

Concordia University
Faculty of Arts & Science

Department of Journalism

Diploma in Visual Journalism
Program Proposal

February 27, 2014

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Executive Summary

The proposed *Diploma Program in Visual Journalism* is a unique, post-baccalaureate 33-credit diploma program that better situates the beginning journalist within the contemporary multi-platform news environment. The program's genesis was in 2008 as the demands of professional journalism increasingly shifted from discrete newsroom roles into combined ones that required the journalist to be polyvalent, capable of producing stories for text, video, audio, and on-line media. Because the Department of Journalism has always been committed to the task of preparing its students to be versatile and conversant with various media platforms and story presentation forms, this program is consistent with that history and importantly fills a void in university-level journalism education in Canada.

The *Diploma Program in Visual Journalism* will be the only graduate-level degree in journalistic visual storytelling in Canada. This will set Concordia University as the first to offer such a program in this growing field and further cement the university's reputation as a leader in innovative education. In general, other university-level photography programs across the country focus on either fine arts or commercial photography. That is not visual journalism.

Comparatively at the college level in Canada, Langara College in British Columbia, offers a continuing education program but no degree. In Ontario, Conestoga College has a sports photography and videography diploma but not within the context of a journalism program. The sole post-secondary program available in Canada is offered at the community-college level at Loyalist College in Belleville, Ontario. At the Southern Alberta Institute of Technology, students may specialize in photojournalism within their graduate diploma program. In the United States, there are a number of four-year undergraduate and two-year MA programs in Visual Journalism available – e.g., Syracuse University, University of Missouri, University of Montana, Rochester Institute of Technology, and Ohio University.

The program is an *applied program*. The program is primarily aimed at a clientele of recent journalism graduates who wish to develop their visual journalism skills so that they may enhance their attractiveness to potential employers or enable them to pursue a freelance career in photo/video journalism. The program also targets the working journalist who wishes to supplement his/her professional skill set to better perform in today's multi-platform news

environment. Students will be expected to produce work that will be judged according to professional journalistic standards. The program teaches students proper visual story-telling techniques, including basic and advanced news photography – broadly defined here as both still and video photography – and instructs students on visual journalism’s best practices so that they will produce a) desired still news photography, b) creative sound capture for slide shows, c) video journalism packages and documentaries, and d) a dossier that attractively packages and disseminates their work. The program culminates in a three-credit, capstone course (JOUR 537 – Visual Journalism Portfolio). It is an advanced workshop requiring students to create professional portfolios that establish individual brands as professional visual journalists. Students will be trained in proper lighting and editing techniques as well as multi-platform integration. In all, the students complete a three semester, 33-credit program that begins in the summer term and ends with the winter term. It is expected that the program will enrol 24 students per cohort year with 22 students retained as it progresses. A part-time option does not exist.

In 2013, the department hired a tenure-track, assistant professor to help establish and direct the program. While the department can make use of existing classroom and studio space, other additional resources include purchasing camera and lighting equipment (with a projected \$85,050 budget).

Section 1 Program Identification

1.1 Title and identification of the program

Diploma in Visual Journalism

1.2 Areas of specialization

News Photography and Reporting

News Features

Documentary Essays

1.3 Administrative location

Department of Journalism

Faculty of Arts and Science, Concordia University

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Section 2 Program Objectives

2.1 Theoretical foundation and general academic objectives

Visuals, in the form of still and moving images, are key to journalistic reporting, and have been so for decades. Journalism uses them as documentary proof to support central core journalistic values such as truthful and objective reporting. In the past, the routines of journalistic production have separated the producers of the visual content from the text content; there were reporters and there were photographers, and reporting was considered a profession and visual production a trade. The pressures of media convergence and the increasingly accessible tools of visual journalism have blurred these once clearly delineated professional boundaries. As the professional boundaries shift and break, visual reporting has achieved professional status and recognition. To address the need for highly skilled professional visual reporters, the Department of Journalism at Concordia University proposes this graduate-level Diploma in Visual Journalism.

Leading newspaper web sites, such as the *New York Times*, *Washington Post*, *Los Angeles Times* and *The Globe and Mail*, routinely combine traditional text and photographs to create slide shows, sound recordings, and mini-documentaries, often produced by the same person. Canadian Press reporters on assignment are required to provide still photographs as well as video and audio elements for their “print” stories. To underscore the importance of this added visual dynamic, the *New York Times* promoted its director of photography, Michele McNally, to assistant managing editor. Newspaper websites are not the only media environment blurring the lines between the traditional news platforms. Broadcasting web sites, such as the BBC in Britain and the CBC/Radio-Canada add still photographs to their traditional video and audio packages.

The academic aim then of the program is to provide students with an intensive curriculum that emphasizes the conceptual and practical skills necessary to pursue a career in visual journalism, which is defined here as journalistic storytelling that uses images (still and moving) as the principal narrative form, complemented by text and/or sound. This program would be the first university-level program of its kind in Canada, allowing Concordia University to expand its current program offerings in journalism and reinforce its reputation as a leader of journalism education in Canada.

2.2 Specific knowledge, expertise, skills that students will acquire

Within today's news media landscape, the journalist faces increasing professional demands to provide compelling visual story elements for his/her stories. As a result, these journalists must possess a greater skill set that includes all visual and textual journalistic forms and must be polyvalent and must be capable of producing:

- still news, feature, and sports photography
- professional sound capture
- fundamental writing and reporting skills
- video journalism and documentary production
- lighting and editing
- multi-platform packaging and integration

As an applied program, the graduate *Diploma in Visual Journalism* has a main goal of producing skilled graduates who 1) seek a career in still or video visual journalism or 2) need to supplement their professional skill set so they may better perform in today's multi-platform environment. However, consistent with Concordia's existing journalism programs, applied-skills courses are complemented by courses in journalism law and ethics, and theoretical foundations of journalism so that the program offers an approach to professional training that integrates skills acquisition with ethical norms and values and critical analysis. Therefore, this program has four primary learning objectives:

- 1) Students will learn proper visual story-telling techniques, including basic and advanced news photography (which is broadly defined here as both still and video photography).
- 2) Students will understand the importance of the visual images along with a combination of sound and text to create a complete multi-platform, journalistic experience.
- 3) Students will learn professional journalistic practices that emphasize news values, critical thinking, and analytical skills.
- 4) Students will gain critical understandings of media law and ethics, pertinent theoretical issues, and the international and advocacy dimensions of visual journalism.

Students will be trained in industry standards and be expected to meet those standards in a professional manner (i.e., meeting deadlines in the execution of newsworthy assignments) and to apply industry-specific cultural norms (e.g., working independently, observing ethical standards). In producing such graduates, the program seeks to professionalize further the practice of visual journalism in Quebec and Canada. At its conclusion, students will collate their production work into a professional portfolio that will be attractive to potential employers and will include a) still photographs and sound recordings that comprise compelling photo essays or slide shows, and b) video segments in the form of reporter packages or mini-documentaries.

This program will attract primarily two applicant groups: 1) post-undergraduate degree students seeking a career in visual journalism (including still news photography or video journalism) or 2) those who have an undergraduate journalism degree and wish to focus on the visual elements of journalistic story-telling. A third group is also targeted: working journalists who wish to increase their professional skill sets to include visual journalism. Because this specialized program is designed to attract a cohort of students who possess some journalism background and education, it is distinct from the current diploma program, which attracts students who have no journalism training and uses a general journalism curriculum. As such, the *Diploma Program in Visual Journalism* will not compete with the existing diploma program and its distinct applicant pool.

Section 3 Rationale for Program Proposal

Journalism owes its standing in Canadian society to its recognition as a core institution of democracy.

The proposed graduate *Diploma in Visual Journalism* is an applied program, with the central purpose of producing highly skilled and critically thinking graduates who seek a career in photojournalism or video journalism. They will be trained in the areas of comprehensive visual story-telling, including still photography, videography, sound and text, along with an understanding of news values, strong analytical skills, and knowledge of media law and ethics, pertinent theoretical issues, and the international and advocacy dimensions of the practice. As with our existing applied programs, students will be trained to professional standards and expected to meet industry standards and behave within the boundaries of industry-specific cultural norms (e.g., meeting deadlines, working independently, observing ethical standards). In producing such graduates, we seek to professionalize the practice of Visual Journalism in Quebec and Canada. This means that students will know how to develop and pitch story ideas, produce well-executed stories across all media platforms, and conduct themselves as ethical and responsible journalists.

3.1 Socio-economic or cultural relevance

The development of a graduate *Diploma in Visual Journalism* can be seen as a response to the increasing demands of media convergence. Historically, once newspapers had the technical capability to produce photographs in their pages, they realized these images often increased their circulation. In modern newsrooms, however, the role of the photographer became distinct from that of the reporter, even in television newsrooms across the country. However, as technology improved, the demands on the reporter and photographer increased. Reporters are now required to shoot their own photographs or video, and photographers, both still and video, must provide greater text as well as visual elements. With the explosion of online news media sites, newspapers and broadcast operations have expanded their need for photo/video journalism for online editions, complementing news text with slide and sound shows or mini-documentaries. Today's newspapers include still slide shows or video packages to supplement their important online stories. *The Globe and Mail*, for example, ran the on-line series "Talking to the Taliban" that provided the reader with the reporter's videotaped interviews of Taliban fighters. In today's news media environment, the journalist no longer produces a story for a single media platform, and media convergence with its emphasis on the visual story-telling elements is simply a matter of course.

The Department of Journalism has always been committed to the task of preparing students to be versatile and conversant with various media platforms and story presentation forms. Thus, the proposed program is consistent with that history and fills a void in university-level journalism education in Canada.

The Department recently surveyed current and past undergraduates and diploma students about their interest in the program (see Appendix IV). These results, along with repeated queries every year since the proposal first went forward, indicate a strong interest in a visual journalism graduate diploma program. Two other indicators also suggest high student interest. The current Graduate Diploma in Journalism, which has attracted between 80 and 100 applications each year, remains popular, indicating consistent interest in the department's graduate-level journalism program. The second indicator is the popularity of our current undergraduate and Graduate Diploma courses that emphasize visual journalism. These courses are always fully subscribed, with waiting lists that include a number of international and other non-program students. The department caps these courses at 20 because of a limited available number of digital cameras. (The increase in our stock of cameras is part of our pending teaching equipment request.)

Projected Student enrollment:

Students	Year 1	Year 2	Year 3	Year 4	Year 5
Entering	24	24	24	24	24
Active in Program	22	22	22	22	22

3.2 Systemic relevance

The proposed program will be the first of its kind at the university level in Canada. There are no comparable courses or programs at Concordia University. The Studio Arts program in the Faculty of Fine Arts offers a BFA Major in Photography and an undergraduate Minor in Photography, as well as an MA in Fine Arts with a concentration in Photography. These programs are devoted to photography

as a conceptual art, and not visual journalism. No other university-level visual journalism programs exist in Quebec.

Concordia is one of a dozen university-level journalism programs in Canada but will be the first to offer a degree in Visual Journalism. Langara College in British Columbia, for example, offers a continuing education program but does not offer a degree. In Ontario, Conestoga College has a sports photography and videography diploma but not within the context of a journalism program. The sole post-secondary program available in Canada is offered at the community-college level at Loyalist College in Belleville, Ontario. At the Southern Alberta Institute of Technology, students may specialize in photojournalism within their graduate diploma program. In the United States, there are four-year undergraduate and two-year MA programs in Visual Journalism available – e.g., University of Missouri, University of Montana, Rochester Institute of Technology, and Ohio University.

3.3 Institutional relevance

3.3.1 Status of the discipline at Concordia

The Department of Journalism's current mission statement defines journalism as a public service and describes its undergraduate and graduate diploma curricula as “designed to help students become the intelligent and versatile journalists upon whom society depends for the exercise of its democratic functions.” The evolution of journalism across many media platforms – print, radio, television, and online – has prompted the department to adapt its curriculum to remain current and relevant as an applied program. The undergraduate program began in 1975 as a minor in print journalism with students working on typewriters and has since become a stand-alone department with a major and two specialization programs at the undergraduate level, a graduate Diploma in Journalism, and a research-oriented MA in Journalism Studies, introduced in September 2009 (see Appendix III). Our applied programs have been revised every few years to keep pace with both technological and narrative changes in journalism practice. Most recently, a completely revised undergraduate curriculum began in the fall of 2011, giving these students exposure to all platforms of journalistic story-telling: print, radio, television and multi-platform journalism.

The strength of the Department of Journalism over the past thirty years has been its professional formation at the undergraduate and graduate Diploma levels, teaching industry-standard production skills within a theoretical, historical and ethical framework. The department currently offers: a one-

year graduate diploma (26 students admitted this year) and an undergraduate program (69 students admitted this year) with three options: a 72-credit specialization; a 60-credit Journalism specialization; and a 45-credit major (with text and audio-visual options). Our graduates are working in every medium across Canada and throughout the world.

In the revised undergraduate curriculum, visual journalism has gained greater prominence, but it remains under-represented in journalism schools across Canada. As for Photojournalism, it began as a slot course and has become a permanent elective in our existing graduate Diploma program, and is a required, second-year course in our undergraduate programs. Currently, the department offers three required undergraduate photojournalism courses (JOUR366) and one photojournalism elective for the current diploma program (JOUR566). Because these courses are always fully subscribed, they generate waiting lists comprised of program and non-program students every year. This further indicates students' interest in visual journalism and their recognition of its increasing importance. The proposed graduate *Diploma in Visual Journalism* will allow the department to train students in a particular and increasingly important branch of journalism.

The existing graduate Diploma is a generalist program, introducing students to all aspects of the practice of journalism: print, radio, television and online. Whereas the current Diploma program offers one elective course in photojournalism in students' final semester, the proposed *Diploma in Visual Journalism* adopts a specialist approach in that it privileges story-telling in the form of still photography and moving images, supported by text and audio.

3.3.2 *Collaboration with other departments and universities*

The Department of Journalism has, in the past, maintained collaborative ties with the Department of Communication Studies through the undergraduate *BA Joint Specialization in Communication Studies and Journalism* and through the annual *Rogers Sportsnet Sports Journalism Workshop* (both have been phased out). Further collaboration has continued with the MA in Journalism Studies where graduate students are working with faculty members from other disciplines who serve as external thesis committee members and provide their insight and expertise as students complete their theses. As the department continues to develop its research profile, further collaboration with our faculty colleagues elsewhere in the university is ongoing (already, Dr. Mike Gasher and Dr. Lisa Lynch of Journalism are collaborating with Dr. Greg Nielsen of Sociology and Anthropology, and Dr. David Secko of

Journalism is part of an interdisciplinary and externally-funded research team led by Dr. Adrian Tsang of Biology. Professor Linda Kay of Journalism has collaborated on funded research with Dr. Rosemary Reilly of the Department of Applied Human Sciences).

3.3.3 Current standing of the department and the discipline in Quebec and the rest of Canada.

Concordia has offered an undergraduate *BA Major in Journalism* since 1980 and a graduate *Diploma in Journalism* since 1987. As stated above, the department introduced a research-oriented *MA in Journalism Studies* in 2009. The establishment of the proposed graduate *Diploma in Visual Journalism* in a university and a department with a long and distinguished track record in journalism education, located in the media centre of Montreal is an important academic endeavor with immediate and significant advantages. Its faculty members have considerable experience in teaching journalism – across both the applied and theoretical dimensions – and the department has established itself within Canada as a premier journalism school. All full-time faculty members have professional journalism experience and most part-time instructors are drawn from industry ranks. The curriculum is grounded in real-world newsroom experience, and the department keeps close ties with news organizations that provide the student with internships and entry-level employment upon graduation. All of our full-time faculty members are engaged in research and provide instruction that is informed by current critical media research.

Concordia University has for nearly forty years provided a solid formation for students who aspire to a career in journalism. The curriculum combines practical workshop courses with more academic courses in areas such as journalism history, media law and ethics and critical approaches to journalism. Workshop courses have small class sizes (capped at 24) to provide students with close, hands-on instruction in fundamental journalism skills. In these courses, students are given deadline and “live” assignments – i.e., assignments based on real news events in and around Montreal – and are held to industry standards. The lecture and seminar courses thereby situate journalistic practice within a theoretical framework drawing upon history, sociology, political theory, ethics, communication and media studies. If journalism, like every practice, is informed by theoretical tenets, underlying its practice, then the students come to understand that practice and to evaluate critically the news environment and industry.

The department arranges internships with news organizations for students in both the undergraduate

and graduate Diploma programs. Therefore, it is anticipated that the department will use its significant professional contacts to establish internship opportunities for students in the Visual Journalism program, giving them critical professional experience and exposure to print, radio, television, and on-line news media. While internships are not required to complete the degree, these opportunities provide students with invaluable newsroom experience and the opportunity to make important professional contacts, helping ensure employment after graduation. Our location in Montreal is in itself an attraction for students because the city is a media centre; not only is it the principal media centre for French Canada (e.g., five daily newspapers, including *Metro* and *24 Heures*, Radio Canada, TVA, CKAC), but remains an important centre for English-language media as well (e.g., *The Gazette*, CBC Montreal, CTV Montreal, Reader's Digest Canada, *Maisonneuve* magazine, CJAD, numerous community newspapers, etc.). This allows the department to draw part-time instructors and guest speakers from these newsrooms.

In addition, undergraduate students are encouraged to take advantage of international exchange opportunities, organized through Concordia International. At the diploma level, the department offers an annual \$20,000 development journalism scholarship for diploma students, sponsored by IDRC. This award will be open to students in the Visual Journalism program as well. (In the past, IDRC winners have worked in Cambodia, Algeria, South Africa, Sri Lanka and Madagascar.)

Equipment-wise, the department has two dedicated computer labs; a radio newsroom with adjoining studio and editing suites; a television studio with adjoining control room, a video editing lab and individual editing suites. Through the equipment depot, shared with the Department of Communication Studies, students have access to digital sound recorders, still and video cameras, and portable lighting kits.

Section 4 Program Description and Requirements

4.1 Admission requirements

The normal admission requirement for admission into the graduate Diploma is an undergraduate degree with a minimum GPA of 3.0 on a 4.3 scale. Some experience in journalism, photojournalism or a media-related field is considered an asset. Applicants should understand that admission is contingent upon a sound undergraduate academic record, strong letters of recommendation, and a convincing letter of intent, which clearly describes their interest in the program. Students should be aware that course instruction and assignments will be in English, and although it will not determine acceptance, applicants are advised that a working knowledge of French is important.

In summary, the admission requirements are:

- Bachelor's degree (or international equivalent) in any field and a minimum GPA of 3.0 on a scale of 4.3;
- transcripts of all previous university studies;
- proficiency in English (to be determined at the interview stage);
- letter of intent; and
- three letters of reference (at least two from academic sources).

In addition, applicants with previous journalism or visual journalism experience may submit a portfolio of their work, but this is not required. Candidates may be invited for an interview by the admissions committee.

Students in the program are strongly urged to provide their own cameras, according to minimal specifications determined by the department. Students are asked to contact the department for details.

4.2 Program procedures

4.2.1 GPA Requirement

The academic progress of students is evaluated by the Diploma Program Director each semester. To be permitted to continue in the program, students must obtain a cumulative grade point average of at least 2.70 based on a minimum of 12 credits.

4.2.2 C Rule

Normally, a student receiving a grade of C in two courses will be required to withdraw from the program. Students withdrawing for this reason may petition the Diploma Committee for special consideration. In case of extenuating circumstances probationary continuation in the program will be considered.

4.2.3 F Rule

Students who receive a failing grade in the course of their studies will be withdrawn from the program. Students may apply for re-admission. Students who receive another failing grade after re-admission will be withdrawn from the program and will not be considered for re-admission.

4.2.4 Time Limit

All work for a Diploma program must be completed within 6 terms (2 years) from the time of initial registration in the program for full-time students.

4.2.5 Graduation Requirement

To graduate, students must have completed all course requirements with a cumulative grade point average of at least 2.70.

4.3 Degree requirements

4.3.1 Courses

Students are required to complete 33 credits of course work in the following core courses:

JOUR 500	Perspectives on Contemporary Media
JOUR 502	Introduction to the Print Process
JOUR 503	Introduction to Visual Journalism
JOUR 507	Basics of Digital Imaging
JOUR 513	Journalism Ethics and the Law
JOUR 521	Visual Story-Telling
JOUR 523	News and Feature Photography
JOUR 527	Elements of Lighting for Visual Journalism
JOUR 531	Visual Journalism Photo Editing
JOUR 535	Documentary and Photographic Series
JOUR 537	Visual Journalism Portfolio

4.3.2 Proposed course descriptions

JOUR 500 Perspectives on Contemporary Media*

This course examines the complex structures of modern media and how they have evolved. It focuses on media theory and the organization, practices and problems of media enterprises, and their impact on audiences and on society. The effects of technology, ownership and regulation are discussed within the framework of an examination of public access and media accountability.

**Existing course in Diploma in Journalism.*

JOUR 502 Introduction to the Print Process*

This is a comprehensive lecture/laboratory course, which lays the foundations for the writing and reporting demands of journalism. Students are introduced to the salient features of print formats, and receive assignments in information- gathering and writing both in class and in the field.

**Existing course in Diploma in Journalism. Students who have completed a comparable undergraduate or graduate course with a grade of B or higher may elect with approval of the Graduate Program Director to enrol in JOUR 520 (directed study).*

JOUR 503 Introduction to Visual Journalism

This workshop course lays the foundation for the visual aspects of journalistic story-telling. Working with digital, single-lens reflex cameras, students acquire fundamental skills for the practice of visual journalism, becoming familiar with a variety of aesthetic, technical, ethical and theoretical concerns involved in the visual production of meaning.

JOUR 507 Basics of Digital Imaging

This workshop course introduces students to the fundamental concepts of editing news photographs. Working with actual news photographs and editing software, students learn to weigh aesthetic and technical considerations with the ethical and theoretical aspects involved in the visual production of meaning.

JOUR 513 Journalism Ethics and the Law*

This course examines the journalist's responsibility in terms of both ethics and the law. It introduces students to a representative cross-section of ethical theories and codes and takes an intensive look at the most common legal issues affecting the practice of journalism.

**Existing course in Diploma in Journalism. Students who have completed a comparable undergraduate or graduate course with a grade B or higher may, with approval of the Graduate Program Director, chose from the following two electives to complete their program: JOUR 528 (On-line Magazine) or JOUR 532 (Public Affairs Workshop in Broadcast Journalism).*

JOUR 521 Visual Story-Telling

This workshop introduces students to the dynamic and aural elements of visual story-telling in the context of multi-platform journalism. Students acquire technical skills of video and sound capture through instruction that brings to bear aesthetic, ethical and theoretical considerations.

JOUR 523 News and Feature Photography

This workshop course covers a range of journalistic topics – hard news, general news, features, arts, sports – to emphasize the thematic particularities of visual story-telling. The course requires students to consider and incorporate the narrative and representative dimensions of visual journalism through a variety of assignments.

JOUR 527 Elements of Lighting for Visual Journalism

This workshop course introduces students to lighting techniques for both still photography and video story-telling. Students learn to weigh technical and aesthetic aspects of lighting with the ethical and theoretical dimensions involved in the manipulation or alteration of the shooting environment.

JOUR 531 Visual Journalism Photo Editing

This advanced workshop course covers the decision-making process for news, magazine and online photography, treating photo editing as a collaborative element of visual journalism. Moving beyond aesthetic and technical aspects, it situates editing within the larger context of news production, such as collaborating with reporters, editors and photo editors in the story-telling process.

JOUR 535 Documentary and Photographic Series

This advanced workshop course concentrates on the photo story, the editorial essay and the documentary essay. The course emphasizes pre-visualization, planning, logistics and realization as well as optimizing series for newspaper, magazine and online publications.

JOUR 537 Visual Journalism Portfolio

This advanced capstone workshop focuses on students creating professional portfolios, helping them create and establish their individual brands as professional visual journalists.

4.4 Strengths and research activities in the department

The department has over the past ten years established a research profile, particularly through the hiring of new faculty members with both professional journalism experience and research-based graduate degrees. Our faculty members are currently working in the research areas of news geography, political economy, health and science reporting, trauma, issues of race and diversity, technology, political journalism, the media and nationalism, newsroom ethnography and gender and journalism. The department introduced in September, 2009 an MA in Journalism Studies, a two-year, research-oriented program for students seeking formation in critical research and scholarship. While the proposed Graduate Diploma in Visual Journalism is not research-oriented, our wide-ranging research activities inform all of classroom teaching, whether workshop or theory-based lecture courses.

Peter Downie, MA, Journalism Studies, (Concordia University), Senior Lecturer. Peter Downie is an award-winning former radio and television broadcaster with the Canadian Broadcasting Corporation. His MA thesis examined the renewal of journalistic practice during the reporting of the 2010 Haitian earthquake. As a regional and national host of current affairs/documentary programs, Downie developed an intimate knowledge of the critical role played by local television and particularly the medium of radio in sustaining the bonds of community. Downie's doctoral research interest is in mapping the dramatic changes occurring in Canada's broadcast landscape caused, in large part, by digital technologies that make it possible to "program" a community from a distant hard drive stacked on a closet shelf. The local voices, of mainly rural communities, are vanishing and Downie's research documents this loss and unpacks what it means for community life.

Brian Gabriel, PhD, Mass Communications, (University of Minnesota), Associate Professor. Dr. Gabriel's research focuses on the 19th-century press in America as it concerns discourse, power, and race. His exploration of 19th-century Canadian press concerns the media constructions of national identity. Dr. Gabriel's book *The Melancholy Effect of Popular Excitement: The Press and Slavery in America*, which explores genealogy of race discourse in antebellum America, is under review at the University of South Carolina Press. His journal article "From Haiti to Nat Turner: Racial Panic Discourse during the Nineteenth Century Partisan Press Era" recently was published in *American Journalism's* Fall, 2013 volume. His book chapter "Alarming Intelligence: Sensationalism in Newspapers after the Raids at Harper's Ferry, Virginia, and St. Albans, Vermont" appears in the forthcoming collection *Murder, Mayhem, Mudslinging, Scandals, Stunts, Hatred, and Disasters: Sensationalism in 19th Century Reporting* from Transaction Press. A secondary research interest includes literary journalism studies and Canadian nationalism in the 19th-century press.

Mike Gasher, PhD, Communication Studies (Concordia University), Professor. A former newspaper reporter and editor (1972-93), Dr. Gasher's central research interest is media geography. He is the principal investigator of the externally-funded *Geography of News Project* (FQRSC 2002-05; SSHRC 2004-07, 2008-11, 2011-14), which posits journalism as a form of cartography. Journalists, that is, through their reporting, situate their audience community within the larger world. Through words, images and sounds, journalists sketch out the boundaries of community, name community, describe community, position community with respect to its neighbours, highlight other regions with which this community has important political, economic and cultural ties, relegating to the margins great swaths

of the rest of the world and great numbers of people. Dr. Gasher has published journal articles on the geographies of journalism and cinema, journalism education and health reporting in *Journalism Studies*, *Aether: the Journal of Media Geography*, the *Canadian Journalism of Communication*, and *Social Science and Medicine*. He is the lead author of the seventh edition of the textbook *Mass Communication in Canada* (Oxford University Press, 2012), author of the monograph *Hollywood North* (UBC Press, 2002), and co-editor of two edited collections: *Contracting Out Hollywood* (Rowman & Littlefield, 2005) and *Converging Media, Diverging Politics* (Lexington Books, 2005).

Andrea Hunter, PhD, Sociology (Queen's University), Assistant Professor. Dr. Hunter's research focuses on new media, citizen journalism, online identity, digitization and the changing landscape of newsrooms. Her SSHRC funded doctoral research into the digital humanities and gaming has been turned into a manuscript that is under consideration by McGill-Queen's Press. Her forthcoming chapter in the *Oxford Handbook of Virtuality* (Oxford 2013) - "Virtual Dystopia" - examines the allure of online games, such as *World of Warcraft*, and the digital sublime. She has been a producer and on-air contributor with CBC Radio One and Two for over a decade. She was a producer, on-air contributor and fill-in host of *The Roundup*, a national arts and entertainment program on CBC Radio One (2000-2005). In addition, she has been an associate producer, journalist and host on morning and afternoon shows on CBC Radio in Prince Rupert, Halifax, Vancouver, Victoria and Ottawa. She began her career in private radio and television in Northern Manitoba and Northern BC.

Linda Kay, MA, Media Studies (Concordia University), Associate Professor. Professor Kay has served as chair of Concordia's Journalism Department since 2010. She began teaching at Concordia after a long career as a newspaper and magazine journalist, most significantly as the first female sports writer on the *Chicago Tribune*. Her academic research centers on two diverse areas: contemporary media coverage of trauma and tragedy; and the history of women in the journalism field. She has co-written articles on trauma reporting for the scholarly journals *Journalism Studies* and *Journalism Practice*. As well, she has written three books, the most recent is entitled *The Sweet Sixteen: The Journey that Inspired the Canadian Women's Press Club*, published by McGill-Queen's University Press in 2012.

Lisa Lynch, PhD, Literature in English (Rutgers University), Assistant Professor. Dr. Lynch works broadly at the intersection between culture, technology, and political change, publishing, presenting and

teaching her research in the fields of new media, global media flows, visual culture and human rights. From 2004-2006, she was the director, along with Elena Razlogova (now Assistant Professor of History at Concordia) of the Guantanamobile Project, a multimedia documentary about the U.S. detention of prisoners at Guantanamo. Her work has appeared in publications ranging from *Journalism Practice* and *New Literary History* to *Open Democracy* and *The Arab Studies Journal*. She is currently at work on two book projects; one on the representation of the post-cold war nuclear threat in film, museums and the visual arts, and another on the ever-increasing boundary skirmishes between traditional, institutional sites of facticity and newer, contingent sites of authority. In 2012-2013, she has three concurrent research projects: a SSHRC-funded investigation into the way in which Canadian newspapers understand Internet governance; a Grand/NCE funded project on the archiving of born-digital news materials, and a Grand/NCE project on newsgaming.

James S. McLean, PhD, Communication Studies, (Concordia University), Assistant Professor. Dr. McLean's research focuses on three areas of journalism studies: visual culture in historical representation; strategic political communication; and the socio-economic development of online journalism forms. His current FQRC-funded project, now in its third year, seeks to explain the role of the journalistic entrepreneur in the development of new online newspapers and the way those newspapers serve specific speech communities. His upcoming book (McGill-Queen's University Press, 2012) examines the role of political war rooms in the competition to generate and maintain credibility during an election campaign. *Inside the NDP War Room* is an inside account of a federal election campaign from the point of view of political strategists. Dr. McLean's ongoing research into visual culture, notably print culture of the 18th century, follows in the footsteps of his co-edited work, *Public Art in Canada; Critical Perspectives* (University of Toronto Press, 2009). Dr. McLean has published scholarly works deriving from his experience as a working journalist including essays on the political economy of media as it pertains to television news (*Canadian Journal of Communication*) and a critique of the journalistic treatment of the Robert Latimer euthanasia case (University of Toronto Press, Under Review). Finally, Dr. McLean is currently engaged in developing two archive-related research projects: one examining the social and cultural history of the Montreal Press Club; the other exploring the organization and cultural aspects of the CBC Radio program "Morningside."

Stanton Paddock, ABD, (University of Maryland), Assistant Professor. Professor Paddock worked as a photojournalist and multimedia producer for a variety of newspapers and magazines in the US and

over-seas. He has covered everything from the US presidential elections to unrest in the Middle East. He has taught visual journalism for Frederick College, The US State Department, and the University of Maryland. His research explores the pedagogy of visual education. His current research interest examines historical precedent for modern trends in journalism education set by the diffusion and growth of Visual Journalism instruction in higher education in the post-WWII years. This is the topic of his forthcoming PhD dissertation at the University of Maryland, College Park.

David Secko, PhD, (University of British Columbia), Associate Professor. Dr. Secko's amazement at the speed at which an amoeba could crawl led him to a PhD that focused on the soil amoeba *Dictyostelium discoideum*. Upon finishing his PhD, he started writing about science for *The Scientist* magazine and Vancouver's *Tyee*. At Concordia, Dr. Secko leads the *Concordia Science Journalism Project* (www.csjp.ca) and is active in the Canadian GE3LS community. He won a University Research Award for his research contributions in 2011, the Dean's Award for excellence as a new scholar in 2010 and the Hal Straight Gold Medal in Journalism from UBC's School of Journalism in 2006. Dr. Secko's research links across journalism, science and ethical issues to clarify and experiment with the roles of the public, experts and journalists in the democratic governance of biotechnology. Examples of his recent articles include a qualitative metasynthesis of the experiences of a science journalists (*Science Communication* 34, 2: 241-282) and a narrative analysis of online commentary after science stories (*Journalism* 12, 7: 814-31).

Section 5 Resource Implications of the Program

5.1 Faculty resources (Human Resources, required and available)

5.1.1 Faculty presently available with areas of expertise

professor	radio news	television news	journalism history	literary journalism	theoretical approaches to journalism	print reporting	gender and journalism	multi-platform journalism	law and ethics
Prof. P. Downie	x	x							
Dr. B. Gabrial		x	x	x	x				
Dr. M. Gasher					x	x			
Dr. A. Hunter									
Prof. L. Kay					x	x	x		
Dr. L. Lynch					x		x	x	
Dr. J. McLean	x	x			x				
Prof. S. Paddock	x	x	x		x			x	
Dr. D. Secko						x			x

5.1.2 Overall faculty characteristics

As an applied program dedicated to the preparation and training of students to work in visual journalism, the primary strength of our faculty members is their professional experience as journalists.

Each of the full-time faculty members has at least five years' experience in the news industry, in the areas of newspaper, magazine, radio and television. In addition, six of the nine full-time faculty members have PhD degrees and all are active researchers, bringing their familiarity with the scholarly literature and their research work to bear on all of the courses they teach, including workshop courses. Their research experience will be particularly pertinent to two courses in this program: JOUR 500 *Perspectives on Contemporary Media* and JOUR 513 *Journalism Ethics and the Law*.

5.1.3 Present and future workloads

Full-time faculty carry a normal workload of 12 credits of teaching with the exception of on ETA with a workload of 21 credits.

5.2 Library resources

Please see the attached Library Report in Appendix II, which concludes, “The collection in journalism at Concordia is largely adequate to support the proposed program.”

5.3 Studio facilities

The department believes it has sufficient, appropriate space available in the second-floor TV studio or CJ2.321 to accommodate the new visual journalism program and its course JOUR 527 Elements of Lighting for Visual Journalism. However, CJ2.231 does present a challenge in that it can only be accessed through the radio newsroom. Combining CJ2.321 and CJ2.331 to create a separate entrance would present the best scenario. However, current budget estimates to make these renovations are prohibitively expensive (est. \$100k), and the department is willing to forgo the renovations and make use of existing TV studio/room space.

The Department of Journalism is housed in the CJ Building on the Loyola Campus. The following is a summary of existing spaces:

CJ 1.231	Equipment Depot (shared with Communication Studies)
CJ 1.419	Learning Centre and Media Gallery (shared with Communication Studies)
CJ 2.409	Classroom (capacity 30)
CJ 2.312	Radio Newsroom
CJ 2.321	Radio Conference Room (to be converted to lighting studio)
CJ 2.301-309	TV Studio
CJ 2.326-331	TV editing suites (x 4)
CJ 3.213	TV editing lab
CJ 3.307	Classroom (capacity 30)
CJ 3.306	Lecture hall (capacity 75)
CJ 3.301	Computer lab (24 stations)
CJ 3.217	Computer lab (24 stations)
CJ 4.215	Student lounge
CJ 5.305	Classroom (capacity 30)

5.4 Equipment: laboratory equipment, audio-visual equipment, etc.

To accommodate the visual journalism program, the Computer Print Lab will need some upgrading, but that is not necessary to initiate the program.

Since the original syllabus was submitted, the field of visual journalism has become even more demanding. More emphasis has been put on journalists being able to produce not only still photographs, but video clips as well, and to be able to upload those photos and clips to servers and websites. The department's server can accommodate such data uploads. The website will be created when the program begins. What is needed is current equipment for the Studio Workspace, meaning camera equipment that can equally deal well with both media (still photography and video). The industry standard for most photojournalists is Canon's 5D MkIII. The following is a breakdown of equipment needs for the department's new program:

Basic camera kit (price per kit \$5,920):		Sub-total	Totals
Canon 5D MkIII		3,600	
EF 24-105mm f./4		1,000	
Speedlight 600EX		650	
Off camera shoe cords		50	
UV Filter		30	
Tripod legs		220	
Tripod head		100	
Back-up camera battery		70	
Camera bag		<u>200</u>	
Total (\$5,920 x 5 kits)		\$29,600	\$29,600
Lens:			
EF 24-70mm f./2.8	(2,400 x 2) =	4,800	
EF 70-200mm f./2.8	(2,650 x 2) =	5,300	
77mm UV filter	(50 x 4) =	200	
Monopod	(100 x 2) =	200	
EF 300mm f./2.8	(7,000 x 2) =	14,000	
EF Teleconverter 1.4x	(550 x 2) =	<u>1,100</u>	
Total		\$25,600	\$25,600
Lighting equipment:			
Speedlight 600EX	(650 x 10) =	6,500	
Light stand	(90 x 15) =	1,350	
Radio slave transmitter	(120 x 5) =	600	
Radio slave receiver	(160 x 15) =	2,400	
Lighting modifiers	(50 x 15) =	<u>750</u>	
Total		\$11,600	\$11,600

Video Accessories

Fluid video head	(190 x 5) =	950	
Wireless mic kit	(850 x 5) =	4,250	
Lav mic	(220 x 5) =	1,100	
Shotgun mic	(220x 5) =	1,100	
Hot shoe mic mount	(10 x 5) =	50	
External audio recorder OR preamp	(500 x 5) =	2,500	
6' XLR cable	(30 x 10) =	<u>300</u>	
Total		\$10,250	\$10,250

Other Accessories	\$ 8,000	\$ 8,000
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TOTAL EQUIPMENT	\$85,050	\$85,050
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Yearly estimated repair and replacement costs (10%)	\$ 8,505
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5.4.1 Equipment justification and student-equipment ratios

Equipment Utilization	Camera Kit	Lens	Lighting Equipment	Video Accessories
Semester 1				
JOUR 503 Introduction to Visual Journalism	x	x		
Semester 2				
JOUR 521 Visual Story-Telling	x	x	x	x
JOUR 523 News and Feature Photography	x	x	x	x
JOUR 527 Elements of Lighting for Visual Journalism	x	x	x	x
Semester 3				
JOUR 535 Documentary and Photographic Series	x	x	x	x
JOUR 537 Visual Journalism Portfolio	x	x	x	x

Equipment Hours per Student/Week	Camera Kit	Lens	Lighting Equipment	Video Accessories
Semester 1				
JOUR 503 Introduction to Visual Journalism	15	9	0	0
Total hours per week	15	9	0	0
Semester 2				
JOUR 521 Visual Story-Telling	12	3	6	15
JOUR 523 News and Feature Photography	15	9	12	6
JOUR 527 Elements of Lighting for Visual Journalism	9	3	15	3
Total hours per week	36	15	33	24
Semester 3				
JOUR 535 Documentary and Photographic Series	15	9	12	15
JOUR 537 Visual Journalism Portfolio	15	9	12	15
Total hours per week	30	18	24	15

5.5 Administrative office space

No additional administrative office space is required.

5.6 Itemized summary of resource implications

1. Five photography kits @ \$5,920 x 5 kits	29,600
2. Additional lens	25,600
3. Lighting equipment	11,600
4. Video accessories	<u>18,250</u>
5. Total equipment	85,050
6. Recurring library collection expenditure (Appendix II)	2,200
7. Nine additional course sections (Total teaching)	92,398

Grand total	\$179,648
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5.7 Revenue and Expense Calculation

Graduate Diploma in Visual Journalism

Concordia University		2014-15	2015-16	2016-17	2017-18	2018-19	5 Year Total
FTEs for Yr 1 students	24	21.60	0.00	0.00	0.00	0.00	21.60
FTEs for Yr 2 students	24		21.60	0.00	0.00	0.00	21.60
FTEs for Yr 3 students	24			21.60	0.00	0.00	21.60
FTEs for Yr 4 students	24				21.60	0.00	21.60
FTEs for Yr 5 students	24					21.60	21.60
Student Enrolment		21.60	21.60	21.60	21.60	21.60	108.00
Revenue							
MEQ FTE Funding (base of \$3,654.94 x 4.42)	16,155	348,944	348,944	348,944	348,944	348,944	1,744,722
Tuition Revenue (\$1,881.08 per FTE)	1,881	40,631	40,631	40,631	40,631	40,631	203,157
Total Anticipated University Revenue		389,576	389,576	389,576	389,576	389,576	1,947,879
Expenses							
Teaching sections (9 new sections)		92,398	92,398	92,398	92,398	92,398	461,990
Teaching equipment and replacement		85,050	8,505.00	8,505.00	8,505.00	8,505.00	119,070
Renovations		-	-	-	-	-	-
Recurring library collection expenditure		2,200	2,200	2,200	2,200	2,200	11,000
Total Anticipated Expenses		179,648	103,103	103,103	103,103	103,103	592,060
Anticipated Gain (Loss) for the University		209,928	286,473	286,473	286,473	286,473	1,355,819

Note:

Attrition rate of 25% (6 students) following first semester (DISC date)

Students complete program over three semesters (Summer/Fall/Winter)

33-credit program

5.8 Implementation timetable for the program

Summer Term

JOUR 502	Introduction to the Print Process
JOUR 503	Introduction to Visual Journalism
JOUR 507	Basics of Digital Imaging

Fall Term

JOUR 500	Perspectives on Contemporary Media
JOUR 521	Visual Story-Telling
JOUR 523	News and Feature Photography
JOUR 527	Elements of Lighting for Visual Journalism

Winter Term

JOUR 513	Journalism Ethics and the Law
JOUR 531	Visual Journalism Photo Editing
JOUR 535	Documentary and Photographic Series
JOUR 537	Visual Journalism Portfolio

Offering 11 courses each year places an additional course section requirement for the Department of nine sections, given that two of the 11 will involve the possible expanded enrolments in the JOUR 500 and JOUR 513 courses.