



OFFICE OF THE BOARD OF TRUSTEES

Public Meeting Notice

January 10, 2019

TO: Southern Oregon University Board of Trustees, Academic and Student Affairs Committee

FROM: Sabrina Prud'homme, University Board Secretary

RE: Notice of Regular Committee Meeting

The Academic and Student Affairs Committee of the Southern Oregon University Board of Trustees will hold a regular committee meeting on the date and at the location set forth below.

Topics of the meeting will include a provost's report offering a review of the committee dashboard and updates on the Provosts' Council, Tuition Advisory Council and other general matters. There will be discussion and action on the digital cinema program proposal. Curriculum, Enrollment Management Council, transfer articulation, and organizational updates also are planned.

The meeting will occur as follows:

Thursday, January 17, 2019

12:00 p.m. to 3:30 p.m. (or until business concludes)

(Lunch to be provided for the board and selected staff members.)

Hannon Library, DeBoer Room, 3rd Floor (Room 303)

Visit governance.sou.edu for meeting materials.

The Hannon Library is located at 1290 Ashland Street, on the Ashland campus of Southern Oregon University. **If special accommodations are required or to sign-up in advance for public comment, please contact Kathy Park at (541) 552-8055 at least 72 hours in advance.**



Board of Trustees
Academic and Student Affairs Committee Meeting
January 17, 2019

Call to Order / Roll / Declaration of a Quorum



**Board of Trustees
Academic and Student Affairs Committee Meeting**

**Thursday, January 17, 2019
12:00 p.m. – 3:30 p.m. (or until business concludes)
DeBoer Room, Hannon Library**

AGENDA

Persons wishing to participate during the public comment period shall sign up at the meeting.

Please note: times are approximate and items may be taken out of order.

- | | | | |
|---------|----------|---|--|
| | 1 | Call to Order/Roll/Declaration of a Quorum | Chair Daniel Santos |
| | 1.1 | Welcome and Opening Remarks | |
| | 1.2 | Roll and Declaration of a Quorum | Sabrina Prud'homme,
SOU, Board Secretary |
| | 1.3 | Agenda Review | Chair Santos |
| | 2 | Public Comment | |
| 30 min. | 3 | Provost's Report | Dr. Susan Walsh, SOU,
Provost and Vice
President for Academic
Affairs |
| | 3.1 | Review of Committee Dashboard | |
| | 3.2 | Provosts' Council Update | |
| | 3.3 | Tuition Advisory Council Update | |
| | 3.4 | Other General Updates | |
| | 4 | Consent Agenda | |
| | 4.1 | Approval of October 18, 2018 Meeting Minutes | Chair Santos |
| | 5 | Action Items | |
| 60 min. | 5.1 | Digital Cinema Program Proposal | Andrew Gay, SOU,
Faculty Senate Chair |
| | 6 | Information and Discussion Items | |
| | 6.1 | Academic Affairs | |
| 15 min. | 6.1.1 | Curriculum Updates | Dr. Susan Walsh |

**Board of Trustees
Academic and Student Affairs Committee Meeting**

**Thursday, January 17, 2019
12:00 p.m. – 3:30 p.m. (or until business concludes)
DeBoer Room, Hannon Library**

AGENDA (Continued)

10 min.	6.1.2	Organizational Update	Dr. Susan Walsh
20 min.	6.1.3	SOU Transfer Articulation Update	Dr. Susan Walsh
	6.2	Student Affairs	Dr. Susan Walsh
15 min.	6.2.1	Enrollment Management Council Update	Dr. Susan Walsh
20 min.	6.3	Future Meetings	Chair Santos
	7	Adjournment	Chair Santos

Public Comment

Provost's Report

Consent Agenda

**Board of Trustees of Southern Oregon University
Academic and Student Affairs Committee Meeting
Thursday, October 18, 2018**

MINUTES

Call to Order/Roll/Declaration of a Quorum

Committee Members:

Daniel Santos	Absent	Barry Thalden	Present
Jonathon Bullock	Present	Steve Vincent	Present
Paul Nicholson	Absent	janelle wilson	Absent
Deborah Rosenberg	Present		

In Chair Daniel Santos' planned absence, Trustee Deborah Rosenberg called the meeting to order at 12:12 p.m. in the DeBoer Room of the Hannon Library. The secretary recorded the roll and a quorum was verified.

Public Comment

There was no one present who wished to provide public comments.

Provost's Report - Dr. Susan Walsh reviewed the committee the dashboard, focusing on degree completions, retention and enrollment trends. She discussed topics the Provosts' Council currently is addressing including accelerated learning programs and implementing requirements of House Bill 2998 regarding transfer credits from community colleges.

Dr. Walsh and President Linda Schott mentioned the collaboration efforts of the local college consortium group, which is comprised of SOU, Oregon Institute of Technology, Klamath Community College and Rogue Community College.

Dr. Walsh said she has been asked to serve on a newly-formed committee with members of the HECC and in conjunction with the Oregon Council of Presidents. The group has been tasked with creating criteria for tuition increase requests over 5 percent among the Oregon public universities.

Dr. Walsh also informed the committee that the HECC has requested the three larger universities include a financial stress test in their evaluations, as was done with SOU. President Schott thought the board should pay attention to governance and authority issues this request raises.

The provost reviewed activities related to Strategic Direction 1, including professional development sessions, academic program review, and the faculty reward system.

Consent Agenda

Trustee Vincent moved to approve the minutes from the June 21, 2018 meeting, as presented. Trustee Bullock seconded the motion and it passed unanimously.

Information and Discussion Items

Committee Meeting Schedule

Trustee Rosenberg said the committee generally meets on the third Thursdays in January,

March, June and October. There were no comments from the committee members regarding the current schedule. Dr. Walsh reminded committee members that special meetings may be called to act on curricular matters.

Academic Affairs Update

American Council on Education Fellow – President Schott introduced Dr. Chad Hamill and spoke about his position as the Vice President for Native American Initiatives at Northern Arizona University and his upcoming role at SOU.

Program Approval Process and Update on New Programs – Dr. Walsh discussed the approval process for new academic programs, as detailed in the meeting materials. She also provided an update on new program proposals and recently added programs at SOU, including a Digital Cinema major, Healthcare Administration degree, Wine Business Certificate, Outdoor Adventure and Expedition Leadership master's degree, and the online MBA and Innovation and Leadership programs.

Update on Student Success Coordinators – Trustee Rosenberg said the student success coordinator were a pilot program intended to provide a well-trained advisor in each division who could advise all students and would provide consistency, availability, and accessibility. She said it has worked very well in her department. Dr. Walsh said one of the major goals of this effort was the liaison role the coordinators play between faculty and students. The divisions seem to be consistently pleased with the program.

Education Advisory Board Student Success Collaborative – Dr. Walsh and Dr. Karen Stone described the university's work to improve student outcomes and the student experience with Education Advisory Board's Student Success Management System. Dr. Stone described the mobile app, where students create their own profile. Through the app, faculty and staff can push notifications to students based on their individual situations; SOU can send touchpoints (short surveys to check in with students); and students can create lists and schedule appointments.

With workflow, students can send messages to and schedule appointments with faculty and student success coordinators and vice versa. The predictive analytics piece creates a student profile and indicates the student's predicted risk (red, yellow, green), which permits better alignment for success with the student's major and advising. Analytics reports can also be run at the institutional level. Dr. Stone discussed the academic planning features, which includes building a course schedule, working with an advisor and registering for classes.

Affordable Course Materials – Dr. Jeffrey Gayton said affordable course materials include used textbooks, faculty-provided materials, library resources and open educational resources. Since 1978, the cost of textbooks has increased significantly more than medical care, new homes and the consumer price index.

House Bill 2871 requires public institutions to flag all courses with low cost materials and bookstores to flag the cost of textbooks. SOU is working to comply with this law.

Dr. Gayton covered the results of the course material use survey, which was implemented to obtain course- and program-level data. He discussed the results with the program chairs so they would be aware of the affordability of materials as well as use of materials among students taking their classes. Dr. Gayton added that student government purchases textbooks and maintains them in the library. Those textbooks are used frequently at the start of a quarter but not often after that. Trustees suggested that the student government may want to look into this to determine if those student fees could be used better elsewhere.

Discussion ensued on advantages and disadvantages of textbook rentals, digital formats and open platforms.

Student Affairs Update

Organizational Update – President Schott provided an update on the search for the Vice President for Enrollment Management and Student Affairs.

National Survey of Student Engagement – President Schott said this is a national survey on student engagement that SOU administers annually. She said the one result that was surprising was that financial concerns are the most important factor when students consider leaving SOU during their first year. The survey results can be provided to programs so they can make improvements. Dr. Jody Waters explained the connection between administering the survey annually and SOU's accreditation. Discussion ensued on the results of the survey included in the meeting materials. Dr. Blaine Steensland mentioned another survey under consideration that would measure student involvement and satisfaction.

Future Meetings

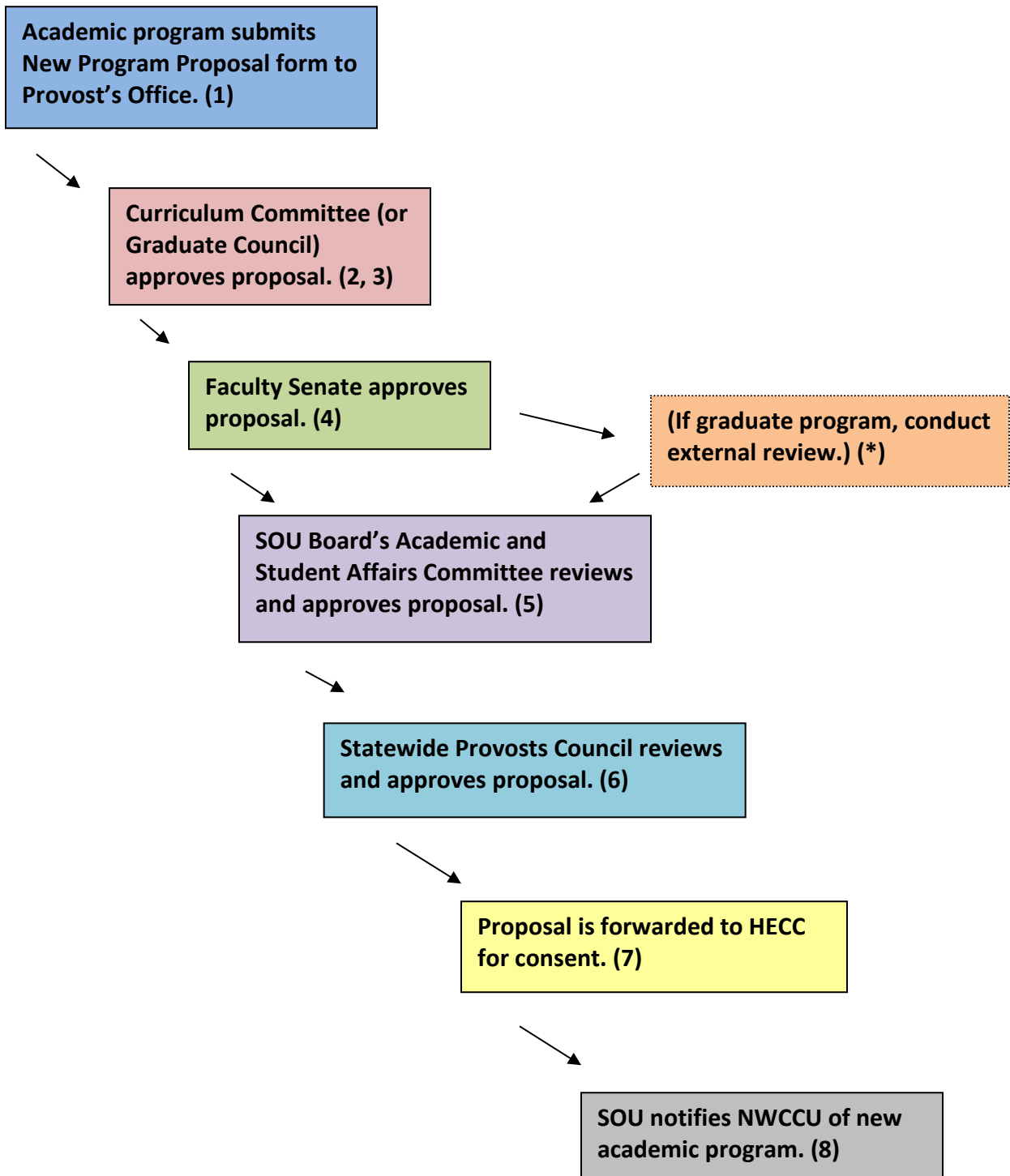
The next regularly scheduled meeting of this committee is January 17.

Adjournment

Trustee Rosenberg adjourned the meeting at 3:09 p.m.

Digital Cinema Program Proposal

New Academic Program Approval Process





**DIGITAL
CINEMA**

**SOUTHERN
OREGON
UNIVERSITY**

**The BA/BS Degree in Digital Cinema
Board of Trustees and
HECC Proposal**

November 18, 2018

Acknowledgements:

The DCIN Advisory Council

The development of this proposal would not have been possible without the ongoing input and support of the Digital Cinema Advisory Council. We would like to thank all of the following for offering to serve:

- Council Chair: **Courtney Williams**, Ashland-based Freelance Producer/Director/Assistant Director
- **Tim Williams**, Executive Director of Oregon Film: The Governor's Office of Film & Television
- **Lisa Cicala**, Executive Director of the Oregon Media Production Association (OMPA)
- **Ray Robison**, Executive Director of Southern Oregon Film and Media (SOFaM)
- **Richard Herskowitz**, Artistic Director & Executive Director of the Ashland Independent Film Festival (AIFF)
- **Robert Goodwin**, Interim Director of Education & Engagement at the Oregon Shakespeare Festival (OSF)
- **Jeff Golden**, Oregon State Senator (District 3) and Radio/Television Producer
- **Howard Lavick**, Retired Associate Dean of the School of Film & Television at Loyola Marymount University
- **David Cress**, Portland-based Producer (*Portlandia*, *Documentary Now!*) and Board Member of Oregon Media Production Association (OMPA)
- **Gary Kout**, Ashland-based Freelance Producer/Production Manager (*Rango*, *T-Rex*, *Flint Town*) and Founder of Southern Oregon Film and Media (SOFaM)
- **Anne Lundgren**, Producer with Ashland-based production company Joma Films and Board Treasurer of Southern Oregon Film and Media (SOFaM)
- **Brooke DeBoer**, Arts Philanthropist and Director/Producer with Medford-based production company Chop Chop Media
- **Joanne Feinberg**, Former Programming Director with the Ashland Independent Film Festival (AIFF) and Freelance Documentary Producer/Editor with Ashland-based production company Fein Films
- **Jeris Huntington**, Jacksonville-based Technologist and Virtual Reality Filmmaker

- **Howard Schreiber**, Emeritus Senior Instructor of Digital Cinema at Southern Oregon University
- **Alison Hoffman**, SOU alum, Former Student Board Representative for Southern Oregon Film and Media (SOFaM), and Portland-based Production Assistant
- **Torre Brown**, SOU alum and former staff videographer/editor for the Southern Oregon Digital Media Center (DMC)
- **Moriah Doepken**, current Digital Cinema student, President of the SOU Film Club, and Student Board Representative for Southern Oregon Film and Media (SOFaM)
- **Sophia Miller**, current Digital Cinema student and staff videographer/editor for the Southern Oregon Digital Media Center (DMC)

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1. Program Description

a. Proposed Classification of Instructional Programs (CIP) number.

50.0602 – Cinematography and Film/Video Production

b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

The BA/BS degree in Digital Cinema provides students with a highly experiential education in visual storytelling, creative problem-solving, and professional collaboration. While rooted in the film school tradition, the Digital Cinema major embraces entrepreneurship and innovation to prepare students for dynamic careers in an expanding video arts and entertainment landscape that includes conventional motion pictures, documentary media, streaming television, web series, virtual reality, social and mobile media, live and interactive media experiences, film festivals, and cinematic platforms and technologies that have yet to be invented.

Each course in the DCIN upper and lower division core is problem-based, merges theory with practice, and aids students in the development of essential skills like leadership, communication, adaptability, critical thinking, cultural agility, teamwork, and conflict resolution. Career pathways for the graduating Digital Cinema student include entry-level crew positions in film and video production or post-production services, creative development, or graduate study in film and video, as well as opportunities in video journalism, advertising and marketing, corporate and non-profit communications, event videography, and independent media production.

c. Course of study – proposed curriculum, including course numbers, titles, and credit hours.

COMMON PROGRAM PREREQUISITES: Up to 6 credits*

- DCIN 101 – Production Tools 1: Audio (2 credits)
- DCIN 102 – Production Tools 2: DSLR Video (2 credits)
- DCIN 103 – Production Tools 3: Non-Linear Editing (2 credits)

*Prerequisite for specific courses but not technically required for the major; students can test out or apply equivalent high school or community college credits. These courses will also be developed as potential Early Entry and Advanced Southern Credit courses for Rogue Valley high school students.

DIGITAL CINEMA BA/BS: 76 credits

LOWER DIVISION CORE: 16 credits

- DCIN 200 – Storytelling Foundations (4 credits)
- DCIN 201 – Intro to Film Analysis (4 credits)
- DCIN 202 – History of Cinema (4 credits)
- DCIN 203 – Digital Cinema Production (4 credits)

UPPER DIVISION CORE: 28 credits

- DCIN 313 – Design Problems in Sound & Light (4 credits)
- DCIN 321 – Visual Storytelling I: Cinematography (3 credits)
- DCIN 322 – Visual Storytelling II: Editing (3 credits)
- DCIN 340 – Entrepreneurial Producing (4 credits)
- COMM 300B – Creativity & Research (4 credits)
- COMM 460E – Visual Communication (4 credits)
- DCIN 410A – Capstone Research & Development (2 credits)
- DCIN 410B – Capstone Production (2 credits)
- DCIN 410C – Capstone Post-Production & Portfolio (2 credits)

PRODUCTION IMMERSION: 12 credits

Choose 12 credits of Production Immersion from:

- DCIN 350 – The Crew Experience (12 credits)
or any 12-credit combination of the following:
- DCIN 409 – Practicum (1-12 credits)
- DCIN 472 – Advanced Production Projects (2-4 credits)
- DCIN 472A – Advanced Documentary Production (4 credits)
- DCIN 472C – Advanced Promotional Production for Clients (4 credits)
- DCIN 472D – Advanced Short Film Production (4 credits)
- DCIN 472F – Advanced Virtual Reality Production (4 credits)

INNOVATION: 4 credits

Choose 4 credits of Innovation from:

- DCIN 301 – Innovations in Creative Media (1 credit; repeatable)
- COMM 195 – Digital Life (2 credits)
- COMM 221 – Creative Industries (2 credits)
- COMM 325 – Design Thinking (2 credits)
- COMM 327 – Creative Careers Bootcamp (4 credits)
- COMM 424 – Creative Entrepreneurship (4 credits)

THEORY & PRACTICE: 4 credits

Choose 4 credits of Theory & Practice from:

- DCIN 363 – Film Theory & Practice: Documentary (4 credits)
- DCIN 364 – Film Theory & Practice: Narrative Cinemas (4 credits)
- DCIN 365 – Film Theory & Practice: Genre (4 credits)
- DCIN 366 – Film Theory & Practice: Auteurs (4 credits)
- EMDA 321 – Theory & Practice in Emerging Media & Digital Arts (4 credits)
- EMDA 330 – Virtual Reality and Algorithmic Culture (4 credits)

ELECTIVES: 12 credits*

* Courses used to meet requirements above may not also be counted toward elective credits.

Digital Cinema:

- DCIN 216 – Studio Production for Film & Television (4 credits)
- DCIN 299 – Special Studies (4 credits)
- DCIN 331 – Screenwriting 1: The Short Script (4 credits)
- DCIN 332 – Screenwriting 2: Features & Pilots (4 credits)
- DCIN 334 – Directing for the Screen (4 credits)
- DCIN 363 – Film Theory & Practice: Documentary (4 credits)
- DCIN 364 – Film Theory & Practice: Narrative Cinemas (4 credits)
- DCIN 365 – Film Theory & Practice: Genre (4 credits)
- DCIN 366 – Film Theory & Practice: Auteurs (4 credits)
- DCIN 399 – Special Studies (4 credits)
- DCIN 407 – Seminar (4 credits)
- DCIN 409 – Practicum (1-15 credits)
- DCIN 444 – Film Festival Programming & Promotion (2-4 credits)
- DCIN 472 – Advanced Production Projects (2-4 credits)
- DCIN 472A – Advanced Documentary Production (4 credits)
- DCIN 472C – Advanced Promotional Production for Clients (4 credits)
- DCIN 472D – Advanced Short Film Production (4 credits)
- DCIN 472F – Advanced Virtual Reality Production (4 credits)

Communication:

- COMM 200 – Communication Across Cultures (4 credits)
- COMM 203 – Media Literacy (4 credits)
- COMM 206 – Multimedia Writing (4 credits)
- COMM 210 – Public Speaking (4 credits)
- COMM 214 – Mobile Image Making (4 credits)
- COMM 221 – Creative Industries (2 credits)
- COMM 225 – Small Group Communication (4 credits)

- COMM 302 – Communication and Media Theory (4 credits)
- COMM 310 – Advanced Public Speaking (4 credits)
- COMM 323 – Strategic Social Media (4 credits)
- COMM 324 – Nonverbal Communication (4 credits)
- COMM 325 – Design Thinking (2 credits)
- COMM 326 – Multimedia Storytelling (4 credits)
- COMM 327 – Creative Careers Bootcamp (4 credits)
- COMM 330 – Interviewing and Listening (4 credits)
- COMM 344 – Media Photography (4 credits)
- COMM 424 – Creative Entrepreneurship (4 credits)
- COMM 441 – International Communication (4 credits)
- COMM 455 – Conflict Resolution (4 credits)
- COMM 456 – Negotiation (4 credits)
- COMM 460 – Topics in Communication (4 credits)
- COMM 472E – Advanced Broadcast Journalism (4 credits)
- COMM 482 – Mass Media Ethics and Law (4 credits)
- COMM 485 – Advanced Social Media Campaigns (4 credits)

Business:

- BA 131 – Business Computer Applications (4 credits)
- BA 218 – Personal Finance (4 credits)
- BA 226 – Business Law (4 credits)
- BA 330 – Principles of Marketing (4 credits)
- BA 430A – Nonprofit Grant Writing (4 credits)

Emerging Media & Digital Arts:

- EMDA 203 – Digital Interactive Foundations (2 credits)
- EMDA 203R – Digital Interactive Foundations: Recitation (2 credits)
- EMDA 321 – Theory & Practice in Emerging Media & Digital Arts (4 credits)
- EMDA 330 – Virtual Reality and Algorithmic Culture (4 credits)
- EMDA 331 – The Art of Data (4 credits)
- EMDA 340 – Responsive Web Design (4 credits)
- EMDA 342 – Motion Graphics (4 credits)
- EMDA 348 – Concept Art and Preproduction Methods (4 credits)
- EMDA 362 – Transmedia Storytelling Genres (4 credits)
- EMDA 363 – Digital Performance Methods (4 credits)
- EMDA 365 – Sound Art and Experimental Music (4 credits)

Theatre:

- TA 167 - Script Analysis (4 credits)
- TA 246 - Introduction to Acting (4 credits)
- TA 424 - Film Acting (4 credits)
- TA 425 - Advanced Film Acting (4 credits)

Other Programs:

- NAS 275 - Native American Cinema(s) (4 credits)
- GSWS 321 - Media Studies in Gender, Sexuality, and Women's Studies (4 credits)
- FR 350 - French Cinema: From the Uncanny to the Surreal (4 credits)

DCIN COURSE DESCRIPTIONS:**DCIN 101 – Production Tools 1: Audio (2 credits) – *NEW COURSE***

Introduces basic audio recording techniques. Students complete exercises using digital audio recorders, wireless and boom-mounted microphones, and Adobe Audition.

DCIN 102 – Production Tools 2: DSLR Video (2 credits) – *NEW COURSE*

Introduces basic videography principles and techniques. Students complete exercises using DSLR cameras.

DCIN 103 – Production Tools 3: Non-Linear Editing (2 credits) – *NEW COURSE*

Introduces basic editing techniques and competencies using Adobe Premiere.

DCIN 200 – Storytelling Foundations (4 credits) – *FORMERLY COMM 220*

Students will study narrative communication across multiple mediums to better understand how stories shape identities, communities, and cultures. Students will explore classical story principles, such as plot, narration, characterization, and audience, as well as innovative and transgressive narrative strategies, and apply their understanding in the creation of their own original stories.

DCIN 201 – Intro to Film Analysis (4 credits) – *FORMERLY COMM 290*

Introduces principles, theories, and methods of cinematic communication and film analysis and explores related audio/visual texts. Students become critical consumers of media as they learn how cinematic form is used to construct meaning and understand how people from diverse cultures might interpret and process media in distinct ways.

DCIN 202 – History of Cinema (4 credits) – NEW COURSE

Students will survey the historical development of the film and other media industries, examining the aesthetic, social, and economic contexts in which media institutions produce and distribute media artifacts.

DCIN 203 – Digital Cinema Production (4 credits) – FORMERLY COMM 215+R

Students develop their skills in project management, collaboration, creative problem-solving, and effective leadership as they explore their prospective careers in Digital Cinema. Students learn the stages of film production, how crews are organized, the budget and scheduling process, and work together in small groups to prepare and produce short films.

DCIN 216 – Studio Production for Film & Television (4 credits) – FORMERLY COMM 216

Provides an introduction to the basic equipment and operating techniques of multi-camera studio production. Explores camera operation, the language of video production, and other necessary equipment and techniques. Students work individually and in groups to develop, script, prep and shoot original work.

COMM 300B – Creativity & Research (4 credits) – NEW COURSE

Introduces key concepts and methods for gathering and evaluating information for application in creative projects. Students practice assessing their own knowledge, organizing a research plan, and producing rigorous, research-based writing.

DCIN 301 – Innovations in Creative Media (1 credit x 4) – NEW COURSE

A one-day, conference-styled course offered every fall and winter in which students collaboratively engage the latest technological developments, industry trends, and contemporary problems in the professional world of creative media.

DCIN 313 – Design Problems in Sound & Light (4 credits) – FORMERLY COMM 313

Explores fundamentals of audio and visual media production concepts and techniques through lectures, readings, and collaborative projects. Students will learn intermediate-level skills in camera, audio, and lighting for film and video production.

DCIN 321 – Visual Storytelling I: Cinematography (3 credits) – NEW COURSE

Advanced study of the technical, aesthetic, and craft considerations of storytelling with light and digital cameras.

DCIN 322 – Visual Storytelling II: Editing (3 credits) – FORMERLY COMM 375

Advanced study of the technical, aesthetic, and craft considerations of storytelling through non-linear editing.

DCIN 331 – Screenwriting 1: The Short Script (4 credits) – FORMERLY COMM 312

Introduces and applies the unique techniques and practices of scriptwriting for short films.

DCIN 332 – Screenwriting 2: Features & Pilots (4 credits) – NEW COURSE

Applies the unique techniques and practices of scriptwriting for longform screen stories, such as a television pilot or feature-length spec script.

DCIN 334 – Directing for the Screen (4 credits) – FORMERLY COMM 314

Addresses the skills essential to working as a director in film and video, including script analysis, casting, rehearsal techniques, blocking, directing actors, visual storytelling through shot selection and mise-en-scene, and communicating a cohesive vision to the crew. Students will workshop and shoot scenes with actors in order to hone their craft.

DCIN 340 – Entrepreneurial Producing (4 credits) – FORMERLY COMM 315

Students learn to develop new projects as independent producers while also mastering below-the-line production management skills, such as advanced script breakdown and scheduling, film budgeting, location scouting and permitting, contracts and crew management, call sheets, and production reports. Students will also collaboratively launch a crowdfunding campaign, in conjunction with the SOU Foundation, to finance the project to be shot during DCIN 350 – The Crew Experience.

DCIN 350 – The Crew Experience (12 credits) – NEW COURSE

Taken by all Digital Cinema juniors in the spring term, students collaborate under the supervision of the instructor, on the production of a significant film project. Students must apply and interview for their roles and will be assigned based on their experience, skills, and portfolio of previous work. The project will be funded primarily through a crowdfunding campaign run in the previous term as part of DCIN 340 – Entrepreneurial Producing.

DCIN 363 – Film Theory & Practice: Documentary (4 credits) – FORMERLY COMM 363

Explores the history and theory of documentary film. Students examine a range of documentary practices, considering their respective representational strategies and the consequence of those strategies for epistemological and ethical concerns at the center of the documentary tradition.

DCIN 364 – Film Theory & Practice: Narrative Cinemas (4 credits) – FORMERLY COMM 364

Explores the history and theory of narrative film from an international perspective. Students examine a range of narrative filmmaking practices, considering their respective national, cultural, and economic contexts, modes of production, technological developments, and traditions of visual storytelling.

DCIN 365 - Film Theory & Practice: Genre (4 credits) – FORMERLY COMM 365

Explores popular film genres such as the Western, the musical, the thriller, science fiction, the detective story, the epic, and the comedy of silent films. Emphasizes cultural and artistic value, the characteristics of each form, and variations within forms. May survey multiple genres or focus on a single genre and its sub-genres.

DCIN 366 - Film Theory & Practice: Auteurs (4 credits) – FORMERLY COMM 366

Offered as either a comparative study of selected works by several major film directors who have made significant contributions to cinematic art or as a detailed study of a single film artist with a substantial body of work.

DCIN 409 – Practicum (1-15 credits) – FORMERLY COMM 409B

Supervised internship or advanced individual project approved by Digital Cinema faculty. Includes the application of principles and theories of Digital Cinema theory or practice in educational, professional, and community settings.

DCIN 410A – Capstone Research & Development (2 credits) – NEW COURSE

Students conduct research and development work in support of an original Capstone thesis project.

DCIN 410B – Capstone Production (2 credits) – NEW COURSE

Students serve in a substantial role in the production of an original Capstone thesis project.

DCIN 410C – Capstone Post-Production & Portfolio (2 credits) – FORMERLY COMM 410B

Students complete work on the Capstone thesis project, build a portfolio of professional, academic, and creative work, and engage in critical reflection of their Capstone learning.

DCIN 444 – Film Festival Programming & Promotion (2-4 credits) – *FORMERLY COMM 444*

Students will study the international film festival circuit and independent film market, and may participate in a community partnership project with a regional film festival (such as the Ashland Independent Film Festival), participate in the programming and promotion of a film exhibition, and/or prepare a festival submission strategy for an assigned short film.

COMM 460E – Visual Communication (4 credits) – *EXISTING COURSE*

Provides a comprehensive overview of the diverse frameworks by which we explain, explore and understand visual methods of communication. Students will gain a scientific understanding of visual communication (encompassing biological and cognitive models of vision), plus a social understanding (encompassing interpretation, content analysis, semiotics, discourse analysis and critical perspectives on the production and reception of visual content). This course also addresses changes in the nature of visual communication driven by the digitalization of media in the 21st century.

DCIN 472 – Advanced Production Projects (2-4 credits) – *FORMERLY COMM 472*

Offers supervised experience in advanced film, television, and/or video production.

DCIN 472A – Advanced Documentary Production (4 credits) – *FORMERLY COMM 472A*

Offers students an advanced exploration of documentary media production. Students explore the diverse approaches used by documentarians to represent reality and consider the benefits and limitations of these approaches for their own production work. By the end of the term, students will have pitched, planned, shot and edited a short documentary in collaboration with others in the class.

DCIN 472C – Advanced Promotional Production for Clients (4 credits) – *FORMERLY COMM 472C*

Students work with real-world clients to produce an advanced promotional campaign, including video and social media components.

DCIN 472D – Advanced Short Film Production (4 credits) – *FORMERLY COMM 472D*

Hands-on course in short film production. Students investigate key formal criteria that define short films, paying particular attention to the relationship between genre and style. Students work in groups to produce short films, considering such aspects as scriptwriting, mise-en-scène, acting styles, cinematography, editing and narrative.

DCIN 472F – Advanced Virtual Reality Production (4 credits) – FORMERLY COMM 472F

This course offers students an opportunity to explore the use of 360-degree video capture and the production of virtual worlds as a storytelling medium. Students will learn the basic technologies of 360VR capture, editing and post-production, and apply those skills to create immersive virtual worlds. Students will have the option to pursue documentary/journalistic, artistic/conceptual or narrative/fictional applications of emerging technologies for VR production.

- d. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).**

The proposed major modifies the existing Digital Cinema concentration within the Communication major at SOU. This proposal increases the required credits from 72 in the 18-19 catalog to 76 and deploys a curriculum consistent with the disciplinary expectations of production-based programs in film and television. As a major affiliated with the Communication program at Southern Oregon University, Digital Cinema further emphasizes connections among conceptual understanding, critical thinking, communication behaviors, and message construction. Faculty bring a broad range of academic and professional training and accomplishments to the classroom, and the department's student-centered program emphasizes skill-building, critical thinking, creativity, and innovation. The Communication program will continue to offer the existing minor in Digital Cinema.

As a conversion from an existing concentration to a major, the Digital Cinema curriculum will continue to be offered at the Ashland campus. Instruction in Digital Cinema entails a blend of conventional and innovative course schedules, studio-, classroom-, field-, and lab-based learning, and occasional weekend workshops offered for credit. Production courses are primarily offered at the Southern Oregon Digital Media Center, which includes an established computer lab, classroom, VR lab, television studio, and equipment check-out facility, plus dedicated professional staff and student employees. Adobe Creative Suite software required for media production is already licensed and installed in most student computer labs on campus. The program already schedules some online course sections of general education courses, primarily in summer, and will continue to do so.

Anticipated Enrollment Caps for Required DCIN Courses	
DCIN 101 – Production Tools 1: Audio (2 credits)	20
DCIN 102 – Production Tools 2: DSLR Video (2 credits)	20
DCIN 103 – Production Tools 3: Non-Linear Editing (2 credits)	20
DCIN 200 – Story Creation & Innovation (4 credits)	40
DCIN 201 – Cinematic Forms: Film & Beyond (4 credits)	100
DCIN 202 – History of Cinema (4 credits)	100
DCIN 203 – Digital Cinema Production (4 credits)	30
COMM 300B – Creativity & Research (4 credits)	20
DCIN 301 – Innovations in Creative Media (1 credit)	60
DCIN 313 – Design Problems in Sound & Light (4 credits)	20
DCIN 321 – Visual Storytelling I: Cinematography (3 credits)	20
DCIN 322 – Visual Storytelling II: Editing (3 credits)	20
DCIN 340 – Entrepreneurial Producing (4 credits)	20
DCIN 350 – The Crew Experience (12 credits)	30
DCIN 363 – Film Theory & Practice: Documentary (4 credits)	30
DCIN 364 – Film Theory & Practice: Narrative Cinemas (4 credits)	30
DCIN 365 – Film Theory & Practice: Genre (4 credits)	30
DCIN 366 – Film Theory & Practice: Auteurs (4 credits)	30
DCIN 410A – Capstone Research & Development	30
DCIN 410B – Capstone Production (2 credits)	30
DCIN 410C – Capstone Post-Production & Portfolio (2 credits)	30

e. Adequacy and quality of faculty delivering the program.

The quality of current faculty is adequate to support this program. Current full-time faculty include one professorial line filled by a faculty member with an MFA from a competitive film program and current rank of associate professor and an instructional line filled by a faculty member with a Ph.D. in Radio-Television-Film from a nationally ranked R1 institution. Both current faculty members have significant film and media projects in production as an element of their scholarly and creative practice, and their professional experience informs the curriculum and student instruction.

f. Adequacy of faculty resources – full-time, part-time, adjunct.

The full faculty roster for Digital Cinema-specific instruction includes our two full-time faculty, a staff member at the Southern Oregon Digital Media Center (DMC) who has instructional loading in his appointment, occasional instruction by other faculty in the Communication program, and occasional term-by-term faculty available in the community.

At this time, current faculty resources, supplemented by 14 ELU term-by-term instruction, is sufficient to support the proposed curriculum. We project that those resources can support incoming cohorts of 20-to-25 new students per year and growth up to approximately 80 declared majors. Growth beyond 80 declared majors or larger than anticipated incoming

cohorts may require additional term-by-term appointments or a third full-time faculty line in Digital Cinema.

This chart summarizes projected DCIN ELU demand by academic year through 22-23:

Faculty ELU Capacity		Projected DCIN ELU Demand by Academic Year			
		19-20	20-21	21-22	22-23
<i>Andrew Gay</i>	36	36	36	36	36
<i>Christopher Lucas</i>	44	30	30	38	40
<i>Brandon Givens</i>	12	8	8	8	8
<i>Other</i>		14	14	26	36
Total ELU:		88	88	108	118

Note: Christopher Lucas and Brandon Givens also teach non-DCIN Communication courses.

g. Other staff.

No additional full-time staff are needed. Additional part-time student staff may be needed at the SOU Digital Media Center in order to extend both equipment check-out availability and open lab hours.

h. Adequacy of facilities, library, and other resources.

A resource review by Dale Vidmar, Library Liaison to Communication, found that the Hannon Library’s current resources are more than adequate to support a new major in Digital Cinema.

If **current growth** in Digital Cinema is sustained, we estimate a need of \$7,500 per year to maintain and update equipment resources at the SOU Digital Media Center. This is true with or without a new major. We will raise these funds through course fees (up to \$90 per course) attached to each production course offered by Digital Cinema. If all production courses planned for the 2019-2020 academic year enroll at 75% capacity, this need would be met with a \$50 course fee. This fee-based solution also ensures that resources grow in line with enrollment increases.

If **current growth** in Digital Cinema is surpassed, additional lab space and iMac workstations may be needed by 2022.

i. Anticipated start date.

September 2019

2. Relationship to Mission and Goals

a. Manner in which the proposed program supports the institution’s mission, signature areas of focus, and strategic priorities.

The proposed Digital Cinema major is in direct alignment with SOU’s recently adopted mission and strategic plan, as well as our core themes for assessment and accreditation.

i. Mission Alignment

Southern Oregon University adopted a new multi-part Mission Statement in 2017, and the proposed Digital Cinema major aligns closely with its charge:

“We inspire curiosity and creativity, compel critical thinking, foster discovery, and cultivate bold ideas and actions.”

Students majoring in Digital Cinema learn to anchor their creativity in curiosity and critical thinking. Visual storytelling begins with asking questions about ourselves and our world and thinking critically about how we answer those questions. For students of Digital Cinema, creativity is not an expression of individual artistic genius, but an act of communication between author and audience. Digital Cinema students learn not only how to “speak” effectively through audiovisual media, but also how to listen to and learn from audience feedback. Students are encouraged to experiment with their medium, innovate using new techniques and technologies, and produce media that expands our ability to understand and empathize with a diverse array of human experiences.

“We achieve student success, professional preparation, and civic engagement through service excellence, evolving technologies, and innovative curriculum.”

While students majoring in Digital Cinema develop the industry-specific production skills necessary for successful careers in the media and entertainment industry, those same skills are highly transferable to other career paths. Digital Cinema majors develop such essential skills as leadership, project management, negotiation, collaboration, communication, brainstorming, creative problem-solving, punctuality, and grit. They are visual storytellers and entrepreneurial thinkers with hands-on experience in media creation, traits that are in demand in numerous industries. They excel at both big-picture and detail-oriented thinking and are accustomed to hearing and incorporating critical feedback in the iterative improvement of their work. Likewise, while Digital Cinema majors are trained in the use of cutting-edge tools, they also develop the self-determination and

adaptability they will need to adjust to ever-evolving, disruptive innovations in media technology.

SOU's Digital Cinema program takes an expansive view of the word "cinema," including everything from large format media designed for theatrical projection to web series created for mobile viewing. In keeping with this, our faculty have become national leaders in the research and teaching of 360 spherical video production for virtual reality, a new form of "cinema" that will be central to our curriculum moving forward.

SOU Digital Cinema students are encouraged to apply their production skills in civic engagement. Faculty interest and coursework organized around creating documentary, informational, and educational media encourage student engagement with the broader community and socially-relevant topics. Many students volunteer their skills in support of regional non-profits and important social causes. Our program also has a particularly strong relationship with the Ashland Independent Film Festival, where numerous students volunteer and/or intern every year.

"We foster access, equity, inclusion and diversity in thought and practice."

SOU's Digital Cinema major will offer an affordable option to both Oregon resident and WUE students, delivering a high quality production education at a fraction of the tuition charged by many larger film schools.¹ While many film and video programs offer limited-access admissions based on portfolio review, SOU's Digital Cinema major will have no such barrier, making us an ideal destination for talented students who have had minimal access to the resources necessary to develop an advanced video portfolio prior to beginning college.

Our program is proactively committed to equity, inclusion, and diversity. While Hollywood has long been a hostile environment for women, minorities, and LGBTQ+ creatives, our program is designed to address these challenges head-on in order to change the culture of the film industry. Our students learn the value of diverse perspectives in media and inclusive representation. Likewise, we have adopted best practices to ensure students understand how to recognize and report abuses in the industry, whether as victims or bystanders, and provide training for

¹ For example, the University of Southern California, ranked by the *Hollywood Reporter* as the top film school in the country, charges \$51,442 per year in undergraduate tuition. See: <https://www.hollywoodreporter.com/lists/top-25-american-film-schools-2017-1029477/item/top-25-film-schools-nyu-1029491>

students in how to foster safe and equitable working environments at all times. Equity, inclusion, and diversity are learned as essential professional expectations for a career in film and media, not a set of side problems to be engaged only by those who believe they are directly impacted by them.

“We prepare our learners to be responsible, engaged citizens in our democracy.”

SOU’s Digital Cinema students learn to be critical consumers of media, to recognize problematic or irresponsible media messages, and to create their own media ethically. Students also learn to use media as a means of civic engagement, social critique, and activism for positive change. Likewise, students are taught green filmmaking practices and expected to treat their community and environment with deep respect while shooting on location, working to preserve resources in a sustainable manner and to eliminate waste whenever possible.

“We promote economic vitality, sustainability, cultural enrichment, and social well-being in our region, the state, the nation, and the world.”

SOU’s Digital Cinema major responds directly to the needs of Oregon’s growing film industry. *MovieMaker Magazine* has included both Ashland and Portland in its 2018 lists of best places to live and work as a moviemaker (Ashland’s 5th year in a row on the list),² and production is on the rise throughout the state.³ In 2017, the Oregon legislature passed the Regional Oregon Production Investment Fund (rOPIF), incentivizing media production outside the Portland Metro Zone. However, to fully realize the legislature’s intent, Southern Oregon will need to develop homegrown talent that can effectively meet the national and global standards expected of production professionals. The Southern Oregon Digital Media Center (DMC) and Rogue Valley Community Television (RVTV) produce original media for clients throughout Southern Oregon and employ students in many professional production positions, providing them numerous opportunities for hands-on experiential training.

Digital Cinema at SOU is an invaluable contributor to Southern Oregon’s thriving arts scene. The Ashland Independent Film Festival (AIFF) is a nationally-

² Ashland’s rank in *MovieMaker Magazine*’s Best Places list, 2014-2018, can be found here: <https://www.moviemaker.com/tag/ashland/>

³ For more information, see section 4.f of this document.

recognized cultural event that takes place each April, bringing dozens of notable filmmakers from across the country to Ashland and attracting hundreds of tourists from all over the region. The festival also sponsors the Varsity World Film Week each fall, showcasing the best in international cinema. The festival is a key partner with SOU, holding multiple events on campus, providing volunteer opportunities for students, and collaborating with the Digital Media Center to produce publicity materials each year. SOU student and alumni films have been programmed as part of both AIFF's Student Launch competition and as part of their Locals Only program, and several SOU students have won awards at AIFF. Student work also screens regularly at the Klamath Independent Film Festival each summer, and the SOU Film Club sponsors the SOU Student Film Festival, which showcases student work to a sold-out Varsity Theatre crowd at the end of each Spring term. Students and faculty have also collaborated with the Oregon Shakespeare Festival (OSF) to produce multi-media and interactive "expanded cinema" theatre experiences for Ashland's flagship cultural organization.

ii. Strategic Direction Alignment

Southern Oregon University has identified seven new strategic directions and numerous related goals, and the proposed Digital Cinema major has been designed in direct response to these directions and goals:

Strategic Direction I: SOU will transform its pedagogy and curriculum (how and what it teaches) to enhance the success of its learners and graduates.

Goal One: SOU will develop curriculum and provide learning experiences that prepare all learners for life and work in an evolving future; connect directly with the challenges of our community, region, and world; and build self-confidence and the capacity to think critically, innovate boldly, and create lives of purpose.

Goal Two: SOU will align faculty hiring, promotion and tenure policies, and allocation of other academic resources with the university's mission, vision and strategic plan.

Goal Three: SOU will develop and utilize resources to ensure affordability of and access to student learning opportunities.

Goal Four: SOU will engage in ongoing assessment of academic and academic support programs in order to further a process of continuous improvement.

Strategic Direction II: SOU will become an employer of choice and provide excellent service to all of its constituents.

Goal One: SOU will develop effective orientation, training and professional development programs as well as a performance management process that rewards employees for continuous improvement.

Goal Two: SOU will improve its customer experience by streamlining business processes.

Goal Three: SOU will align its internal and external communications to foster greater collaboration and enhance its credibility.

Goal Four: SOU will design and implement a program that will develop a culture of service excellence in all employees.

Strategic Direction III: SOU will actively model an environmentally sustainable campus and engage in collaborative research to promote an ecologically-resilient bioregion.

Goal One: SOU will be a model sustainable institution of higher education, integrating sustainable planning, practices, policies, and education throughout the university.

Goal Two: SOU will strengthen its organizational and financial infrastructure to support the advancement, promotion and reach of environmental sustainability at SOU.

Goal Three: SOU will integrate sustainability, the environment, and conservation into its curriculum, scholarship, and creative activity.

Strategic Direction IV: SOU will create a diverse, equitable, inclusive community where learners flourish.

Goal One: SOU will replace structural and systemic barriers with equitable processes and practices that promote a sense of belonging and ensure the success of a diverse “new majority.”

Goal Two: SOU will establish supportive pathways that will increase the access, retention, and success of learners (students, faculty, and staff) from underrepresented backgrounds.

Goal Three: SOU will prepare all learners regardless of background, identity and position, to work, live, and communicate effectively across differences in order to thrive in an increasingly diverse world.

Strategic Direction V: SOU will maintain financial stability and invest for institutional vitality.

Goal One: SOU will develop, implement and monitor a comprehensive strategic enrollment management plan.

Goal Two: SOU will develop key performance indicators to incentivize, monitor, and reward improvements, innovations or efficiencies.

Goal Three: SOU will enhance opportunities to leverage its existing assets to increase revenue.

Goal Four: SOU will invest in opportunities that generate additional gifts, grants, and sponsorships from external sources.

Strategic Direction VI: SOU will develop physical and virtual environments in which all learners can thrive.

Goal One: SOU will utilize universal design principles to transform learning spaces to inspire creativity, collaboration and intellectual growth in all of the learning communities we serve.

Goal Two: SOU will provide opportunities for all learners to be effective users of immersive, accessible and virtual technologies and spaces.

Strategic Direction VII: SOU will be a catalyst for economic vitality, civic engagement and cultural enrichment through ongoing collaboration with local, state, national, and global partners.

Goal One: SOU will be a resource and collaborative partner for the economic, cultural, artistic and social betterment of the region.

Goal Two: SOU will collaborate with a wide range of partners to provide civic engagement, service learning, and community-based learning experiences for all its learners.

While the Communication major's existing Digital Cinema curriculum already offers an adequate number of credits to support the launch of a new Digital Cinema major, the Communication faculty have opted to rethink and reframe how we educate future Oregon media-makers, transforming both our pedagogy and our curriculum. The proposed program is aggressively forward-thinking, student-centered, and designed to support students as they develop the self-confidence they need in order to take bold risks and engage their communities through creative expression that invites conversation. (SD I, Goal 1)

We have designed a new curriculum that both digs deeper into the industry specific production skills students crave while simultaneously building broadly transferable essential skills, like leadership, collaboration, problem-solving, etc., into the fabric of each course we will offer, ensuring that all Digital Cinema students will succeed and develop lives of purpose, whether they pursue work in traditional production fields or choose to transition into non-cinema-related careers. **(SD I, Goal 1)**

Communication faculty guidelines for promotion and tenure already closely align with the university's new mission and strategic plan. We recognize and reward innovative teaching practices and take an expanded view of what constitutes meaningful research and creative activity, encouraging work with new platforms and disruptive technologies. **(SD I, Goal 2)**

Our faculty are likewise committed to affordability and have recently taken strides to collaborate on the development of new Open Educational Resources to be used in the courses proposed for this major. With the support of the Digital Media Center, SOU already offers one of the most affordable film and media education programs available to Oregon resident and WUE students.⁴ **(SD I, Goal 3)**

Sustainability is central to the design of this new Digital Cinema major proposal. Faculty are currently working on a new DCIN Production Handbook that will implement new policies and procedures to guide all production activity on and off campus, and many of these new guidelines and requirements will center on ensuring green production practices. **(SD III, Goal 1)**

Likewise, several new courses in the proposed major, including Digital Cinema Production, Innovations in Creative Media, Entrepreneurial Producing, The Crew Experience, and Capstone, will have outcomes related to environmental sustainability and conservation as professional expectations for careers in film and media. **(SD III, Goal 3)**

The Communication program at SOU is already a campus leader on issues of equity, diversity, and inclusion. For example, in Spring 2018, the department won an award from the Queer Resources Center for inclusive work in our Media Literacy class and Digital Cinema instructor Christopher Lucas won a Raider Academy Award for Outstanding Faculty Leadership in recognition of his efforts

⁴ For more information, see section 6.a of this document.

addressing sexual violence in production. The new major will continue this tradition. Digital Cinema faculty have adopted pedagogical practices and designed courses, policies, and procedures that align to both the Oregon Equity Lens recommended by HECC⁵ and EDIT Media's Best Practices for Inclusive Teaching in Media Production.⁶ Equity, diversity, and inclusion are treated as professional expectations throughout the Digital Cinema curriculum, and consent, cultural agility, and other related topics are addressed as essential skills. **(SD IV, Goals 1 & 3)**

The course sequences in the proposed program are designed to increase a sense of belonging for each student and build community within the major, encouraging cooperation across skill-levels, peer mentoring, and a sense of collective culture. We believe the creation of the major will support our students' sense of group identity as "film school students," helping them to feel a part of something larger than themselves, which we know increases student success and retention. **(SD IV, Goal 2)**

Digital Cinema faculty are national leaders in using virtual reality in their instruction, and the DCIN program embraces VR as a key component of cinema's future. Students working in our classes will learn to think critically about virtual design and to build VR experiences of their own. **(SD VI, Goal 2)**

Finally, as outlined in multiple places throughout this document, the Digital Cinema program has been designed to support, enhance, and harness Ashland's cultural and economic distinctiveness as a creativity-driven community. We recognize that our position in this region offers a unique draw to students who wish to study film production at a small university, located in a small, arts-friendly town that is nationally recognized for its thriving film scene. Our partnerships with the Ashland Independent Film Festival, Southern Oregon Film and Media, and Oregon Film have made our university, our students, and our community stronger. **(SD VII, Goals 1 & 2)**

iii. Core Themes Alignment

⁵ The Oregon Equity Lens can be found here: <http://www.oregon.gov/highered/about/Documents/State-Goals/HECC-Equity-Lens-2017-reformat.pdf>.

⁶ EDIT Media best practices can be found here: <http://www.editmedia.org/best-practices/>.

As part of accreditation, SOU has identified three new Core Themes along with several associated objectives,⁷ and the Digital Cinema program addresses each of these themes. There is significant overlap between the objectives in this area and SOU’s mission and strategic plan (as there should be), so we will simply summarize some aspects of key alignment below:

Core Theme I: Use innovative curriculum, practices and technologies to achieve student learning and success (“make the student better”)

The proposed Digital Cinema curriculum is highly innovative and cutting-edge in its use of experiential learning and new technology, with a strong focus on each of the assessment objectives in this area: I.1 Critical Thinking, I.2 Professional Preparation, I.3 Civic Engagement, and especially I.4 Curiosity and Creativity.

Core Theme II: Put our guiding principles into practice. (“making the institution better”)

While the Digital Cinema proposal addresses each of these assessment objectives, we would highlight our work on objective II.3 Access and Equity, in particular. This new program contributes to a campus climate in which constituents have equal, fair and appropriate access to content, locations, and opportunities. Indeed, we would argue that no other film degree at an Oregon public university or WUE institution is more intentional about its focus on equity, diversity, and inclusion in all components of the program’s design.

Core Theme III: Create opportunities and inspiring the audacity to act upon beliefs and values in a broader context (“make the world better”)

There is nothing more audacious than empowering students to pick up a camera and a microphone and daring them to change the world with unique audiovisual stories. Our particular strengths under this Core Theme are III.1 Diversity, III.4 Cultural Enrichment, and III.5 Well-Being.

⁷ SOU’s Core Themes can be found in the Year One Self-Evaluation Report, December 14, 2017, https://inside.sou.edu/assets/ir/docs/SOU_Year_One_Self_Evaluation_Report_Dec_2017.pdf

- b. Manner in which the proposed program contributes to institutional and statewide goals for student access and diversity, quality learning, research, knowledge creation and innovation, and economic and cultural support of Oregon and its communities.**

Student access and diversity, quality learning, research, knowledge creation and innovation, and economic and cultural support of Oregon and its communities are all addressed above in accordance with SOU's mission and strategic plan, which speak to all of these issues. Furthermore, the Digital Cinema major's focus on innovative production practices open many opportunities for faculty research.

- c. Manner in which the program meets regional or statewide needs and enhances the state's capacity to:**

- i. improve educational attainment in the region and state;**

The Digital Cinema major at SOU will offer an affordable film school education to students in our region who would not otherwise have access to such a program (see section 6.a for competitor Costs to Attend), especially commuting students who cannot immediately relocate to a more populous region.

- ii. respond effectively to social, economic, and environmental challenges and opportunities; and**

The Digital Cinema major at SOU is uniquely suited to help students from small, rural communities in Southern and Eastern Oregon prepare for careers that demand cultural agility and will likely take them to larger, more diverse communities. The entertainment industry is changing rapidly, both in terms of its culture and economics, and the regional, first generation students we tend to serve are especially at risk of being left behind by those changes if we do not create an opportunity for them learn and adapt.

- iii. address civic and cultural demands of citizenship.**

The same skills that will help our students thrive in the changing culture and economy of media production will also help them thrive as citizens of the 21st century.

3. Accreditation

- a. **Accrediting body or professional society that has established standards in the area in which the program lies, if applicable.**

No additional accreditation is needed.

While some high-profile films schools offering BFA degrees have sought and received accreditation from the National Association of Schools of Art & Design (NASAD) for their programs, this is by no means a universal standard. We are not seeking to offer a BFA at this time, nor is any additional accreditation needed for our proposed program, and our curricular standards are in line with the top film programs across the country.

- b. **Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.**

N/A

- c. **If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.**

N/A

- d. **If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.**

N/A

4. Need

a. Anticipated fall term headcount and estimated FTE⁸ over each of the next five years.

Recent enrollment trends in the Digital Cinema concentration:

	Headcount (Actual)	FTE	
Fall 2015	17	16	Concentration
Fall 2016	35	33	Concentration
Fall 2017	56	52	Concentration
Fall 2018	62	58	Concentration

Anticipated enrollment trends in the Digital Cinema major

	Headcount (Projected)	FTE	
Fall 2019	68	64	Major + Concentration
Fall 2020	74	69	Major + Concentration
Fall 2021	80	75	Major + Concentration
Fall 2022	86	80	Major + Concentration
Fall 2023	92	86	Major + Concentration

b. Expected degrees/certificates produced over the next five years.⁹

2018-19	14	Concentration Only
2019-20	16	Major + Concentration
2020-21	18	Major + Concentration
2021-22	20	Major + Concentration
2022-23	22	Major + Concentration

⁸ FTE calculated at 93.5% of headcount, the Communication program average, 2015-2018.

⁹ The Digital Cinema concentration currently has 14 seniors enrolled who are on track to graduate in 2019 and 16 juniors on track to graduate in 2020.

c. Characteristics of students to be served (resident/nonresident/international; traditional/nontraditional; full-time/part-time, etc.).

The Communication faculty expect to serve a diverse student population with the proposed BA/BS degree in Digital Cinema, including Oregon residents, non-resident Western Undergraduate Exchange (WUE) students, and some international students.

i. Oregon Residents

We anticipate Oregon resident students will include both traditional and nontraditional, full-time and part-time students, primarily from the immediate region typically served by SOU. However, the proposed degree would also be the only 50.0602 (Cinematography and Film/Video Production) classified program offered by a public university in Oregon and the only public film degree of any kind not offered by one of the larger Oregon universities, which means SOU could attract students from throughout the state who are not interested in attending a large university or attending college in a major metro. Students will be targeted through film festival marketing, state and regional film organizations, and recruitment through high school and community college video programs.

ii. Non-Resident Western Undergraduate Exchange (WUE) Students

We anticipate great interest in this program among WUE students, as only 7 comparable degree programs exist at WUE institutions, none of which are situated in a locale as regionally recognized for its cinema culture as Ashland. Of the 56 Communication majors concentrating in Digital Cinema in Fall 2017, 22 (39.3%) were WUE students. SOU/Ashland's unique draw as a destination campus for out-of-state students interested in film would likely attract many new, traditional, full-time students to a major in Digital Cinema.

iii. International Students

Google trends show that searches for college degree programs in film are popular throughout the world (see Figure 1, next page). While we would not anticipate a boom in international enrollment, we expect to attract international students in proportion to similar creative majors on campus.

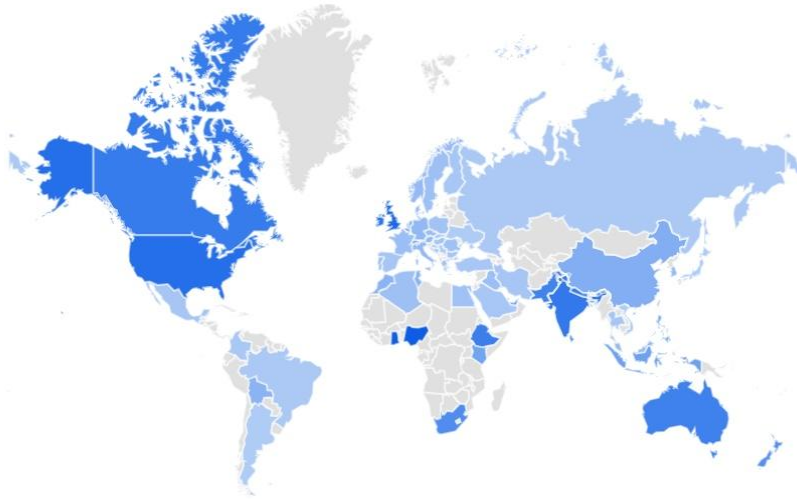


Figure 1.¹⁰

d. Evidence of market demand.

While the proposed BA/BS degree in Digital Cinema would add a new major to SOU, that major replaces the existing Digital Cinema concentration offered within the Communication major, and enrollment trends in that concentration have already proven that student demand for this program is high.

Between its introduction in Fall 2015 and Fall 2017, the Digital Cinema concentration led the Communication major in adding new students to our Fall term headcount, with an average of 18.6 new students added per Fall term in that period, compared to 14 per Fall term for the Social Media & Public Engagement concentration (introduced that same year) and 6.7 per Fall term for the Communication Studies concentration. The Fall 2017 headcount for Digital Cinema stood at 56.¹¹

The roots of Digital Cinema run deep at SOU. Prior to 2012, the Communication program had multiple media-related concentrations, from Video Production to Journalism. Beginning in Fall 2012, in an effort to streamline and consolidate its media curriculum, the Communication program replaced all existing media concentrations with a new concentration in “Film, Television, and Convergent Media” (FTCM), and enrollment in the media arm of the Communication program atrophied. Following the hire of filmmaker

¹⁰ 5-year popularity heatmap of “film school” searches generated by Google Trends on May 26, 2018, <https://trends.google.com/trends/explore?cat=74&date=today%205-y&q=film%20school>.

¹¹ Headcount data generated via Cognos I*Reports.

Andrew Gay in 2014, the program reconfigured its structure again and replaced the confusing FTFCM concentration in Fall 2015 with two better defined concentrations in Digital Cinema and Social Media & Public Engagement, leading to recovery and growth for the Communication major (see Figure 2 below).

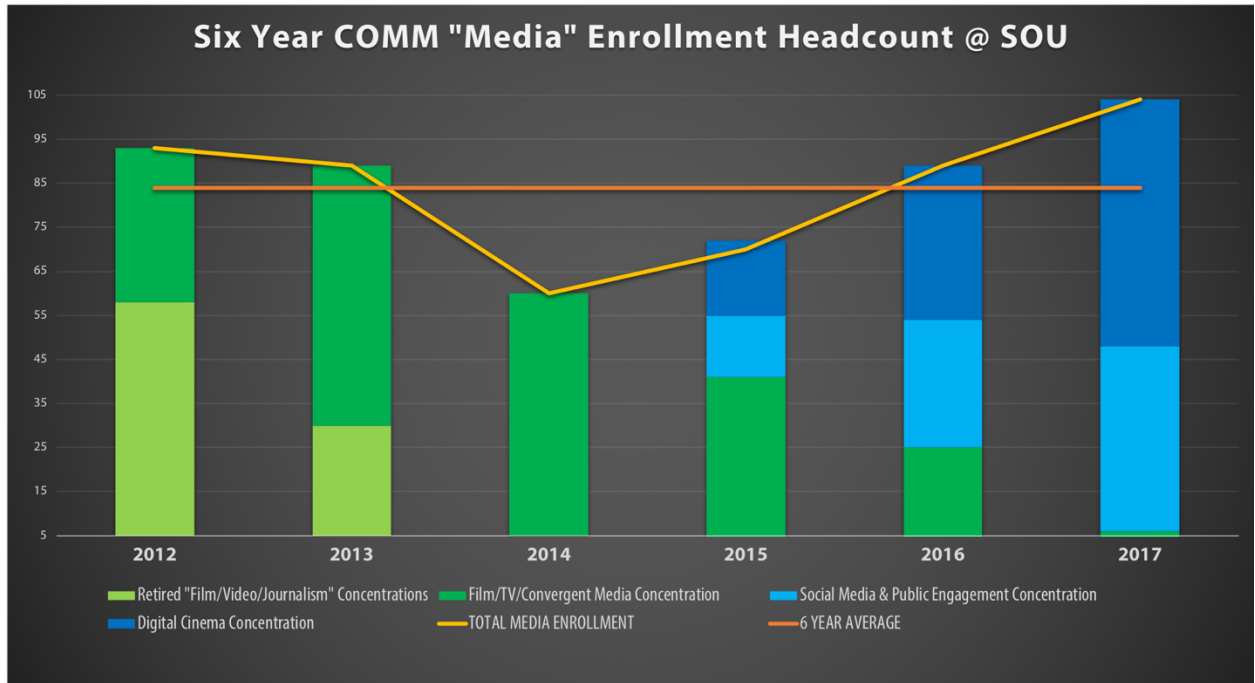


Figure 2.

Growth in the Digital Cinema concentration's first three years has been strong even when compared to new majors launched at the same time. For instance, SOU also launched a new Creative Writing BFA in Fall 2015. This BFA program added an average of 14.3 new students per Fall term, between Fall 2015 and Fall 2017, reaching a headcount of 43 in Fall 2017. The Digital Cinema concentration outpaced the Creative Writing major in growth despite its disadvantaged status as a concentration. Concentrations receive less visibility in the SOU course catalog and on our website, receive fewer marketing resources, are excluded from the WUE "degree type" search database (almost 40% of current Digital Cinema students are WUE), and are less likely to generate results via Google and other search engines. A recent survey of currently enrolled Digital Cinema students revealed that only 48.2% were aware the Digital Cinema concentration existed before enrolling at SOU and only 27.6% of students

learned about the Digital Cinema concentration from SOU’s website, even though 72.4% of those students actively searched for colleges with film and media production programs.¹²

Despite these disadvantages, if the Digital Cinema concentration had been its own major in Fall 2017, it would have already been the 16th largest major at SOU in terms of headcount.¹³

We have every reason to believe that a BA/BS degree in Digital Cinema would only accelerate enrollment growth. As a major, Digital Cinema would receive greater visibility in SOU’s catalog and on our website and would appear in WUE “degree type” searches for film.

Likewise, Google trends show that “film school” searches are substantially more popular in Oregon, Washington, Idaho, and Nevada than searches for “Communication major” or “Communication degree” (see Figure 3 below).¹⁴

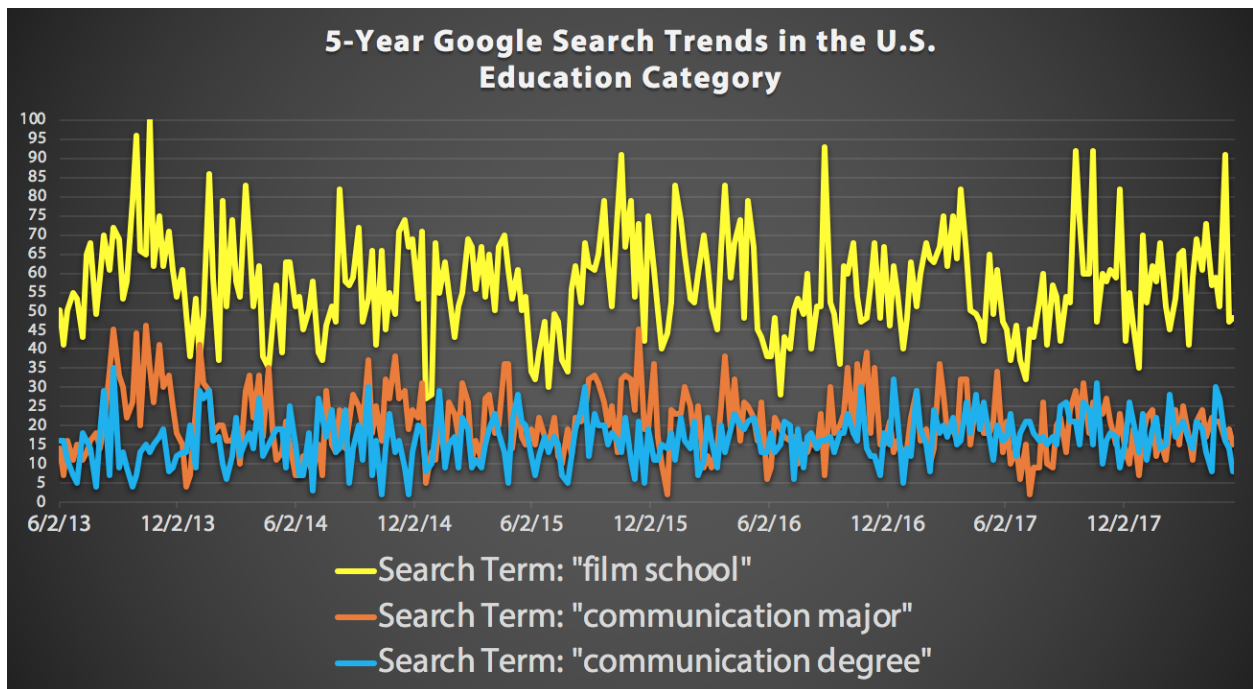


Figure 3.

¹² All Digital Cinema students enrolled in Spring 2018 were surveyed. 29 students responded.

¹³ Headcount data generated via Cognos I*Reports.

¹⁴ 5-year popularity comparison generated by Google Trends on May 26, 2018, <https://trends.google.com/trends/explore?cat=74&date=today%205-y&geo=US&q=film%20school,communication%20major,communication%20degree>

Oregon public middle and high school students across the state have demonstrated an interest in Career Technical Education (CTE) courses in video production. According to a custom data report prepared for Southern Oregon University by the Oregon Department of Education, 5,364 students enrolled in these courses statewide during the 16-17 academic year, including 421 (7.8%) attending schools in our immediate region (Ashland, Phoenix, Medford, Central Point, Grants Pass, and Klamath Falls). Phoenix High School had the 14th largest enrollment, with 96 students, and their CTE instructor Jeff Rhodes serves on our DCIN Advisory Council. The new DCIN major should actively recruit these students and explore opportunities to offer some of our proposed courses for Advanced Southern Credit.

While application, admissions, and enrollment data are not available for U.S. film programs, we have used the Integrated Postsecondary Education Data System (IPEDS) to examine six years of degree completion data from the nine public universities that make up a Northwest ring of film schools — eight WUE institutions, plus the University of Oregon, that offer

majors in either Film Production or Film Studies and are located within 1,000 miles of SOU (see Figure 4, below). This data demonstrates that total degree completions in film-related majors increased from 306 in 2011 to 458 in 2016, an increase of 49.7%. The average annual graduation headcount per an institution increased from 30 to 51, with a six-year average of 43 students.¹⁵

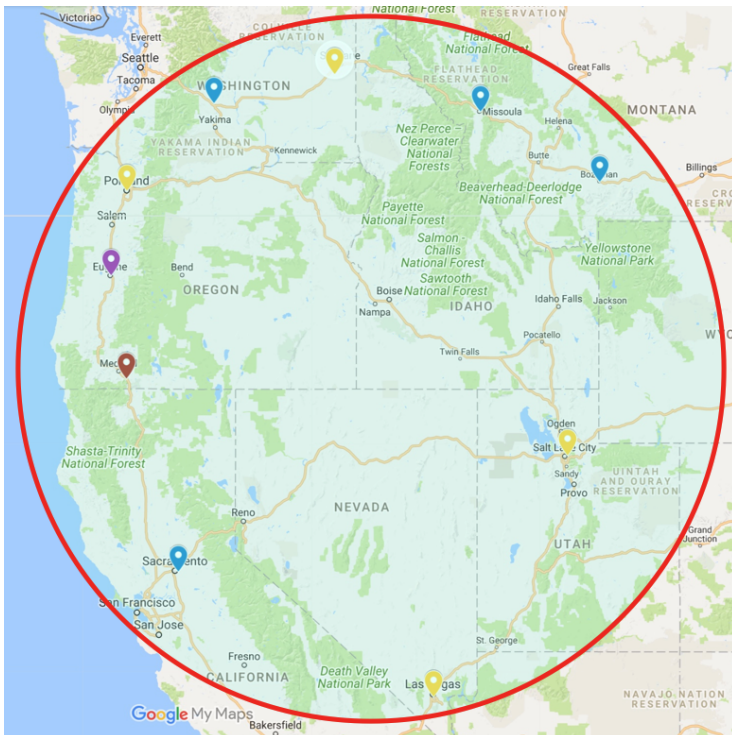


Figure 4.¹⁶

¹⁵ Data available via the Integrated Postsecondary Education Data System (IPEDS) database at <https://nces.ed.gov/ipeds/>.

¹⁶ The Northwest Ring of Film Schools: Red – Southern Oregon University (Proposed WUE Film Production Program); Purple – University of Oregon (Non-WUE Film Studies Program); Yellow – Portland State University, Eastern Washington University, University of Utah, and University of Nevada, Las Vegas (WUE Film Studies Programs); Blue – Central Washington University, University of Montana, and Montana State University (WUE Film Production Programs).

- e. **If the program’s location is shared with another similar Oregon public university program, the proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts).**

SOU does not share a location with any similar Oregon public universities. The nearest public degree programs offered in Oregon — the Cinema Studies major at the University of Oregon and the Film major at Portland State University — serve different audiences and differ substantially in curricular design. While both of those programs emphasize film history and theory in their core requirements, our major will emphasize storytelling and production skills.

- f. **Estimate the prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate. What are the expected career paths for students in this program?**

Students currently enrolled in the Digital Cinema concentration at SOU were recently surveyed about their desired career paths.¹⁷ The results of the survey follow, from most popular response to least popular:

1. **58.6%** of students surveyed said they want to work their way up through the traditional film, television, and entertainment industry, but would rather start out in a smaller production center like Portland or San Francisco than in a larger production center like Los Angeles.
2. **51.7%** of students surveyed said they want to be independent filmmakers and would be willing to seek employment outside of the industry, while entrepreneurially producing film work of their own.
3. **37.9%** of students surveyed said they want to work their way up through the traditional film, television, and entertainment industry in Hollywood.
4. **34.5%** of students surveyed said they want to attend graduate school to continue their filmmaking education after earning their BA/BS degree at SOU.
5. **27.6%** of students surveyed said they want to own their own production business, shooting and editing video for clients.
6. **10.3%** of students surveyed said they want to innovate in new forms of visual storytelling like VR or platforms that haven’t even been invented yet
7. **6.8%** of students surveyed said they want to work in visual journalism.
8. **3.4%** of students surveyed said they want to pursue a career in film criticism and scholarship.
9. **3.4%** of students surveyed said they want to work in music videos.
10. **3.4%** of students surveyed said they want to work in event planning.

According to the Motion Picture Association of America (MPAA), the film industry in the United States is responsible for creating “342,000 jobs in the core business of producing,

¹⁷ All Digital Cinema students enrolled in Spring 2018 were surveyed. 29 students responded.

marketing, manufacturing, and distributing motion pictures and television shows. These are high quality jobs, with an average salary of \$90,000, 68% higher than the average salary nationwide.”¹⁸ A review of the closing credits of any feature-length motion picture will highlight the variety and multitude of production positions available in the industry, including but not limited to such fields of specialization as producing, directing, production support, design, cinematography, lighting, audio, costuming, stunts, special effects, and post-production services.

The Bureau of Labor Statistics (BLS) tracks data on just four crew positions in the film industry, but each has a positive outlook. These are Producer, Director, Camera Operator, and Editor.

i. Producers & Directors¹⁹

The BLS offers combined data on producers and directors, but it does not make distinctions between producers and directors working in the film industry and those working in other areas, such as local television.

The median annual wage for this category is \$71,620, with an average wage of \$90,770. The industry employed 134,700 producers and directors in 2016, and projected job growth in this category through 2026 is faster than the average for all jobs at 12%.

Oregon employed 1,120 producers and directors in 2016, including 50 in the Rogue Valley region, with a mean annual wage of \$70,290.²⁰ To the north, Washington employed 2,160 producers and directors, while to the south, (not surprisingly) California leads the nation with 29,100.

It is important to note that producer and director are senior production positions, and there are usually only one or two of each per crew. However, for every producer and director employed, there may be dozens if not hundreds of additional employees working under them. Likewise, while many out-of-state productions shooting in Oregon may

¹⁸ The American Motion Picture and Television Industry: Creating Jobs, Trading Around the World, https://www.mpa.org/wp-content/uploads/2018/03/MPAA-Industry-Economic-ContributionFactsheet_2016-FINAL-2.pdf.

¹⁹ BLS Occupational Outlook Handbook > Entertainment and Sports > Producers and Directors, <https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm>.

²⁰ BLS Occupational Employment and Wages, May 2017 27-2012 Producers and Directors, <https://www.bls.gov/oes/current/oes272012.htm#st>.

bring their producer and director from California, they will still hire locally to fill many other crew positions.

ii. Camera Operators²¹

The median annual wage for this category is \$53,550, with an average wage of \$61,530. The industry employed 20,860 camera operators in 2016, and projected job growth in this category through 2026 is faster than the average for all jobs at 13%.

There are significantly fewer camera operators than producers/directors residing in Oregon (150), and it is common for camera operators to travel for their work.²² Those who do reside here have a higher median income than the national average (\$62,770). Three neighboring states employ more camera operators than Oregon: Washington with 310, Nevada with 460, and California with 5,750.

It is important to note here that a camera operator working in the film industry is one position within a production unit, the Camera Department, that is usually unionized under the International Cinematographers Guild. Though 12-hour work days are typical in film production, rates are based on an 8-hour day, with an over-time rate of 1 ½ paid after 8 hours and double-time after 12. The rates outlined above (see table) illustrate the kind of income a camera specialist might earn over the course of their career as they ascend through the ranks of the union.

International Cinematographers Guild: Daily / Weekly Rates²³	
Director of Photography (Department Head)	\$801.36 / \$3,854.63
Camera Operator	\$495.44 / \$2,451.69
Digital Imaging Technician	\$495.00 / \$2,270.00
Still Photographer	\$431.76 / \$2,002.67
1st Assistant Camera	\$361.92 / \$1,954.58
2nd Assistant Camera (Union Entry Level)	\$333.84 / \$1,807.48

²¹ BLS Occupational Outlook Handbook > Media and Communication > Film and Video Editors and Camera Operators, <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>.

²² BLS Occupational Employment and Wages, May 2017, 27-4031 Camera Operators, Television, Video, and Motion Picture, <https://www.bls.gov/oes/current/oes274031.htm#st>.

²³ International Cinematographers Guild, Local 600 Basic Agreement, https://www.icg600.com/Portals/0/Local-600-2015-2018-Camera_Final_Signed.pdf.

The Northwest Economic Research Center at Portland State University calls attention to an interesting effect of the pay structure above: “A camera operator may earn her annual salary by working for one week for a commercial shoot, six months for a TV series, and two weeks each on two more small projects. Her days on set may have been twice (or half) as long as those of a typical nine-to-five worker, and she may take off several weeks or months between periods of employment.”²⁴

iii. Editors²⁵

The median annual wage for this category is \$61,180, with an average wage of \$83,950. The industry employed 30,770 editors in 2016, and projected job growth in this category through 2026 is faster than the average for all jobs at 13%. Oregon employed 230 editors in 2016, compared to 220 in Washington and 13,900 in California.²⁶ One reason there may be fewer editors in Oregon is that editors can work from anywhere and do not need to be present on set.

California is clearly the largest employer of film production professionals in our region, but for SOU Digital Cinema students hoping to begin their careers in Portland, we have good news: Oregon has a growing film industry. According to the MPAA, 16 feature-length motion pictures and 19 television series were produced in Oregon between 2016 and 2017, creating 3,285 annual jobs related to production.²⁷ This is the second highest number of production jobs created in any Western Undergraduate Exchange-participating state, behind only California (see next page).

²⁴ The Media Industry in Oregon: Incentive and Impact Analysis, p.12, <https://oregonfilm.org/wp-content/uploads/2017/02/NERC-2016-Oregon-Film-Report-Final-02-02-17.pdf>

²⁵ BLS Occupational Outlook Handbook > Media and Communication > Film and Video Editors and Camera Operators, <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>.

²⁶ BLS Occupational Employment and Wages, May 2017, 27-4032 Film and Video Editors, <https://www.bls.gov/oes/current/oes274032.htm#st>.

²⁷ MPAA Film & Television Economic Contribution By State, <https://www.mpa.org/what-we-do/driving-economic-growth/>

2016-2017 Film & Television Production Jobs in WUE-Participating States (According to MPAA)	
1. California	159,771
2. Oregon	3,285
3. Washington	2,819
4. Colorado	2,652
5. New Mexico	2,481
6. Utah	2,480
7. Nevada	2,454
8. Arizona	2,245
9. Hawaii	1,326
10. Montana	406
11. Idaho	320
12. South Dakota	192
13. North Dakota	158
14. Wyoming	131
15. Alaska	88

The State of Oregon incentivizes film and video production with tax credits offered through the Oregon Production Investment Fund (OPIF), a program that has helped bring productions like *Grimm*, *The Librarians*, and *Portlandia* to the state, and films like *Wild* directly to Ashland.²⁸ An “indigenous” fund (iOPIF) sets aside a portion of incentive funds entirely for Oregon-based producers. According to a 2015 report by the Oregon Governor’s Office of Film & Television (Oregon Film), the film and television industry poured \$240 million into the Oregon economy over a two-year period, an all-time high, and between 75-95% of those employed as cast and crew by these productions were Oregon-

based workers.²⁹ According to Oregon’s Department of Employment, our state’s film and video production industry grew 69% between 2009 and 2014, with 351 new companies created and nearly 1,000 jobs added in that time, and the average annual salary for a worker in the industry was \$43,177 in 2013. According to the 2017 research report on the industry by Portland State University, the average wage of an Oregon media worker is \$50,853.³⁰

²⁸ Oregon Film Incentives, <https://oregonfilm.org/incentives/>.

²⁹ Legislative Briefing 2015: The Oregon Production Investment Fund, <https://oregonfilm.org/wp-content/uploads/2016/06/Legislative-Briefing-2015.pdf>

³⁰ The Media Industry in Oregon: Incentive and Impact Analysis, p.3, <https://oregonfilm.org/wp-content/uploads/2017/02/NERC-2016-Oregon-Film-Report-Final-02-02-17.pdf>

Portland is not the only part of Oregon where film is having a positive economic impact. Beginning in July 2017, the state launched a new “regional” (rOPIF) fund intended to incentivize production that specifically takes place outside of the Portland Metro Zone, where the Rogue Valley region has become the most visible hub of film activity and culture. For five years in a row, *MovieMaker Magazine* has ranked Ashland among its “Best Places to Live and Work as a Moviemaker.” In 2016, the magazine cited Southern Oregon University’s media education programs and the Digital Media Center as major reasons Ashland was included on the list.³¹

Ashland boasts Southern Oregon Film and Media,³² a regional professional association of filmmakers, freelance technicians, and production companies with a membership of about 200, including 11 active companies that produce media in the region and employ local crew and talent. The Ashland-based production company Joma Films³³ just wrapped production on their fourth feature film made in the area, *Phoenix, Oregon*, for which they have received rOPIF funding. The rOPIF fund is one reason that both Oregon Film and the Oregon Media Production Association (OMPA)³⁴ have become strong supporters of film education at SOU. In order for producers to shoot outside of the Portland Metro Zone, they need to be able to employ qualified crew who can work as locals outside of Portland. Qualified SOU graduates trained in key production skills will help Ashland and the Rogue Valley attract rOPIF production activity, which will in turn bring money into our local economy. Indeed, a 2017 report called “Oregon’s Growing Media Sector: Perceptions and Impacts,” prepared by the Community Service Center at the University of Oregon, counted “funding educational programs, specifically in Southern Oregon and at Southern Oregon University” among the key themes that emerged when media sector professionals were asked how Oregon can support their media sector activities.³⁵

³¹ Best Places to Live and Work as a Moviemaker 2016: Top 10 Small Cities and Towns: Ashland, OR, https://www.moviemaker.com/archives/best_of/2016-best-places-small-cities-and-towns/5/.

³² Southern Oregon Film and Media (SOFaM), <http://filmsouthernoregon.org/>.

³³ Joma Films, <http://www.jomafilms.com/>.

³⁴ Oregon Media Production Association (OMPA), <http://ompa.org/>.

³⁵ Oregon’s Growing Media Sector: Perceptions and Impacts, February 2017, p.v, https://oregonfilm.org/wp-content/uploads/2017/02/Oregon-Media-Sector-Impacts_FINAL.pdf.

Tim Williams, the Executive Director of the Governor’s Office for Film & Television (Oregon Film) has expounded on this theme:³⁶

“I’m excited to hear that SOU may be looking to invest in its Digital Cinema program, because the film sector in Oregon is strong and growing. In short, we need new talent and we need that talent to be well trained and up-to-date with the latest processes and technologies which are being used in this quickly advancing creative content industry.

“In addition, we are specifically trying to answer the need for skilled video production workers outside the Portland Metro Zone to support our new ‘regional’ incentive program (‘rOPIF’) which comes into effect this coming summer.

“I see the current work and possible expansion of SOU’s programs and facilities as a direct response to the more than 50 digital media programs we have identified in high schools across the state. It is for this reason that we have also started to develop our own ways of directly engaging high school students in some of these programs not only through direct presence in the classroom and on-set ‘job shadow’ programs, but also in re-allocating our budget and incentive recoupment towards education being provided specifically in this area.

“As an example, this past summer we brought five high school students on to the sets of GRIMM, PORTLANDIA and THE LIBRARIANS and allowed them to ‘shadow’ specific departments for several hours. We video-taped this interaction with each of these students and then offered all of the five resulting ‘episodes’ back out to the numerous high school Digital Media programs being taught around the state. These are the kinds of students who could be served by SOU’s expanding Digital Cinema curriculum.”

³⁶ Letter to SOU Provost Susan Walsh, signed February 3, 2017.

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program.

The Digital Cinema major relies on the same learning outcomes adopted by the Communication program:

Proficient Communication	Students will communicate effectively in diverse social settings, including interpersonal, group, online, and institutional. They will be able to express messages, adapt the content and style of messages to social contexts, and engage in dialogue about a topic with respect to all participants.
Critical Thinking and Inquiry	Students will analyze problems in communication and develop solutions to those problems, contribute new knowledge to the field of communication, and apply disciplinary history and theory through research methods and analysis of evidence.
Ethical Practice	Students will know how diverse models of ethics relate to communication practices and be able to communicate ethically.
Engagement	Students will participate proactively in public life and engage in active citizenship. They will have the skills to promote rich dialogue among diverse audiences and across multiple modes of communication.
Cultural Competence	Students will apply multiple worldviews, experiences, and knowledge of power structures into everyday issues. They will also initiate meaningful interactions with other cultures and articulate insights into one's own cultural roles and biases, with an awareness of how their own experiences shape these roles, biases, and perspectives.
Professional Preparation	Students will make concrete connections between their studies of communication and their career aspirations. They will learn how to use relevant tools and technologies, acquire practical experience through internships and practica, and prepare and present portfolios of work suitable for gaining professional employment.
Media and Visual Literacy	Students will access, analyze, evaluate, and create media messages.

b. Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

The Digital Cinema major relies on the same practices of assessment adopted by the Communication program formally adopted starting with the 2017-18 academic year. To complete their Capstone credits, students are assigned to build an electronic portfolio of their academic work, creative production, and community participation during their SOU education. Completing this portfolio entails the collection and submission of evidence that demonstrates student learning related to the program's seven learning outcomes. This evidence typically includes course assignments or other forms of evidence that emerge from coursework at SOU. However, students may consider drawing artifacts from the full range of their SOU experience, including participation in internships, campus jobs, and other student activities. Students also complete written reflections, justifying the validity of their submitted evidence as support for fulfillment of the indicated learning outcomes.

Capstones are assessed according to the following criteria:

- Summarize or express a significant pattern of learning & accomplishment that has emerged from your entire SOU experience.
- Demonstrate that you are ready for the next steps in your career following graduation from SOU.
- Express specific connections with the content of SOU coursework both in Communication and in other disciplines, supported by data that you have collected, or other specific insights.
- Be polished and complete.

For Digital Cinema majors, this will take place in their third term of Capstone, DCIN 410C.

c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.

Scholarly and creative work by faculty will be assessed according to the Communication program's adopted standards for tenure & promotion. These guidelines specify quantitative expectations and other criteria establishing faculty eligibility for promotion to Associate and Full professor. These activities are eligible for consideration:

- Presentation of scholarly, peer-reviewed research papers at a regional, national or international meetings/conference in the candidate's primary field.
- Publication of a peer-reviewed article in a regional, national, or international scholarly journal.

- Public screening of a film or video work to a juried film festival, academic association, university-sponsored group, or public or private museums, libraries, and other cultural institutions.
- Invited or juried exhibition of work in a public venue such as a museum, gallery or other public showcase.
- Broadcast or distribution of film or video work by a widely available television outlet (see explanatory notes).
- Invited or juried external presentations such as conference papers, workshop presentations, or public discussions of creative work(s).
- Publication of one or more textbooks in the primary field of teaching or research, including open-source textbooks.
- Holding office and/or reviewing of papers for a professional association.
- Review of textbooks or articles for scholarly publications in the primary field of research.
- Publication in professional monographs, working papers and/or other non-peer-reviewed venues.
- Publication of a chapter in a textbook, scholarly volume, or edited collection published by a university or other press recognized as a significant scholarly press.
- Editing for established academic journals, published collections of scholarly work, or academic presses.
- Written grant proposals and other fundraising activities.
- Reviews and written essays.
- Significant scholarly or professional awards.
- Publication in a discipline-specific blog or other publicly available online platform related to the candidate's discipline.
- Engagement in editorial/curatorial activities (online, print, or video)
- Achievement of professional distinction through being featured or mentioned in discipline relevant interviews, essays, articles, and other indices of public recognition (public events, screenings).
- Publication of a book relevant to the candidate's field of study and practice by a well-respected press.

6. Program Integration & Collaboration

a. Closely related programs in this or other Oregon colleges and universities.

The existing Digital Cinema concentration within the Communication major already works closely with SOU’s Emerging Media & Digital Arts major, and that relationship will continue. Many students opt for a double major in Comm-DCIN and EMDA or a major in one with a minor in the other. This close relationship has sometimes led observers outside of our programs to confuse the two, but the distinction is important: Digital Cinema primarily serves students interested in capture-based storytelling for media, while Emerging Media & Digital Arts primarily serves students interested in computer-based creativity and design for media. These are distinct but complementary areas of focus.

Film Degrees at Oregon Public Universities, Total Cost to Attend ³⁷				
Institution Name	CIP Code	In-State	WUE	Out-of-State
<i>Portland State University</i>	50.0601 – Film Studies	\$96,348	\$117,768 ³⁸	\$162,408
<i>University of Oregon</i>	50.0601 – Film Studies	\$103,260	N/A	\$193,980
Film Degrees at Oregon Private Universities, Total Cost to Attend				
Institution Name	CIP Code	Cost		
<i>Pacific University</i>	50.0601 – Film Studies	\$222,424		
<i>George Fox University</i>	50.0601 – Film Studies	\$189,312		
<i>Willamette University</i>	50.0601 – Film Studies	\$243,996		

Two public institutions in Oregon and three private institutions offer four-year degrees related to film (see table). One of the three private institutions has a religious affiliation. All but one of the programs offer a curriculum primarily focused on the critical study of film rather than the creative

practice of film production. Portland State University is the exception (see profile next page). A fourth private institution, the for-profit Art of Institute of Portland (AIP), previously offered a BFA in Digital Filmmaking & Video Production and graduated 18 students in 2017,³⁹ but AIP closed its doors this summer after its parent company declared bankruptcy.⁴⁰

³⁷ Estimates found at <http://www.collegesimply.com/>, except for WUE figures.

³⁸ PSU » Enrollment Management & Student Affairs » Financial Aid » Apply » Costs, <https://www.pdx.edu/finaid/costs>.

³⁹ Data available via the Integrated Postsecondary Education Data System (IPEDS) database at <https://nces.ed.gov/ipeds/>.

⁴⁰ See: <https://www.opb.org/news/article/portland-oregon-art-institute-closure/>

A few other Oregon schools offer media and rhetoric or media and culture majors, but none with a prominent focus on film. Of the six programs with a significant film focus, four reside within the Portland Metro Zone. The other two are in nearby Salem and Eugene.

The Portland State University (PSU) School of Film offers a 72 credit BA/BS in Film, of which up to 28 credits may be in production topics.⁴¹ Though the program has 10 full-time faculty, including three who primarily teach production skills, the program is also interdisciplinary, with several of its offerings coming from Theatre, Art, and other programs throughout PSU. The program's core requirements favor film studies over film production, though its catalog includes a wide variety of production electives that are offered regularly. PSU has strategically grown its production offerings in recent years to respond to regional demand, and the university benefits from Portland's large adjunct pool of production professionals.

The University of Oregon (UO) in Eugene offers a 56 credit interdisciplinary BA in Cinema Studies, with an 8 credit production requirement.⁴² The program's website lists 19 Cinema Studies faculty members, but 11 appear to have split appointments with other disciplines on campus. A few production courses are offered, but the program curriculum is heavily weighted toward history, theory, analysis, and criticism.

In terms of private program competition, **George Fox University** in Newberg, which explicitly markets itself as a "Christian film school," has 4 media faculty (1 of whom teaches film production) and offers a 45 credit BA in Cinema & Media Communication;⁴³ **Pacific University** in Forest Grove has four faculty covering all media topics and offers a 44-46 credit major in Film and Video;⁴⁴ and **Willamette University** in Salem, which is based on an unusual 31 credit degree model, offers an 11 class interdisciplinary Cinema Studies degree, but it is not a production program.⁴⁵ All three focus more on studies than production, and their slate of production courses are not competitive with what SOU already offers.

⁴¹ Portland State University, Film BA/BS, <https://www.pdx.edu/film/>.

⁴² The University of Oregon, Cinema Studies BA, <https://cinema.uoregon.edu/undergraduate>.

⁴³ George Fox University, Cinematic Arts BA, <https://www.georgefox.edu/college-admissions/academics/major/cinematic-arts.html>.

⁴⁴ Pacific University, Film & Video BA, <https://www.pacificu.edu/film-video>

⁴⁵ Willamette University, Cinema Studies BA, <http://willamette.edu/cla/film/index.html>.

A Digital Cinema major at Southern Oregon University would offer an extremely competitive, well-priced production degree outside of the Portland Metro Zone to a student profile unlikely to attend PSU, that is, a student who would prefer to attend a smaller liberal arts college in a less populous city.

b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.

We have opened a dialogue with Dr. Mark L. Berrettini, Director of the PSU School of Film, about the possibility of a collaborative summer production program that would switch between locations each year, alternating between a summer in Ashland and a summer in Portland, to create an opportunity for our students to work together and in unfamiliar shooting locations for their video projects. While certain institutional obstacles would need to be resolved, we believe the proposal holds promise for both universities. Because PSU and SOU serve different student populations, we see no downside to collaboration.

The Communication program has collaborated on an ongoing basis with the Emerging Media & Digital Arts program. One such collaboration is the Southern Oregon University Virtual Reality Workgroup, a research and curriculum initiative involving faculty from Digital Cinema, EMDA, Social Media & Public Engagement, and Communication Studies. We anticipate future collaborations with Theatre and Music.

In parallel with our major proposal, we have begun development on two new collaborative certificate programs in Social Justice Documentary and Adventure Media. The Social Justice Documentary Certificate would be offered in collaboration with the Native American Studies program and the Gender, Sexuality, and Women's Studies program. The Adventure Media Certificate would be offered in collaboration with the Outdoor Adventure Leadership program, EMDA, and Social Media & Public Engagement. These certificates are not part of *this* proposal but are expected to move forward in the coming years.

c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.

N/A

d. Potential impacts on other programs.

A Digital Cinema major may have a small impact on EMDA Fall enrollments. Though a Digital Cinema concentration already exists in the Communication major, concentrations do not have the same visibility as majors, and students interested in film sometimes find their

way into EMDA as a default. These students will usually switch to Communication later, add Communication as a second major with EMDA, or add a Digital Cinema minor. We believe this impact will be minimal, and we will continue to encourage our students to consider pursuing a double-major with EMDA or an EMDA minor.

7. External Review

If the proposed program is a graduate level program, follow the guidelines provided in External Review of New Graduate Level Academic Programs in addition to completing all of the above information.

N/A

January 8, 2019

Dear Southern Oregon University Board of Trustees and the Higher Education Coordinating Commission,

As the Executive Director of the Oregon Media Production Association (OMPA), the statewide trade association for film and media professionals, I want to express my support of the Digital Cinema major at Southern Oregon University. As the production industry continues to grow in Oregon so too does the need for qualified talent to fill the available positions. For the last 37 years, OMPA has worked to advocate for, connect and promote the production industry in Oregon. We are committed to keeping the industry strong and thriving. To that end, OMPA has taken the lead in engaging Oregon's media educators to ensure we are providing support to those educating our future working industry professionals. We are also committed to strengthening production around the state, in part by advocating for our state's incentive program and the regional incentive program that drives production to various parts of the state. Additionally, OMPA knows that Southern Oregon has a vibrant production community and are actively engaged in the region: we advocate for production friendly policies and legislation; we connect early career professionals with established and successful ones; we promote Oregon and Southern Oregon by publishing and sharing the statewide directory of resources with the world. OMPA will be here, after students graduate from SOU program, working to maintain a thriving industry and helping them to integrate into the professional community.

I support SOU's effort to equip its students with valuable storytelling and production skills to meet the demands of our industry via its Digital Cinema major.

Sincerely,

A handwritten signature in black ink, appearing to read 'Lisa Cicala', with a stylized, flowing script.

Lisa Cicala
Executive Director
Oregon Media Production Association



January 7, 2019

Elsewhere Films

To the Board of Trustees and the Higher Education Coordinating Commission:

As a commercial producer and independent filmmaker based in Southern Oregon, I am extremely supportive of the new proposed major at Southern Oregon University in film and media production. I know firsthand the value of a quality film school education, having graduated from the University of Southern California School of Cinema-Television with a BA degree in Cinema Production. The confidence that a solid film school education gives to perspective employers, such as myself, is a strong asset in the competitive job market.

I am confident in the knowledge and expertise within the faculty at SOU to create and fulfill this program, and have no doubt of their ability to instruct and prepare the next generation of filmmakers and technicians. I recognize in the proposed curriculum at SOU the same core introduction and background I received at USC leading to specialization in the upper classes as students begin to focus their path forward into the industry.

What I also see in the program description is a strong understanding of what is new and unique in the industry of today: the focus on current and emerging digital technologies; and the study and implementation of new paradigms for production and distribution.

The prospects of successful and satisfying careers in the film and media industry are stronger today than they have ever been and I'm excited to see SOU become a part of fulfilling the goals and dreams of many with the necessary education and certification of a true film school.

I look forward to continuing my support in every way possible.

Best regards,

Gary Kout
Producer, Elsewhere Films
Founder, Southern Oregon Film and Media

238 E. Main St.
Suite C
Ashland, OR 97520

310 261 5707

elsewherefilms.com

To: SOU Board of Trustees
Fr: Howard Lavick, Ret. Director and Assoc. Dean
School of Film and Television
Loyola Marymount University
Re: Digital Cinema Major proposal

To Whom it May Concern:

After 30 years of professional filmmaking, teaching and administration experience at Loyola Marymount University (LMU), I can speak with a certain knowledge about the development, growth and success of a major in film/digital production, along with the concomitant courses in screenwriting, cinema theory, recording arts and digital animation. And I have seen how this can lead to fulfilling careers in feature films, video/digital arts, video gaming, and entertainment industry-related fields.

Allow me to briefly characterize the importance of clearly identifying Digital Cinema as a full major. The parallel experience I had at LMU was that our film program initially was listed as a “track” within the Communication Arts Dept. The track was not itself a major, so students earned a degree in Communication Arts, even though the majority of their courses and scholarly-creative work was related to film production. This not only was an inaccurate representation of their university education and skill sets, but it hampered their job-seeking opportunities after graduation. (*No one seemed to know what a Communication Arts degree represented – i.e. did students learn to design telephones?*)

Fortunately, the students and faculty of the “Film Track” were diligent, committed, and resourceful, despite this degree-appellation shortcoming. Ultimately, LMU realized the benefits of formally creating an undergraduate Major in Film Production: enrollments increased and the faculty’s dedication to high quality student work led to numerous national award-winning student films and enhanced the reputation of the film major and the entire University.

The increased enrollments and top academic quality eventually led to additional funding sources and improved facilities. Within a few years, the film major became part of a robust department, attracting more diversely qualified students on both the graduate and undergraduate levels. New faculty were added and entertainment industry collaborations provided student internships and professional career opportunities. In other words, what started as a small, but significant idea, soon led to greater benefits for students, faculty, LMU and the surrounding community.

The proposed DCIN major is well-positioned to follow this successful path. Its curriculum sets a wonderfully effective foundation in visual storytelling, film history, and conventional film and media. The program builds upon this with exciting courses in virtual reality, web series and interactive media, entrepreneurship and innovation that reflect the technological and cinematic revolutions of today and tomorrow.

But amidst all of this, at the heart of the major, is a philosophy based upon student collaboration; an emphasis on cooperation rather than competition. Students helping each other for the benefit of all is crucial to the purpose of community and mutual support that not only reflects the basis of filmmaking, but is essential to the education of the whole person.

This DCIN Major is truly worthwhile and deserving of appreciation and support.

Sincerely,

Howard Lavick

93 Granite Street
Ashland, Oregon 97520
January 7, 2019

Dear Board of Trustees and the Higher Education Coordinating Commission,

In the fall of 1980, I supervised the Television Studio on the top floor of the library at Southern Oregon State College. The facility was used to videotape instruction, prepare materials, and facilitate the showing of media used to enhance curriculum in the classroom. Several departments offered limited video production classes, which were specific to their needs; there was no unity or continuity offered at that time. I left SOU in 1983 to work in the professional film and video production world and returned in 1998 to teach Video Production as a Concentration within the Department of Communication until my retirement in 2017.

Video Production curriculum has evolved during those 37 years – Media Arts, Film Studies, Digital Media, Convergent Media, Emergent Media and Digital Arts, Digital Cinema. During this period, there have been 5-10 proposals to develop a Film School at SOU. There have been steps forward and steps backward in our pursuit of the right program for our university. Where have we been? Where do we go from here?

The world of 'video production' has changed dynamically over these 37 years. Southern Oregon University's Department of Communication has several young and energetic faculty and staff members who understand the modern media world. They understand what students in this generation need and want regarding their media education and the opportunities it affords them. Digital technology and the revolution in social media and video streaming make it possible for small institutions like SOU to compete with the academic powerhouses of yesteryear. There is great demand for what we offer at SOU. The lack of a defined stand-alone media major has always been an obstacle to attracting students to our program. Now more than ever, it remains problematic.

The development of a Digital Cinema Major will greatly enhance our ability to attract students and to grow our program. I highly recommend that you approve it. The time is right.

Respectfully,



Howard Schreiber

Emeritus Senior Instructor Communication
Southern Oregon University

Curriculum Updates

Enrollment Management Council Update

Organizational Update

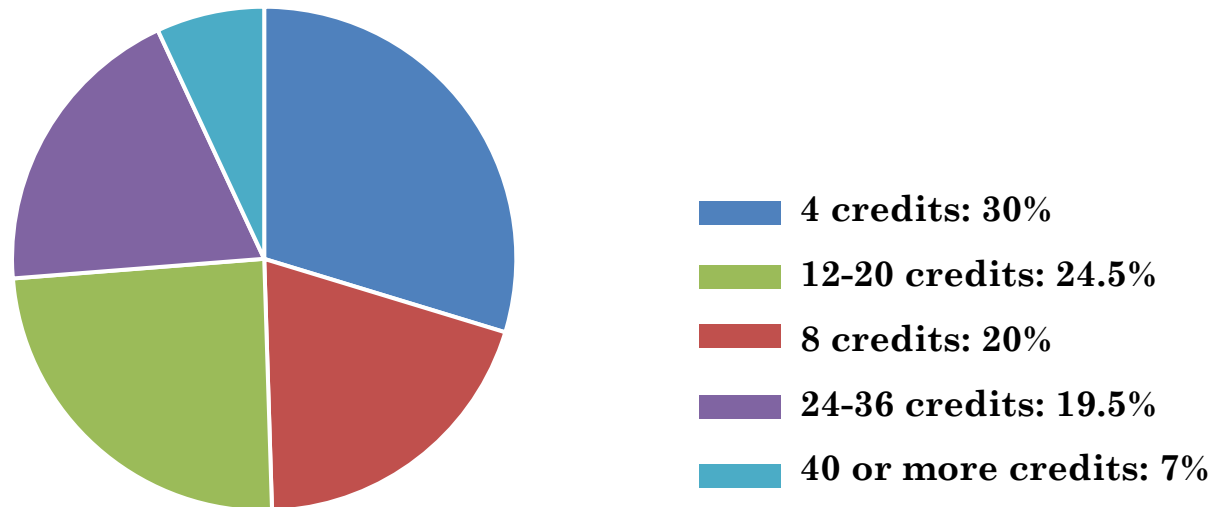
SOU Transfer Articulation Update

Advanced Southern Credit

In 2015 & 2016 SOU the average number of students admitted into SOU with some pre-college credit from SOU was approximately 130.

- The years were consistent in the amount of credits students student had upon entry.
- The number of credits varied from 1 to 80.

AVERAGE ASC CREDIT SUMMARY





Transfer Articulation Requirement

HB 2998 Update

- **Background**

In 2017, as a result of collaboration among the HECC, Oregon's community colleges, public universities, and lawmakers, the State Legislature passed House Bill 2998, a bill designed to streamline transfer between Oregon's community colleges and public universities.

- **Work to date**

- **Looking forward**



Top Community College “Feeder” Schools



Students transferring to SOU, Winter 2017 to Fall 2018

Oregon

Rogue Community College: 199
Klamath Community College: 27
Southwestern Oregon Community College: 27
Portland Community College: 24
Lane Community College: 19
Linn Benton Community College: 19
Umpqua Community College : 17
Central Oregon Community College : 16
Clackamas Community College : 10
Chemeketa Community College : 8
Mt. Hood Community College : 2

California

College of the Siskiyous: 25
Shasta College: 22
College of the Redwoods: 14
Sierra College: 12
American River College: 9
Diablo Valley College: 9
Feather River: 5
Butte College: 7





Transfer Articulation Agreements

Special Transfer Partner Agreements

Rogue Community College

- Associate of Applied Science – Bachelor of Applied Science
- Associate of Science – Criminology
- Associate of Science – Early Childhood Development
- Associate of Science – Elementary Education
- Associate of Science – Health/Physical Education
- Associate of Science – Human Services
- Associate of Science – Outdoor Adventure Leadership

Klamath Community College

- Associate of Applied Science – Criminal Justice
- Associate of Applied Science – Early Childhood Development
- Associate of General Studies – Business
- Associate of Applied Science – Business Management
- Associate of General Studies – Elementary Education

Southwestern Oregon Community College

- Associate of Applied Science – Bachelor of Applied Science
- Associate of Applied Science – Early Childhood Development
- Associate of Science – Business
- Associate of Science – Criminal Justice
- Associate of Science – Hospitality & Tourism Management

SOU also has fully-developed General Education transfer guides and robust course-to-course equivalents in place with all three institutions.

Other Articulation Agreements



Central Oregon Community College

Associate of Applied Science – Early Childhood Development

Chemeketa Community College

Associate of Applied Science – Early Childhood Development
Transfer Program – Hospitality & Tourism Management

Clackamas Community College

Associate of Applied Science – Bachelor of Applied Science
Associate of Applied Science – Early Childhood Development

Clatsop Community College

Associate of Applied Science – Criminal Justice

College of the Redwoods

Associate of Science – Bachelor of Applied Science
Course of Study – Administration of Justice
Course of Study – Business
Course of Study – Early Childhood Development

College of the Siskiyou's

Associate of Science – Bachelor of Applied Science
Course of Study – Business
Course of Study – Early Childhood Development

Feather River College

Associate of Arts – Outdoor Adventure Leadership
Course of Study – Early Childhood Development

Lane Community College

Associate of Applied Science – Bachelor of Applied Science
Course of Study – Business

Linn Benton Community College

Associate of Applied Science – Early Childhood Development
Associate of Arts Oregon Transfer Degree (AAOT) – Criminal Justice

Mount Hood Community College

Associate of Applied Science – Early Childhood Development

Portland Community College

Associate of Applied Science – Bachelor of Applied Science
Associate of Applied Science – Early Child Development

Shasta College

Associate of Science – Bachelor of Applied Science
Course of Study – Business
Course of Study – Early Childhood Development

Umpqua Community College

Associate of Applied Science – Bachelor of Applied Science
Associate of Science – Business
Associate of Science – Early Childhood Development
Associate of Science – Criminology
Associate of Science – Human Services
Associate of Science – Music

For more information: <https://sou.edu/admissions/apply/transfer/#other-articulation-agreements>

Future Meetings

Adjournment