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)

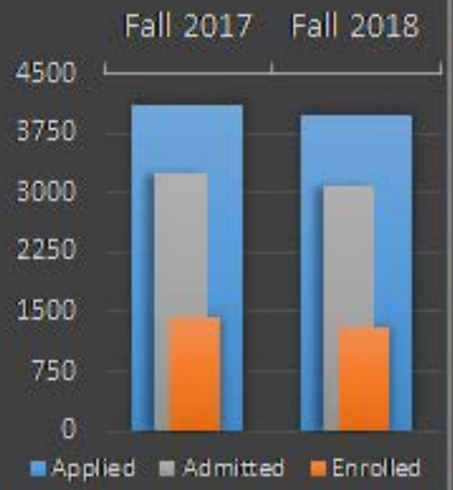
10 min.		6.1.2 Organizational Update	Dr. Susan Walsh
20 min.		6.1.3 SOU Transfer Articulation Update	Dr. Susan Walsh
	6.2	Student Affairs	Dr. Susan Walsh
15 min.		6.2.1 Enrollment Management Council Update	Dr. Susan Walsh
20 min.	6.3	Future Meetings	Chair Santos
	7	**Adjournment**	Chair Santos

Public Comment

Provost's Report

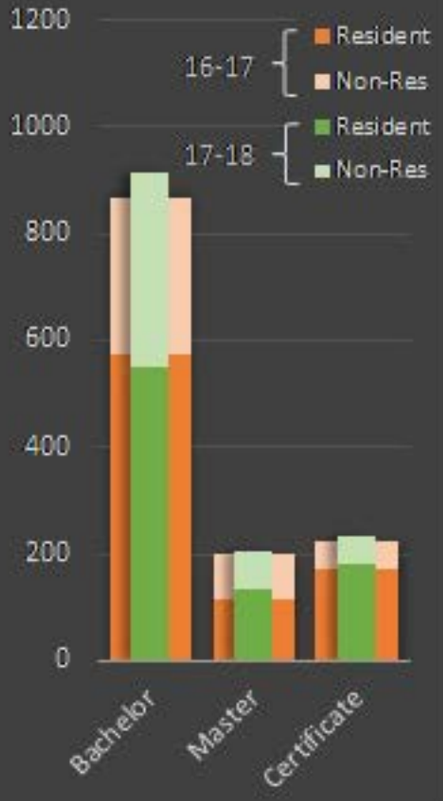
Admissions Data

Final Counts - Through 4th wk

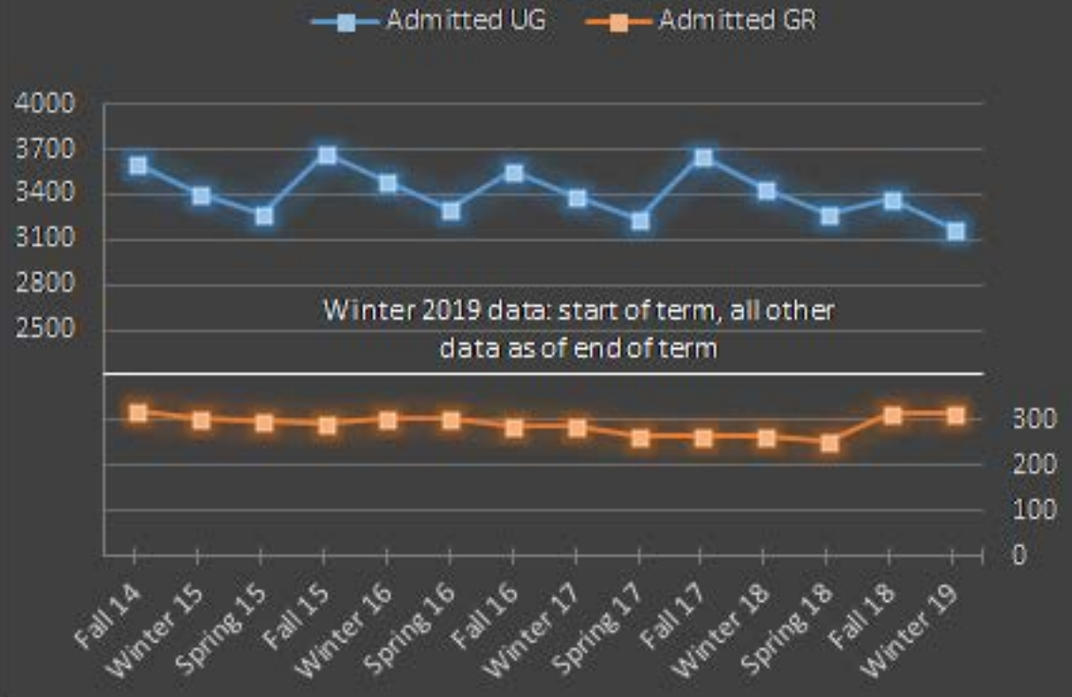


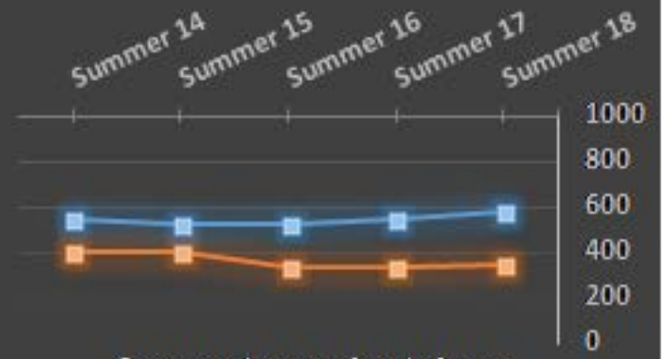
Degrees Awarded

Final Counts - Through Dec



FTE Enrollment Trends

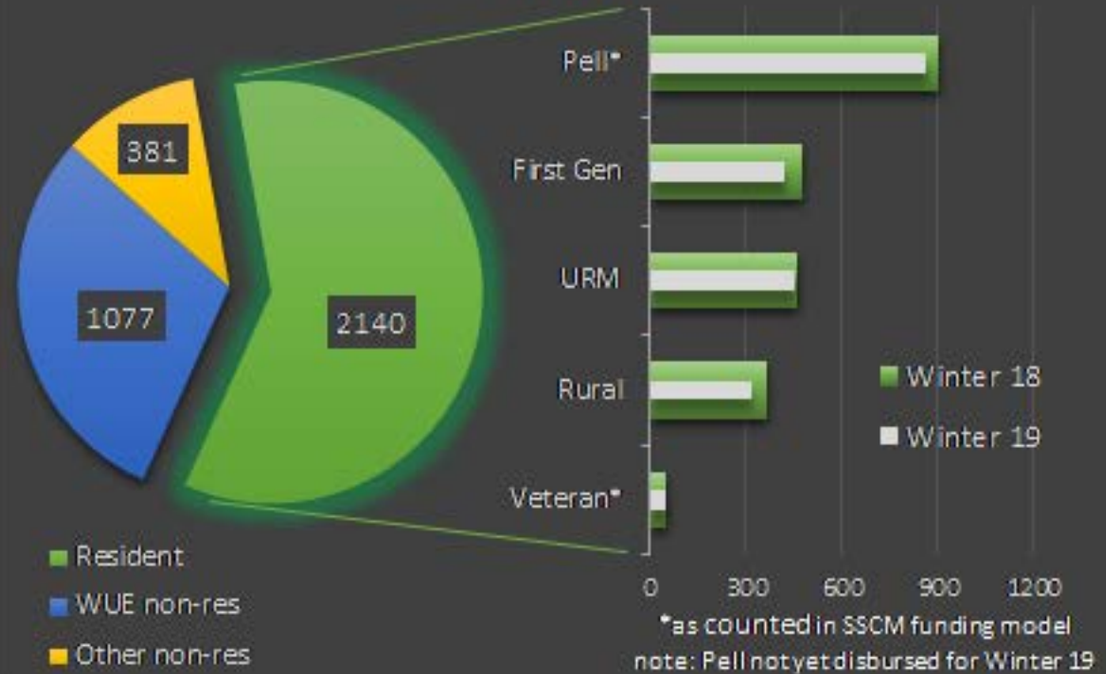




Summer data as of end of term

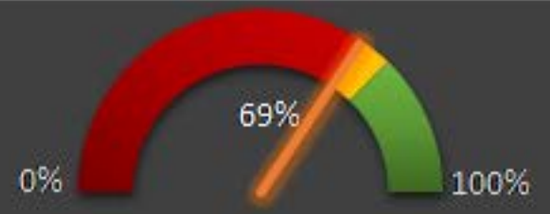
Winter 2019 Admitted UG Students

start of term

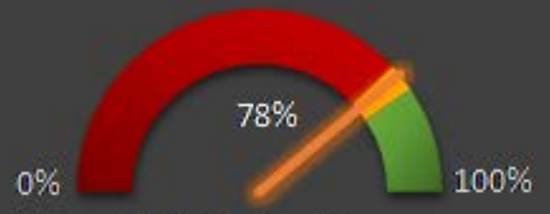


*as counted in SSCM funding model

note: Pell not yet disbursed for Winter 19

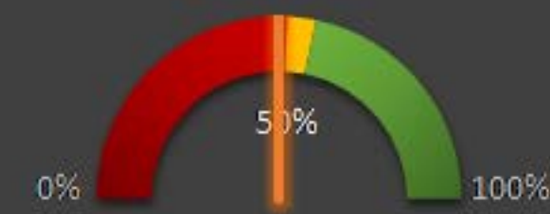


First Year Retention



UG Retention

First Year Grad Rate



Transfer Grad Rate

Updated: 1/6/2019

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 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 coordinators 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

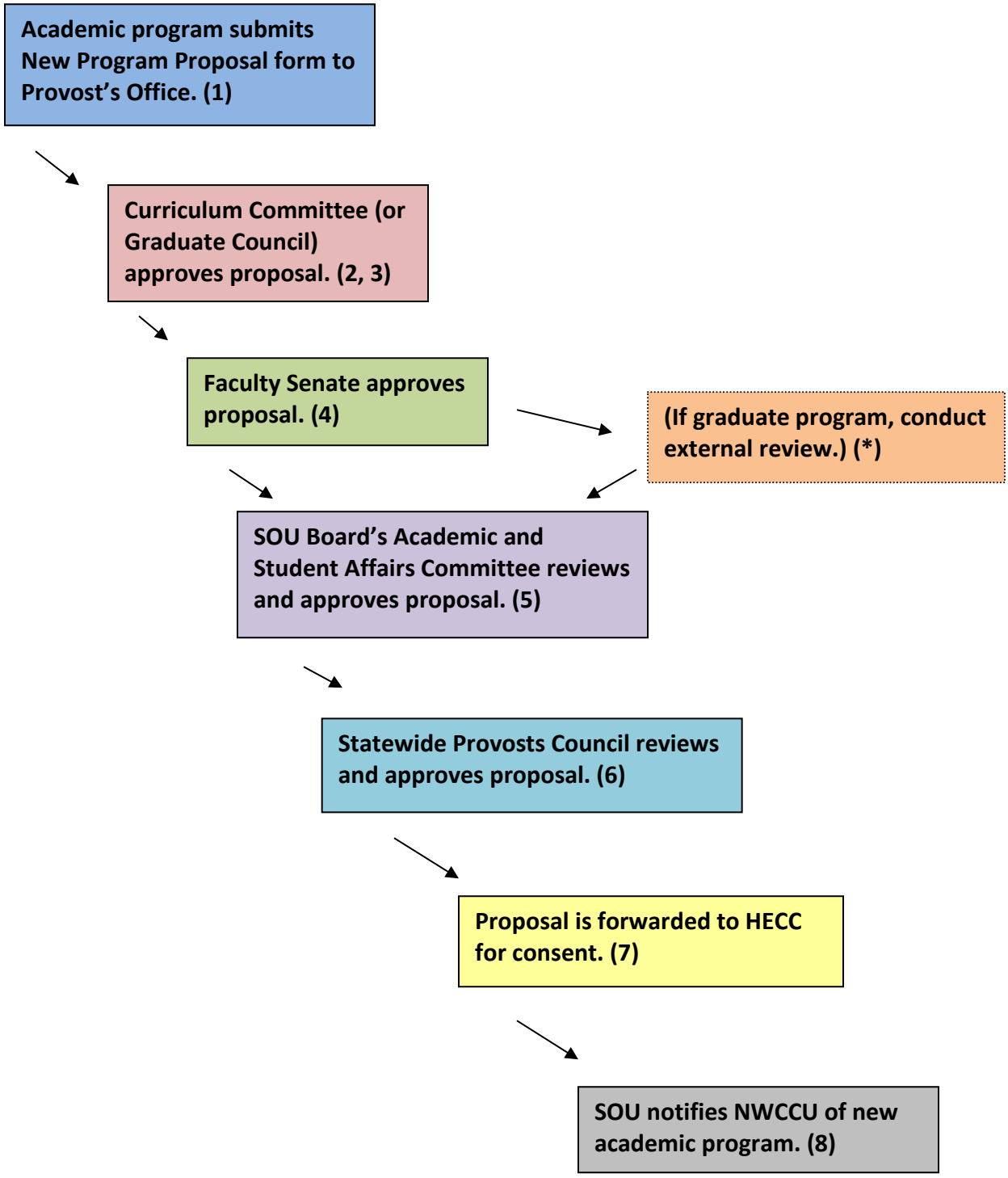
The next regularly scheduled meeting of this committee is January 17.

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 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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iii. address civic and cultural demands of citizenship. *27*

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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. 28

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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
Andrew Gay	36	36	36	36	36
Christopher Lucas	44	30	30	38	40
Brandon Givens	12	8	8	8	8
Other		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 LGTBQ+ 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-

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[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 HECC[5] 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

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[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.

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[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 FTE[8] 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.

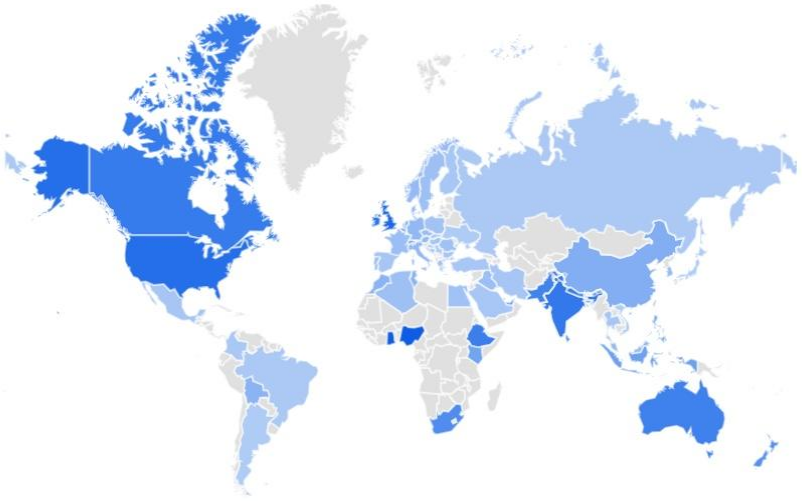

Figure 1.[10]

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

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[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 FTCM 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).

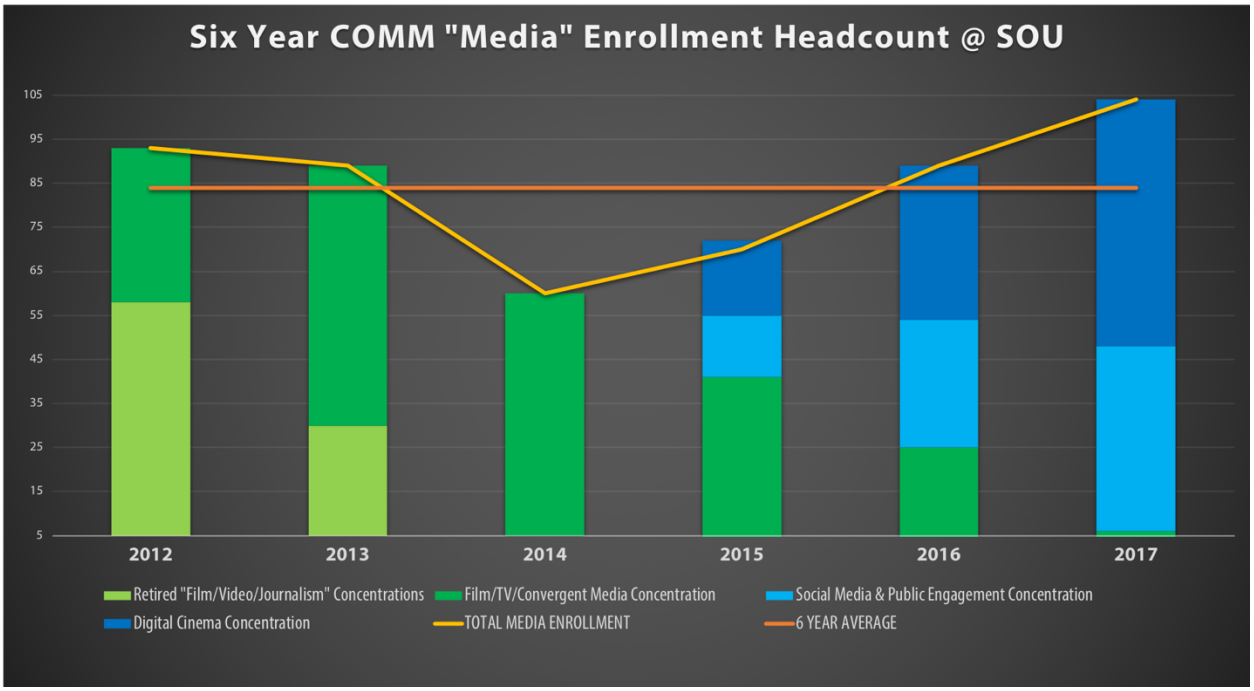

Figure 2.

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]

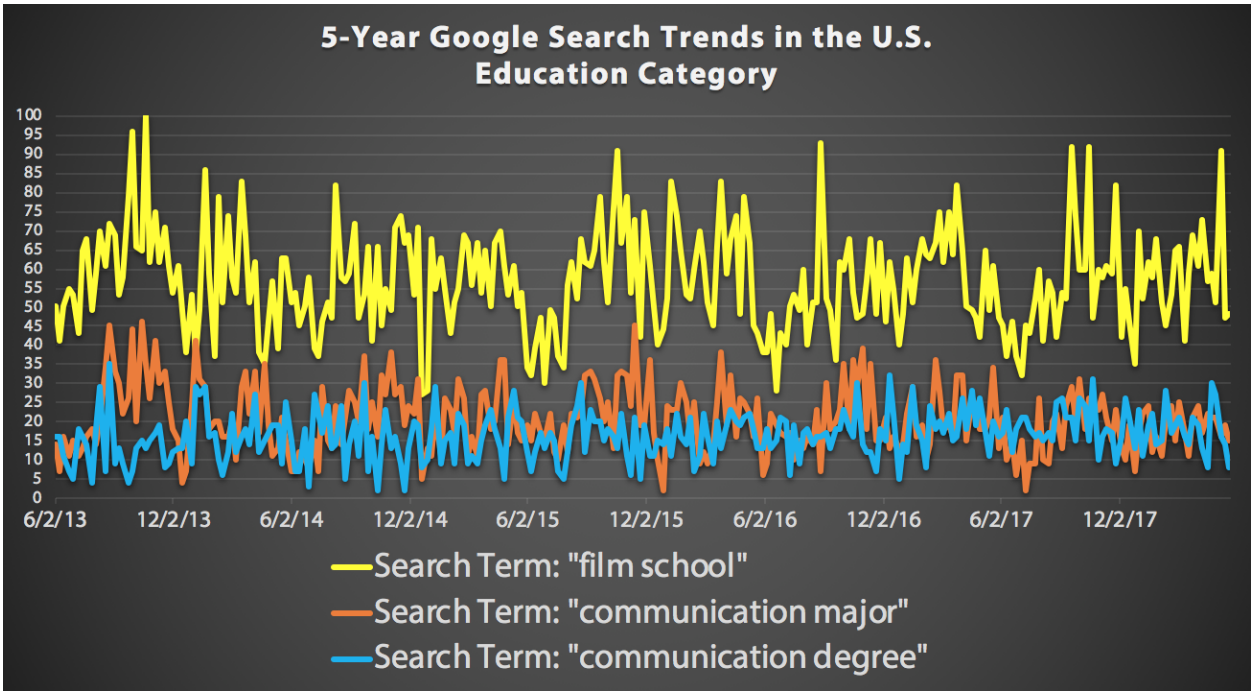

Figure 3.

[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 makeup 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]

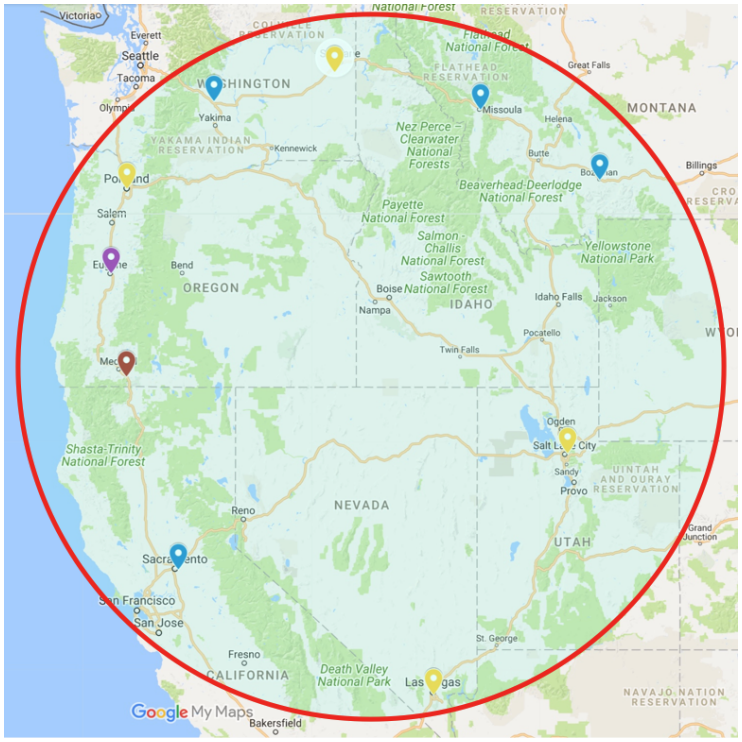

Figure 4.[16]

[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 & Directors[19]

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

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[18] The American Motion Picture and Television Industry: Creating Jobs, Trading Around the World, https://www.mpaa.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 Operators[21]

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 Rates[23]	
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

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[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. Editors[25]

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).

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[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.mpaa.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 Films[33] 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]

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[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**
Portland State University	50.0601 – Film Studies	$96,348	$117,768[38]	$162,408
University of Oregon	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**		
Pacific University	50.0601 – Film Studies	$222,424		
George Fox University	50.0601 – Film Studies	$189,312		
Willamette University	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]

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[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.

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[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,

Lisa Cicala
Executive Director
Oregon Media Production Association

January 7, 2019

Elsewhere Films

238 E. Main St.

Suite C

Ashland, OR 97520

310 261 5707

elsewherefilms.com

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

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

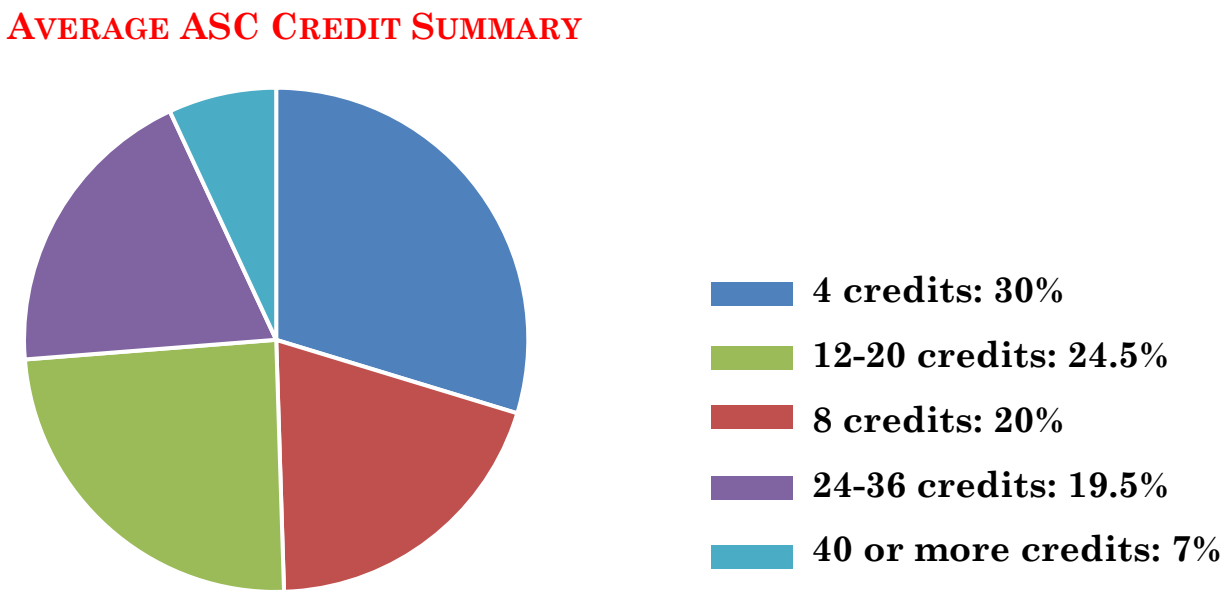
Organizational Update

SOU Transfer Articulation Update

Accelerated Learning

In 2015 & 2016, the average number of students admitted into SOU with some pre-college credit [Advanced Southern Credit (ASC)] was about 130.

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



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

HIGHER EDUCATION COORDINATING COMMISSION

HOUSE BILL 2998 (2017): POST SECONDARY STUDENT TRANSFER

January 2018

Please pay special attention to highlighted items in this report

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ACRONYMS: ORGANIZATIONS AND STATEWIDE AGREEMENTS

AAOT	**Associate of Arts Oregon Transfer: a 90 credit statewide transfer degree**
ASOT-B	**Associate of Science Oregon Transfer – Business: a 90 credit statewide transfer degree for potential Business majors**
ASOT- CS	**Associate of Science Oregon Transfer – Computer Science: a 90 credit statewide transfer degree for potential Computer Science majors**
CIA	**Council of Instructional Administrators (Community College)**
CSSA	**Council of Student Service Administrators (Community College)**
IFS	**Inter-institutional Faculty Senate: a group of faculty senators from the seven public universities and Oregon Health Sciences University**
JTAC	**Joint Transfer Articulation Committee: a group of administrators, faculty, and advisors that advises HECC on cross-sector transfer and articulation**
OCCA	**Oregon Community Colleges Association: a community colleges advocacy and policy non-profit organization**
OCOP	**Oregon Council of Presidents: a voluntary association of public university presidents**
OEA	**Oregon Education Association: a union representing community college faculty**
OSA	**Oregon Student Association: a student-led advocacy non-profit organization**
OTM	**Oregon Transfer Module: a 45 credit suggested first year curriculum for community college students who plan to transfer to a public university**

EXECUTIVE SUMMARY

House Bill 2998 (2017) directs the Higher Education Coordinating Commission (HECC) and community colleges and universities listed in ORS 352.002 to improve transfer pathways between Oregon's public community colleges and universities. Included in the legislation is a requirement that the HECC submits a report to the Legislative Assembly, no later than February 1, 2018, that:

- In consultation with community colleges and public universities listed in ORS 352.002, defines "lost academic credit" for purposes of the report;
- States the typical number of lost academic credits by current students who transfer from a community college to a public university listed in ORS 352.002;
- Recommends whether more than one foundational curriculum should be established;
- Recommends whether foundational curricula established under the legislation should be transferable for students who transfer from one community college to a different community college or from one public university to a different public university; and
- Lists the initial major disciplines for which unified statewide transfer agreements (USTA) will be established under the legislation.

To meet these reporting requirements, this report determines and recommends the following:

- For this report, "excess credit" is substituted for "lost academic credit". Excess credit is defined as "the difference in the average total number of credits at degree completion between Oregon community college transfer students and first-time freshmen." The HECC and its partners spent significant time discussing what constituted "lost academic credit." A review of the discussion and an operational definition are included in this report.
- The typical number of excess academic credits for students who transfer from a community college to a public university listed in ORS 352.002 is 9.9. However, this number varies widely from major to major, with Civil Engineering as the high, averaging 27.7 excess credits, and Romance Languages, Literatures, and Linguistics as the low averaging -0.4 excess credits (meaning that transfers and direct entry students finish with virtually the same number of credits).
- The HECC, in consultation with community colleges and public universities, recommends establishment of two foundational curricula – one each for prospective STEM and non-STEM majors.
- The HECC, in consultation with community colleges and public universities listed in ORS 352.002, and related stakeholder groups, recommends that community colleges and universities prioritize the transfer of the foundational curricula from community colleges to universities. Once that process is fully operable, community colleges and universities should begin to ensure the foundational curricula are transferable from community college to community college and university to university.
- The initial major courses of study for which USTAs will be established are: biology, business, education, and English.

To provide context for the mandated elements of this report, the HECC has included a summary of the requirements under HB 2998, an overview of the work plan and process for meetings these requirements, a review of the HECC and its partners' progress to date, and an explanation of the established foundational curricula. Finally, it is important to note that, for the purposes of this report, "transfer students" refers to students transferring from an Oregon community college to an Oregon public university.

INTRODUCTION

TRANSFER IN OREGON

Rates of baccalaureate degree completion and time to completion vary between Oregon community college transfer students and students who began post-secondary education at a four-year public university.

In Oregon, of students who transfer with 45-55 credits, 57 percent of those graduate within six years of transfer. Of first-time freshmen who continue to their second year, 76 percent graduate within six years of admission.

The differences remain for students who transfer to university with 90 or more credits. Of those students, 78 percent graduate within six years of transfer. But 85 percent of first-time freshmen who continue to their junior year graduate within six years of admission to the university.[1] In other words, comparable groups of first time freshman and transfer students at Oregon public universities show that transfer students take longer to finish a degree, and accumulate more credits as they do.

Furthermore, we estimate that about three out of five transfer students enter universities with fewer credits accepted than they had earned at community colleges and about one-third lose more than one term of coursework.[2]

Oregon has instituted several transfer degrees and modules during recent decades, including the 90-credit Associate of Arts Oregon Transfer (AAOT), 45-credit Oregon Transfer Module (OTM), and Associate of Science Oregon Transfer (ASOT). In addition, many institutions have developed articulated agreements to facilitate successful credit transfer. The Legislature passed a "Transfer Student Bill of Rights" in 2011, establishing methods to resolve credit transfer issues, which induces the development of uniform, statewide credit transfer pathways. Transfer students often find that while their transfer degrees help them meet the admission standard of the receiving university, their general education and major course of study credits are accepted only on a course-by-course, institution-by-institution basis.

HOUSE BILL 2998

House Bill 2998 (2017) requires that the HECC convenes community colleges and public universities listed in ORS 352.002 to develop one or more foundational curricula of at least 30 college-level academic credits that will count toward degree requirements, with the goal that students will not have to repeat

[1] SCARF data, Fall 2010 cohort.
[2] Higher Education Coordinating Commission. 2017. *Improving Transfer Pathways in Oregon. Slides 9-11.* Presentation to the Oregon Legislative Assembly. https://olis.leg.state.or.us/liz/2017R1/Downloads/CommitteeMeetingDocument/134361

lower division general education coursework after transfer.

In addition, HB 2998 directs the HECC to convene community colleges and public universities listed in ORS 352.002 to establish unified statewide transfer agreements (USTAs) that will allow students to move more easily from community college to university, in a given major, with no lost credit or unnecessary repeated coursework. The HECC and its community college and university partners are to select the initial major disciplines for USTA establishment and publish the criteria used to make that decision.

The foundational curriculum and USTA framework will create statewide pathways that are negotiated by disciplinary faculty and accepted at all Oregon public universities.

Finally, HB 2998 requires that the HECC submits a report to the Legislative Assembly, no later than February 1, 2018, that:

- In consultation with community colleges and public universities listed in ORS 352.002, defines "lost academic credit" for purposes of the report;
- States the typical number of lost academic credits by current students who transfer from a community college to a public university listed in ORS 352.002;
- Recommends whether more than one foundational curriculum should be established;
- Recommends whether foundational curricula established under the legislation should be transferable for students who transfer from one community college to a different community college or from one public university to a different public university; and
- Lists the initial major disciplines for which unified statewide transfer agreements will be established under the legislation.

WORKGROUP FORMATION

To satisfy HB 2998's mandates, the HECC convened a Transfer Workgroup comprising faculty and staff from Oregon's community colleges, public universities, and related stakeholder groups. Although not specified in the legislation, the HECC consulted broadly with academic leadership in both the community college and public university sectors throughout the state, such as the university Provosts Council, CIA, CSSA, JTAC, OAAA, OCCA, OCOP, OEA and OSA to request nominations for membership on the Workgroup. The final composition of the Transfer Workgroup included representation from each of the seven public universities and seven of the community colleges – some of whom also represented stakeholder groups – the Commission, the Chief Education Office, OCCA, OCOP, and OSA. The Workgroup also included as an observing member a representative from the state's private non-profit colleges.

After its second meeting, the Transfer Workgroup divided into two subgroups to address more fully the tasks identified in the legislation. The Foundational Curricula Subgroup met twice and focused on creating the foundational curricula called for in the legislation. The Policy Subgroup met three times and focused on defining "lost academic credit," developing criteria for selecting the initial majors for USTA development, and recommending whether the foundational curricula should be transferable from community college to community college and university to university.

WORK PLAN AND CHARTER

Upon HB 2998's passage and throughout the summer of 2017, HECC staff worked to create a work plan to fulfill the charge of HB 2998 with the full participation of all affected stakeholders, including faculty, administrators, students, and advocates for post-secondary education. The work plan, once drafted, incorporated extensive feedback from all stakeholder groups and received the support of the Transfer Workgroup, upon its formation.

The group charter was developed and formalized with the consultation and advice of Workgroup members. The charter describes the collective understanding of the legislative and policy tasks before the Workgroup, prescribes a rough method of achieving consensus, and spells out the Workgroup's agreed upon principles and motives for action. The charter is meant to hold all Workgroup members, their organizations, and involved agencies accountable for meeting the goals and deadlines specified by the legislation, and for accurately representing the work to their respective constituencies. The Workgroup charter is included in Appendix A of this report.

PROGRESS TO DATE

We emphasize that this report is an update to the Legislative Assembly on work currently in progress and that there remains much to be done, in the near future and in years to come. The work of HB 2998 will continue as the Commission and its public post-secondary partners build on, maintain, and sustain the work that began in the fall and winter of 2017-18. As of February 1, 2018, the full Transfer Workgroup has met a total of four times, the Foundational Curricula Subgroup twice, and the Policy Subgroups three times, with additional work completed via email.

The full Transfer Workgroup, a diverse assembly of administrators, faculty, and advocates, agreed upon two proposed foundational curricula, developed measurable definitions of "lost academic credit" for the purposes of this report and to inform future research and policy, identified criteria for the selection of the initial major disciplines for USTA development, and identified those initial majors. Those deliverables are outlined further in the remainder of this report.

FOUNDATIONAL CURRICULA

The surrounding context for the newly proposed Foundational Curricula is found in the state's current and active transfer policy agreements and statewide degrees. An understanding of the proposed Foundational Curricula requires a brief discussion of the present transfer pathways available to students, and how new transfer pathways might be better suited to the needs of Oregon's students.

GENERAL EDUCATION OUTCOMES

The General Education Outcomes were created by a workgroup empaneled by the Joint Boards (which formerly comprised members of the State Board of Education and the State Board of Higher Education). That workgroup was known as the Joint Boards' Articulation Committee (JBAC), which is the predecessor of a statewide group today devoted to advising state leadership on transfer and articulation issues, JTAC. The General Education Outcomes reflected a consensus on the purpose of general education, and the subject areas

that ought to be part of a first and second year college curriculum: Arts & Letters, Cultural Literacy, Mathematics, Science or Computer Science, Social Science, and Speech/Oral Communication. Each area has an associated list of "outcomes" and a set of "criteria" that evidences achievement of those outcomes. These Outcomes and Criteria are central to the AAOT and ASOT degrees, and the OTM. The General Education Outcomes are included in Appendix B of this report.

Since the Joint Boards, Provosts, and community colleges approved these Outcomes and Criteria in 2009, Oregon's colleges have been using them as standards for alignment of their Gen Ed classes to ensure transferability. All community colleges must submit general education courses against this set of outcomes, and, in turn, these must be approved by CCWD through its lower division collegiate course approval process authorized by OAR 589-006-0200.[3]

STATEWIDE DEGREES

The AAOT is a 90-credit transferable associate's degree that is intended to cover all lower division general education at a student's intended Oregon public university destination. It was created in the 1980s for that express purpose, to allow for seamless transfer from one public sector to another. The ASOT-Business and ASOT-Computer Science are meant to serve the same purpose for students who intend to major in either of these areas – completion of lower division general education, plus a solid foundation in the intended major degree.

The strength of these degrees – broad transferability and fulfillment of general education at any of the seven state universities – can also prove to be a weakness for many students who attain them. Their construction can lead to students taking too much general education, and missing the appropriate foundational classes for the major due to variability of requirements across majors and between institutions. For example, the AAOT might prepare a student to enter as a junior in some majors, but its lack of specificity in Sciences will not allow a student to transfer into one of the life sciences and graduate within 180 credit hours. Similarly, due to the differing conceptions of the business major at the institutions, the ASOT-Business is a very complex transfer guide that may not allow a student to transfer and graduate efficiently. Many universities and community colleges advise their students away from these statewide transfer instruments for this reason.

OREGON TRANSFER MODULE

The OTM is a subset of the AAOT intended for community college students who plan to transfer to a public university, but are unsure of either destination school or eventual major (it is important to note that until very recently, none of Oregon's community colleges offered specific majors).

The OTM may be of limited benefit as currently implemented and understood. Current awarding patterns suggest that the OTM is not used as an advising tool or organizing principle for lower division transfer. This impression was reinforced by an online survey conducted by HECC staff of over one hundred academic advisors, faculty, and other student services administrators. The results indicated a broad lack of understanding, and a further lack of confidence in the efficacy of OTM to serve as an effective transfer mechanism for the students who need it. Almost sixty percent of respondents indicated that they do not use

3 Oregon Administrative Rules (2017). https://secure.sos.state.or.us/oard/viewSingleRule.action;JSESSIONID_OARD=rC-jshphNEPxPXjN-UPY7vnwdD2ID5JXa6nLT2vZ-txSzJS6s4QW!79857996?ruleVrsnRsn=153503 . See also CCWD Handbook http://handbook.ccwdwebforms.net/handbook/courses/courses-at-a-glance

the OTM as an advising tool, and many respondents recommended that the OTM be phased out. The full results of the survey may be found in Appendix C of this report. Data on OTM completions that community colleges and universities report to the HECC vary widely by institution, suggesting that there are inconsistencies in how the OTM is recorded and reported in completion data at institutions.

EXAMINATION OF DIFFERENT MODELS OF FOUNDATIONAL CURRICULA

For context, the Transfer Workgroup examined models of constructing foundational, first year, general education requirements used by other states that are designed to facilitate transfer across a system. Broadly speaking, there are three major model frameworks: outcomes based statewide curricula, course based curricula, and a common differentiated "track" system matched to the requirements of broad discipline categories.

Outcomes Based Frameworks Rather than prescribing specific course articulations, some states, such as Indiana, use a competency or "outcomes" based framework specifying which skills or areas a student must demonstrate as part of satisfying state level general education requirements. Oregon uses such a framework in part as its General Education Outcomes for statewide transfer. The advantages of such a framework include institutional autonomy and flexibility. Disadvantages may include the tendency for such agreements to be disregarded or forgotten after a period of years with no clearly defined mechanism for oversight and maintenance.

Course-specific curricula prescribe a set number of courses or credit hours for each area in the framework, and prescribe specific courses that fulfill each area. A statewide foundational curriculum or "general education core" requires a high degree of coordination at the state level, and is often implemented with mandatory common course numbering. Critics of this model also argue that it unnecessarily limits course offerings and academic flexibility.

Concentration-specific frameworks often have two or more options for discipline-tracked foundational curricula. Arizona, in one example, features three tracked foundational pathways: one each for Liberal Arts, Business, or Science/Math. While some areas of study are common to all, each has differentiation points appropriate to a student who wishes to pursue an eventual major in any of these three areas. For example, all students take six credits of first year composition, but Mathematics requirements differ across the three concentrations, with Liberal Arts students able to take any college level math, Business students taking Brief Calculus, and Science students taking Calculus I or higher.

THE DECISION TO REVAMP CURRENT TRANSFER POLICY INSTRUMENTS

Over the course of two meetings, the Foundational Curricula Subgroup further discussed potential models and features of the required foundational curriculum. Over time, some essential principles and features emerged that the subgroup agreed upon. These principles were:

- Transparency: a foundational curriculum must be easy to understand and use for institutions and students. It must be based upon clearly communicated and agreed upon standards for faculty at the institutions.

- Predictability: for students, this means stability in foundational and major pathway requirements. Predictable pathways will lead to greater successful transfer and completion rates over time.

- Rigor: for students and faculty, a rigorous foundational curriculum has high standards fairly and equitably applied in its creation and maintenance in peer review and collaboration processes.

As these principles were examined against the existing OTM and General Education Outcomes framework, Subgroup members felt that these instruments could be modified and re-instated to achieve the goals of the legislation, and to create a better system of statewide general education foundation for students. The Subgroup agreed that Oregon has tried to create workable frameworks in good faith, but that the inconsistent implementation of these frameworks, and the lack of a statewide student transfer "navigation" system for the complex array of bilateral articulation agreements and statewide degrees has led to confusion and frustration for Oregon students who do not have a major or transfer destination when they begin their education.

Despite inconsistent implementation across the system, the OTM remains a workable model and framework that is already adopted by all relevant academic governance bodies across the public institutions. It could, with significant modification, form the basis of foundational curricula that could find support throughout the state's public institutions due to its grounding in long-standing common general education frameworks.

THE FOUNDATIONAL CURRICULA AND THEIR ELEMENTS

The proposed foundational curricula are essentially modifications to improve upon the existing OTM, comprising six of the statewide Gen Ed Outcomes areas: Writing, Cultural Literacy, Arts & Letters, Natural Sciences, and Mathematics. It removes Oral Communication from the core because only five of the seven public universities require it as part of their general education package. It also removes the space for electives as these are not considered part of a foundational curriculum (students who complete either an associate or bachelor's degree based upon this curriculum will still be required to take a certain number of electives).

Additionally, the foundational curricula are differentiated between STEM and Non-STEM (or "BA") pathways. In the STEM foundational curriculum, students are advised to take Mathematics and Natural Sciences credits that are at the appropriate level and in the appropriate disciplines for their eventual USTA path. In the non-STEM foundational curriculum, students are advised to take Social Science credits that at the appropriate level and in the appropriate disciplines for their eventual USTA path. Previously, neither the AAOT nor OTM made allowances for this kind of variation.

Just as significantly, the foundational curricula offer students a guarantee of transferability *and* articulation, something both the AAOT and OTM lack. All courses within the foundational curricula will transfer and articulate into the receiving university's general education core requirements, or the equivalent.[4]

Foundational Curricula

The following foundational curricula is a broad description of course requirements for students at any Oregon community college or public university. Students who have not yet declared a major and plan to transfer can take classes that fit these categories at any Oregon community college and expect all classes to transfer to meet at least 30 credits of general education requirements for a bachelor's degree at any Oregon public university.

Note that specific majors may also have specific requirements for foundational courses that overlap with these categories. Students interested in a certain discipline should follow the Unified Statewide Transfer

[4] Western Oregon University's equivalent is the "Liberal Arts Core" and Oregon State University's equivalent is the "Baccalaureate Core."

Agreement (USTA) guidelines for your intended major when picking the classes that you need. This guide notes several areas where particular consideration is recommended. This will help keep you on track for credits towards your 4 year degree completion.

The Foundational Curriculum is intended as a starting point for students who plan to transfer to a university, but are unsure as to their intended major or transfer destination. Students who are certain of their major, but not their transfer destination, should determine if there is a developed USTA for that major, and follow that as a guide. Students who are certain of both their major and their intended transfer destination should consult an advisor for information on an existing specific articulation agreement, USTA, or degree map that will prescribe their course requirements.

Subject	Foundational Courses for STEM majors	Foundational Courses for non-STEM majors
Writing	2 courses (6-8 credits) WR121, WR122	2 courses (6-8 credits) WR121, WR122
Cultural Literacy	1 course (3-4 credits) See list of AA/OT outcome courses.	1 course (3-4 credits) See list of AA/OT outcome courses.
Arts & Letters	2 courses (6-8 credits) See list of AA/OT outcome courses.	2 courses (6-8 credits) See list of AA/OT outcome courses.
Social Science	2 courses (6-8 credits) See list of AA/OT outcome courses.	2 courses (6-8 credits) See list of AA/OT outcome courses. Many non-STEM majors require specific s sciences courses -- see the USTA for yo intended major.
Natural Sciences	2 courses with labs (8-10 credits) See list of AA/OT outcome courses. Many STEM majors typically require specific majors-level (200+) courses – see the USTA for your intended major.	2 courses with labs (8-10 credits) See list of AA/OT outcome courses. Non-majors level (100) recommended.
Math	1 course (3-5 credits) See list of AA/OT outcome courses. Many STEM majors typically require specific mathematics (200+) courses – see the USTA for your intended major.	1 course (3-5 credits) See list of AA/OT outcome courses MTH 105/111 recommended.
Total	10 courses (32-43 credits)	10 courses (32-43 credits)

There is an accompanying explanatory document, Foundational Curricula Questions and Answers, included as Appendix C of this report. The Foundational Curricula and Questions and Answers are currently in circulation among the state's public post-secondary institutions.

HOW THE FOUNDATIONAL CURRICULA BUILD AND IMPROVE UPON EXISTING TRANSFER FRAMEWORKS

The OTM, like the AAOT, is not a perfect fit for any destination university. It may or may not be implemented so as to be an unbreakable 45 hour credit block. It contains electives which are not necessary to a foundational curriculum. The proposed foundational curricula address those shortcomings and leave ample room for differentiation and modification according to the needs of a student's USTA. They are not overly prescriptive, but allow a student whose needs are not served by any existing articulation agreement or major-specific transfer pathway to complete a subset of general education, approximately 32-43 credits, depending on where the student attends community college, with no unnecessary repetition of completed coursework. Because the foundational curricula contain fewer credits than the OTM, students take only courses guaranteed to transfer as general education at any Oregon public university.

Members of the Transfer Workgroup are currently discussing the proposed foundational curricula with faculty, administrators, and other stakeholders at their respective institutions. The framework contained within this report may change, depending on the feedback and suggestions offered by the field. However, as it is not a replacement, but rather a modification of existing and currently approved transfer policy instruments, the Workgroup created these foundational curricula so that they can be adopted and implemented with the support of faculty. Institutions retain the authority to decide which of their courses will fulfill each of the foundational curricula core areas. Moreover, nothing in the legislation or in this new framework requires any institution to create new courses to comply with or implement the charge of HB 2998. Instead, each public institution in the state will have access to the full list of courses meant to fulfill the foundational curriculum from each institution. The foundational curricula will be transparent in their construction.

Core areas that are common to all institutions and which have a high degree of similarity across the state, like Math and Writing will likely find broad support. The public universities tend to differ in their conception of other key areas within the foundational curricula, such as Arts & Letters and Cultural Literacy.

The foundational curricula, once implemented, will require ongoing maintenance, oversight, and institutional review processes to make sure they are being properly applied and honored by all of the state's public institutions. Specifically, the proposal offers several ideas to sustain the work going forward, including a faculty-led peer review process meant to mediate differences between sending and receiving institutions in how courses are meant to apply to the curricula. That is, a state-level policy-making body, comprising faculty and administrators, and convened by HECC staff, could review any course where there is controversy over its applicability or transferability for a given foundational curricula core area. The details of such a process are not included in this proposal, but 2998 workgroup members are in agreement that maintenance and oversight with the full participation of faculty are needed to keep this and other emerging transfer frameworks sustainable.

LATERAL TRANSFERABILITY OF THE FOUNDATIONAL CURRICULA

The focus of HB 2998 was to make vertical transfer from community college to university simpler, more efficient, and more transparent for those students who may not have a current articulation framework, and who may not know which major they wish to pursue, or which university they plan to transfer into. National

research and statistics show that students are more mobile than ever and take longer to complete degrees. Forty-five percent of transfer students trans

fer more than once, and students increasingly are transferring back and forth between university and community college due to financial needs, work schedules, and other non-academic factors. A plurality of all transfer students move to a community college from other community colleges and *from* universities.[5] The increased traffic of students from university to community college, between community colleges, and between universities seems to argue for allowing students to use the foundational curricula both within and between post-secondary sectors.

Therefore, pending additional feedback from community college and university stakeholders and a final decision by the Commission, HECC staff recommend that community colleges and universities prioritize the transfer of the foundational curricula from community colleges to universities. Once that process is fully operable, community colleges and universities should begin the process of ensuring the foundational curricula are transferable from community college to community college and university to university.

LOST ACADEMIC CREDIT

HB 2998 directs the HECC, in consultation with Oregon's community colleges and public universities, to define "lost academic credit" for the purposes of this report and calculate the typical number of lost academic credits accumulated by students who transfer form an Oregon community to college to public university listed in ORS 352.002. Thus, recommending a definition of lost academic credit for the purposes of this report was one of the central tasks of the Transfer Workgroup.

From the Workgroup's first meeting, it became clear that many in the Workgroup disliked the term "lost academic credit," believing that it paints an inaccurate picture. Rather, moving forward, the Workgroup would prefer to use a different term, such as "excess credit," or "fluid credit." The Workgroup feels that though a credit may not directly count toward the completion of a degree, it does not necessarily follow that such a credit is valueless as lost academic credit implies. While such a credit may be in excess of the credit needs for a particular degree, it remains a part of the student's educational path. However, acknowledging that this report explicitly mandates the development of a definition of lost academic credit, this report will continue to use this phrase.

IDEAL DEFINITION

The Workgroup also discussed the tension between establishing a definition that truly captures the meaning of lost or excess credit and a definition that is measurable. The Workgroup recognized that there often exist a number of contributing factors to a student's credit accumulation. Credits accumulated due to students' conscious preferences and decisions – for example, credits accumulated by a student who changes majors due to shifting interests – should not count as lost academic credit. Similarly, in some cases, credit accumulation by students who complete a number of courses in a variety of disciplines in order to guide major selection, knowing that they may not all count toward their future major, should not count as lost academic credits. Though, in some cases, clearer pathways and advising may have reduced lost academic credits, credits that an

[5] National Student Clearinghouse. Transfer and Mobility: A National View in Postsecondary Institutions, Fall 2008 Cohort. Signature Report Number 9. July, 2015.

informed student *expects* will transfer to a university, but do not, and those that an informed student *expects* will fulfill specific degree requirements at a university, but do not are lost academic credits.

This definition, however, relies on a clear understanding of student expectations and intent, information that is beyond the scope of what higher education institutions or the HECC can collect. The HECC has no way to discern whether or not a student expected certain credits to transfer to a university and count toward a major.

BEST MEASURABLE DEFINITION

Recognizing that in order to use excess credit as a method for assessing the functionality of a pathway, whether it be the foundational curriculum, a USTA, or an existing articulation agreement, and the impact of policy changes to that functionality, the Workgroup agreed to a measurable definition of lost academic for use in such assessments. That definition follows:

> *A credit that does not fulfill any relevant academic requirements for a given student, including:*
>
> *a) Strict graduation requirements, such as for primary major, bachelor's, and general education;*
>
> *b) Elective credits needed beyond those strict graduation requirements to meet overarching credit requirements (total credits, upper division credits); and*
>
> *c) Requirements for a desired auxiliary academic program, such as an additional major, minor, or pre-professional program, even if this would require credits in excess of overarching credit requirements.*

Though this definition does not fully account for intentional student choice to earn credits that the student knows may not transfer, it does capture the fact that credits counted as elective are not necessarily lost academic credits, and that some students choose to pursue academic programs and interests beyond their primary major.

While Workgroup members and HECC staff agreed that this is the best measurable definition of excess credit, for the purposes of this report, this definition is not operational. Readily available at the HECC are data that show the number of credits students have at graduation that are in excess of the requirement for a bachelor's degree, which is 180 credits. This information is available for both first-time freshmen and community college transfer students. However, defining lost credit with reference to the requirements for specific majors requires additional information and expertise. The HECC has student course information for courses taken at the community colleges and public universities, including the course title and number, the number of credits earned, and the grade received. Thus, the HECC can only tally the courses taken that *appear* to be in a student's major department at both the community colleges and public universities. In order to conduct a thorough and more accurate analysis, however, the HECC would need to compare these student records to universities' lists of courses accepted for general education requirements and courses required for majors. To do so, the HECC would either need to rely on universities to conduct an analysis, or to ask them to provide:

a) Specific courses required for majors and pre-professional programs at the universities;

b) Specific courses at the community colleges that the universities accept as fulfilling these requirements and which requirements they fulfill;

c) Any changes to (a) and (b) that occurred over approximately the past ten years; and

d) Transcripts for students in these majors to answer unclear course information in the quantitative student records and to confirm conclusions.

Further, there is currently no completely reliable way to connect the data for community college students with the data for university students. Therefore, any approach that uses community college and university data will lose a small number of transfer students because their identifying information (e.g., name, birthdate) does not match. With this caveat, the legislative requirement for "the typical number of lost academic credits" could be met using the agreed upon definition from above, though even the approach above, whether undertaken by the universities and Workgroup or by HECC staff, will require significant time and effort for a small number of majors.

As a result, the HECC and the Workgroup developed a second, more basic measurable definition for the purposes of the assessment of the typical number of lost academic credits by current students who transfer from a community college to a public university required by HB 2998.

DEFINITION FOR REPORT PURPOSES AND CALCULATION

HECC's data systems are able to show the number of credits students have accumulated upon graduation for both transfer students and first-time freshmen. Thus, for the purposes of this report, lost academic credit is defined as excess credit, or:

> *"The difference in the average total number of credits at degree completion between transfer students and first-time freshmen."*

Using this definition and data submitted to the HECC by universities through the Student Centralized Administrative Reporting File (SCARF) for the 2010 fall fourth week student cohort, the HECC found that Oregon community college transfer students who completed a bachelor's degree accumulated an average of 9.9 excess credits, compared to first-time freshmen who completed a bachelor's degree. Though making a precise estimate is difficult, this credit differential represents millions of dollars of student tuition, financial aid, and state FTE appropriations spent unnecessarily.

It is important to note that lost academic credit varies widely from major course of study to major course of study (defined in this report as classification of instructional programs at the 4-digit level). For example, among major disciplines with at least 30 first-time freshmen graduates and at least 30 Oregon community college transfer graduates, Civil Engineering had the highest average number of excess credits at 27.7 (see Table 1, below). In contrast, the average excess credits for the major course of study with the lowest average – Romance Languages, Literatures, and Linguistics was -.4, meaning that transfer students in this major course of study typically complete degrees with slightly fewer credits than first-time freshmen in the same major course of study.

Table 1: Excess Credit –Average, High, and Low

Major Course of Study at Completion	Average Credits at Completion (First-Time Freshmen)	Average Credits at Completion (OR Community College Transfer Students)	Average Excess Credits
All Major Disciplines	201.9	211.8	9.9

1408-Civil Engineering	212.7	240.4	27.7
1609-Romance Languages, Literatures, and Linguistics	211.4	211.0	-0.4

A complete table of excess by major course of study for those major disciplines with at least 30 first-time freshmen graduates and at least 30 Oregon community college transfer graduates is included in Appendix E.

USTA CRITERIA

HB 2998 also mandates that the HECC convenes and consults with Oregon's community colleges and public universities listed in ORS 352.002 to determine the initial major courses of study for which unified statewide transfer agreements (USTAs) will be established, and to identify the criteria used to make that determination. Further, the legislation specifies that the criteria must include, but are not limited to:

- The major disciplines with the most frequent workforce demand; and
- The majors with the highest enrollment among students who transfer from a community college to a public university.

The Transfer Workgroup agreed that a number of additional criteria should be considered when deciding the USTA establishment order, including:

- Excess credit upon completion for transfer students compared to first-time freshmen;
- The feasibility of establishing a USTA (based on factors such as known curricular challenges, the existence of a group or groups already conducting similar work, etc.);
- The educational equity of the major course of study (based on factors such as enrollment at the point of transfer and at completion of underserved students, and the disparity between those numbers; and
- Disciplinary variety to ensure a balance of STEM, social science, humanities, etc. major courses of study among the USTAs to be established.

RANKING PROCESS

Recognizing that some criteria are easily quantifiable and measurable, while others are not, the Workgroup divided the USTA ranking process into two steps. Furthermore, they agreed that certain criteria should carry more weight than others.

Step 1 – Quantitative Calculations

a) Create ranked lists of the top 20 4-Digit CIP[6] codes for the following measurable criteria:

- New entering transfer student enrollment (combined 2010-2017 fall 4th week student cohorts)
- Excess credit (2010 fall 4th week student cohorts, source)
- Workforce demand (projected jobs in 2024, cross-walked to student majors, source: Oregon Employment Department.

b) On each list, assign points to each 4-Digit CIP based on rank (rank 1 = 20 points, rank 20 = 1 point)

c) Multiply the points for each 4-Digit CIP on each list by the weight assigned to each criterion:

- Enrollment = 4
- Excess credit = 4
- Workforce demand = 1

Table 2: Excess Credit -Top 20 Major Disciplines[7]

Major Course of Study at Completion	Average Excess Credits	Rank (20 = Highest)	Score (Rank X 4)
1408-Civil Engineering	27.7	20	80
5109-Allied Health Diagnostics, Intervention, and Treatment	25.6	19	76
1101-Computer & Info Sciences, Gen	24.4	18	72
0301-Natural Resources Conservation & Research	20.3	17	68
1419-Mechanical Engineering	19.7	16	64
3099-Multi/Interdisciplinary Studies, Other	18.2	15	60

[6] CIP = Classification of Instructional Programs, a standardized taxonomy of academic disciplines and majors used by US institutions. Note that programs at different institutions with the same CIP may have very different requirements.

[7] Calculated using data reported to the HECC through the Student Centralized Administrative Reporting File (SCARF) on the 2010 fall 4th week student cohort. Only major courses of study with at least 30 first-time freshmen graduates and at least 30 Oregon community college transfer graduates were included.

1312-Teacher Education/Professional Development, Levels & Method	17.8	14	56
3105-Health & Physical Education/Fitness	16.8	13	52
5214-Marketing	13.3	12	48
4506-Economics	12.8	11	44
2301-English Language & Literature, General	12.3	10	40
5122-Public Health	11.3	9	36
4301-Criminal Justice & Corrections	10.8	8	32
5007-Fine and Studio Arts	10.7	7	28
4501-Social Sciences, General	10.1	6	24
1107-Computer Science	9.8	5	20
1907-Human Development/Family Studies/Related Services	9.7	4	16
2401-Liberal Arts & Science, General Studies/Humanities	9.6	3	12
2601-Biology, General	9.5	2	8
5203-Accounting & Related Services	9.5	1	4

Table 3: New Entering Transfer Student Enrollment, 2010-2017 Fall 4th Week Cohorts -Top 20 Major Disciplines[8]

Major Course of Study at Completion	New Entering Transfer Student Enrollment (sum of 8 cohorts)	Rank (20 = Highest)	Score (Rank X 4)
4201-Psychology, General	2729	20	80

[8] Calculated using data reported to the HECC through the Student Centralized Administrative Reporting File (SCARF) for the 2010-2017 fall 4th week student cohorts.

5202-Business Administration, Management, & Operations	2728	19	76
2601-Biology, General	1660	18	72
2401-Liberal Arts & Sciences, General Studies/Humanities	1598	17	68
5201-Business/Commerce, General	1066	16	64
4301-Criminal Justice & Corrections	1033	15	60
1907-Human Development/Family Studies/Related Services	855	14	56
5122-Public Health	843	13	52
1107-Computer Science	834	12	48
1419-Mechanical Engineering	833	11	44
2301-English Language & Literature, General	824	10	40
5203-Accounting & Related Services	816	9	36
1312-Teacher Education/Professional Development, Levels & Method	705	8	32
5109-Allied Health Diagnostics, Intervention, and Treatment	675	7	28
1101-Computer & Information Sciences, General	640	6	24
3105-Health & Physical Education/Fitness	632	5	20
4511-Sociology	605	4	16
0301-Natural Resources Conservation & Research	573	3	12
5007-Fine and Studio Arts	566	2	8
5401-History	561	1	4

Table 4: Workforce Demand by Major Course of Study[9]

Major Course of Study at Completion	Transfer Student Enrollment	Rank (20 = Highest)	Score (Rank X 1)
5202-Business Administration, Management, & Operations	32,983	20	20
5201-Business/Commerce, General	27,317	19	19
4301-Criminal Justice & Corrections	17,524	18	18
5203-Accounting & Related Services	14,794	17	17
1101-Computer & Information Sciences, General	12,499	16	16
1107-Computer Science	11,723	15	15
1312-Teacher Education/Professional Development, Levels & Methods	11,639	14	14
1907-Human Development/Family Studies/Related Services	9,692	13	13
5401-History	6,584	12	12
5214 - Marketing	6,209	11	11
4506 - Economics	6,069	10	10
5109-Allied Health Diagnostics, Intervention, and Treatment	5,224	9	11
4201-Psychology, General	4,857	8	10
1408-Civil Engineering	4,847	7	9

[9] Calculated for the major courses of study with the 20 highest combined scores for excess credit and enrollment. Calculated by matching the 4-digit CIP code with the associated standard occupational classification (SOC) codes using the National Center for Education Statistics' CIP to SOC Crosswalk found here: https://nces.ed.gov/ipeds/cipcode/resources.aspx?y=55, and then summing the number of job openings for those SOC codes projected in the Oregon Employment Department's Occupational Employment Projections 2014-2024, found here: https://www.qualityinfo.org/documents/10182/92203/Oregon+Occupational+Employment+Projections+2014-2024?version=1.7

1419-Mechanical Engineering	4,784	6	8
5007-Fine and Studio Arts	4,415	5	7
4510-Political Science & Government	4,033	4	6
4502-Anthropology	3,963	3	5
5122-Public Health	3,935	2	4
4511-Sociology	3,903	1	3

d) Add together the weighted point totals from each list for each 4-Digit CIP and re-rank the list based on total points.

Table 5: Top 20 Majors by Combined Score

Major Course of Study	Enrollment Score	Excess Credit Score	Workforce Demand Score	Total Score	Overall Rank (1 = highest)
5202-Business Administration, Management, & Operations	76	24	20	120	1
1419-Mechanical Engineering	44	68	6	118	2
1101-Computer & Information Sciences, General	24	72	16	112	3
4301-Criminal Justice & Corrections	60	32	18	110	4
5109-Allied Health Diagnostics, Intervention, and Treatment	28	72	9	109	5
1312-Teacher Education/Professional Development, Levels & Method	32	56	14	102	6
5122-Public Health	52	36	2	90	7
4201-Psychology, General	80	0	8	88	8
1408-Civil Engineering	0	80	7	87	9

1907-Human Development/Family Studies/Related Services	56	16	13	85	10
5201-Business/Commerce, General	64	0	19	83	11
1107-Computer Science	48	20	15	83	11
2601-Biology, General	72	8	0	80	13
0301-Natural Resources Conservation & Research	12	68	0	80	13
2301-English Language & Literature, General	40	40	0	80	13
2401-Liberal Arts & Sciences, General Studies/Humanities	68	12	0	80	13
3105-Health & Physical Education/Fitness	20	52	0	72	17
5214-Marketing	0	48	12	60	18
5203-Accounting & Related Services	36	4	17	57	19
4506-Economics	0	44	11	55	20

Step 2 – Additional Considerations

A group of subject matter experts will assess the final ranked list generated in Step 1d and select three majors that collectively strike a balance in the following criteria:

- Feasibility
- Equity
- Disciplinary variety

FIRST FOUR MAJOR DISCIPLINES FOR USTA DEVELOPMENT

In the interest of meeting legislative deadlines and recognizing the importance of this work, the Transfer Workgroup recommended that work begin on four USTAs as soon as possible. Based on the two-step process

described above, the Workgroup – acting as the group of subject-matter experts cited in Step 2 – determined that the first major disciplines for which USTAs should be established are:

- Business
- Teacher education and professional development
- Biology
- English Language & Literature

FUTURE USTA DEVELOPMENT

The Transfer Workgroup agreed that there is value in continued monitoring of the USTA selection and development process by a group of experts – whether that group has the composition (if not identical membership) as the Transfer Workgroup, or it should be the Joint Transfer and Articulation Committee (JTAC) with additional faculty representation. The Transfer Workgroup will solidify the details of this recommendation at its final meeting and we will clarify the group's composition. This group will determine the future order of USTA development and ensure that the major-specific USTA workgroups are making progress toward the establishment of USTAs.

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The HECC reiterates that the work of House Bill 2998 has just begun. Since the legislation's passage, the HECC and the Transfer Workgroup completed the following:

- The creation of two proposed foundational curricula;
- The transferability of those curricula from community college to community college and university to university;
- Definitions of "lost academic credit" for the purposes of this report and for future use;
- Criteria for deciding the order by which USTAs will be established; and
- The first four major disciplines for which USTAs will be established.

Yet, much work remains to ensure the success of these transfer initiatives. The HECC and the Transfer Workgroup identified a number of recommendations.

RECOMMENDATIONS

1. Establishment and Funding of a Foundational Curricula Oversight Body

The HECC and the Transfer Workgroup recommend the establishment or designation of a group of community college and university representatives with subject matter and transfer expertise charged with

ongoing oversight of the foundational curricula. This body will ensure that the foundational curricula are functioning, recommend policy decisions, such as how the foundational curricula will be noted in transcripts, make any necessary changes to the foundational curricula, and assist in the resolution of disputes between sending and receiving institutions related to the foundational curricula.

To ensure its sustainability and proper functioning, we recommend that the Legislative Assembly appropriate funds for faculty release time for service on this group.

2. Establishment and Funding of a USTA Oversight Body

Like with the foundational curricula, the HECC and the Transfer Workgroup believe that the establishment or designation of a group of community college and university representatives with subject matter and transfer expertise will be vital to the success of the USTA development work. This body, which may be the same group as the Foundational Curricula Oversight Body, will ensure that the major-specific USTA workgroups – tasked with developing USTAs for specific majors – are making progress and are slated to meet the deadlines set out in HB 2998. Furthermore, this body will determine the future order of USTA development.

Again, to ensure its sustainability and proper functioning, we recommend that the Legislative Assembly appropriate funds for faculty release time for service on this group.

3. Funding for HECC Staff Work

If permanent funding is provided for this work, HECC can continue in its role as a convener and coordinator for the future of this transfer work. To that end, the HECC plans to continue providing staff support for the major-specific USTA workgroups and the oversight bodies described above.

In addition, the HECC plans to host a kick-off meeting for the USTA development work, where we will invite representatives from states who have successfully conducted similar efforts, such as Connecticut, Washington, and Minnesota, to offer guidance and best practices.

Finally, the HECC will continue to meet its reporting requirements under HB 2998, namely, the directive that, "[t]o the extent relevant data is available, the commission shall report annually to the Legislative Assembly on whether existing unified statewide transfer agreements are meeting the goals set forth in section 3 (2) of this 2017 Act."[10]

However, for the HECC to complete this work, it requires additional funding. HB 2998 provides limited duration funding for a total of one HECC staff position for the 2017-19 biennium. For the HECC to continue its role as a convener and coordinator for this transfer work, we recommend that this funding be enhanced and made a continuing part of HECC's operational budget.

4. Creation of a student-facing online transfer portal

A consistent theme throughout the workgroup process concerns the need for a statewide transfer navigation system for students and advisors. Currently, thirty-nine states have such an online database for students to find their way from one institution to another in a given transfer pathway. HECC has advocated for such a statewide system since its report on House Bill 2525 (2015).

[10] House Bill 2998 (2017).
https://olis.leg.state.or.us/liz/2017R1/Downloads/MeasureDocument/HB2998/Enrolled

The creation and maintenance of such a system raises numerous technical and policy questions that must be addressed before HECC or any institution can create and implement it. Not all institutions use the same registration systems. It would require a nearly unprecedented level of coordination among Oregon's institutions in addition to sufficient funding to build and maintain. But it can be done and has been done in other states. Further, such coordination would have benefits for transfer students beyond maintaining the data system.

HECC recommends the creation of a technical workgroup made up of registrars, advisors, and IT professionals to evaluate the functional needs and technical requirements for a student facing transfer portal, and to receive proposals for its creation and implementation. HECC would likely seek funding for such a system in the 2019-2021 legislative session.

HIGHER EDUCATION COORDINATING COMMISSION

HB 2998 TRANSFER WORKGROUP

GROUP CHARTER

A Purpose of the Workgroup

Legislative Charge

House Bill 2998 (2017) requires that the Higher Education Coordinating Commission (HECC) convene faculty from Oregon's public colleges and universities to create one or more "foundational curricula" of at least thirty credits. These foundational curricula must be fully transferable and applicable to degree requirements at any Oregon public university. Additionally, this legislation requires that the group assembled produce criteria and recommendations for the establishment of unified statewide transfer agreements.

Deliverables

The Workgroup is collectively responsible for:

- Recommending the establishment of one or more foundational curricula based upon the requirements of the legislation;
- Recommending the first three major courses of study for which unified statewide transfer agreements will be established, and the criteria on which that and future determinations are based;
- Providing counsel to the HECC on the creation of a definition of "lost academic credit" for the HECC's report to be submitted to the Legislative Assembly by February 1, 2018;
- Providing counsel to the HECC on whether the recommended foundational curricula established should be transferable for students who transfer from one community college to a different community college or from one public university to a different public university;
- Using the best available data and information for all decisions and work products.

B Workgroup Roles and Requirements

Roles and Responsibilities of Members

The work required by HB 2998 can only be successful if all workgroup members (faculty, administrators, and agency staff) agree upon our respective and shared responsibilities. As a group we agree to:

- Pursue a shared understanding of the current state of transfer policy and practice;
- Pursue solutions based upon that shared understanding within the framework and authorities of the legislation;
- Accurately communicate progress made and obstacles faced to our constituent groups;
- Solicit reactions and feedback from constituent groups, and synthesize and communicate accurately those reactions back to the workgroup;
- Assist with implementation of policy and agreements once these goals are achieved by the group.

Values and Principles

The work of this legislation is underwritten by these and other values and principles we hold in common as institutions and the state's post-secondary coordinating agency:

- Student Success: we acknowledge that this legislation is driven by our collective responsibility to help students become successful through transparent and understandable transfer policy and practice. Prioritizing the needs and challenges faced by transfer students consistent with our mission of equity-conscious policy-making.
- Transparency: all members of the workgroup are open about their views and the needs and goals of their constituency within the context of the current legislation; that all members are communicating with their constituent groups in a regular and substantive way; that all decisions reached by the group, and its process in reaching them, are matters of public record.
- Inclusion: all constituencies and groups affected by workgroup decisions are represented; that everyone brings their respective expertise and experience to the discussion
- Equity: we recognize that as transfer students are more likely first generation, underrepresented, rural, and lower income, a seamless system of transfer is congruent with the goal of greater access and affordability for students who have been underserved in the past.
- Collaboration: this legislation demands collaborative effort among institutions, HECC staff, and all those represented by the members of the workgroup. Creating a better framework for vertical transfer for students across the state cannot be accomplished by any one institution or by any agency. Every phase must be undertaken in close partnership by all involved and affected.

C Workgroup Meetings

Meeting Schedule and Process

Meeting agendas will be created at least five working days prior to their scheduled time to allow workgroup members to review any necessary background information, research, or to prepare brief meeting presentations. HECC staff will prepare all materials necessary.

Meeting facilitators will exercise their discretion to move the conversation or agenda forward once key issues have been fully discussed.

HECC staff will release meeting summaries following every meeting for workgroup inspection, edits, and corrections prior to releasing the summaries to the public. Although meetings are not required to meet the requirements of public meeting law, their process, discussions, and projects will be matters of public record and conversation.

Meetings are scheduled to accommodate the greatest number of group members possible. Although workgroup members are expected to attend all meeting in-person, if a member is unable to do so due to unavoidable circumstances, then alternative accommodations, including tele/video conferencing, may be made.

Meetings will follow the stated agenda. However, if necessary, facilitators may allow for deviation from the published agenda to allow for extended discussion or the processing of new information.

Decision Making

Decisions will be made via consensus after all viewpoints have been heard. Consensus in this context means that although differing viewpoints may exist, all agree that all viewpoints have been heard and that the process may move forward.

Meeting facilitators or any group member may call for a vote on individual issues as necessary. In the event of a deadlock on any issue, the group may revisit the decisions or assumptions leading up to the impasse to find alternative means of resolving the issue.

Once a decision is reached, all group members must be willing to move forward and actively support its implementation or adoption.

D Workgroup Members and Composition

Full Workgroup

Name	Role	Institution
Seth Anthony	Faculty	OIT
Cindy Baccar	Registrar	PSU
Elizabeth Cox Brand	Executive Director (OSSC)	OCCA
Ann Cary	Faculty	PCC
John Copp	Faculty	CGCC
Amy Cox	Staff	HECC
Patrick Crane	Facilitator	HECC
Cheryl Davies	Faculty	SOCC
Veronica Dujon	Facilitator	HECC
John Edwards	Faculty	OSU
Anne Haberkern	Administrator	PCC
John Hamblin	Administrator	MHCC
Maurice Hamington	Administrator	PSU
Robert Kyr	Faculty	IFS/UO
Carol Long	Administrator	Willamette U.
Tina Martinez	Faculty	BMCC
Anthony Medina	Staff	HECC
Erin Mulvey	Advisor	OSU
David Plotkin	Administrator	CCC
Sean Pollack	Staff	HECC
Carrie Randall	Advisor	LBCC
Dana Richardson	Director	OCOP
David Rives	Commissioner	HECC
Hilda Rosselli	Administrator	Chief Ed Office
Jim Salt	Faculty/OEA Chair	OEA/LCC
Tad Shannon	Faculty	WOU
Chris Stanek	Institutional Research	SOU

Julia Steinberger	Staff	HECC
Kyle Thomas	Staff	HECC
Ricardo Lujan-Valerio	Legislative Director	OSA
David Vande Pol	Administrator	WOU
Frances White	Faculty	UO

[The full Transfer Workgroup will at times be divided into two subgroups: Foundational Curricula Subgroup, and Policy Subgroup]

Foundational Curricula Subgroup Membership

The members of this subgroup are responsible for creating one or more foundational curricula

Name	Role	Institution
Seth Anthony	Faculty (Chemistry)	OIT
Cindy Baccar	Registrar	PSU
Ann Cary	Faculty (Math)	PCC
Cheryl Davies	Faculty (Psychology)	SOCC
John Edwards	Faculty (Psychology)	OSU
Maurice Hamington	Faculty (UNST and Philosophy)	PSU
Tina Martinez	Faculty (Sociology)	BMCC
David Plotkin	VP Instruction & Student Services	CCC
Carrie Randall	Advisor	LBCC
Veronica Dujon	Facilitator	HECC
Sean Pollack	Staff	HECC

Policy Subgroup Membership

The members of this subgroup are responsible for recommending the first three major courses of study for which unified statewide transfer agreements will be established, and the criteria on which that and future determinations are based, and providing council to the HECC on a definition of "lost academic credit."

Name	Role	Institution
Elizabeth Cox Brand	OCCA/OSSC	OCCA
Anne Haberkern	Curriculum Director	PCC
John Hamblin	Executive Dean	MHCC
Robert Kyr	Faculty (Music)	IFS
Erin Mulvey	Advisor	OSU
Dana Richardson	OCOP	OCOP
Hilda Rosselli	Chief Education Office	Chief Education Office
Jim Salt	Faculty (Social Science)	LBCC, OEA
Ricardo Lujan-Valerio	Legislative Director	OSA
David Vande Pol	Exec. Dir. Regional Outreach and Innovation	EOU
Patrick Crane	Facilitator	HECC
Julia Steinberger	Staff	HECC
Kyle Thomas	Staff	HECC

Approved by the Joint Boards' Articulation Committee On November 9, 2009; approved by the Councils of Chief Academic Officers and Provosts on November 13, 2009; approved by Unified Educational Enterprise on November 23, 2009; approved by the Joint Boards of Education on January 7, 2010.

Background

This work was inspired by the need to identify the fundamental principles that shape General Education in colleges and universities throughout Oregon. The intent was to use the principles in two ways: (1) to create a rational basis for determining the equivalency of courses intended to transfer; and (2) to enhance General Education throughout Oregon by encouraging direct dialog among faculty in each of the disciplines within this rich curriculum. We recognized that these goals were ambitious, but we were optimistic because of the collegial attention that had already been given to General Education in Oregon. Creation of the Associate of Arts Oregon Transfer (AAOT) degree in the late 1980s was possible because of our shared vision of the key disciplinary elements of General Education and, in 2005, the same spirit generated the Oregon Transfer Module (OTM). Our common understanding of the importance and overall purpose of General Education was articulated by the OUS Provosts' Council and endorsed by the Community Colleges' Council of Instructional Administrators in Fall 2004.

The Purpose of General Education

The education of undergraduate students is an essential activity of all Oregon colleges and universities. While undergraduate education needs to provide discipline-specific knowledge and skills through concentrated work in an academic major, it must also help students develop the habits of mind that lead to thoughtful and productive global citizenship. All parts of a well-designed education encourage these habits, but an effective General Education curriculum has this as its explicit goal. To this end, it seeks to promote:

- *The capacity for analytical thinking and problem solving;*
- *The ability to communicate effectively, including listening, observing, speaking, and writing;*
- *An understanding of the natural world and the role of humans in it;*
- *An appreciation of the arts and humanities and the richness of human experience and expression;*
- *An awareness of multiple perspectives and the importance of diversity;*
- *A sense of societal responsibility, community service, and global citizenship; and*
- *The ability to develop a sense of direction, with the self-discipline needed for the ethical pursuit of a purposeful life.*

What was the problem?

Although colleges and universities in Oregon embrace the value of General Education, most have developed their own unique philosophies and curricula that support these ideals. These varied curricula are a valuable resource for Oregon students, but the underlying mechanics are complicated sets of course and credit specifications. Emphasis on these details can reduce this coursework to a mere check-list of requirements and fail to communicate the opportunities for delight and discovery it offers. Moreover, when students transfer, General Education credits may be "lost" because of

incompatibilities among variant curricula – leading to understandable frustration in the face of seemingly arbitrary decisions.

What did we do about it?

As educators, we knew we had the responsibility for improving matters. While General Education curricula depend on course and credit requirements to shape the intellectual experiences we desire for students, we know that a variety of structures can promote the qualities we're after. Thinking through the genetic underpinnings of cancer promotes analytical thinking, but so does dissecting the religious and cultural influences in 7th century Spain.

The Joint Boards Articulation Commission (JBAC) believed that what was needed was a collaboratively-developed framework within which to consider specific General Education courses. The framework would consist of two elements: (1) the broad outcomes we desire for students who take these courses and (2) the criteria for courses likely to achieve those outcomes. In addition to smoothing transfer, such a model had the potential to strengthen General Education in fundamental ways. By adhering to general principles rather than a rigid template, faculty would have the freedom to design General Education courses that exploit individual expertise and new insights. Students would benefit from faculty innovation in the classroom, while retaining assurance of the transferability of their coursework. Beginning in February 2006, JBAC led the effort to create this framework through the steps outlined below.

What results do we anticipate?

Short-term: A clear statement of the intended learning outcomes of a General Education curriculum, regardless of its particular design, will help all of us communicate the key role of General Education – to students, parents, and Oregon citizens. The definition of criteria for effective General Education courses will be immediately helpful to faculty as they improve existing General Education courses and design new ones.

Long-term: We hope that the criteria for effective General Education courses will form the basis of a new, faculty-led procedure for making thoughtful decisions about General Education coursework. At present, equivalency decisions can appear arbitrary because they are made according to local campus guidelines that are not widely known. In the new system, transferability will not depend on identity of course numbering or content, but on more general characteristics that can be shared by courses on diverse topics. Perhaps most important, we hope that the new system will foster a culture of substantive curricular discussions among faculty from diverse institutions. The collegiality of such groups was demonstrated during the creation of these Outcomes and Criteria statements and we think their combination of disciplinary expertise and direct classroom experience is powerful. They are in the best position to communicate the nature of college-level work in their areas and to stimulate interest in high quality General Education for students throughout Oregon.

Arts & Letters

Outcomes

As a result of taking General Education Arts & Letters* courses, a student should be able to:

- Interpret and engage in the Arts & Letters, making use of the creative process to enrich the quality of life; and
- Critically analyze values and ethics within a range of human experience and expression to engage more fully in local and global issues.

* "Arts & Letters" refers to works of art, whether written, crafted, designed, or performed and documents of historical or cultural significance.

Criteria

A course in Arts & Letters should:

1. Introduce the fundamental ideas and practices of the discipline and allow students to apply them.
2. Elicit analytical and critical responses to historical and/or cultural works, such as literature, music, language, philosophy, religion, and the visual and performing arts.
3. Explore the conventions and techniques of significant forms of human expression.
4. Place the discipline in a historical and cultural context and demonstrate its relationship with other discipline.
5. Each course should also do at least one of the following:
    - Foster creative individual expression *via* analysis, synthesis, and critical evaluation;
    - Compare/contrast attitudes and values of specific historical periods or world cultures; and
    - Examine the origins and influences of ethical or aesthetic traditions.

Cultural Literacy

Cultural Literacy outcomes will be included in courses that meet the outcomes and criteria of a Discipline Studies requirement.

Outcomes

As a result of taking a designated Cultural Literacy course, learners would be able to:

- Identify and analyze complex practices, values, and beliefs and the culturally and historically defined meanings of difference.

Criteria

A course with the Cultural Literacy designation will:

1. Explore how culturally-based assumptions influence perceptions, behaviors, and policies.
2. Examine the historical bases and evolution of diverse cultural ideas, behaviors, and issues.

Each course *may* also do one or more of the following:

- Critically examine the impact of cultural filters on social interaction so as to encourage sensitivity and empathy toward people with different values or beliefs.
- Investigate how discrimination arises from culturally defined meanings attributed to difference.
- Analyze how social institutions perpetuate systems of privilege and discrimination.

- Explore social constructs in terms of power relationships.

Mathematics

Outcomes

As a result of taking General Education Mathematics courses, a student should be able to:

- Use appropriate mathematics to solve problems; and
- Recognize which mathematical concepts are applicable to a scenario, apply appropriate mathematics and technology in its analysis, and then accurately interpret, validate, and communicate the results.

Criteria

A collegiate level Mathematics course should require students to:

1. Use the tools of arithmetic and algebra to work with more complex mathematical concepts.
2. Design and follow a multi-step mathematical process through to a logical conclusion and judge the reasonableness of the results.
3. Create mathematical models, analyze these models, and, when appropriate, find and interpret solutions.
4. Compare a variety of mathematical tools, including technology, to determine an effective method of analysis.
5. Analyze and communicate both problems and solutions in ways that are useful to themselves and to others.
6. Use mathematical terminology, notation and symbolic processes appropriately and correctly.
7. Make mathematical connections to, and solve problems from, other disciplines.

Science or Computer Science

Outcomes

As a result of taking General Education Science or Computer Science courses, a student should be able to:

- Gather, comprehend, and communicate scientific and technical information in order to explore ideas, models, and solutions and generate further questions;
- Apply scientific and technical modes of inquiry, individually, and collaboratively, to critically evaluate existing or alternative explanations, solve problems, and make evidence-based decisions in an ethical manner; and
- Assess the strengths and weaknesses of scientific studies and critically examine the influence of scientific and technical knowledge on human society and the environment.

Criteria

A General Education course in either Science or Computer Science should:

1. Analyze the development, scope, and limitations of fundamental scientific concepts, models, theories, and methods.
2. Engage students in problem-solving and investigation, through the application of scientific and mathematical methods and concepts, and by using evidence to create and test models and draw conclusions. The goal should be to develop analytical thinking that includes evaluation, synthesis, and creative insight.
3. Examine relationships with other subject areas, including the ethical application of science in human society and the relevance of science to everyday life.

In addition,

A General Education course in Science should:

- Engage students in collaborative, hands-on and/or real-life activities that develop scientific reasoning and the capacity to apply mathematics and that allow students to experience the exhilaration of discovery; and

A General Education course in Computer Science should:

- Engage students in the design of algorithms and computer programs that solve problems.

Social Science

Outcomes

As a result of taking General Education Social Science courses, a student should be able to:

- Apply analytical skills to social phenomena in order to understand human behavior; and
- Apply knowledge and experience to foster personal growth and better appreciate the diverse social world in which we live.

Criteria

An introductory course in the Social Sciences should be broad in scope. Courses may focus on specialized or interdisciplinary subjects, but there must be substantial course content locating the subject in the broader context of the discipline(s). Approved courses will help students to:

1. Understand the role of individuals and institutions within the context of society.
2. Assess different theories and concepts and understand the distinctions between empirical and other methods of inquiry.
3. Utilize appropriate information literacy skills in written and oral communication.
4. Understand the diversity of human experience and thought, individually and collectively.
5. Apply knowledge and skills to contemporary problems and issues.

Speech/Oral Communication

Outcomes

As a result of taking General Education Speech/Oral Communication courses, a student should be able to:

- Engage in ethical communication processes that accomplish goals;
- Respond to the needs of diverse audiences and contexts; and
- Build and manage relationships.

Criteria

A course in Speech/Oral Communication should provide:

1. Instruction in fundamental communication theories.
2. Instruction and practice of appropriate oral communication techniques.
3. Instruction and practice in the listening process.
4. Instruction and practice in comprehension, interpretation, and critical evaluation of communication.
5. Instruction and practice in adapting verbal and non-verbal messages for the listener and communication contexts.
6. Instruction in the responsibilities of ethical communicators.
7. Instruction in the value and consequences of effective communication.

Writing

Outcomes

As a result of completing the General Education Writing sequence, a student should be able to:

- Read actively, think critically, and write purposefully and capably for academic and, in some cases, professional audiences;
- Locate, evaluate, and ethically utilize information to communicate effectively; and
- Demonstrate appropriate reasoning in response to complex issues.

Criteria

A course in Writing should:

1. Create a learning environment that fosters respectful and free exchange of ideas.
2. Include college-level readings that challenge students and require the analysis of complex ideas.
3. Provide guided discussion and model practices that help students listen to, reflect upon, and respond to others' ideas.
4. Foster students' ability to summarize and respond in writing to ideas generated by reading and discussion.
5. Require a substantial amount of formal and informal writing.
6. Emphasize writing as a recursive process of productive revision that results in complete, polished texts appropriate to audience needs and rhetorical situations.
7. Foreground the importance of focus, organization, and logical development of written work.

8. Guide students to reflect on their own writing, to provide feedback on peers' drafts, and to respond to peer and instructor comments.
9. Direct students to craft clear sentences and to recognize and apply the conventions of Edited Standard Written English.
10. Provide students with practice summarizing, paraphrasing, analyzing, synthesizing, and citing sources using a conventional documentation system.
11. Require appropriate technologies in the service of writing and learning.

Information Literacy

Information Literacy outcomes and criteria will be embedded in the Writing Foundational Requirements courses.

Outcomes

As a result of taking General Education Writing courses infused with Information Literacy, a student who successfully completes should be able to:

- Formulate a problem statement;
- Determine the nature and extent of the information needed to address the problem;
- Access relevant information effectively and efficiently;
- Evaluate information and its source critically; and
- Understand many of the economic, legal, and social issues surrounding the use of information.

Criteria

A Writing course infused with Information Literacy should include:

1. Instruction and practice in identifying gaps in knowledge and recognizing when information is needed.
2. Instruction and practice in finding information efficiently and effectively, using appropriate research tools and search strategies.
3. Instruction and practice in evaluating and selecting information using appropriate criteria.
4. Instruction and practice in research strategies that are recursive and involve multiple stages such as modification of the original strategy and revision of the topic.
5. Instruction and practice in the ethical and legal use of information and information technologies.
6. Instruction and practice in creating, producing, and communicating understanding of a subject through synthesis of relevant information.

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- Robert Monge Instruction Librarian Western Oregon University
- Patrice O'Donovan Library Director Linfield College-Portland
- John Repplinger Science Librarian Willamette University
- Robert Schroeder Ref. & Inst. Librarian Portland State University
- Garrett Trott Inst. & Ref. Librarian Corban College
- Susan Barnes Whyte Library Director Linfield College
- Dale Vidmar Library Inst. & Distance Ed. Southern Oregon University
- Pierina Parise Distance Education Emporia State University

Foundational Curriculum (FC)
Questions and Answers

What is the purpose of the Foundational Curriculum (FC)? What does it guarantee for the student?

> The FC is intended to guide students who are not yet certain about the major and school to which they will transfer. If the FC is completed, the set of courses are guaranteed to be accepted by any Oregon public university and applied to general education requirements for the bachelor's degree. Each university has identified at least 30 credits of general education requirements that are satisfied by the completion of the FC.
>
> At only 30 credits, the FC is NOT a complete first year curriculum. Advising will be necessary to guide the student in completing a full-time first year at a community college and make the optimal choices to making progress towards a specific major at a specific school.

Who should use the Foundational Curriculum?

> The Foundational Curriculum will assist students who are beginning a course of general studies at an Oregon community college with the intention to transfer to an Oregon public university, and who are unsure of their eventual major, and/or unsure of their eventual transfer institution. Students who are certain of both of these should consult an existing transfer guide for their intended transfer institution and major.
>
> Students who are certain of a major, but not a school, should consult the USTA for that major, if it exists, for guidance beyond the foundational curriculum (It should be noted that completion of the FC or USTA does not guarantee admittance to any university). Students who are certain of a school, but not a major, should consult a transfer advisor at their destination university.

Will the Foundational Curriculum replace the Oregon Transfer Module (OTM) or the Associate of Arts Oregon Transfer (AAOT)?

> No. While the design of FC attempts to address some of the weaknesses of the OTM, the OTM and AAOT continue to be available for students to follow and earn. The FC becomes another option for students who may not want to complete the full 45 credit OTM or the 90 credit AAOT. We believe, however, that the FC will be a more useful and focused transfer instrument for students who are still exploring potential majors, and who are unsure of their eventual transfer institution.

Additionally, the topical areas within the FC can (in alignment with university transfer policy and procedures) provide additional information which universities may choose to use to support transfer of individual courses outside the FC, OTM, or AAOT.

Will the FC be misleading, in that many majors require very specific general education/pre-requisites that are not specified within the FC? For instance, to ensure maximum transfer and junior status in the major for a student intending to transfer in Business, wouldn't it be better if there were specific courses in general education identified such as economics for the social sciences block?

The FC is intended to identify the most broadly applicable set of course choices for the broadest number of students. The FC is not intended to serve the same purpose as, nor supplant, major specific transfer guides. The FC also serves as a building block in the development of the emerging major-specific Unified Statewide Transfer Agreements (USTA), which will provide specific tracks for students at community colleges based on general education AND major requirements. In those USTAs, specific courses and/or elective options will be identified.

The FC identifies areas where consultation of a USTA is most likely to be useful, both for STEM and non-STEM majors, but, because of the large number of degree programs statewide and their complexities, it can not be expected to identify every area where consultation of degree-specific information may be beneficial to a student. (For instance, in order to meet ABET accreditation requirements, some engineering programs specify particular social science courses.) As soon as a student gains clarity about their intended major or target university, they are encouraged to begin referring to the USTA or institution-specific transfer information.

How will the universities treat the FC when they currently do not uniformly honor the OTM or the AAOT degree?

Under the mandate of HB2998, which requires a foundational curriculum be adopted by all Oregon public colleges and universities, all universities will be expected to accept and apply all courses from a completed FC to meet general education or equivalent requirements. (No such legislative mandate existed for the OTM.) The precise general education or equivalent requirements which are deemed to be fulfilled by the FC are at the discretion of each university, so long as the 30 credit threshold is met for the entire FC and courses are not treated as "free elective" credit.

It does not guarantee that all of the Universities general education requirements will have been fulfilled – many universities have additional or upper-division general education requirements beyond the lower-division general education requirements which the FC will fulfill.

The FC also does not negate degree-specific requirements that intersect with lower-division general education requirements. For example: if a student completes BIO211 and 212 to satisfy the Natural Sciences requirement in the FC, but their engineering major requires PHY221 and 222 as foundational requirements, the physics requirement would not be waived.

Will universities be required to change general education requirements or curriculum maps?

No. The foundational curriculum is designed to have rough alignment with the commonalities of general education requirements at all 7 public universities. Each university will decide which specific general education requirements are met by the FC categories.

Applying the FC to general education requirements may require a small amount of flexibility from universities, as they cannot "unpack" a completed FC to accept only some parts of it and not others. For example, a university may elect to "apply" the FC to their general education requirement of 6 credits of social science courses from two different disciplines. However, if a student completes the FC by taking two social sciences classes from the same discipline, the university must still deem that requirement as met.

How will this work, when some of the courses defined as meeting general education requirements at CCs do not align uniformly as general education courses at all of the universities. How will this issue be resolved?

The universities will commit to honoring courses identified by community colleges as meeting statewide AAOT general education outcomes [link to this here], and applying them to their general education requirements.

Community colleges will commit to a common and consistent standard of rigor in applying the outcomes and outcome descriptions to courses that faculty nominate as meeting general education outcomes.

We further recommend that the state put in place a mechanism to:
(1) track and centrally list courses identified by community colleges as meeting each of the FC subject categories, so that this doesn't have to be communicated piecemeal from school-to-school, but is available as a common statewide reference.
(2) put into place a peer-review process to examine a course identified by a community college to meet a general education outcome that a) does not appear to meet general education outcomes or b) is not accepted at a transfer institution to meet general education outcomes.

For instance, a community college or university could request a review of a course listed as meeting an AAOT general education outcome that does not

appear to fit the criteria; or, a community college or university could request a review if a course that is listed as meeting an AAOT general education requirement, but is not be accepted at one or more institutions as meeting FC areas. This peer-review process should involve both university and community college faculty.

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Will the new FC provide new ways for students to transfer out of community colleges sooner rather than after their AAOT is complete?

No. The Foundational Curriculum does not define an optimal point of transfer, but provides a common framework for USTAs to be built upon. The optimal point of transfer will be identified in USTAs or based on the individual student's circumstances. These circumstances include not only their progress in a discipline but also other factors such as their financial, social and academic circumstances.

Is the state defining for community colleges their "meta-major" areas for transfer programs?

That is not the intent of the tracks in Foundational Curriculum. By identifying only two broad tracks, the Foundational Curriculum provides initial guidance for undecided students that will aid them in maximizing the use of their credits as early in their post-secondary academic career as possible.

How will this new curriculum be identified on transcripts?

Like the OTM, it probably will have a unique award statement, such as FC - Foundational Curriculum or FC-STEM. It will not replace the OTM designation, it will just be an additional option. This is a technical consideration for the state's registrars and admissions officials.

Why are Communication outcomes not included in FC? Aren't these skills ones that employers are clamoring for?

There is variability in the way these outcomes (Oral Communication in particular) are defined or met at individual universities that makes straightforward agreement on means of meeting these outcomes challenging. We recommend further work in this area to move towards inclusion of these outcomes in future revisions to the FC.

How will the Foundational Curriculum and USTAs be communicated? How will CCs and universities stay abreast of changes?

The Higher Education Coordinating Commission will maintain a publicly accessible clearinghouse of

- the Foundational Curriculum requirements,
- courses that meet the AAAOT outcome requirements,
- USTAs and their detailed course requirements.

While the USTA process has yet to be fully defined, we anticipate that universities will agree that they will continue to accept a USTA even if changes are made to the specific major; and that no changes to USTA course requirements will be made without approval from a process coordinated by the HECC and involving university and community college faculty.

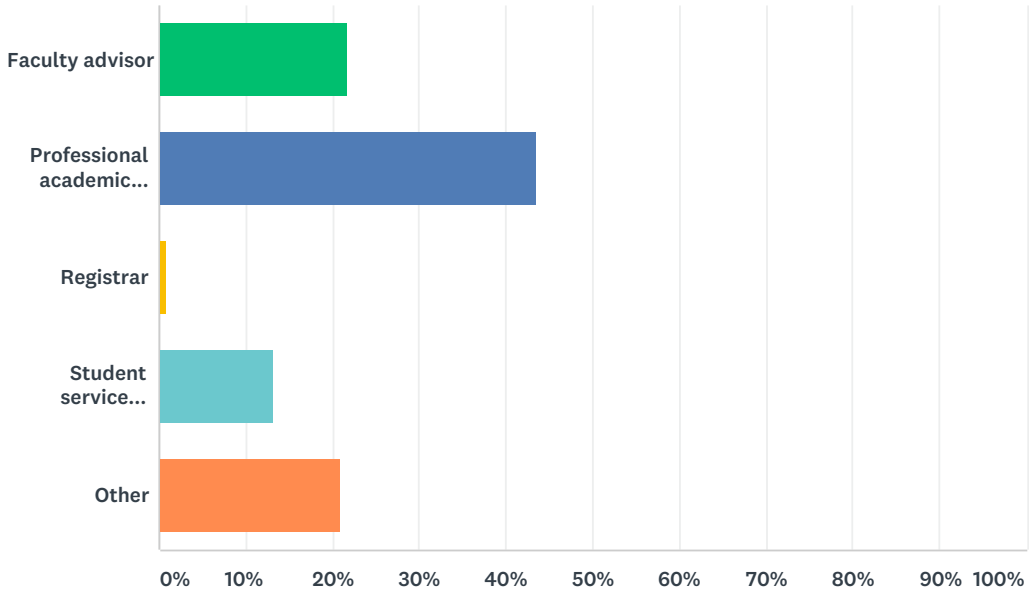
APPENDIX D: OREGON TRANSFER MODULE SURVEY RESULTS

Copy of OTM Survey for HB 2998 Workgroup

Q9 Are you

SurveyMonkey

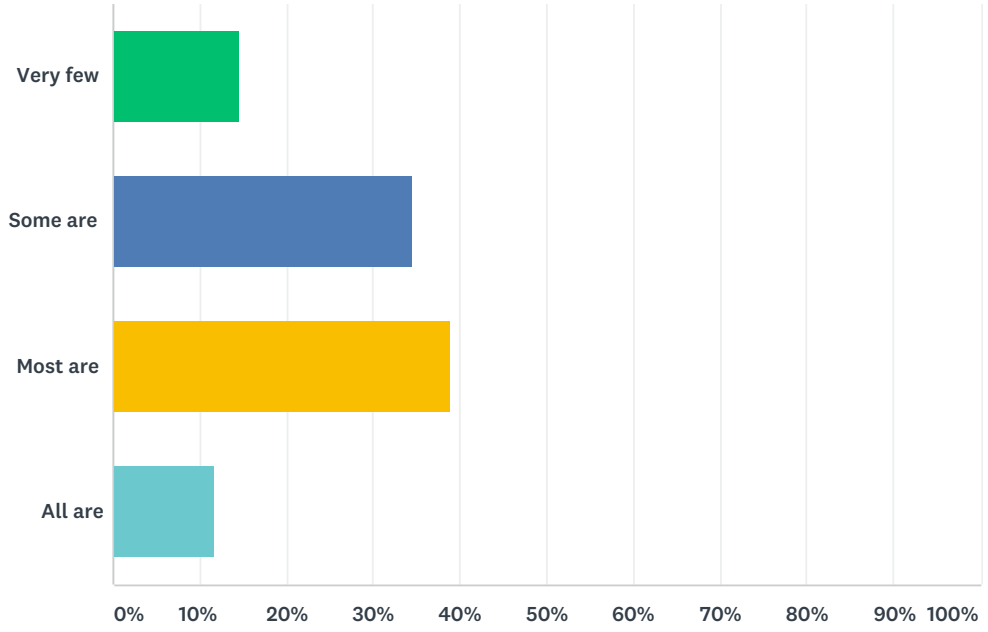
Answered: 129 Skipped: 7



ANSWER CHOICES	RESPONSES	
Faculty advisor	21.71%	28
Professional academic advisor	43.41%	56
Registrar	0.78%	1
Student service administrator	13.18%	17
Other	20.93%	27
TOTAL		129

Q1 Are your institution's advisors aware of the Oregon Transfer Module (OTM)?

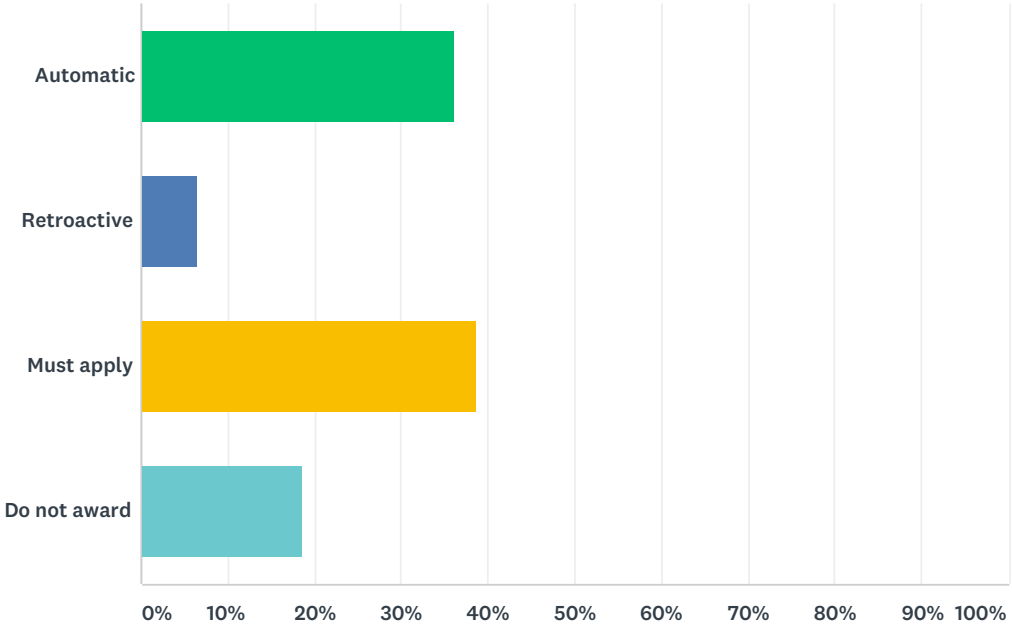
Answered: 136 Skipped: 0



ANSWER CHOICES	RESPONSES	
Very few	14.71%	20
Some are	34.56%	47
Most are	38.97%	53
All are	11.76%	16
TOTAL		136

Q2 Does your institution award the OTM, and if so how?

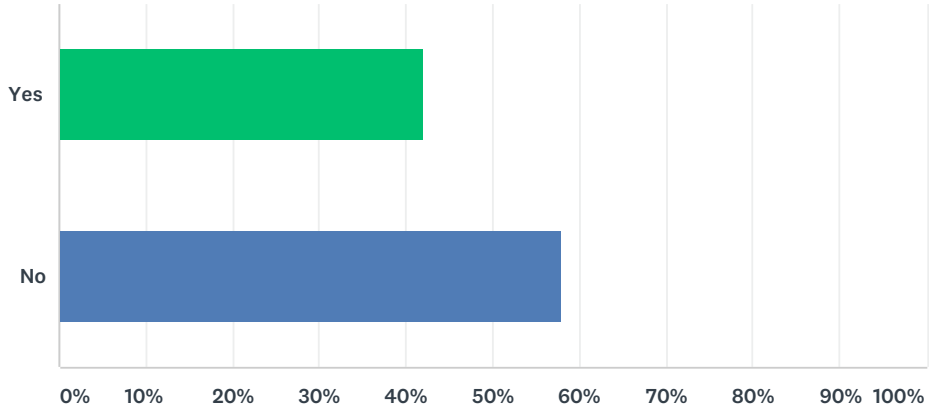
Answered: 124 Skipped: 12



ANSWER CHOICES	RESPONSES	
Automatic	36.29%	45
Retroactive	6.45%	8
Must apply	38.71%	48
Do not award	18.55%	23
TOTAL		124

Q3 For Community Colleges: Do community college advisors advise students to plan coursework around the OTM?

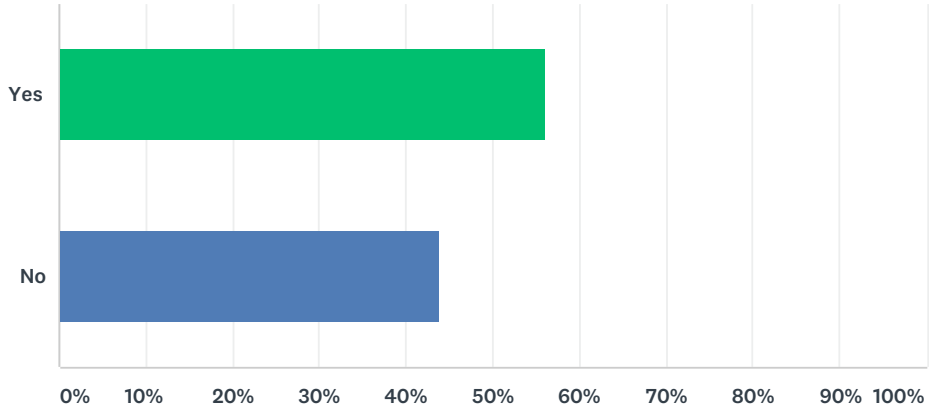
Answered: 112 Skipped: 24



ANSWER CHOICES	RESPONSES	
Yes	41.96%	47
No	58.04%	65
TOTAL		112

Q4 Do community colleges (sending) or universities (receiving) treat OTM as a first year transfer curriculum?

Answered: 125 Skipped: 11



ANSWER CHOICES	RESPONSES	
Yes	56.00%	70
No	44.00%	55
TOTAL		125

Q5 If you answered NO to question 4, why not?
Representative responses
Answered: 66

Our institution is much more focused on the AAOT and ASOT-B for transfer students
We don't have a standardized first year curriculum, students get to choose between BA/BS requirements. Students with OTM can transfer in with Sophomore standing purely from having enough credits to be a Sophomore. And certainly OTM has no bearing on whether a student is on track with their major.
For many years at this institution, the OTM was seen as a waster of time. A credential that took you no where.
The OTM is really a suggestion about courses students should take to advance towards completion of a four year degree. I would not call it a "curriculum"; there is nothing particularly cohesive or complete about it.
Universities don't see its value
There is no discussion around the OTM, most know that it exists, but there are no transfer guides that we use with students.
If "treat OTM as a first year transfer curriculum" means "advise students that it will fulfill first year requirements at a 4 year institution", we (CC) do not advise students that this is the case because it is not. At least 4 of the former OUS schools (as confirmed by their Registrars, most recently in June 2017) do not provide any specific benefit to students with an OTM; it is simply treated the same way as any other 45 transferrable credits, the individual courses are articulated or not based on the content, and fulfill individual gen ed requirements (or don't) based on those individual course-by-course articulations. Similarly for incoming students, we (CC) do not grant any specific benefit to students holding an OTM from another institution.
We (community colleges) do but only if it fits the student transfer goals.

Q6 If you could redesign or reform the OTM, how would you do it?

Answered: 62

Representative Responses

I would make it a block transfer for first year work and offer sophomore standing at the transfer institution with successful completion. I would also want to integrate a guided pathway model, so that the 45 credits was encompassing the needed prerequisite for specific majors

It may be easier to award in our system if it were a Certificate program. I would also provide more information about each of the OR public universities' core curriculums (link to each site?) so students know they need to be careful in their choosing depending on their transfer school.

Make it have a point that students can understand. Make it the core of the eventual redesign of AAOT that all universities will accept.

I would get rid of it. It is overall meaningless. When I worked at a community college most were not interested in it.

Honestly, any degree/certificate/module that markets itself as allowing students to transfer cleanly to EVERY school for EVERY major is deeply dangerous. Students MUST communicate early with their transfer institution about their graduation requirements and their major's requirements. Students who transfer in here with an OTM or AAOT routinely come in needing more credits than they expected because they though the OTM or AAOT alone would allow them complete their chosen degree in 2-3 years. I've seen enough student issues at transfer that I almost feel like the promotion of OTM and AAOT border on the unethical. That said, having worked at both college's and a university, I see OTM's as mostly irrelevent. I have never had a student ask about in 8 years of advising. Also, the OTM forces students to take health and communication courses that aren't needed at our institution. Students can also graduate here without taking math if they 2 years of a second language, and the OTM forces students to take math but not language. Some majors require a language, best done starting in their first year. Requiring math over language is not in the best interest of all students.

I don't know that it is the OTM that needs redesign or reform. I think the whole state system of transferability between colleges and universities should be looked at. Possibly looking into common course numbering and making it more transparent at the University level what courses from the Community Colleges will work toward not just General Education, but majors as well. Taking that information and creating common transfer degrees that the universities will acknowledge as meeting their ldc general education and major requirements so that students truly have two years (90 cr approx) to finish their Bachelor degree. If we had common transfer degrees, this would allow students to move or "swirl" between community colleges as well, without losing credits and/or having to take additional credits.

Q6 If you could redesign or reform the OTM, how would you do it?

Answered: 62

Representative Responses

I wouldn't. I would let it die its natural death. I think the OTM was an attempt to solve a perceived problem, but it was not fully supported by advisors, and therefore, rarely embraced. I think to reform it, we would need to determine the actual problem it is trying to solve and work on that. There is not a common curriculum across the state, and that presents challenges to having a single plan that works for everyone.

I was at a meeting where I heard a story about where the OTM came from: that Inter-Institutional Faculty Senate had developed the OTM because they had heard that if they didn't the state was going to step in. So they created the minimal product (the OTM) that could get the state off their backs about transfer. I don't know if that story is true. But if I could redesign the OTM, I would do it with the primary goal of serving STUDENTS, not the primary goal of serving faculty and institutional autonomy from oversight.

Q7 What do you think works best about the OTM?

Answered: 91

Representative Responses

I don't use the OTM
Nothing. It can do more harm than good.
The transferability of the OTM to the various community colleges and universities in Oregon.
It gives students a clear idea of when they can transfer and be considered a "transfer student," and what the base requirements are for admittance.
It is a good option for quicker transfer to a 4 year college and it is clear and simple (but perhaps falsely so)
streamlines education and reduces time and cost to student
Guarantees a minimum of math and writing.
Early progress incentive is a motivator for low-attention span students
The OTM provides some framework for students to choose courses who are on a short-time frame, but it is only useful if used with an academic advisor, most likely. How is a student supposed to know that it should be paired with the Direct Transfer requirements for a 4-year. I've worked at two different community colleges in the last six years, and I've met with approximately 3000-5000 students per year, and I've never used the OTM beyond being trained on how to use it.
Allowing students in their first year to explore their interests is important, so some flexibility is key. All students should take at least one writing class in their first term.
It is the bullseye in the dart board of education. Students can start in the center, regardless of degree path and work outwards towards major requirments. Most universities accept OTM courses as part of a Baccalaureate Core- so accepting courses "unwrapped"
If it is accepted at the four year institutions, it provides students an opportunity to get a full year under their belt and recognize that they are college material prior to transferring to larger institutions.
The uniformity, but Universities are working to undermine the usefulness of the degrees and transfers by adding so many classes that can only be taken at the university level the degree cannot be completed in two years after transferring. Also, universities are breaking their own rules and pushing junior level courses into sophomore year. Please read the League of Women Voters review of higher education in Oregon published this last year.

Q8 What would you like us to know about the OTM, the first year of college, and transfer students?

Answered: 93

Representative Responses

If the Universities are not going to be flexible with transfer coursework, doing something on the OTM level is a waste of time.

Students are really excited to get something tangible, so awarding a one year OTM certificate may be a way to create milestones for the student. While the OTM is flexible, it may encourage the student to take classes before a clear transfer goal is made contributing to excessive credit accumulation. Both of these things need to be taken into account.

At the community college level, it would be great to have a way to mark our transfer students as "complete" even if they don't get an Associate's degree. This may have been the point of the OTM, but I don't think it has quite worked at our institution.

That they need to have more guidance to show them options but keep them on track so that they do not take unnecessary classes or miss required classes. In the end, we want them to complete their education in a timely manner and reach their career goal.

Faculty are very particular about what will and won't be accepted for requirements. Statewide common agreement would need to be mandated in order to work. And if you can, move us to semesters. :)

Students are not taking the correct level or sequence of science courses for STEM majors.

How does it benefit the student to receive the OTM?

Many transfer students are undecided- even if they choose a major. For example "Business" and "Computer Science" are huge categories with specific majors inside them. Business is really "Marketing, accounting, etc" and computer science is really "programming, help desk, graphics" . The OTM makes it possible for students with these "big majors" to make progress towards a degree while still exploring major requirements.

This is very important - very much in sync with Guided Pathways work, and will help students save time and money in the long term.

APPENDIX E: EXCESS CREDIT BY MAJOR COURSE OF STUDY

Major Course of Study at Completion	Average Credits at Completion (First-Time Freshmen)	Average Credits at Completion (OR Community College Transfer Students)	Average Excess Credits
1408-Civil Engineering	212.7	240.4	27.7
5109-Allied Health Diagnostics, Intervention, and Treatment	222.9	248.5	25.6
1101-Computer & Information Sciences, General	202.6	226.9	24.4
0301-Natural Resources Conservation & Research	200.7	221.0	20.3
1419-Mechanical Engineering	214.3	233.9	19.7
3099-Multi/Interdisciplinary Studies, Other	190.8	209.0	18.2
1312-Teacher Education/Professional Development, Levels & Method	207.2	225.0	17.8
3105-Health & Physical Education/Fitness	203.1	219.9	16.8
5214-Marketing	197.4	210.7	13.3
4506-Economics	191.0	203.8	12.8
2301-English Language & Literature, General	197.7	210.0	12.3
5122-Public Health	196.2	207.5	11.3
4301-Criminal Justice & Corrections	190.3	201.1	10.8
5007-Fine and Studio Arts	206.5	217.2	10.7
4501-Social Sciences, General	187.5	197.6	10.1
1107-Computer Science	212.4	222.1	9.8
1907-Human Development/Family Studies/Related Services	194.3	204.0	9.7

2401-Liberal Arts & Sciences, General Studies/Humanities	192.3	202.0	9.6
2601-Biology, General	207.4	217.0	9.5
5203-Accounting & Related Services	210.1	219.7	9.5
5201-Business/Commerce, General	197.9	206.7	8.9
4502-Anthropology	192.0	200.9	8.9
4201-Psychology, General	190.6	199.2	8.6
3001-Biological & Physical Sciences	204.3	212.1	7.9
5401-History	197.9	205.1	7.3
5202-Business Administration, Management, & Operations	200.2	207.2	7.0
5208-Finance & Financial Management Services	202.9	209.8	6.8
0901-Communication & Media Studies	192.3	197.1	4.8
4510-Political Science & Government	194.5	199.1	4.5
4511-Sociology	190.1	194.2	4.1
2701-Mathematics	210.9	213.7	2.8
1609-Romance Languages, Literatures, and Linguistics	211.4	211.0	-0.4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Enrollment Management Council Update

Future Meetings

Adjournment