that could be used for instructional purposes. To these identified funds the President added a commitment of anticipated resources which, on the basis of history, we could reasonably expect to have available and which we knew would be needed to staff present programs and a few areas of development. At the time these allocations were made in early March, we committed about $100,000 of funds anticipated from retirements, leaves, grants and contracts and similar sources as a backstop against these anticipated resources.

The estimate of how far beyond identified resources we could go depended on an enormous array of factors. Under flexibility, the total budget rather than simply the I & DR budget or even the personnel budget affect this estimate. The chief SUNY budget problems of the 1987-88 year—the inadequate inflationary adjustment for S & E, a large vacancy (which works much like a one-year cut in line allocations), and anticipated deficiencies in the utilities appropriation—set limits to how far the campus could go in committing reserve funds to backstop anticipated personnel changes which would provide additional resources.

One must read the enclosed summaries of allocations against this background. All of the faculty searches were high priority requests by the appropriate dean except for the African Dance position which was placed in the campus budget by the Chancellor as an identified addition to our allocation of faculty lines specifically for that purpose. There were additional high priority requests which I did not recommend to the President because I did not see that we had the budget to fill them this year. These requests will be given consideration in the development of the resource allocation plan for the next three years to be developed this summer.

Adjunct appointments, TA's, and the like followed a similar pattern. The deans made well-justified requests for the equivalent of 353 sections. (I say "equivalent" because some activities in Learning Skills, laboratories and the like are not really separate sections of instruction.) We were able to provide the equivalent of 286 sections. This number will increase to compensate for personnel shifts and workload requirements.
FULL-TIME FACULTY SEARCHES FOR 1987-88
AS OF MARCH 1987

EDI
- Replacement for LMOF on .5 line
CRJ
- Replacement for non-renewal
EDA
- Replacement for resignation
MSM/CSC
- Two replacements for resignations
PAD
- Replacement for resignation
- Replacement for full-year sabbatical on .5 line
PE
- Two replacements for retirements
BUS
- Three replacements for non-renewals
PSY
- Replacement of 1985 retirement for new M.A. program
DNS
- African Dance on dedicated line from Chancellor
CMC
- Replacement for non-renewal

RDM: evi
5/11/87
## Equivalent Adjuncts and TA's for 1987-88 as of March 1987

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<thead>
<tr>
<th>Category</th>
<th>Spring</th>
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<tr>
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<td>9 (includes Visual Studies)</td>
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<td>CMC</td>
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<tr>
<td>DNS</td>
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<td>PE</td>
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<td>2</td>
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<td>4</td>
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<tr>
<td>ENG</td>
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<tr>
<td>MSM/CSC</td>
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<tr>
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<tr>
<td>ENG</td>
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<td>3</td>
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<tr>
<td>NSM</td>
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<td>3</td>
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<tr>
<td>Letters &amp; Sciences</td>
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<tr>
<td>BUS</td>
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<td>29</td>
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<td>EDC</td>
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<td>SWC</td>
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<tr>
<td>Professions</td>
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</table>

**Academic Year Total - 286 sections or equivalent**

RDM: evr
5/11/87
TO:          Joseph Kandor, Chair, Graduate Curriculum Committee
FROM:        Thomas Markusen, Chair, Department of Art
DATE:        April 21, 1987
RE:          Proposal for a Master of Fine Arts in Visual Studies

The attached proposal is for a Master of Fine Arts Degree in Visual Studies at the SUNY College at Brockport. It will be a program administered by the Art Department and based in Rochester, at the Visual Studies Workshop, 31 Prince Street, with elective course options on the Brockport campus.

This proposal is based on the highly successful program that operated for over 15 years in conjunction with SUNY Buffalo. A combination of budget cuts and difficulties in administering an off-campus site over 70 miles away led to the suspension of the program in 1983. It was recently reinstated as the result of a consortial agreement between Visual Studies Workshop, SUNY College at Brockport and SUNY Buffalo. The MFA proposal at Brockport was designed to take advantage of the unique photographic resources in the Rochester area while the Buffalo program is a traditional MFA program in Photography. Specifically, Brockport’s program will offer courses both in traditional photographic imaging and printing and in sophisticated electronic imaging.

Brockport’s MFA proposal will strengthen the teaching program at Visual Studies Workshop and introduce a graduate program at Brockport that will greatly benefit both the Art Department and the College. Visual Studies Workshop itself is an important Rochester institution that is recognized and respected internationally for its programs and contributions to the photographic community. There is a complete description of the workshop and its programs in the proposal.

The MFA degree is a 60 hour program requiring 2 1/2 years and one summer. It will include seven 500 level swing courses that will also accommodate advanced EFA students at Brockport. There will also be ten 600 level courses and five 700 level courses. (see attached proposal)

The program will require a minimal start up investment because of the Visual Studies Workshop facility already in place. The primary expenses will be those related to the program’s operations. Most of the courses will be taught by adjunct faculty who are already involved with the Visual Studies Workshop. Three Brockport faculty will periodically teach courses there, and in return, graduate students from the MFA program will teach introductory courses in photography, drawing and design in the Art Department. The program will require the equivalent of three faculty lines for the 35 full-time graduate students.
Presently, there are five students in the program (selected from over 60 applications) and for Fall '87 there will be an additional nineteen students (selected from over 110 applications). By Fall '88 there will be thirty-five students in the program. Current students have matriculated through Buffalo. Of the 400 Visual Studies Workshop’s graduates, more than 85 percent are employed in the field.

**Model Course Sequence**

| 1st Semester (Fall) Core Program |  
| History of Photography | 3 credit hours |
| Electronic Media I | 3 credit hours |
| Imaging Systems I | 3 credit hours |
| Interpretive Strategy | 3 credit hours |

| 2nd Semester (Spring) Core Program |  
| Advanced History Seminar | 3 credit hours |
| Media Culture | 3 credit hours |
| Major Emphasis | 3 credit hours |
| Elective | 3 credit hours |

| Summer Institute Workshops | 6 credit hours |

| 3rd Semester (Fall) |  
| Major Emphasis | 6 credit hours |
| Electives | 6 credit hours |

| 4th Semester (Spring) |  
| Major Emphasis | 6 credit hours |
| Elective | 3 credit hours |
| Research Seminar | 3 credit hours |

| 5th Semester (Fall) |  
| Internship | 3 credit hours |
| Thesis | 3 credit hours |

**TOTAL**

**60 credit hours**

**MFA COURSE LISTING**

**I. Core Program Courses**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>ART 510</td>
<td>History of Photography</td>
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<td>ART 511</td>
<td>Electronic Media I</td>
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<td>ART 512</td>
<td>Imaging Systems I</td>
</tr>
<tr>
<td>ART 513</td>
<td>Interpretive Strategy</td>
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<tr>
<td>ART 610</td>
<td>Advanced History Seminar</td>
</tr>
<tr>
<td>ART 620</td>
<td>Media Culture</td>
</tr>
</tbody>
</table>
II. Major Emphasis

1. Photography Courses
   ART 514       Advanced Photography I
   ART 614       Advanced Photography II
   ART 620       Internship Photography
   ART 797       Independent Study Photography

2. Video and Electronic Media Courses
   ART 611       Electronic Media II
   ART 621       Internship Video
   ART 711       Electronic Media II
   ART 798       Independent Study Video

3. Artist's Book Courses
   ART 515       Structure of the Visual Book
   ART 612       Imaging Systems II
   ART 615       Bookmaking
   ART 622       Internship Books
   ART 799       Independent Study Book

4. Additional Course Offerings
   ART 530       Contemporary Issues in Photography and Art
   ART 630       Critical Writing Seminar
   ART 730       Media Culture Study
MFA Application
A/ Cover Page (See Sample Attached to Guidelines)
B/ Program Proposal
  1. Program
      a. Program Purpose

         The Master of Fine Arts Program in Visual Studies is part of a
consortial agreement involving the Visual Studies Workshop, the State
University of New York College at Brockport, and the State University of
New York at Buffalo. The program will be in a unique position to
complement and to share in the outstanding resources for photographic and
media studies in the Rochester area.

         The Visual Studies Workshop is one of the largest artists' service
organizations in the nation, with activities in education, publishing,
 exhibitions, and research. Its programs include ongoing course
offerings in studio art, history, and theory, an active screening and
visiting lecture program, a summer institute, typesetting and printing
facilities for artists and writers, a bookstore, a design and print
consultancy service, a publications program of monographs, texts, and
artists' books, changing exhibitions in four on-site gallery spaces, a
traveling exhibitions program, the monthly journal AFTERIMAGE, media
production and post-production facilities, a weekly cable television
series, an artist-in-residence program, collaborative programs for city
school children, a photographic collection of over 1,000,000 images,
and a library of 15,000 volumes.

         For much of its 18-year history, the Visual Studies Workshop
operated a highly successful MFA program associated with SUNY Buffalo
as one of its educational offerings. In 1983, the program was suspended
in a general fiscal restructuring of the SUNY system. A consortium was
initiated 3 years later by representatives of SUNY Brockport and SUNY
Buffalo in an effort to avert the relocation of the Visual Studies
Workshop from the New York State area.

         This proposal seeks to reaffirm and to strengthen the relationship
between the State University of New York and the Visual Studies Workshop
through the creation of a new Master of Fine Arts degree program at the
College at Brockport.

         The Visual Studies Workshop's institutional design provides a
responsive support structure for "visual studies", a field with a
complex relationship to a number of disciplines. Its programs provide
a working environment that offers a support base for imagemaking,
publishing, exhibiting, training, research, and critical studies.

         Underlying this approach are the theoretical beliefs that human
communications should be examined in their broadest social contexts and
that their physical means of production should be widely accessible. This
preserves the diversity of expression in a democratic society while at the
same time providing a practical relevance for creative work.
II. Major Emphasis

1. Photography Courses
   - ART 514  Advanced Photography I
   - ART 614  Advanced Photography II
   - ART 620  Internship Photography
   - ART 797  Independent Study Photography

2. Video and Electronic Media Courses
   - ART 611  Electronic Media II
   - ART 621  Internship Video
   - ART 711  Electronic Média II
   - ART 798  Independent Study Video

3. Artist's Book Courses
   - ART 515  Structure of the Visual Book
   - ART 612  Imaging Systems II
   - ART 615  Bookmaking
   - ART 622  Internship Books
   - ART 799  Independent Study Book

4. Additional Course Offerings
   - ART 530  Contemporary Issues in Photography and Art
   - ART 630  Critical Writing Seminar
   - ART 730  Media Culture Study
Consequently, the Visual Studies Workshop has sought to reach beyond the boundaries of artistic discourse into fields as diverse as history, education, linguistics, philosophy, psychology, and sociology. This has resulted in programmatic offerings that take into account all elements of cultural transmission, from conception and production through distribution and reception. It has also fostered a student population fully capable of vocational engagement in these areas.

b. Program Structure & Content

The Master of Fine Arts degree in Visual Studies is a 60 hour program requiring two and a half years and one summer. The program is designed to introduce each student to the field of "imaging" in general as well as allow a specialization in one of the three areas of emphasis. The summer workshops provide intense involvements in specialized areas.

During the third semester, students will take a research seminar in preparation for their internship and thesis. The internships are designed to prepare students for future employment.

COURSE DESCRIPTIONS

I. CORE PROGRAM COURSES

THE HISTORY OF PHOTOGRAPHY
This course investigates photography's contribution to the nineteenth and twentieth centuries' visual arts. It will examine contributions of individual photographers, the nature and development of various styles, the relationship of photography to other art media, and the effect of photographic imagery on our culture.

ELECTRONIC MEDIA I
This course will introduce students to an intersection of photography, film, video, sound, and the computer. Students will work on individual projects and will meet as a group for discussions and screenings of work. All production and post-production will be done outside of class time.

IMAGING SYSTEMS I
A variety of light sensitive and related systems including Diazo materials, copy machines, and alternative photographic processes (Van Dyke brown, cyanotype, and gum bichromate) will be investigated as mechanisms for recording, combining, and printing. Emphasis is on the relationship between process and content. Images and texts may be generated by photography, typography, drawing, collage, video, or computer. The final project will be a book or extended print sequence.
INTERPRETIVE STRATEGY
This workshop will be based on the broadest possible conception of
photography as the present technology of visual language. We will treat
the camera much as one would a pencil and ask the many questions raised by
the mere act of making a picture: What is meant by speaking in visual, as
opposed to verbal, terms? What is the impact of social and psychological
circumstances on the visual message? What is the effect of visual media
on their audiences? How, eventually, will a record of visual artifacts be
interpreted?

ADVANCED HISTORY SEMINAR
This seminar is for advanced students working on independent history
projects. Emphasis is placed on extensive research in an area of
interest to the student. The final project of the seminar may be an
exhibition and catalogue, an extensive article or paper, and/or a
series of public lectures.

MEDIA CULTURE
As producers, historians, administrators, and critics, how do we
define the parameters of what we do and whom we serve? How would the
mechanisms that comprise our media environment presume to determine
these matters for us? This course will examine the manner in which
various agencies of exhibition, distribution, publication, and
education, funding, and field services mediate the relationship of
maker and audience. Through a series of readings, discussions, and
written projects, we will analyze the dominant institutions within
photography, independent film, video, and artists' publishing and
consider the range of alternatives to them. Essays by the following
will form the basis for discussions: Allen Sekula, Christopher
Phillips, Douglas Crimp, Martha Rosler, Lucy Lippard, Martha Gever,
Herbert Schiller. Texts will include: The Subsidized Muse by Dick
Netzer; Art After Modernism, edited by Brian Wallis; Cultures in
Contention, edited by Douglas Kahn and Diane Neumaier, and Artists'

II. MAJOR EMPHASIS COURSES

1. Photography Courses

ADVANCED PHOTOGRAPHY I & II (Prerequisite: Interpretive Strategies)
Students will explore what it means to develop a personal system of
working and decision making that stresses self-criticism and the
ability to become aware of directions in their own work and the work
of others. The courses will strengthen concepts of seeing and
sequencing, presentation, exhibition formats, and printing standards.

INDEPENDENT STUDY
The course will be designed by the student in consultation with the
instructor.
2. Video and Electronic Media Courses

ELECTRONIC MEDIA II
This course will continue to investigate the intersection of photography, film, video, sound and the computer. Students will work on individual projects, and will meet as a group for discussions and screenings of work. All production and post-production work will be done outside of class time. Reading and writing will be assigned.

ELECTRONIC MEDIA III
Students will work independently, presenting work to the group for critique throughout the course. This will be a two semester course for advanced students.

INDEPENDENT STUDY
The course will be designed by the student in consultation with the instructor.

3. Artists' Book Courses

STRUCTURE OF THE VISUAL BOOK
Students will conceive, construct, and bind several books to gain a better understanding of the book format as an art form, rather than a reproduction of pre-existing work. There will be lectures and discussion of prime examples of current books.

IMAGING SYSTEMS II
Contemporary use of text/image relationships as well as historical traditions in visual arts and media will be examined as the basis for artists' bookworks. Students will plan and produce an editioned book. Emphasis will be on the translation of a series of pages through the use of offset lithography as a printmaking process.

BOOKMAKING
Each student will work on an extended book project. This will include the development of a book idea or a series of books, which may be executed in a variety of ways. A student may choose to complete an offset edition, a small handmade edition, a series of one-of-a-kind books, or an environmental book. Ongoing work will be brought in weekly for discussion. The course will also include presentations and research into the bookworks of photographers, artists, and writers.

WORKSTUDY AND INDEPENDENT STUDY
Students wishing an intensive concentration in design and printing production may do an internship in the VSW Press three days a week for a semester.

Students with some prior instruction in printing may do an independent study at the VSW Press for purposes of completing an extended offset project.
4. Additional Course Offerings

MEDIA CULTURE INDEPENDENT STUDY
An extended examination of the institutions of the media field for individuals interested in pursuing longer-term projects.

CRITICAL WRITING SEMINAR
Students interested in editorial work may work on Afterimage at a level that reflects their current capabilities, and gain training in research and critical writing. This work might entail writing brief, fair, descriptive reviews of current photographically related books, reporting on events in the field, or processing information to produce the international listing of exhibitions and screenings. In addition, skills such as copy-editing, proofreading, and picture research will be learned.

CONTEMPORARY ISSUES IN PHOTOGRAPHY AND ART
A weekly lecture series conducted by resident and visiting artists, critics, and historians. We shall look for undercurrents and general trends, as well as for interesting anomalies.

C. Program Requirements

Core Program
The core program is required of all students entering the program. It will be completed during the first and second semesters of study.
The core includes:
- History of Photography
- Electronic Media I
- Imaging Systems I
- Interpretive Strategy
- Advanced History Seminar
- Media Culture

Major Emphasis
Students have a choice of three sequences:
1. Photography
2. Video & Electronic Media
3. Artists' Books

Other Required Courses:
Research Seminar
Internship
The internship is arranged by the student with the thesis advisor to provide practical experience in the chosen field.

Thesis (exhibition)
The thesis is a research project resulting in an exhibition, manuscript for publication or an equivalent. A faculty member supervises the project and one outside advisor is selected.
Summer Institute Workshops  6 credit hours
The Summer Institute is a series of twenty to thirty intensive one-week workshops conducted by visiting faculty. The workshops address a wide variety of concerns in photography and related media. General categories for workshops include: critiques and seminars, processes and techniques, history, museum studies, printing and book arts, and video.

Electives  12 credit hours
Students may select any 500-600 level courses offered at the College at Brockport. Courses may be from the Sciences, Humanities, Social Sciences, Professions, or the Arts. Electives may include a maximum of 3 credits of Independent Study.

Total: 60 credit hours

b.  Model Course Sequence

1st Semester (Fall) Core Program
History of Photography  3 credit hours
Electronic Media I  3 credit hours
Imaging Systems I  3 credit hours
Interpretive Strategy  3 credit hours

2nd Semester (Spring) Core Program
Advanced History Seminar  3 credit hours
Media Culture  3 credit hours
Major Emphasis  3 credit hours
Elective  3 credit hours

Summer Institute Workshops  6 credit hours

3rd Semester (Fall)
Major Emphasis  5 credit hours
Electives  5 credit hours

4th Semester (Spring)
Major Emphasis  6 credit hours
Elective  3 credit hours
Research Seminar  3 credit hours

5th Semester (Fall)
Internship  3 credit hours
Thesis  3 credit hours

c.  Students will be assigned an advisor upon acceptance to the program. Advisement procedures similar to those in place in other graduate programs at SUNY Brockport will be adopted.
MFA Proposal, page #7

d. The internship will provide students with career prospects. In the past many students were offered employment as a result of their internship. Advisors will assist students in both internship and career choices.

The thesis advisor and internship supervisor and an outside advisor will assist the student in preparation for career decisions. All student services at SUNY Brockport will be available to assist the students and additional services will be developed when appropriate.

The internships are designed to introduce students to and prepare them for employment. Visual Studies Workshop has an excellent record of placing graduates with approximately 92% of graduates working in their field. The office of Career Planning and Placement at SUNY Brockport will also assist students as they prepare for employment.

e. Resources at Visual Studies Workshop

(Floor Plan is attached at end of proposal)

EXHIBITION PROGRAM

The galleries at the Visual Studies Workshop feature exhibitions of contemporary and historical interest in the fields of photography, video, and bookworks. Work presented often reflects artists' concerns with new media and presentational forms as well as traditional approaches.

Recent exhibitions have been: The Czech Avant-Garde and the Book (1900-1945); Training Manuevers, a media installation by Chip Lord; Thermonuclear Garden, an installation by Sheila Pinkle; Hiroshima, Photographs by Hiromi Tauchida; and Photography: A Regional Survey, work from central and western New York State.

An Exhibition Consultancy and Loan Service aids visual arts institutions by providing curatorial research assistance and by loaning original works from the Workshop's permanent collection and the sales gallery's inventory. VSW circulates travelling exhibitions throughout the United States.

The galleries are open Tuesday-Saturday, 11:00 AM till 4:00 PM.

LECTURES AND FILM/VIDEO SCREENINGS

A series of public lectures and film and video screenings are held on Wednesday evenings from September through April. The lecture program includes presentations by artists, often in conjunction with exhibitions, residencies, or publication projects, as well as symposia and lectures on critical and theoretical issues in the visual arts.

The film/video program presents screenings of independently made films and videos and presentations by film and video artists of their work. Recent screenings have included "New Video: Japan", "Video Transformations", Global Village Documentary Festival, and presentations by Michelle Citron, Paul Sharits, and Shirley Clarke.
ARTISTS-IN-RESIDENCE  
Responding to the needs of individual artists in photography, book arts, and video, the Visual Studies Workshop established the Artists-In-Residence Fellowship Program. Since 1983 the program has provided the opportunity to artists in these areas to pursue their work using the resources of the Workshop. The month long residencies provide access to facilities and an honorarium. Proposals are reviewed once a year. Awards are made according to the nature of the project and its suitability to the facilities of the Workshop.

BOOK SERVICE  
The Workshop's Bookstore specializes in artists' books and resource books on contemporary art and photography. A catalogue of books published under the VSW imprint is available and titles may be ordered by mail.

COMMUNITY WORKSHOPS  
A schedule of weekend and evening workshops and seminars is available to the community. Winter and spring sessions offer programs such as beginning, intermediate, advanced, and color photography, photo history and criticism, alternative processes, offset printing, bookmaking, film, and video. Classes are small and informal and much of the instruction is conducted on a one-to-one basis.

VISUAL STUDIES WORKSHOP PRESS  
The Visual Studies Workshop Press works with artists, photographers, writers, and non-profit arts organizations on the production of books, catalogues, posters, and offset prints. Over 250 titles, including books, independent press literature, and critical and historical titles in the arts, have been printed at the Workshop.


Production printing facilities include digital typesetting, process darkroom, offset production presses, and letterpress and offset proofing presses. The Workshop encourages hands-on involvement in all stages of the production process. Design, consulting, and typesetting services are available.

MEDIA PROGRAM  
The Media Program at the Visual Studies Workshop promotes the work of independent film and video makers through workshops, screenings, and exhibitions as well as a production facility. Small format film and video production is emphasized. The system capabilities at VSW facilitate the transfer from lower cost, consumer quality production systems to broadcast quality post-production systems.
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VSW produces "NO-TV," a video series by artists and independent producers, which airs on Greater Rochester Cablevision. Access awards of up to twenty days made through the Media Artist Access Program to assist artists in gaining technical skills as well as provide a working environment for the exploration of the creative potentials of small-format systems. Application deadlines are March 1, September 1, and December 1.

RESEARCH CENTER

The Research Center maintains a permanent collection of primary and secondary source materials on contemporary photography, artists' books, video art, and filmmaking. The collection includes an independent press archive of artists' books, monographs on individual photographers, books on photography is the illustrative process, audio-tapes of lectures by photographers, critics and historians, original prints by American and some European photographers, amateur snapshots, family albums, Victorian portrait albums, early 20th century lantern slides, contemporary posters, extensive photographic and art periodicals, illustrated books providing examples of historical and present day printing and the photo-mechanical process, as well as information files on photographers, printmakers, video artists, and Visual Arts organizations. The Research Center contains a 15,000 volume library and a collection of 1,000,000 images.

AFTERIMAGE

Published since 1972, AFTERIMAGE is a monthly journal of photography, independent film, video, and artists' books. With an editorial commitment to locating common ground among photographic media, AFTERIMAGE features theoretical and historical articles, extended interviews with picture-makers as well as film and video artists, book and exhibition reviews, news, and an international listing of exhibitions and other events.

AFTERIMAGE is distributed to 2500 subscribers as a benefit of membership in the Visual Studies Workshop, and an additional 2000 copies are sold through galleries and bookstores. The monthly journal is distributed in 30 countries.

TECHNICAL EQUIPMENT AT THE VISUAL STUDIES WORKSHOP

Offset Production Equipment

Printing Presses:
- Heidelberg Kord (18"x25", one color)
- Rutherford Proofing Press
- AB Dick 360 Offset Duplicator
- Vandercook No. 3 Proof Press
- Vandercook No. 232 Proving Machine

Pre-Press:
- Mergenthaler CRTronic Desk-top Digital Typesetter
- P 24 Automatic RC Processor
- Brown Process Camera (20"x24") with darkroom (20"x24")
- Processing Capacity
- Howard Manual paper Cutter (28" guillotine)
- Clydealde Vacuum Frame (25"x36")
- Pitney Bowes 12" Folding Machine
- 35mm Bessler enlarger
- Delta waxer
Light tables (4)  
Assorted cases letterpress type and furniture

Printmaking Equipment
Sturges etching press, 16" roller  
Haloid-Xerox cameras, processors, and fixing units (2)  
30" x 40" Polylit exposure vacuum unit  
30" x 40" UV florescent exposure unit  
Ammonia-fix blue print exposure unit  
30" x 40" vacuum frame and pump  
20" x 20" paper cutter  
36" x 47" light table  
Goodkin copy camera  
Numerous drafting tables

Bookbinding Equipment
Sewing frame  
Nipping press  
Lying press  
Plough  
Book Press  
Leather tools and knives  
Glue-pot  
Miscellaneous knives, brushes, bone folder, etc.

Copy Center Equipment
Leica Reprovit 11a Copystand  
Leica MD-2 Camera body (35mm format)  
Polaroid MP-4 Land camera Copy System (4x5 format)  
Polaroid MP-3 Land Camera Copy System (4x5 format)  
Bowens Illumitron Transparency Duplicator  
One completely equipped individual darkroom for archival copy work

Darkroom Equipment
8 x 10 Salzman Enlarger  
5 x 7 Omega E6 Enlarger  
4 x 5 Omega D2V Enlargers (4)  
Omega B66 Enlargers (2)  
Omega B22 Enlargers (8)  
Cromega B Dichronic Enlargers (2)  
Besseler 23 C 11 Dual Dichro Enlargers (2)  
Besseler 23 C 11 BxW Enlarger  
Besseler 67C Enlarger  
Vivitar VI Dptic Color Enlarger  
Super Chromega C-700 Lamphouse  
Miscellaneous Schneider-Componon and Nikkor lenses and equipment  
for color and black and white archival processing  
8 individual darkrooms for special purposes (graphic arts, color, photo-printmaking, archivally controlled copy work)  
1 "gang" darkroom with 12 enlarging stations
Media Center Equipment

Video:
- SONY Porta-pac VTR (2)
- SONY VTR 3/4" editing deck V05850
- SONY Betamax 1/2" VTR SLO 305
- SONY 10" Trinitron Monitor (4)
- SONY 17" Trinitron Monitor/Receiver
- Video Processing amplifier
- Lowell total-lights with stands and umbrellas (3)
- Panasonic 5" video monitors BxW (3)
- SONY Automatic control panel RM440
- Convergence ECS-90 Edit controller with SMPTE recorder, generator, insertor
- TASCAM 144 Porta studio
- JVC KV1900 three tube color camera
- SONY DCX1640 color camera
- SONY HVC2200 color camera
- Superscope CD-330 audio cassette
- Microphones
- Super 8 video transfer system
- Miscellaneous adaptors, cables, headsets, battery packs, etc.

Projectors, & Misc. A-V Equipment

- Carousel slide projectors with varying lenses (10)
- Bessler Overhead projector
- Wilson Overhead projector
- Revox A-77 Half-track audio recorder
- AKG shot-gun mike
- Roberts open reel 1/4" track audio recorder
- SONY cassette audio recorder
- SONY open-reel 1/4" track audio recorder
- MacKenzie tri-tone slide programmer
- Cynaco amplifier
- Electro Voice Dynamic Omni directional mics. XLR (2)
- Electro Voice Dynamic Lavalier mics. (2)
- Roberts Dynamic mics, phone plug (2)
- Various tripods, mixers, dissolve units, etc.
- Kodak pageant 16mm sound projector
- Maier Hancock hot splicer (16mm/8mm)
- Canon double super-8 projector
- Kodak supermatic 60 super-8 sound projector
- Bolex super-8 projector
- Yashica super-8 cameras (6)
- Zeiss Ikon movie scope 16mm editor
- Zeiss Ikon movie scope 8mm editor
- Veron dual 8 deluxe editors (6)
- Kodak super-8 projector
- Craig super-8 projector/editor
- Heathkit-oscilloscope
- Turntables (2)
- Polavision viewers (2)
- Polavision cameras (2)
- Califanes 4-track stereo recorder
- Realistic Nova '40 headphones
Superscope portable cassette recorder
Technics direct-drive 2-motor SX head cassette deck
Crown amplifier
Teac Tascam series 4-track portastudio
Projectors, & Misc. A-V Equipment (continued...)
2 JVC speakers
Audio-head de-magnetizer
Callen speaker (5"x5"
Kodak speaker (10"x6"
Adjust A-volt variable transformer
Electro-voice cardioid mic.
2 PA speakers
Lloyd's audio portable reel-to-reel tape deck

Resources outside the College and Visual Studies Workshop include the network of photographic, educational and cultural institutions in the Rochester area:
--The International Museum of Photography at the George Eastman House with its exhibition program and library and collections of photographs, film, and technology;
--The Carey Rare Book Collection at Rochester Institute of Technology;
--The Strong Museum and its collection of popular American culture spanning 1880 to 1930;
--The Strasenburgh Planetarium and its computer imaging systems;
--The Reynolds Audio Visual Collection at the Rundel Memorial Library;
--Memorial Art Gallery;
--Pyramid Arts Center;
--Village Gate Arts Center;
--Writers and Books;
--David Malone (Photography) Gallery;
--The Spectrum Gallery at Light Impressions Corporation;
--The photographic manufacturing and research centers including Kodak Research Library.
--And the Rochester Photographic Consortium (involving The University of Rochester, Rochester Institute of Technology, SUNY Brockport, Visual Studies Workshop, The International Museum of Photography at the George Eastman House, and The Photographic Heritage Association) formed to improve the educational network in Rochester and to increase educational programming including cooperative programs among the institutions, lectures, internship opportunities, access to collections and more.

2. Faculty
a. The consortium that represents the foundation of this proposal includes the integration of resources of both the SUNY Colleges at Brockport and Visual Studies Workshop. Among those resources are the faculty of the Department of Art, and other departments, at Brockport. Faculty members teaching photography, printmaking, graphics and design, as well as other appropriate faculty will be involved.
MFA Proposal, page #13

Nathan Lyons, Founder and Director of Visual Studies Workshop, will direct the MFA program. The Director is a member of the faculty of the Department of Art at SUNY Buffalo.

Attach Vitae for Visual Studies Workshop Faculty:
Robert Doyle, Joan Lyons, Nathan Lyons, David Trend.

Attach Vitae for SUNY Faculty:
Richard Margolis (Photography/History of Photography)
Jill Gussow (Photography/printmaking)
Robert Marx (Printmaking)

b. Additional faculty will be added as the enrollment requires. 45 full time students are anticipated requiring the equivalent of 3.5 full time faculty lines.

Additional staff positions will be necessary in certain areas of high student demand. Facilities coordinator, administrative assistant, Research Center director, and two part time faculty positions are anticipated as enrollment increases.

Additional faculty will have a combination of academic credentials and practical experience in their area of expertise.

c. Faculty grant support will be provided by the office of the Academic Vice President at the College at Brockport, and through the Visual Studies Workshop.

3. Students

a. Admission to the M.F.A. Program is by application to the Director, Visual Studies Workshop. Students will submit a statement of interest, portfolio, resume, transcript, and three letters of recommendation. (A draft copy of the application form is attached)

   A Bachelors degree is required. Students from any discipline will be considered.

b. Students from across the United States, Europe, and Japan have been involved in the program in the first 15 years and that wide geographic appeal is anticipated in the future.

c. Financial support will be in the form of work/study, graduate assistantships, grants, scholarships, and other, including corporate sponsorship.

4. Facilities

a. The classroom, library, studio space, and other resources required for the program are in place. Anticipated needs include normal replacement, growth based on enrollment, and program development.
MFA Proposal, page #14

1. The 15,000 volume library at Visual Studies Workshop and the holdings of Drake Memorial Library will be augmented by acquisitions as the need arises. Libraries and collections in the Rochester area are available as part of the emerging educational network.

2. The studios of the Department of Art are available as well as other resources that may be appropriate at the Brockport campus. A detailed list of resources available at Visual Studies Workshop is listed in this application.

3. Computer services are available at the Brockport campus and at Visual Studies Workshop. The Academic Computing Center at Brockport is available for students and several computers are located in the Media Center at Visual Studies Workshop.

4. Technical resources available at Visual Studies Workshop are listed elsewhere in this application. Additional resources are available through the Department of Art at Brockport.

5. Office, classroom, and study space located at Visual Studies Workshop are listed elsewhere in this application. Additional space is available in the Department of Art at Brockport.

6. Special support facilities available at Visual Studies Workshop are described elsewhere in this application.

5. Five year projections, resources and costs are being developed. Since the Visual Studies Workshop facility is already operating, the addition of the degree program requires only modest financial investment. Only expenses directly involved in the operation of the program are involved.

6. The program quality will be maintained by regular evaluation by both the Curriculum Committee of the Department of Art, and the administration of the Visual Studies Workshop.

The program will be monitored by both internal and external reviews. Formal program review will include bi-annual examination by the Department of Art Curriculum Committee. An external review by a three member panel will take place within five years.

end
Appendix C  Site Visit by Evaluation Panel.  
Candidates for the evaluation panel:

Mr. James Enyeart, Director  
The Center for Creative Photography  
843 East University Boulevard  
Tucson, Arizona  85719

Prof. Robert Heinecken  
Art Department  
UCLA  
405 Hilgard Avenue  
Los Angeles, Ca.  90024

Prof. Martha Strawn  
P. O. Box 936  
Davidson, N.C.  28036

Prof. Eun Streetman  
Department of Art  
University of Florida  
1010 S.W. 21st Ave.  
Gainesville, Fl.  32601

Dr. Richard Zakia, Chairman  
Fine Arts Photography Program  
R. I. T.  
One Lomb Memorial Drive  
Rochester, New York  14623

Professor Richard Arnold  
Art & Design  
University of Washington  
Seattle, Washington

(Attach VSW Floor Plan)
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for a Master of Fine Arts Degree in "Visual Studies".

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STATE UNIVERSITY OF NEW YORK
GRADUATE ACADEMIC PROGRAM PROPOSAL
COVER PAGE AND SUMMARY SHEET

Campus: Brockport  Date: 4/2/87

Proposed Program Title: Master of Fine Arts Visual Studies
Proposed Degree/Certificate: MFA
HEGIS Classification and Number:
Departments or academic unit(s) to offer program: Art
Proposed first enrollment date: Sept. 1988

<table>
<thead>
<tr>
<th>YEAR I</th>
<th>YEAR II</th>
<th>YEAR III</th>
<th>YEAR IV</th>
<th>YEAR V</th>
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<td>Full-time</td>
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<tr>
<td>Part-time</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

Projected number of new faculty:
Full-time: 1 1 1 1
Part-time: 7 4 8 8 8

Projected number of new support staff:
Full-time: 2 4 5 6 2
Part-time: 1

Number of existing faculty who will participate in program in Year I:

<table>
<thead>
<tr>
<th>Professor</th>
<th>Full-time</th>
<th>Part-time</th>
<th>Adjunct</th>
<th>Regular (Tenured)</th>
<th>Regular (Untenured)</th>
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<tr>
<td>Instructor</td>
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</tbody>
</table>

If program will lead to certification or licensure, please indicate field or specialty:

If special accreditation will be sought, please a) list accrediting bodies and b) indicate when you plan to seek accreditation.

Please indicate location(s) and projected enrollment for any off-campus offering of this program.

VSW Rochester, NY

Will students be able to complete all requirements for the program at the off-campus site(s)? No

Identify existing programs in related and supporting disciplines:

Program Title | Students | Faculty |
---------------|---------|---------|
Graduate Electives | (see above) | |

Include a brief (250 words maximum) summary of proposal, describing academic content, structure, credits, etc.