Southern OREGON UNIVERSITY

OFFICE OF THE BOARD OF TRUSTEES

Public Meeting Notice

January 12, 2023

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

FROM: Sabrina Prud'homme, University Board Secretary

RE: Notice of Regular Meeting of the Academic and Student Affairs Committee

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

Topics of the meeting will include a report from the provost including updates on the Provost's Council and other general topics. There will be a vice president's report offering a review of the enrollment management dashboard and other general topics.

Action items include a consent agenda consisting of past meeting minutes and a curriculum update including new program proposals for bachelor's degrees in digital cinema, media innovation, human science, and power and politics. The committee also will act on new curriculum proposals for certificate programs in cinematography and production technology, directing for scripted narrative, media post-production, and producing and production management.

Information and discussion items include updated financial aid processes; student retention performance indicators; a faculty ambassador recruitment program; and strategic diversity recruitment efforts regarding the Oregon Air National Guard, 142nd Wing and a trip report from American Samoa.

The meeting will take place as follows:

Thursday, January 19, 2023
12:00 p.m. to 3:30 p.m. (or until business concludes)
Meese Room, 3rd Floor, Hannon Library
To view the proceedings, visit https://sou.zoom.us/j/83621272407 at the time of the meeting.
Materials for the meeting are available at governance.sou.edu.

The Hannon Library is located at 1290 Ashland Street, on the Ashland campus of Southern Oregon University. **If special accommodations are required, please contact Christina Martin at (541) 552-8055 at least 72 hours in advance.**

Public Comment

Members of the public who wish to provide public comments for the meeting are invited to sign up to speak or to submit their comments in writing at least 24 hours in advance of the meeting to the Board of Trustees email address: trustees@sou.edu. Public comments also may be delivered by hand or mailed to SOU Board of Trustees, 1250 Siskiyou Boulevard, Churchill Hall, Room 107, Ashland, OR 97520.

Board of Trustees
Academic and Student Affairs Committee Meeting
January 19, 2023

Call to Order / Roll / Declaration of a Quorum

Board of Trustees
Academic and Student Affairs Committee Meeting

Thursday, January 19, 2023
12:00 p.m. – 3:30 p.m. (or until business concludes)
Meese Room, Hannon Library, SOU Campus
Zoom: https://sou.zoom.us/j/83621272407

AGENDA

Persons wishing to provide public comment in the meeting or in writing may sign up at trustees@sou.edu.
Please note: times are approximate and items may be taken out of order

Theme: Perseverance

5 min	**1**	**Call to Order/Roll/Declaration of a Quorum**	Chair Jonathon Bullock
	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 Bullock
15 min.	**2**	**Public Comment**	
5 min.	**3**	**Consent Agenda (Action)**	
	3.1	October 20, 2022 Minutes	Chair Bullock
15 min.	**4**	**Provost's Report**	Dr. Susan Walsh, SOU, Provost and Vice President for Academic Affairs
	4.1	Provost's Council Update	
	4.2	Other General Updates	
15 min.	**5**	**Vice President's Report**	Dr. Neil Woolf, SOU, Vice President for Enrollment Management and Student Affairs
	5.1	Enrollment Management Dashboard	
	5.2	Other General Updates	

Board of Trustees
Academic and Student Affairs Committee Meeting
Thursday, January 19, 2023
12:00 p.m. – 3:30 p.m. (or until business concludes)

AGENDA (Continued)

	6	**Information, Discussion, and Action Items**	
40 min.	6.1	Curriculum Update and New Program Proposals (Action)	Dr. Susan Walsh
	6.1.1	Bachelor of Fine Arts, Digital Cinema	Andrew Gay, SOU, Associate Professor of Digital Cinema and Chair of Communication, Media and Cinema
	6.1.2	Cinematography and Production Technology Certificate	
	6.1.3	Directing for Scripted Narrative Certificate	
	6.1.4	Media Post-Production Certificate	
	6.1.5	Producing and Production Management Certificate	
	6.1.6	Bachelor of Arts/Bachelor of Science, Media Innovation	Dr. Erik Palmer, SOU, Associate Professor of Communication and Program Coordinator for Social Media and Public Engagement
	6.1.7	Bachelor of Arts/Bachelor of Science, Human Service	Dr. Kelly Szott, SOU, Associate Professor, Sociology Anthropology Program Coordinator, Human Service
	6.1.8	Bachelor of Arts/Bachelor of Science, Power and Politics	Dr. Bill Hughes, SOU, Associate Professor and Chair of International Studies
15 min.	6.2	Updates to Financial Aid Processes	Dr. Neil Woolf; Kristen Gast, SOU, Director of Financial Aid

Board of Trustees
Academic and Student Affairs Committee Meeting
Thursday, January 19, 2023
12:00 p.m. – 3:30 p.m. (or until business concludes)

AGENDA (Continued)

35 min.	6.3	Student Retention: Performance Indicators	Dr. Neil Woolf; Dr. Carrie Vath, SOU, Dean of Students; Dr. Matt Stillman, SOU, Assistant Vice President for Enrollment Management and University Registrar
25 min.	6.4	Faculty Ambassador Recruitment Program	Chair Bullock; Dr. Neil Woolf; Zac Olson, SOU, Director of Admissions; Miranda Stiles, SOU, Assistant Director of Admissions Communications
25 min.	6.5	Strategic Diversity Recruitment Efforts	Dr. Neil Woolf; Ria Galo, SOU, Admissions Counselor; Morgan Ulu, SOU-ROTC, Cadet Commander
		6.5.1 American Samoa: Trip Report	
		6.5.2 Oregon Air National Guard	President Rick Bailey
	6.6	Future Meetings	Chair Bullock
	7	**Adjournment**	Chair Bullock

Public Comment

Consent Agenda (Action)

Board of Trustees
Academic and Student Affairs Committee Meeting
Thursday, October 20, 2022

MINUTES

Call to Order/Roll/Declaration of a Quorum - Chair Jonathon Bullock
Chair Jon Bullock called the meeting to order at 12:02 p.m. He welcomed everyone, including new and continuing trustees, to the first meeting of the academic year. Chair Bullock welcomed and thanked presenters for their attendance: Dr. Susan Walsh, Dr. Neil Woolf, Dr. Carrie Vath, Dr. Sherry Ettlich, Danielle Mancuso, Matt Sayre, Matt Stillman, and Josh Lovern.

Board Secretary Sabrina Prud'homme called the roll and a quorum was not yet present. The committee heard information items but did not decide action items until a quorum could be assembled.

Committee Members:

Brent Barry*	Present	Iris Maria Chavez*	Present
Jon Bullock	Present	Andrew Gay	Present
Debra Lee*	Present	Barry Thalden*	Present
Mimi Pieper	Present		

*Members arrived following a delay

Other Trustees in Attendance: President Rick Bailey, Katherine Cable, and Daniel Santos

Consent Agenda (Action)
Lacking of a quorum, this item was handled later in the meeting.

Public Comment
No members of public offered comments

Provost's Report
Provost Sue Walsh provided an update on the articulation retreat, which was expanded to include Umpqua, Shasta, Rogue, and Klamath Community Colleges. They reviewed articulation agreements, what is being done well, and what can be improved. Dr. Walsh commented on the great relationship-building among faculty.

Provost Walsh welcomed the new Director of Education, Health, and Leadership Vance Durrington who replaced John King. She also reported on the chairs and directors fall retreats and said that that most of the questions revolved around President Bailey's upcoming all-campus address. She later reported that the group is fully-engaged in the cost management.

Discussion topics among the Provosts' Council included community colleges proposals for applied bachelorette programs and related work with the Higher Education Coordinating Commission (HECC) on that process; automatic admission as a pathway for underserved high school students; transcript holds; and policies around transcript

DRAFT

holds. Dr. Matt Stillman added that we are anticipating state legislation similar to California and Washington that will prohibit holding transcripts and diplomas from students with outstanding balances.

Reporting on the BRIDGE Program, Dr. Walsh noted that SOU received approximately $500K to enhance the program and will serve an increased population of over 100 students. The year-long program that can be extended, program provides wrap-around services for students who might not have come to college if not for the program, including guaranteed jobs on campus.

Vice President's Report

Dr. Neil Woolf, Vice President for Enrollment Management and Student Affairs, updated the committee on a variety of items in his unit. SOU has seen increased participation in student life activities; there was a record number of visits to the Student Recreation Center in a single day, exceeding 600; SOU has the highest diversity of international students in over a decade with 26 countries represented; and the small but mighty admissions team The small but mighty admissions team completed 340 high school visits, 202 college fairs, 90 college application workshops, hosted 3,200 campus visitors, and added 100,000 students to the prospective student pool, among other accomplishments. Additionally, the team is excited to visit Chair Bullock's school, the Redmond Proficiency Academy (RPA) for SOU Day at RPA. Over 20 people including Trustee Gay and 13 other faculty will attend.

He reported on an outstanding student, Morgan Ulu, who is a 4-year ROTC scholarship recipient from American Samoa. She is a senior and the cadet commander. Morgan received the ROTC Distinguished Military Graduate award, which is the highest national ROTC award. She will participate in the upcoming recruitment trip to American Samoa.

Regarding financial aid changes that will begin next fall, the Free Application for Federal Student Aid will be easier to complete; "expected family contribution" will change to "student aid index; " and calculations will change. Early indications point to more Pell Grant recipients and more money to SOU students—from approximately $5 million now up to $15 million, based on early projections.

Action, Information and Discussion Items

Curriculum Update

Dr. Susan Walsh noted that progress with the new General Education is on track for fall 2023. The university is looking at an MBA in sustainable business, bachelors degree proposals from communication, digital cinema, and media innovation. There is excitement regarding programs revamping their curriculum in a more student-centered way: Political science has been popular and is transitioning to "power and politics." The program is interdisciplinary and makes good use of existing resources.

Trustee Gay added that students currently have to apply for certificates but a proposal will be coming forward to automatically award a critical skills certificate, free of charge to students, once general education requirements are completed. This is good for students and benefits SOU's funding model. President Bailey added that this is an opportunity to market SOU as it is leading in its thinking on general education.

Dr. Neil Woolf shared the executive dashboard which compares current enrollment with the previous year. He helped new trustees understand the different acronyms in the enrollment world and discussed the importance of fall enrollment data, and provided a general overview on the topic.

Enrollment Overview

As presented in the materials, Dr. Woolf shared enrollment reports including the fall 2022 new student funnel report and fall 4th week enrollment. SOU saw an increase in new freshman but, nationally, there was a decline. SOU's transfer population suffered as community college enrollment continues to rebound. Fall-to-fall, first-time, full-time freshmen were retained at 76 percent, which is a good number. Discussion ensued among trustees about the idea that SOU got more new students but overall retention was down. Dr. Woolf shared that California is a major feeder for SOU and due to better student funding in that state, the university is seeing fewer Californians.

Value of Higher Education and Student Mobility

Vice President Woolf outlined the challenge of recruiting students to college when the media and external forces are questioning the value and cost of higher education. He discussed student mobility and demonstrated the social mobility index and economic mobility. It is well known that educational attainment equals higher lifetime earnings but postsecondary enrollment continues to drop. He discussed student mobility and demonstrated the social mobility index and economic mobility tool, where SOU ranks 676 out of 1,550 institutions.

Dr. Vath explained that the vacancy of a career connections coordinator position provided the opportunity for a strategic reevaluation. She stated that a contract was signed with a consulting firm who will do focus groups with various student groups and academic departments, and will provide SOU with recommendations on the SOU Career Connections Program including staffing, space, analysis, and software. Work is underway to increase the response rate on the first destinations survey, which asks recent graduates where they are, if they are working or attending grad school, and numerous other questions. Related to employment, Dr. Woolf shared the Employment Outcome Explorer took that provides information regarding earnings and information on graduates.

Career Focus and Post-Graduation Outcomes

STEM Division Director, Dr. Sherry Ettlich, discussed curriculum, education and background, facilitating internships, capstone projects, practical experience and how these components of an SOU education help align a student's experience and career connections. Dr. Ettlich spoke of dozens of success stories noting prestigious internships, graduate school pathways, and career paths among SOU's students and graduates from each of the STEM disciplines. Discussion ensued regarding keys to success including consistently reviewing courses, employers' needs, mentoring, a small class environment, networking, and providing a lot of faculty recommendations.

The National Society of Leadership and Success (NSLS)

Dr. Vath and Danielle Mancuso shared information on the new NSLS leadership program at SOU. They hoped to recruit 10-20 students out of 789 eligible ones. The program currently has 130 members. The program provides competitive scholarships, accredited leadership development programs, mentorship, networking, and job boards.

There are 700 chapters and over 1.5 million members. Dr. Woolf added that the program has retention benefits as well.

Cost Management Updates

Dr. Walsh, Dr. Woolf, and Matt Sayre represented three areas that affect academic and student affairs; they discussed the approaches they are taking with their units to address cost management. President Bailey first introduced the topic and emphasized that this plank of financial sustainability will get a lot of attention because the decisions are impossible to make.

Provost Walsh began for academic affairs. At the cabinet retreat, three points were discussed. The first point is the connection of academic affairs to a liberal arts foundation for the university. The second point is regional responsiveness; and the third is innovation and creativity. Showing the program review template, she illustrated the deep dive each program does every three years. As of last year, all programs had completed reviews. Given the realignment, programs will take a hiatus this year, and re-examine the evidence of how the program is addressing the aforementioned points. These data are both qualitative and quantitative data. President Bailey emphasize that no one has pre-determined a program that is being targeted and this is the process to gather information for analysis. Provost Walsh underscored this, the need to do the analysis quickly for early 2023, and noted that unknown events happen along the way such as retirements. Provost Walsh reviewed strategies to further reduce costs and those to increase revenue. In next few weeks, more data will be shared and the feedback will intensify at that time.

Trustees asked clarifying questions regarding the shared documents, vacant positions, teaching in multiple modalities, faculty evaluations by students, and how the various data are used—if at all—in this process.

Vice President Woolf explained that the process is similar to that in Academic Affairs but underscored that Enrollment Management and Student Affairs is a different entity. He reviewed the tool used with his team. He also met with employees to determine operational functionality and answer the twenty-four questions on the document. Dr. Woolf reiterated that this is not a function of staff evaluation but a tool to determine each units' operations, success, and opportunities. Each unit answers the questions and in response, provides additional questions or information to help the process. Staff have been encouraged to share information through their directors and the Staff Assembly.

In the Athletics process, Director Matt Sayre has boiled down their role on campus to see the department as a recruitment tool. Mr. Sayre looks at Athletics' role in the institution, how it relates to full time equivalent enrollment (FTE), diversity, and retention. Athletics is evaluated by department, program by program, and whether it provides a good return on the investment or return on athletics (ROA). He stated that they focus on growth and where it is possible to grow programs to help increase enrollment. Over the last eight years, athletics has grown, which increases enrollment, and student athletes retain at a high level and graduate at high level.

Trustees remarked on the attempt to provide information in an apples to apples manner, which was helpful. Clearly, the presentations are the culmination of a lot

effort and activity with their teams. President Bailey commended the three presenters and their teams for the amount of work and thought that has gone into this process.

Update on Revenue Enhancement Work in Academic and Student Affairs
Dr. Stillman and Josh Lovern described their work to enhance SOU's benefits from the student success and completions funding model (SSCM). They were asked to participate with the technical SSCM work group making recommendations to the HECC in areas such as instructional codes, senior and staff audits, and bilingual education.

The SSCM was amended a couple of years ago and these changes allow the universities to capitalize on new elements and in SOU's case, receive credit for activities already underway. For example, a change to staff tuition discounts already has increased enrollment or when a senior citizen or employee audits courses, this enrollment counts within the model. Other important work has included modernizing the instructional codes used to classify courses and degree programs, which are also used for funding. A couple of hundred codes were updated and they will examine degree programs next.

Stillman discussed bilingual education and acknowledged that it is supposed to be funded significantly. However, it hasn't been funded in some time as currently, the model does not count this. SOU is pushing the issue with HECC to get this funded.

Trustees were excited and appreciative of the work that Dr. Stillman and Mr. Lovern are doing.

Proposed Committee Meeting Schedule (Action)
Chair Bullock presented the current schedule which is an extension of the committee's current schedule. He reminded the committee of the possible need to call special meetings from time to time, as the board has delegated to this committee the approval of new curriculum. There may be a need to meet in order to review and approve curriculum in a timely manner. There is always ample advanced notice when any such a situation exists.

Trustee Gay moved to approved the committee meeting schedule as presented. Trustee Lee seconded the motion. The motion passed unanimously.

Consent Agenda (Action)
Chair Bullock entertained a motion to approve the meeting minutes for April 21, 2022; May 19, 2022; and June 16, 2022.

Trustee Thalden moved to approve the consent agenda. Trustee Pieper seconded the motion. The motion passed unanimously.

Future Meetings
Chair Bullock announced that the committee's next meeting will be on January 19, 2023 and asked that if anyone had ideas for agenda items, please send them to him as the committee chair or to the board secretary.

Adjournment
Chair Bullock adjourned the meeting at 3:00 p.m.

Provost's Report

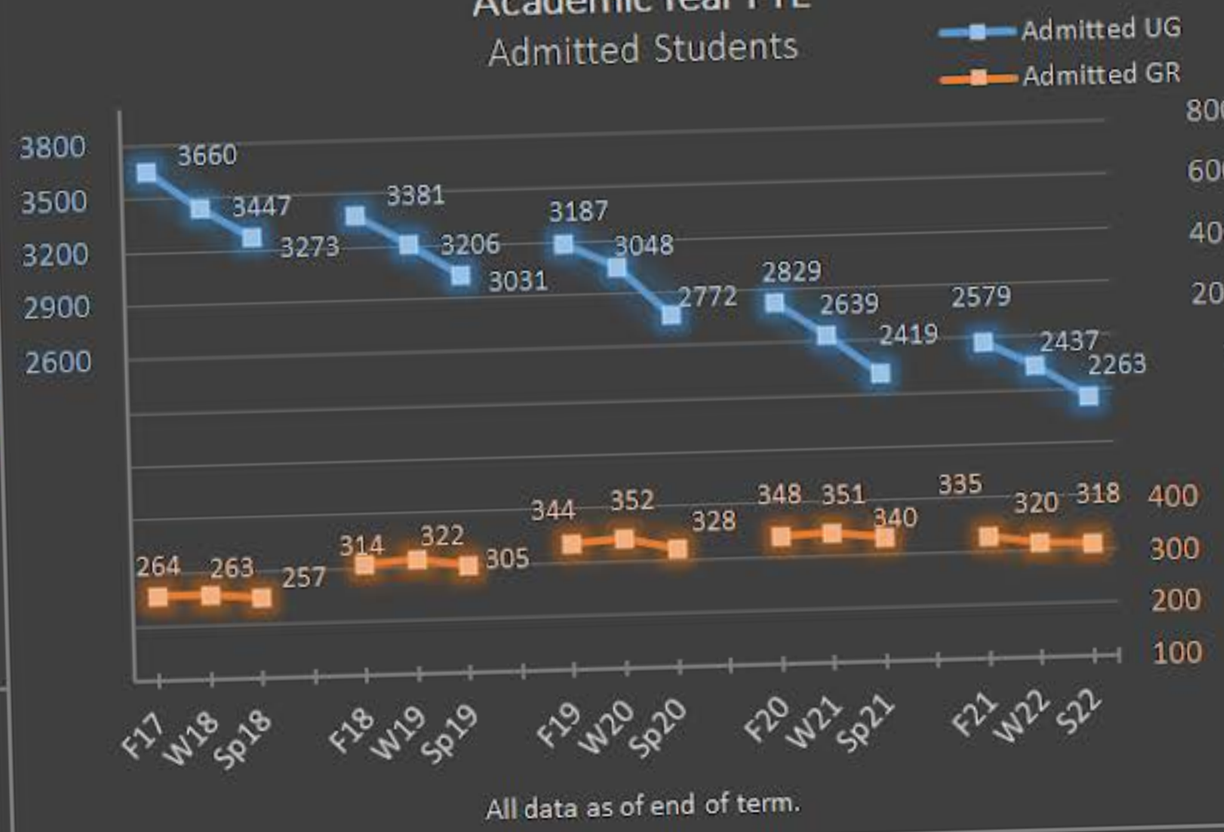
Vice President's Report

Admission Funnel

End of Term

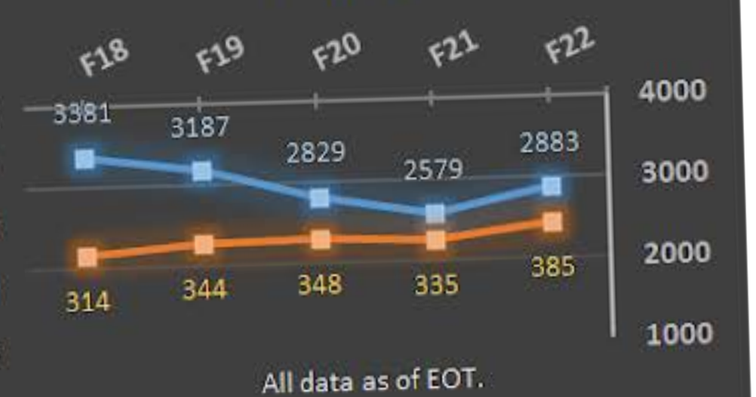
Academic Year FTE

Admitted Students



All data as of end of term.

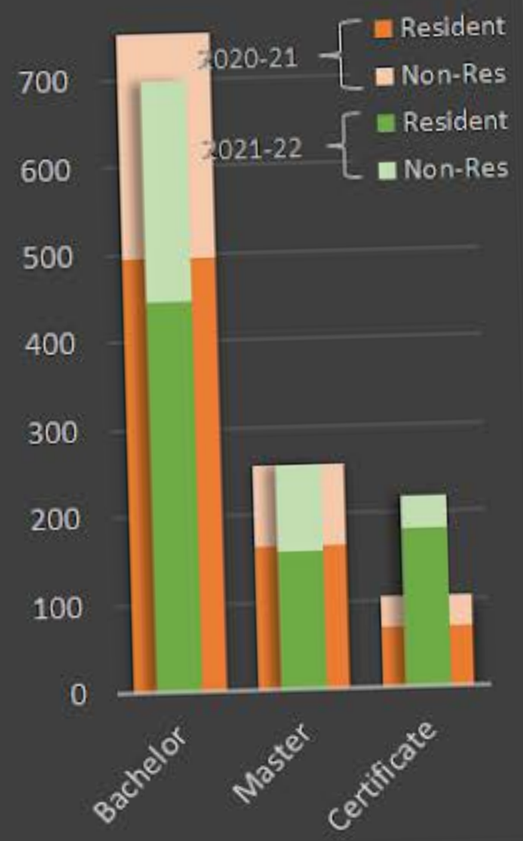
Fall FTE



All data as of EOT.

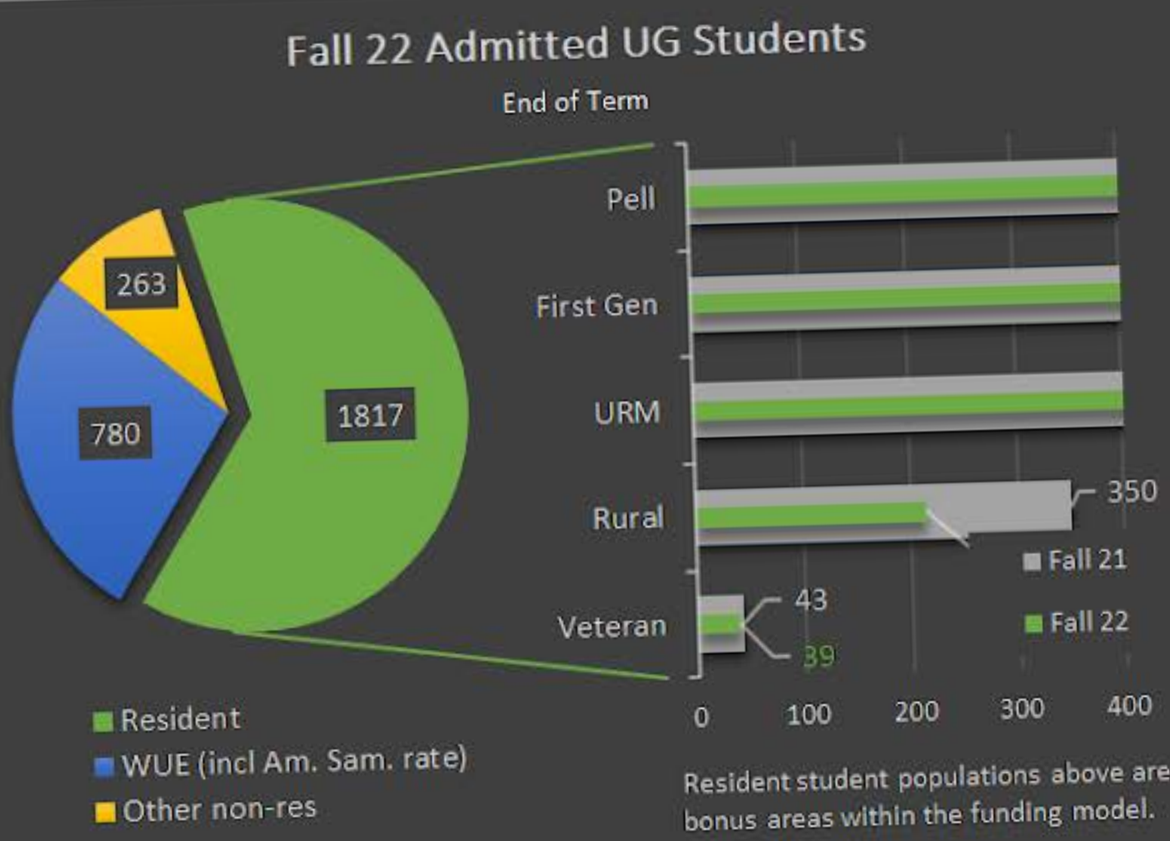
Degrees Awarded

End of December

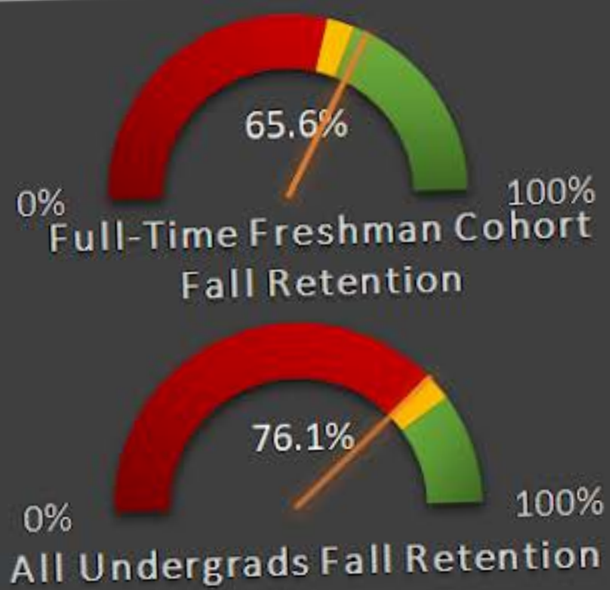


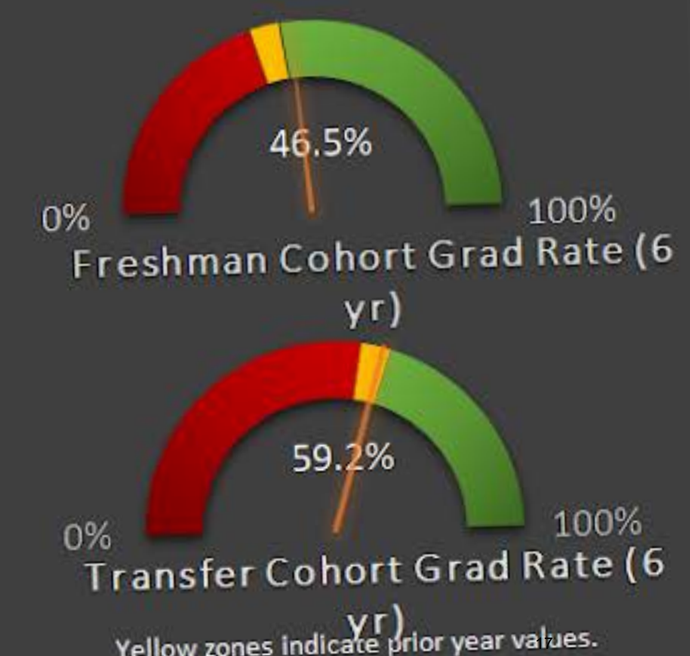
Fall 22 Admitted UG Students

End of Term



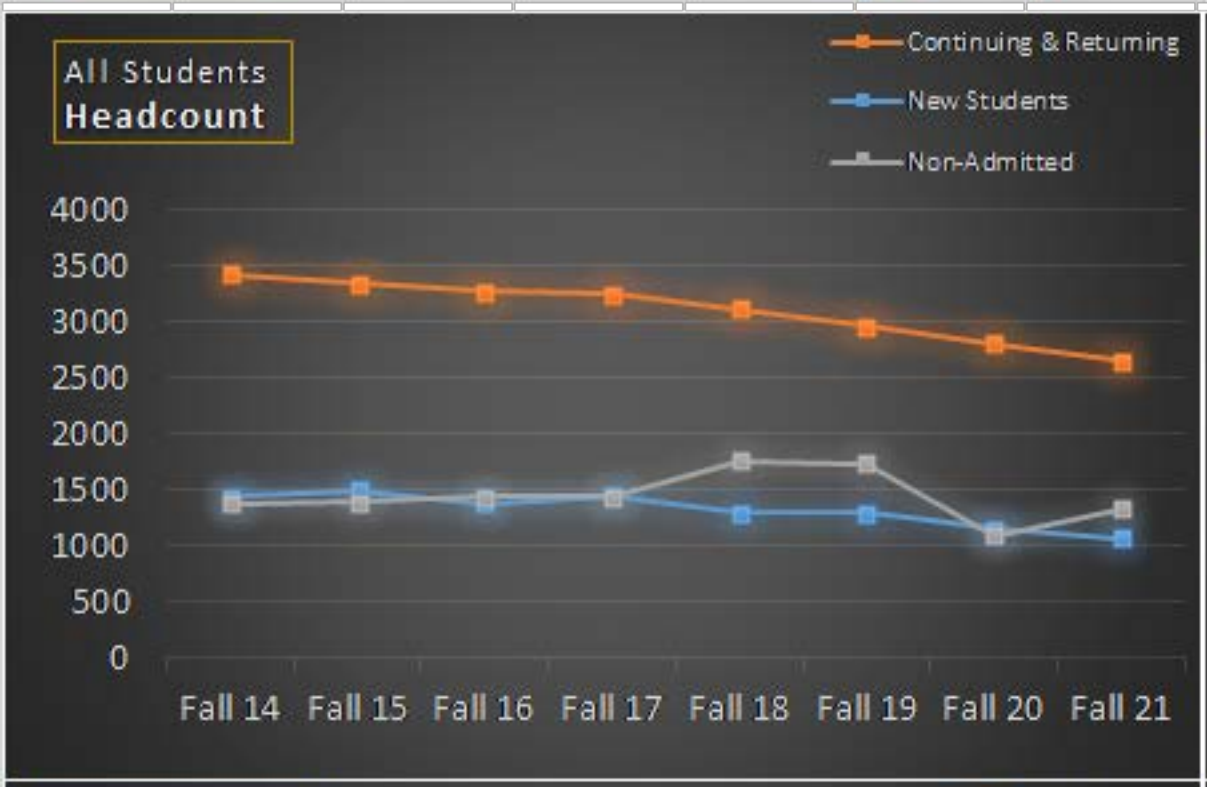
Resident student populations above are bonus areas within the funding model.

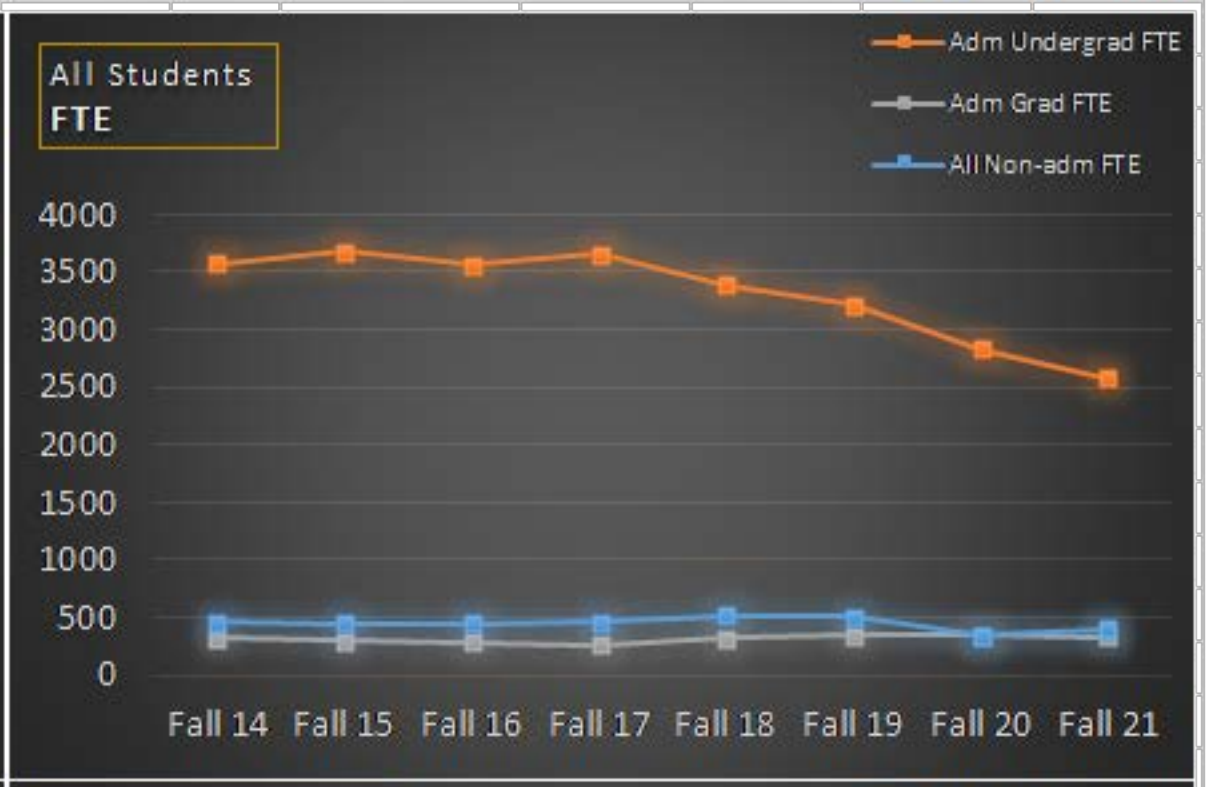


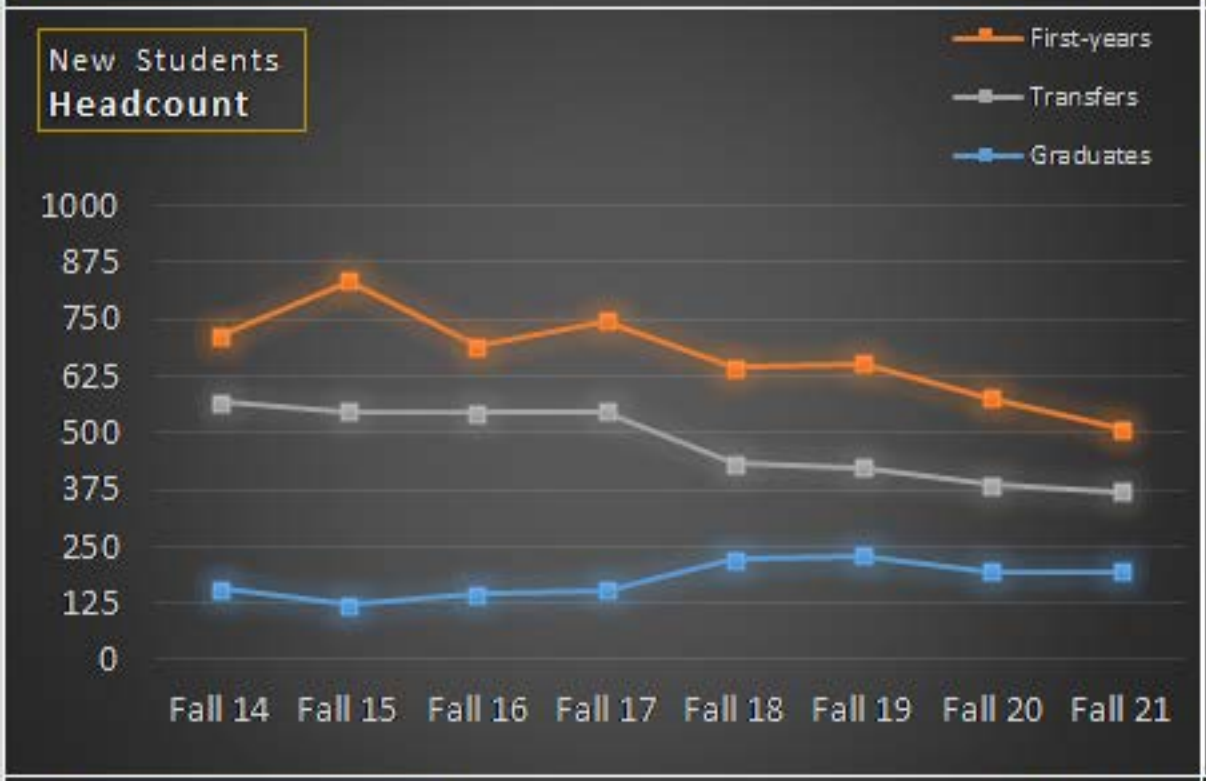


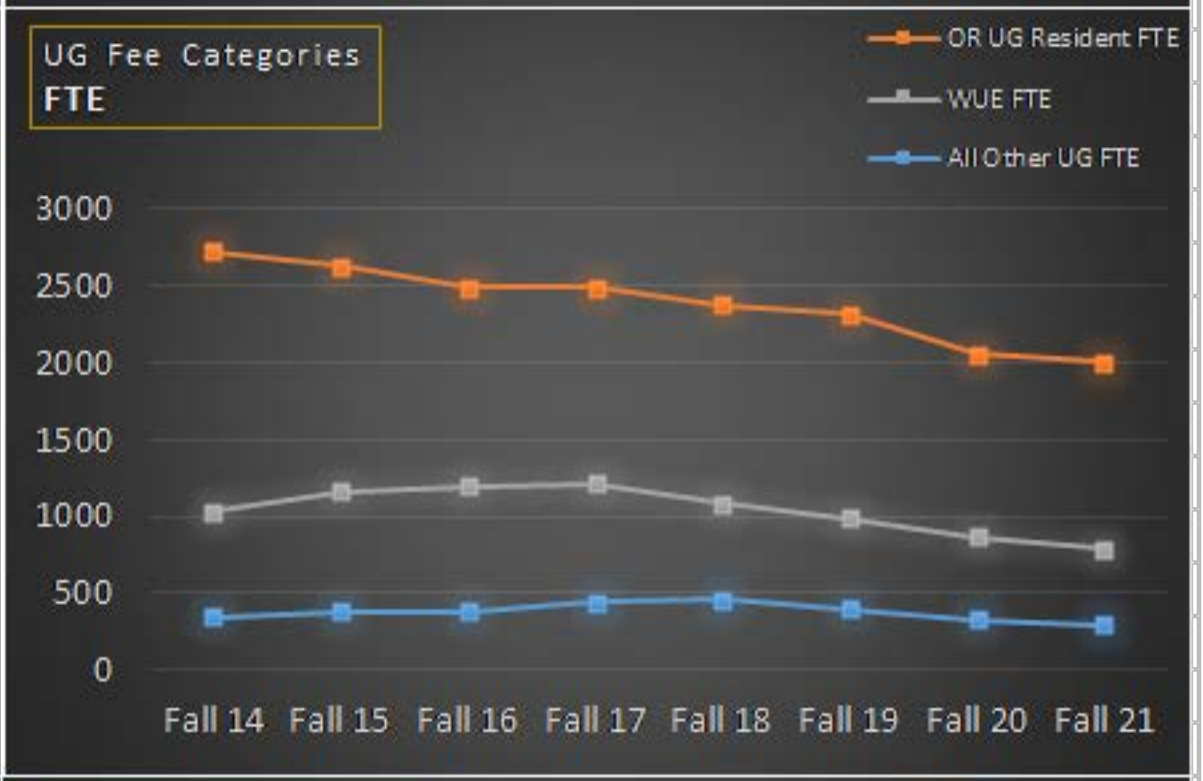
Yellow zones indicate prior year values.

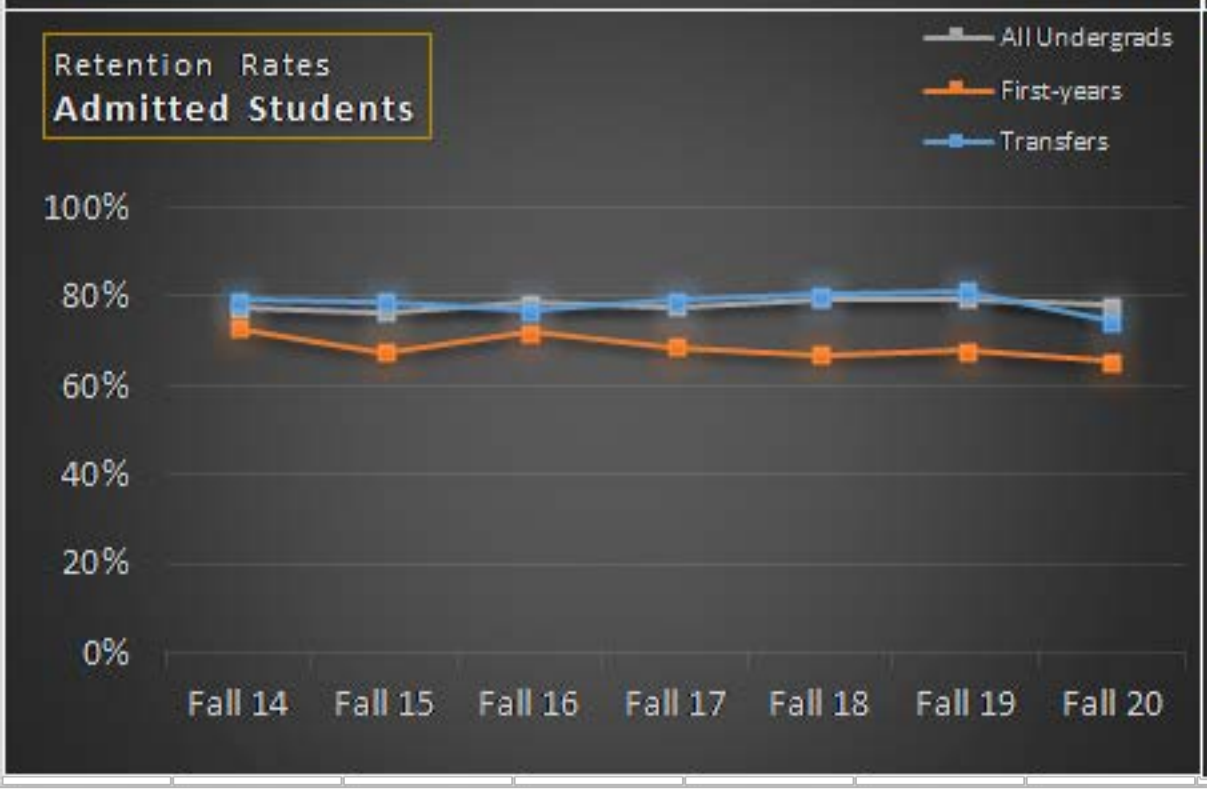
All charts updated on 1/2/2022.

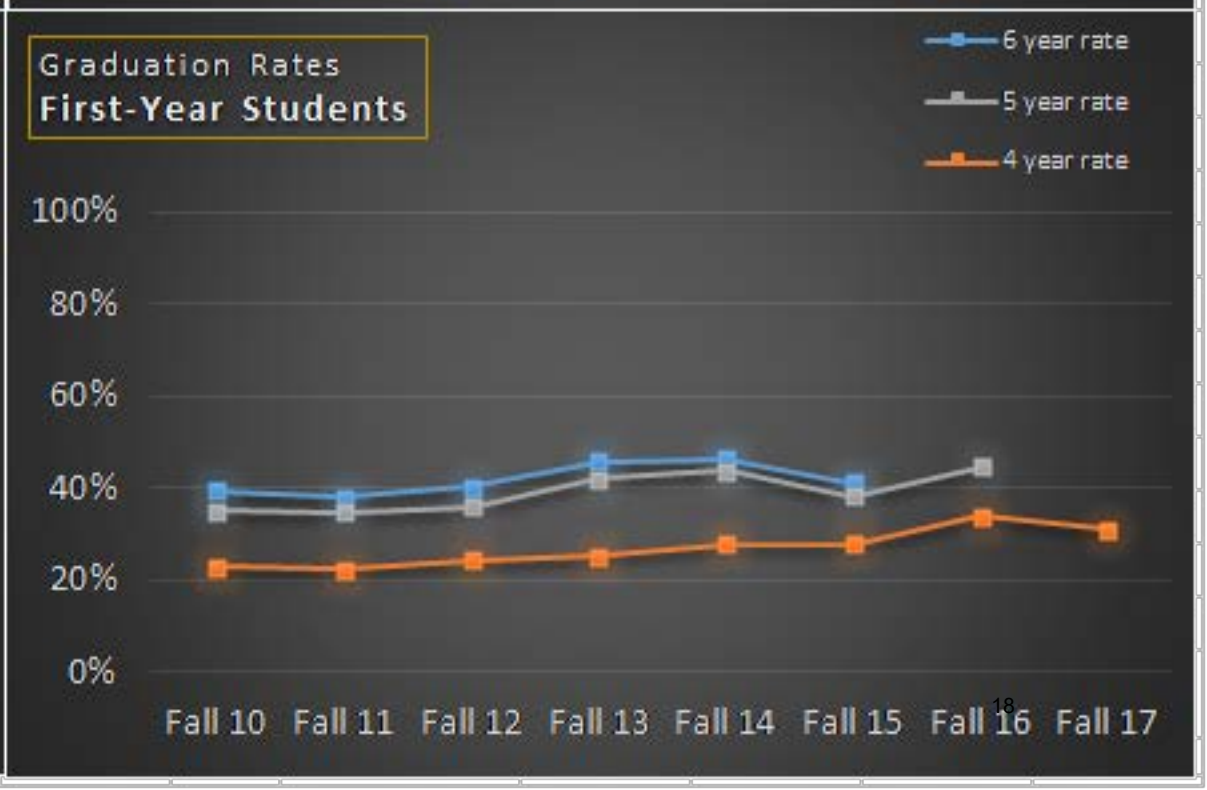

All Students
Headcount
Continuing & Returning
New Students
Non-Admitted
4000
3500
3000
2500
2000
1500
1000
500
0
Fall 14
Fall 15
Fall 16
Fall 17
Fall 18
Fall 19
Fall 20
Fall 21


All Students
FTE
Adm Undergrad FTE
Adm Grad FTE
All Non-adm FTE
4000
3500
3000
2500
2000
1500
1000
500
0
Fall 14
Fall 15
Fall 16
Fall 17
Fall 18
Fall 19
Fall 20
Fall 21


New Students
Headcount
First-years
Transfers
Graduates
1000
875
750
625
500
375
250
125
0
Fall 14
Fall 15
Fall 16
Fall 17
Fall 18
Fall 19
Fall 20
Fall 21


UG Fee Categories
FTE
OR UG Resident FTE
WUE FTE
All Other UG FTE
3000
2500
2000
1500
1000
500
0
Fall 14
Fall 15
Fall 16
Fall 17
Fall 18
Fall 19
Fall 20
Fall 21


Retention Rates
Admitted Students
All Undergrads
First-years
Transfers
100%
80%
60%
40%
20%
0%
Fall 14
Fall 15
Fall 16
Fall 17
Fall 18
Fall 19
Fall 20


Graduation Rates
First-Year Students
6 year rate
5 year rate
4 year rate
100%
80%
60%
40%
20%
0%
Fall 10
Fall 11
Fall 12
Fall 13
Fall 14
Fall 15
Fall 16
Fall 17

Curriculum Update and New Program Proposals (Action)

Bachelor of Fine Arts: Digital Cinema

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: **Digital Cinema Production Arts BFA**
CIP Code: (Classification of Instructional Program): 50.0602 – Cinematography and Film/Video Production

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   The proposed BFA is a modification of the current DCIN BA/BS (which will continue in parallel, in a simplified, reduced-credit form) that allows students more specialization and freedom to explore disciplines outside of Digital Cinema in support of their craft. The impact within Digital Cinema is more flexibility and increased ability to manage resources. Outside of Digital Cinema, several programs may see Digital Cinema students take courses they had not taken in the past.

2. Will any prerequisites or other course requirements affect other departments/programs? **Students will have several concentrations to choose from, most of which are interdisciplinary and draw upon courses offered by other programs.** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.
   See #5.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      No additional faculty are needed.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      No additional space needs will be created by the BFA. In fact, the BFA will allow us to grow more within our current resources.

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)

Yes, see attached.

d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
None.

4. Catalog copy for the new program, including requirements and electives.

Digital Cinema Production Arts, BFA

- The Digital Cinema Production Arts BFA at Southern Oregon University offers student filmmakers a unique opportunity to immerse themselves in a chosen production or story development craft while contributing to the creation of a significant undergraduate thesis project in a year-long Capstone sequence. In completing their BFA degree, each student will also have completed the requirements for a certificate in their chosen concentration area. Concentration areas include:
    - Directing for Scripted Narrative
    - Screenwriting & Story Development
    - Producing & Production Management
    - Documentary Production
    - Cinematography & Production Technology
    - Media Post-Production
    - Sound Design
    - Scenic & Environmental Design
    - Animation & Motion Design

Admission to the BFA Program

The Digital Cinema Production BFA is a restricted-access program with an additional portfolio application and technical skills demonstration requirement beyond the general admission requirements of SOU. Freshmen students interested in the BFA will typically be admitted to SOU first as a BA or BS major in Digital Cinema before they are eligible to apply to the BFA program, while transfer students who have completed at least 36 college credits may apply directly for BFA admission from their transfer institution. Specific portfolio and technical demonstration requirements will depend on the student's Capstone focus area.

In order to be eligible to apply to the Digital Cinema Production BFA program, the student:

A. must simultaneously apply to become or already have applied and been accepted as a degree-seeking student at SOU;

B. must have completed a minimum of 36 college credits at a regionally accredited institution, at least 14 of which must have been in Digital Cinema or another creative discipline relevant to the student's declared concentration area

(discipline areas that may meet this requirement include but are not limited to Art, Broadcast, Communication, Creative Writing, Digital Media, Film, Media Journalism, Photography, and Theatre), with a minimum GPA of 2.5;

C. must have completed all BFA Program Prerequisites or have received Credit for Prior Learning toward those requirements prior to application, otherwise acceptance will be provisional pending successful completion of those credits with a C- or better;

D. must have a portfolio of concentration-relevant work samples, including the following:

- **For Directing for Scripted Narrative:** a short film or sample scene directed by the student that is no longer than 5 minutes in length;
- **For Screenwriting & Story Development:** up to five sample pages of screenwriting;
- **For Producing & Production Management:** a short film or sample scene produced by the student that is no longer than 5 minutes in length, along with samples of relevant production documents, such as call sheets, budgets, schedules, contracts, and/or permits, not to exceed 10 pages;
- **For Documentary Production:** a short documentary, essay film, or news piece directed by the student that is no longer than 5 minutes in length;
- **For Cinematography & Production Technology:** a short film, reel, or sample scenes of work relevant to the concentration, no longer than 5 minutes in length. The applicant will also be required to exhibit proficiency in relevant technical skills or may be required to complete additional coursework to attain that proficiency.
- **For Media Post-Production:** a short film, reel, or sample scenes of work relevant to the concentration, no longer than 5 minutes in length. The applicant will also be required to exhibit proficiency in relevant technical skills or may be required to complete additional coursework to attain that proficiency.
- **For Sound Design:** a short film, reel, or sample scenes of work relevant to the concentration, no longer than 5 minutes in length. The applicant will also be required to exhibit proficiency in relevant technical skills or may be required to complete additional coursework to attain that proficiency.

- **For Scenic & Environmental Design:** a short film, reel, or sample scenes of work relevant to the concentration, no longer than 5 minutes in length. The applicant will also be required to exhibit proficiency in relevant technical skills or may be required to complete additional coursework to attain that proficiency.

- **For Animation & Motion Design:** a short film, reel, or sample scenes of work relevant to the concentration, no longer than 5 minutes in length. The applicant will also be required to exhibit proficiency in relevant technical skills or may be required to complete additional coursework to attain that proficiency.

Please contact the Communication, Media & Cinema office for full application instructions. Applications will be evaluated on a competitive basis for a limited number of available thesis slots.

Major Requirements: 90 credits

BFA Program Prerequisites (14 credits)

The following program prerequisites can be met via Credit for Prior Learning (CPL) when students demonstrate sufficient proficiency in the defined skills for each course. The CPL application for Digital Cinema course credit may involve a multiple-choice exam, a hands-on demonstration of applicable skills, a written narrative, and/or portfolio review. Please contact the Digital Cinema Program Coordinator to request information about the CPL application process.

- DCIN 100 - Career Foundations in Digital Cinema 2 credits
- DCIN 101 - Production Tools: Audio 2 credits
- DCIN 102 - Production Tools: DSLR Video 2 credits
- DCIN 103 - Production Tools: Non-Linear Editing 2 credits
- DCIN 104 - Production Tools: The Studio 2 credits
- DCIN 203 - Digital Cinema Production 4 credits

Core (20 credits)

- DCIN 300 - Creativity & Research 4 credits
- DCIN 444 - Film Festival Programming and Promotion 4 credits
- DCIN 450 - The Crew Experience 12 credits

Capstone Thesis & Portfolio (8-10 credits)

Complete a minimum of 6 credits (three terms) of DCIN 410 with senior standing and one term of DCIN 490:

- DCIN 410 - Digital Cinema Production Arts Capstone 2 credits (repeatable for up to 8 credits)
- DCIN 490 - Advanced Career Essentials for Digital Cinema 2 credits

BFA Concentration (48 credits)

Complete one of the following concentrations*:

- Directing for Scripted Narrative
- Screenwriting
- Producing & Production Management
- Documentary Production
- Cinematography & Production Technology
- Media Post-Production
- Sound Design
- Scenic & Environmental Design
- Animation & Motion Design

* By completing their concentration and other requirements for the BFA, students will also have completed the requirements for a certificate in their chosen concentration area.

Requirements for the Concentration in Directing for Scripted Narrative

- TA 246 - Intro to Acting 4 credits
- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 322 - Advanced Editing for Film & Television 4 credits
- DCIN 334 - Directing for the Screen 4 credits 4
- DCIN 321 - Cinematography 4 credits
  or
  TA 354 - Fundamentals of Directing 4 credits
- Choose 28 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Screenwriting

- DCIN 200 - Storytelling Foundations 4 credits
- DCIN 331 - Screenwriting 1: The Short Script 4 credits
- DCIN 332 - Screenwriting 2: Developing Features & Pilots 4 credits
- DCIN 333 - Screenwriting 3: Advanced Features & Pilots Workshop 4 credits
- DCIN 362 - Film Theory & Practice: the Script 4 credits
- 4 credits of DCIN 330 - Great Screenplays Seminar 2 credits

- Choose 24 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Producing & Production Management

- BA 131 - Business Computer Applications 4 credits
- DCIN 340 - Entrepreneurial Producing 4 credits
- DCIN 342 - Assistant Directing & Production Management 4 credits
- BA 476 - Business Ethics 4 credits
- Choose 4 credits from:
    - BA 475 - Organizational Behavior 4 credits
    - BA 483 - Sustainability Leadership 4 credits
    - BA 488 - Fundamentals of Project Management 4 credits
    - BA 489 - Organizational Leadership 4 credits
    - COMM 424 - Creative Entrepreneurship 4 credits
    - COMM 482 - Mass Media Ethics and Law 4 credits
- Choose 28 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Documentary Production

- DCIN 204 - Reality On Your Screen 4 credits
  or
  DCIN 216 - Studio Production for Film & Television 4 credits
- DCIN 313 - Design Problems in Sound & Light 4 credits
  or
  DCIN 322 - Advanced Editing for Film & TV 4 credits
- DCIN 363 - Film Theory & Practice: Documentary 4 credits
- DCIN 472A - Advanced Documentary Production 4 credits
- COMM 472E - Advanced Broadcast Journalism Production 4 credits
- 12 credits in any single non-DCIN, PEA, UGS, or USEM course prefix, at least 4 of which must be upper division.
- Choose 16 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Cinematography & Production Technology

- DCIN 216 - Studio Production for Film & TV 4 credits
- SC 120/120L - Concepts in Science: Light and Sound 4 credits
  or
  ART 240 - Introduction to Photography 4 credits
  or
  TA 245 - Stage Lighting 4 credits
- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 321 - Cinematography 4 credits
- Choose 32 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Media Post-Production

- MUS 115 - Audio and Music Production I 3 credits
- MUS 215 - Audio and Music Production II - ProTools 101 3 credits
- DCIN 322 - Advanced Editing for Film & Television 4 credits
- EMDA 342 - Motion Graphics 4 credits
- EMDA 353 - 3D Modeling 4 credits
- EMDA 440 - Rendering and Digital Design Skills 4 credits
- DCIN 472A - Advanced Documentary Production 4 credits
  or
  DCIN 472C - Advanced Promotional Video Production for Clients 4 credits
  or
  DCIN 472D - Advanced Short Film Production 4 credits
- Choose 22 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Sound Design

- 4 credits from the following:
  - ARTH 311 / MUS 311 - Art and Music of the Twentieth Century to Present 4 credits
  - MUS 201 - Classical Music 4 credits
  - MUS 202 - Music of the World 4 credits
  - MUS 203 - Jazz and Justice 4 credits
  - MUS 205 - Rockin' in the Free World: Rock History from 1900-1959 4 credits
  - MUS 206 - Hey, Hey, My, My, Rock and Roll Will Never Die: Rock Music of the 1960s-1970s 4 credits
  - MUS 207 - On the Cover of the Rolling Stone: Rock Music from the 1970s-Present 4 credits
  - MUS 208 - Hip Hop Revolution: Rap Music and Culture in Contemporary America 4 credits
- TA 342 - Sound Engineering 4 credits
- SC 120 - Concepts in Science: Light and Sound 4 credits
- MUS 100 - Music Fundamentals 3 credits
  or
  MUS 121 - Music Theory 1 3 credits
- 15 credits from:
  - ART 363 - Digital Performance Methods 1-4 credits
  - ART 365 - Sound Art and Experimental Music Methods 1-4 credits
  - DCIN 313 - Design Problems in Sound & Light 4 credits
  - DCIN 409 - Practicum/Internship in Digital Cinema 1 to 15 credits
  - EMDA 302 - Podcast Design & Production 4 credits
  - EMDA 350 - Projects in Digital Media 1 to 4 credits
  - EMDA 407 - Seminar in Digital Media 4 credits
  - EMDA 409 - Practicum in Digital Media 1 to 15 credits
  - EMDA 461 - Programming for Artists 4 credits
  - EMDA 499 - Special Studies 1 to 4 credits
  - MUS 100 - Music Fundamentals 3 credits
  - MUS 115 - Audio and Music Production I 3 credits
  - MUS 121 - Music Theory 1 3 credits
  - MUS 122 - Music Theory 2 3 credits

    - MUS 123 - Music Theory 3 3 credits
    - MUS 215 - Audio and Music Production II - ProTools 101 3 credits
    - MUS 216 - Audio and Music Production III - ProTools 110 3 credits
    - MUS 340 - Audio and Music Production IV - Game Audio (ProTools 130) 3 credits
    - MUS 341 - Audio and Music Production V - Music & Audio for Film & Video 3 credits
    - MUS 342 - Audio and Music Production VI - Sound Engineering 3 credits
    - MUS 409 - Practicum 1 to 15 credits
    - MUS 415 - Music Industry Studies 3 credits
    - MUS 440 - Musical Form 3 credits
    - MUS 441 - Orchestration 3 credits
    - MUS 442 - Counterpoint 3 credits
    - MUS 443 - Composition Survey 3 credits
    - MUS 444 - Jazz Theory 3 credits
    - MUS 445 - Special Topic: Theory 3 credits
    - MUS 446 - Theory in Performance 3 credits
    - TA 407 - Seminar 1 to 9 credits
    - TA 442 - Sound Design 4 credits
- Choose 18 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Scenic & Environmental Design

- EMDA 342 - Motion Graphics 4 credits
- EMDA 352 - Animation 4 credits
- EMDA 353 - 3D Modeling 4 credits
- EMDA 354 - 3D Character Animation 4 credits
- EMDA 347 - Storyboarding 4 credits
- EMDA/TA 440 - Rendering And Digital Drawing (RADD) 4 credits
- EMDA/TA 441 - Design Collaboration Communication (DCC) 4 credits
- EMDA/TA 447 - Animation & Environmental Production (AEP) 4 credits
- Choose 4 credits from the following:
    - ART 133 - Intro to Drawing 4 credits
    - ART 327 - Figurative Painting & Drawing 4 credits
    - ART 349 - Comics & Picture Books 4 credits
    - COMM 327 - Creative Careers Bootcamp 4 credits
- Choose 12 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Animation & Motion Design

- EMDA/TA 440 - Rendering and Digital Design 4 credits
- EMDA/TA 441 - Design Communication and Collaboration 4 credits
- EMDA/TA 447 - Animation & Environmental Production (AEP) 4 credits
- EMDA 353 - Digital 3D Modeling Methods 4 credits
- TA 240 - Stagecraft 4 credits
- TA 355 - Introduction to Unreal 4 credits
- TA 484 - Digital Design for the Arts (CAD for Theater) 4 credits
- Choose 4 credits from the following:

- ART 240 - Introduction to Photography credits
- DCIN 216 - Studio Production for Film and Television 4 credits
- DCIN 472D - Advanced Short Film Production 4 credits
- TA 245 - Stage Lighting 4 credits
- TA 343 - Scene Painting 4 credits
- TA 344 - Technical Drawing for the Arts (Drafting) 4 credits
- TA 333 - Stage Properties 4 credits
- TA 444 - Advanced Stagecraft 4 credits
- EMDA 348 - Concept Design and Pre-Production Methods 4 credits
- EMDA 352 - Animation 4 credits
- EMDA 354 - 3D Animation 4 credits
- EMDA 410 - Cultures of Video Gaming 4 credits
- EMDA 347 - Storyboarding 4 credits

- Choose 16 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.

Impacted programs:

- **Business - approved by Jeremy Carlton via email - Wed, Oct 19, 11:49 AM**
- **Creative Arts - approved by David Bithell via email - Mon, Oct 24, 12:04 PM**
- **Music - approved by Vicki Purslow via email - Oct 24, 2022, 11:17 AM**
- **Theatre - approval delegated by chair to Sean O'Skea, Jackie Apodaca, and David McCandless; approved via email - Mon, Oct 24, 10:25 AM & Oct 27, 2022, 8:47 AM**
- **Physics - approved by Ellen Siem via in-person conference - Fri, Oct 28**

HIGHER EDUCATION COORDINATING COMMISSION

Proposal for a New Academic Program

Institution: Southern Oregon University

College/School: Business, Communication, and the Environment

Department/Program Name: Communication, Media & Cinema

Degree and Program Title: Bachelor of Fine Arts in Digital Cinema Production Arts

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.

SOU launched its BA/BS degree in Digital Cinema in Fall 2019 to great success. Enrollment has been strong throughout the pandemic, and we believe the program is well-positioned for enrollment gains post-pandemic. The existing program has also evolved since its original approval by the HECC in 2019 and grown from 76 required credits to 85, adding many exciting new core course offerings and electives. The BFA in Digital Cinema Production Arts is the next iteration of our existing program. SOU proposes to convert our existing Digital Cinema curriculum, with a few modest tweaks, to a 90-credit BFA degree, while simultaneously retaining the BA/BS option at a reduced, less prescriptive 72 credits. Both programs will continue to address the same learning outcomes of Audio & Visual Storytelling, Technical Production Skills, Context & Inquiry, Professional Skills & Industry Readiness, and Ethical, Equitable, and Sustainable Practice. However, the BA/BS will be retooled to serve generalist student filmmakers, while the BFA will offer specialization to those students who wish to engage in deeper exploration of a particular craft area, which they will attain by participating in a year-long Capstone thesis project and by completing one of nine available concentrations. In completing their BFA degree, each student will also have completed the requirements for a certificate in their chosen concentration area. Concentration areas include:

- Directing for Scripted Narrative
- Screenwriting & Story Development
- Producing & Production Management

- Documentary Production
- Cinematography & Production Technology
- Media Post-Production
- Sound Design
- Scenic & Environmental Design
- Animation & Motion Design

While the Digital Cinema BA/BS degree and these associated certificates will continue to be offered as open-access programs for any student accepted into SOU, the BFA program's year-long Capstone thesis option will be limited-access and require an additional application with portfolio review. These changes will make the program's offerings more modular and flexible, serving a greater variety of students with the same course offerings.

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

Major Requirements: 90 credits

BFA Program Prerequisites (14 credits)

The following program prerequisites can be met via Credit for Prior Learning (CPL) when students demonstrate sufficient proficiency in the defined skills for each course. The CPL application for Digital Cinema course credit may involve a multiple-choice exam, a hands-on demonstration of applicable skills, a written narrative, and/or portfolio review. Please contact the Digital Cinema Program Coordinator to request information about the CPL application process.

- DCIN 100 - Career Foundations in Digital Cinema 2 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
- DCIN 104 - Production Tools 4: The Studio 2 credits
- DCIN 203 - Digital Cinema Production 4 credits

Core (20 credits)

- DCIN 300 - Creativity & Research 4 credits
- DCIN 444 - Film Festival Programming and Promotion 4 credits
- DCIN 450 - The Crew Experience 12 credits

Capstone Thesis & Portfolio (8-10 credits)

Complete a minimum of 6 credits (three terms) of DCIN 410 with senior standing and one term of DCIN 490:

- DCIN 410 - Digital Cinema Capstone 2 credits (repeatable for up to 8 credits)
- DCIN 490 - Advanced Career Essentials for Digital Cinema 2 credits

BFA Concentration (48 credits)

Complete one of the following concentrations*:

- Directing for Scripted Narrative
- Screenwriting
- Producing & Production Management
- Documentary Production
- Cinematography & Production Technology
- Media Post-Production
- Sound Design
- Scenic & Environmental Design
- Animation & Motion Design

* By completing their concentration and other requirements for the BFA, students will also have completed the requirements for a certificate in their chosen concentration area.

Requirements for the Concentration in Directing for Scripted Narrative

- TA 246 - Intro to Acting 4 credits
- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 322 - Advanced Editing for Film & Television 4 credits
- DCIN 334 - Directing for the Screen 4 credits 4
- DCIN 321 - Cinematography 4 credits
  or
  TA 354 - Fundamentals of Directing 4 credits
- Choose 28 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Screenwriting

- DCIN 200 - Storytelling Foundations 4 credits
- DCIN 331 - Screenwriting 1: The Short Script 4 credits
- DCIN 332 - Screenwriting 2: Developing Features & Pilots 4 credits
- DCIN 333 - Screenwriting 3: Advanced Features & Pilots Workshop 4 credits

- DCIN 362 - Film Theory & Practice: the Script 4 credits
- 4 credits of DCIN 330 - Great Screenplays Seminar 2 credits
- Choose 24 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Producing & Production Management

- BA 131 - Business Computer Applications 4 credits
- DCIN 340 - Entrepreneurial Producing 4 credits
- DCIN 342 - Assistant Directing & Production Management 4 credits
- BA 476 - Business Ethics 4 credits
- Choose 4 credits from:
    - BA 475 - Organizational Behavior 4 credits
    - BA 483 - Sustainability Leadership 4 credits
    - BA 488 - Fundamentals of Project Management 4 credits
    - BA 489 - Organizational Leadership 4 credits
    - COMM 424 - Creative Entrepreneurship 4 credits
    - COMM 482 - Mass Media Ethics and Law 4 credits
- Choose 28 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Documentary Production

- DCIN 204 - Reality On Your Screen 4 credits

or

DCIN 216 - Studio Production for Film & Television 4 credits

- DCIN 313 - Design Problems in Sound & Light 4 credits

or

DCIN 322 - Advanced Editing for Film & TV 4 credits

- DCIN 363 - Film Theory & Practice: Documentary 4 credits
- DCIN 472A - Advanced Documentary Production 4 credits
- COMM 472E - Advanced Broadcast Journalism Production 4 credits
- 12 credits in any single non-DCIN, PEA, UGS, or USEM course prefix, at least 4 of which must be upper division.
- Choose 16 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Cinematography & Production Technology

- DCIN 216 - Studio Production for Film & TV 4 credits
- SC 120/120L - Concepts in Science: Light and Sound 4 credits
  or
  ART 240 - Introduction to Photography 4 credits
  or
  TA 245 - Stage Lighting 4 credits

- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 321 - Cinematography 4 credits
- Choose 32 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Media Post-Production

- MUS 115 - Audio and Music Production I 3 credits
- MUS 215 - Audio and Music Production II - ProTools 101 3 credits
- DCIN 322 - Advanced Editing for Film & Television 4 credits
- EMDA 342 - Motion Graphics 4 credits
- EMDA 353 - 3D Modeling 4 credits
- EMDA 440 - Rendering and Digital Design Skills 4 credits
- DCIN 472A - Advanced Documentary Production 4 credits
  or
  DCIN 472C - Advanced Promotional Video Production for Clients 4 credits
  or
  DCIN 472D - Advanced Short Film Production 4 credits
- Choose 22 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Sound Design

- 4 credits from the following:
  - ARTH 311 / MUS 311 - Art and Music of the Twentieth Century to Present 4 credits
  - MUS 201 - Classical Music 4 credits
  - MUS 202 - Music of the World 4 credits
  - MUS 203 - Jazz and Justice 4 credits
  - MUS 205 - Rockin' in the Free World: Rock History from 1900-1959 4 credits
  - MUS 206 - Hey, Hey, My, My, Rock and Roll Will Never Die: Rock Music of the 1960s-1970s 4 credits
  - MUS 207 - On the Cover of the Rolling Stone: Rock Music from the 1970s-Present 4 credits
  - MUS 208 - Hip Hop Revolution: Rap Music and Culture in Contemporary America 4 credits
- TA 342 - Sound Engineering 4 credits
- SC 120 - Concepts in Science: Light and Sound 4 credits
- MUS 100 - Music Fundamentals 3 credits
  or
  MUS 121 - Music Theory 1 3 credits
- 15 credits from:
  - ART 363 - Digital Performance Methods 1-4 credits
  - ART 365 - Sound Art and Experimental Music Methods 1-4 credits

    - DCIN 313 - Design Problems in Sound & Light 4 credits
    - DCIN 409 - Practicum/Internship in Digital Cinema 1 to 15 credits
    - EMDA 302 - Podcast Design & Production 4 credits
    - EMDA 350 - Projects in Digital Media 1 to 4 credits
    - EMDA 407 - Seminar in Digital Media 4 credits
    - EMDA 409 - Practicum in Digital Media 1 to 15 credits
    - EMDA 461 - Programming for Artists 4 credits
    - EMDA 499 - Special Studies 1 to 4 credits
    - MUS 100 - Music Fundamentals 3 credits
    - MUS 115 - Audio and Music Production I 3 credits
    - MUS 121 - Music Theory 1 3 credits
    - MUS 122 - Music Theory 2 3 credits
    - MUS 123 - Music Theory 3 3 credits
    - MUS 215 - Audio and Music Production II - ProTools 101 3 credits
    - MUS 216 - Audio and Music Production III - ProTools 110 3 credits
    - MUS 340 - Audio and Music Production IV - Game Audio (ProTools 130) 3 credits
    - MUS 341 - Audio and Music Production V - Music & Audio for Film & Video 3 credits
    - MUS 342 - Audio and Music Production VI - Sound Engineering 3 credits
    - MUS 409 - Practicum 1 to 15 credits
    - MUS 415 - Music Industry Studies 3 credits
    - MUS 440 - Musical Form 3 credits
    - MUS 441 - Orchestration 3 credits
    - MUS 442 - Counterpoint 3 credits
    - MUS 443 - Composition Survey 3 credits
    - MUS 444 - Jazz Theory 3 credits
    - MUS 445 - Special Topic: Theory 3 credits
    - MUS 446 - Theory in Performance 3 credits
    - TA 407 - Seminar 1 to 9 credits
    - TA 442 - Sound Design 4 credits
- Choose 18 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Scenic & Environmental Design

- EMDA 342 - Motion Graphics 4 credits
- EMDA 352 - Animation 4 credits
- EMDA 353 - 3D Modeling 4 credits
- EMDA 354 - 3D Character Animation 4 credits
- EMDA 347 - Storyboarding 4 credits
- EMDA/TA 440 - Rendering And Digital Drawing (RADD) 4 credits
- EMDA/TA 441 - Design Collaboration Communication (DCC) 4 credits
- EMDA/TA 447 - Animation & Environmental Production (AEP) 4 credits
- Choose 4 credits from the following:

    - ART 133 - Intro to Drawing 4 credits
    - ART 327 - Figurative Painting & Drawing 4 credits
    - ART 349 - Comics & Picture Books 4 credits
    - COMM 327 - Creative Careers Bootcamp 4 credits
- Choose 12 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

Requirements for the Concentration in Animation & Motion Design

- EMDA/TA 440 - Rendering and Digital Design 4 credits
- EMDA/TA 441 - Design Communication and Collaboration 4 credits
- EMDA/TA 447 - Animation & Environmental Production (AEP) 4 credits
- EMDA 353 - Digital 3D Modeling Methods 4 credits
- TA 240 - Stagecraft 4 credits
- TA 355 - Introduction to Unreal 4 credits
- TA 484 - Digital Design for the Arts (CAD for Theater) 4 credits
- Choose 4 credits from the following:
    - ART 240 - Introduction to Photography credits
    - DCIN 216 - Studio Production for Film and Television 4 credits
    - DCIN 472D - Advanced Short Film Production 4 credits
    - TA 245 - Stage Lighting 4 credits
    - TA 343 - Scene Painting 4 credits
    - TA 344 - Technical Drawing for the Arts (Drafting) 4 credits
    - TA 333 - Stage Properties 4 credits
    - TA 444 - Advanced Stagecraft 4 credits
    - EMDA 348 - Concept Design and Pre-Production Methods 4 credits
    - EMDA 352 - Animation 4 credits
    - EMDA 354 - 3D Animation 4 credits
    - EMDA 410 - Cultures of Video Gaming 4 credits
    - EMDA 347 - Storyboarding 4 credits
- Choose 16 credits in Communication, Media & Cinema Electives. Any DCIN credit not applied to another requirement area above may meet elective requirements. BFA thesis advisor may also approve courses outside of Digital Cinema to count toward elective requirements.

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 BFA is an add-on to the existing Digital Cinema major within the Communication, Media & Cinema program at SOU. This proposal increases the required credits from 85 in the current BA/BS to 90 in the BFA and deploys a curriculum consistent with the disciplinary expectations of production-based programs in film and television. 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, Media & Cinema program will continue to offer the existing BA/BS in Digital Cinema but at a reduced credit requirement of 72 credits.

The Digital Cinema Production Arts BFA 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.

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 tenured associate professor with an MFA, one tenure-track assistant professor with an MFA, and one tenure-track assistant professor with a PhD. See faculty profiles below:

Andrew Kenneth Gay, Associate Professor & Chair of Communication, Media & Cinema

Prof. Gay earned his MFA in Film & Digital Media from the University of Central Florida. He teaches a wide variety of classes in storytelling, screenwriting, career preparation, and production practices. His scholarly and creative work has focused on innovative approaches to screenwriting, and he won the University Film & Video Association's National Award for Teaching Excellence in 2022.

Christopher Lucas, Assistant Professor & Program Coordinator of Digital Cinema

Dr. Lucas earned his PhD in Radio, Television & Film from the University of Texas at Austin. While he also teaches a wide variety of courses, his teaching and scholarship have focused primarily on documentary production and archival work. In 2022, Dr. Lucas was named one of the inaugural faculty fellows in SOU's new Institute of Applied Sustainability, where he is expanding our program's efforts in green production practices as a member of the Green Film School Alliance.

Vaun Monroe, Assistant Professor of Digital Cinema

Prof. Monroe earned his MFA in Film & Media Arts from Temple University. His teaching and scholarship have focused on screenwriting, film directing, and narrative production. Prof. Monroe is one of the co-founders of the organization EDIT Media (or Equity, Diversity, and Inclusion in Teaching Media). Since arriving at SOU, he has taken the lead in developing new collaborations between Digital Cinema and Theatre.

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

The full faculty roster for Digital Cinema-specific instruction includes the following: our three full-time faculty; the Director of the Southern Oregon Digital Media Center (DMC), who has 12 ELU of instructional loading in his appointment; occasional instruction by other faculty in the Communication, Media & Cinema program; and approximately 24 ELU per year in term-by-term faculty appointments.

The ideal full-time student-to-faculty ratio for Digital Cinema is between approximately 20-to-1 and 25-to-1. If current growth projections hit their targets (see: section 4.a.), we anticipate a need to search a 4th full-time faculty line in Fall 2025 for a Fall 2026 start. This would allow us to support up to 100 majors combined between the BA/BS and the BFA.

g. Other staff.

No additional full-time staff are needed.

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

A resource review by Thomas Dodson, Library Liaison to Communication, Media & Cinema, found that the Hannon Library's current resources are more than adequate to support a new BFA in Digital Cinema Production Arts.

The top resource demands for Digital Cinema are equipment and facilities.

Equipment purchases are funded through student fees, which allow us to scale resources to enrollment. At current enrollment, we have roughly $20,000 per year for equipment resource expansion.

Facilities are a different issue. Digital Cinema faces four distinct space capacity challenges:

Lab Space. Digital Cinema only has access to one, 19-seat computer lab that is shares with multiple other programs. While DCIN has priority in the lab, scheduling classes in this space is a challenge, and the room is in such high demand, that students do not always have adequate open lab time.

Screening Space. There are no high quality screening rooms at SOU. A few spaces are tolerable, but DCIN does not have priority in any of them. This poses significant challenges when scheduling courses in which film screening is a core focus. Our film analysis and history courses often get scheduled in rooms with bright windows, small screens, inconvenient seating arrangements, or poor projector quality.

Production Space. DCIN has access to a 1,000sq.ft. studio space, which is adequate as a teaching space but does not allow long-term sets to be built for student productions.

Storage Space. While we have managed to adequately grow our equipment inventory, we are quickly running out of room to store that inventory!

All four of these challenges are addressed in SOU's recent capital project proposal for a new creative industries complex, but in the meantime, the limitations can be frustrating for students and faculty alike.

i. Anticipated start date.

September 2023

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 BFA is in direct alignment with SOU's 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 Production Arts 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 Production Arts 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 Production Arts 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.

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 will offer an affordable BFA 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 BFA programs place their entire production curriculum behind a portfolio gateway, only our BFA thesis courses will require application and portfolio review. The rest of our courses will remain accessible to students enrolled in our open-access BA/BS program, ensuring that students can enroll at SOU and access resources to produce their BFA portfolio application materials, 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 and has pledged the **EDIT 10 Best Practices for Inclusive Teaching in Media Production**. 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 students in how to foster safe and equitable working environments at all times. Equity, inclusion, diversity, and accessibility 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.

[1] For example, the University of Southern California, ranked by the *Hollywood Reporter* as the top undergraduate film school on the West Coast, charges $63,468 per year in undergraduate tuition. See: https://www.hollywoodreporter.com/movies/movie-news/best-american-film-schools-ranked-2022-1235190992/

"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 Ashland its lists of best places to live and work as a moviemaker for 9 consecutive years. 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 needs to continually 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-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. 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 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.

Since its inception in 2019, the Digital Cinema program has been 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, Media & Cinema faculty guidelines for promotion and tenure already closely align with the university's 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 most of our courses use low-cost or no-cost materials. 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.[2] **(SD I, Goal 3)**

[2] For more information, see section 6.a of this document.

Sustainability is central to the design of this program. Digital Cinema faculty recently joined the Green Film School Alliance, and Dr. Christopher Lucas, the Program Coordinator for Digital Cinema, is among the charter faculty fellows for SOU's new Institute for Applied Sustainability. Faculty have implemented policies and procedures to guide all production activity on and off campus that ensure green production practices. **(SD III, Goal 1)** Likewise, several courses in the program have outcomes related to environmental sustainability and conservation as professional expectations for careers in film and media. **(SD III, Goal 3)**

The Communication, Media & Cinema program at SOU is already a campus leader on issues of equity, diversity, and inclusion. The new BFA 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[3] and EDIT Media's Best Practices for Inclusive Teaching in Media Production.[4] 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 BFA 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 and belonging, which we know increases student success and retention. **(SD IV, 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, Film Southern Oregon, the Oregon Shakespeare Festival, and Oregon Film have made our university, our students, and our community stronger. **(SD VII, Goals 1 & 2)**

iii. Core Themes Alignment

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

[4] EDIT Media best practices can be found here: http://www.editmedia.org/best-practices/.

As support of its accreditation, SOU has identified three Core Themes along with several associated objectives,[5] 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 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 this proposal addresses each of these assessment objectives, we would highlight our work on objective II.3 Access and Equity, in particular. The DCIN 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.

[5] 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.

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 Production Arts BFA at SOU will offer an affordable BFA degree 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 Production Arts BFA 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 for film production BFA degrees. Our curricular standards are in line with the top film programs across the country and in some cases surpass them.

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 over each of the next five years.

If our program proposal is approved, BFA applications would open for the first time in Fall 2023, with a January 2024 deadline, for students wishing to be admitted in Fall 2024. For this reason, we expect no enrollment in the first year, though we anticipate enrollment in the DCIN BA/BS would continue to grow. Please see recent enrollment trends from the first four years of the DCIN BA/BS Below:

Recent enrollment trends in the Digital Cinema BA/BS:

	Major Headcount	**(+ Concentration*)**	**Total SCH**	**DCIN FTE**
Fall 2019	53	(+ 19 = 72)	640	50.9
Fall 2020	63	(+ 6 = 69)	772	56.4
Fall 2021	65	(+ 2 = 67)	802	60.9
Fall 2022	64	(+ 0 = 64)	808	59.6

*The Communication major ended its Digital Cinema concentration when the Digital Cinema major was introduced in 2019.

New Major Headcount – DCIN Majors Not Enrolled Previous Fall

Fall 2019	16
Fall 2020	24
Fall 2021	20
Fall 2022	24

When admitting students to the BFA for the first time, we anticipate about half of the students admitted will go directly into their senior Capstone year, while the other half will be admitted as juniors. The maximum number of BFA students will probably be about 40 students at any given time.

Anticipated enrollment trends in the Digital Cinema Production Arts BFA

	Projected Headcount (+ BA/BS)	**Total DCIN FTE[6]**
Fall 2023	0 (+ 68 = 68)	52.9

[6] FTE calculated at 84% of headcount, the Digital Cinema program average, 2019-2022.

Fall 2024	16 (+ 59 = 75)	58
Fall 2025	20 (+ 63 = 83)	69.7
Fall 2026	26 (+ 65 = 91)	76.4
Fall 2027	32 (+ 68 = 100)	84

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

Spring 24	0	First Application Period
Spring 25	8	BFA Degrees
Spring 26	10	BFA Degrees
Spring 27	13	BFA Degrees
Spring 28	16	BFA Degrees

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

The Communication, Media & Cinema faculty expect to serve a diverse student population with the proposed BFA 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, from both the immediate region typically served by SOU as well as from across the state. The proposed degree would be the only 50.0602 (Cinematography and Film/Video Production) classified BFA program offered by a public university in Oregon, which means SOU could attract students from throughout the state who wish to earn a film production BFA while paying in-state tuition. 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

Approximately 28% of current Digital Cinema majors are WUE students. Only 11 WUE institutions currently offer bachelor degrees in film or media production (CIP 50.0602), and of those, SOU would be only the 5th to offer a relevant BFA degree:

1. Cal Poly Humbolt: Film BA
2. Eastern New Mexico University: Digital Filmmaking BS
3. Montana State University: Film BA & Lens-Based Media BFA

4. Nevada State College: Visual Media BA
5. New Mexico Highlands University: Media Arts BA & BFA
6. New Mexico State University: Digital Film Making BCA (Bachelor of Creative Arts)
7. Sacramento State University: Film (Digital Film/Video Production) BA
8. Southern Oregon University: Digital Cinema BA & BS & *adding* Digital Cinema Production Arts BFA
9. University of Montana: Media Arts (Filmmaking Track) BFA
10. University of New Mexico: Film and Digital Arts BA & BFA
11. Utah Valley University: Digital Cinema Production BS

Of the five WUE universities (including SOU) with BFA programs, only UNM and SOU are located in regions rated by *MovieMaker Magazine* as "best places to live and work" as a filmmaker, and SOU is the only on the West Coast and the closest in proximity to Hollywood. Oregon also ranks higher than both New Mexico and Montana in number of film and television jobs created annually.

WUE states ranked by number of film & television jobs created in 2020, according to the MPA	
1. California	186,720
2. Colorado	17,140
3. Washington	12,650
4. Arizona	10,980
5. Utah	8,180
6. Oregon	6,500
7. Nevada	4,530
8. New Mexico	3,120
9. Hawaii	3,000
10. Montana	2,100
11. Idaho	2,100
12. South Dakota	1,780
13. Alaska	1,770
14. North Dakota	1,530
15. Wyoming	1,000

We believe students from across the western states will continue to be attracted to our beautiful campus location. SOU's student filmmakers enjoy easy access to some of the world's most diverse and cinematic landscapes for location shooting. Deserts, redwood forests, waterfalls, whitewater rivers, glacial peaks, Crater Lake, and the Pacific Coast all reside within an afternoon's drive. Farms, vineyards, ranches, state and national parks, and city centers can all be found within short driving distances from one another, providing an endless variety of shooting backdrops for student filmmakers.

iii. International Students

International students have been underrepresented in Digital Cinema since its inception, largely due to the pandemic and other political issues, but given the global economic power of the film industry, especially in China and India, we believe

international enrollment will be an important growth market for us in the near future.

d. Evidence of market demand.

While the proposed BFA degree in Digital Cinema Production Arts would add a new major to SOU, that major supplements an existing Digital Cinema BA/BS degree already offered by the Communication, Media & Cinema faculty at SOU, and enrollment trends in that major have already proven that student demand for our program is high.

The Digital Cinema BA/BS launched in Fall 2019, just ahead of a global pandemic that caused massive enrollment disruptions across the higher education sector, but enrollment in Digital Cinema has remained stable and even grown while the rest of the university's enrollment has decreased.

Pandemic SCH at SOU:

	DCIN SCH (+/- over previous year)	**Total Undergraduate SCH (+/-)**
Fall 2019	640	55,438
Fall 2020	772 (+20.6%)	47,345 (-14.6%)
Fall 2021	802 (+3.9%)	44,945 (-6.3%)
Fall 2022	808 (+.7%)	42,568 (-5.3%)

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. Neither university offers a BFA.

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?

According to the Motion Picture Association (MPA), the film industry in the United States was responsible for creating 753,000 direct jobs in 2020. "Direct industry jobs employ more people than other major sectors, including mining, oil & natural gas extraction, crop production,

utility system construction, and rental & leasing services," with higher than average salaries.[7] Salaries in direct industry jobs are 74% higher than the national average overall, and 98% higher than the national average for other production-based jobs.

U.S. Bureau of Labor Statistics (BLS) predicts that jobs in Digital Cinema related careers are expected to grow "much faster than average"[8] (12% compared to 5% for "all occupations") over the next decade, with a current median salary of $60,360 per year for Editors and Camera Operators. Producer and director jobs are also expected to grow faster than average (8%) and have an even higher median salary of $79,000 per year.[9]

According to BLS, SOU offers students the training they need to enter these exciting careers:

"Film and video editors and camera operators typically need a bachelor's degree to enter the occupation. The degree is often in film, broadcasting, or a related fine and performing arts or communications field. Many colleges offer courses in cinematography or video-editing software. Coursework involves a mix of film theory with practical training. Film and video editors and camera operators must have an understanding of digital cameras and editing software because both are now used on film sets."[10]

The MPA reports that the film and television industry created 6,500 direct jobs in Oregon in 2020, and the number of films produced in Oregon increased by 50% from 2020 to 2021.[11] The U.S. Department of Labor projects a fantastic outlook for film and television production jobs in Oregon, stating that "New job opportunities are very likely in the future," with growth in Oregon projected to outpace the nation.

	2020 Oregon Jobs	**2030 Projection**	**% + (vs. National)**
Camera Operators[12]	**480**	**670**	**40% (24%)**

[7] *The American Motion Picture And Television Industry: Creating Jobs, Trading Around The World* (2020), https://www.motionpictures.org/wp-content/uploads/2022/01/MPA_US_Economic_Contribution_2020_Final.pdf

[8] https://www.bls.gov/OOH/media-and-communication/film-and-video-editors-and-camera-operators.htm

[9] https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm

[10] https://www.bls.gov/OOH/media-and-communication/film-and-video-editors-and-camera-operators.htm#tab-4

[11] https://www.motionpictures.org/what-we-do/driving-economic-growth/

[12] https://www.careeronestop.org/Toolkit/Careers/Occupations/occupation-profile.aspx?keyword=Camera%20Operators,%20Television,%20Video,%20and%20Film&onetcode=27-4031.00&location=Oregon

Editors[13]	**270**	**510**	**89% (33%)**
Producers & Directors[14]	**1,420**	**1,930**	**36% (24%)**

Graduates of SOU's Digital Cinema program have already encountered great career success. Some have entered the entertainment industry in Portland, the Bay Area, or Los Angeles. Others have secured jobs in other media sectors, including corporate video, broadcast news, event production, and marketing. Some have started their own production companies, while others have continued their education after being accepted into some of the top-rated graduate schools for film, including USC and Chapman University.

[13] https://www.careeronestop.org/Toolkit/Careers/Occupations/occupation-profile.aspx?keyword=Film%20and%20Video%20Editors&onetcode=27-4032.00&location=Oregon

[14]

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program.

The Digital Cinema program has identified the following learning outcomes for both the BA/BS and BFA degrees:

Audio & Visual Storytelling

Digital Cinema students will utilize the formal elements, principles, and structures of narrative to conceive and plan story ideas and translate those stories into compelling sounds and images, moving beyond technical competency into style, narrative logic, and aesthetic coherence.

Technical Production Skills

Digital Cinema students will demonstrate their fluency in professional pre-production, production, and post-production tools, including camera, lighting, grip, and audio equipment, and software used in story development, pre-production, production management, and post-production.

Context & Inquiry

Digital Cinema students will develop critical thinking skills and an understanding of cinema production as an interdisciplinary art and business, inform their creativity through research, situate their work and the work of others within historical and cultural cinematic traditions and genres, and ground their aesthetic, narrative, and technical aims in film and social theory.

Professional Skills & Industry Readiness

Digital Cinema students will exhibit professional behaviors and dispositions, including responsible leadership, effective communication, time management, collaborative problem-solving, persistence, adaptability, and conflict management skills in all facets of their work. They will also learn to set career-oriented goals and develop a portfolio of professional work.

Ethical, Equitable, and Sustainable Practice

Digital Cinema students will adopt and adhere to ethical, equitable, and sustainable production practices that honor the dignity of individuals, respect public and personal property, and preserve and protect our natural world.

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

Assessment methods for the Digital Cinema program have evolved since the program's inception, and the Communication, Media & Cinema faculty continue to innovate and develop new assessment tools to better align our measurements with the learning activities students value most: their filmmaking. With that in mind, we are currently developing new developmental rubrics that will be used to evaluate creative work samples collected in ePortfolios to assess student growth from emerging skill levels to accomplished mastery in each outcome area.

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

The Communication, Media & Cinema program recently completed a comprehensive overhaul of its tenure and promotion guidelines. Below is an excerpt from those guidelines, indicating some examples of the kinds of scholarly and creative work expected from tenure-line faculty:

Research/Scholarship (*any one of the following counts as one instance*):

- Publication of a peer-reviewed article in a regional, national, or international scholarly journal.
- Publication of a peer-reviewed chapter in a textbook, scholarly volume, or edited collection from an academic publisher or university press.
- Reviewing of papers for a professional association.
- Review of textbooks or articles for scholarly publications in the primary field of research.
- Securing competitive/peer-reviewed grant funding for scholarship.
- Research for a community organization resulting in a report or white paper.
- Receiving a competitive fellowship.

Creative Work (*any one of the following counts as one instance*):

- Official selection and public screening of a short (45 minutes or shorter) film or multimedia work by a juried film festival, virtual festival, academic association, university-sponsored group, or at public or private museums, libraries, or other cultural institutions.
- Official selection or semi-finalist placement or better in a juried screenwriting competition or festival.
- Broadcast, exhibition, or other distribution of creative work by a television outlet, commercial or independent theater, or digital streaming platform (see explanatory notes)
- Broadcast, exhibition, or other distribution of creative work by a museum, arts center, or similar arts organization.
- One or more invited external presentations such as conference papers, workshops or public discussions of creative work(s).
- Publication in professional monographs, working papers and/or other non-peer-reviewed venues.
- For a faculty member whose scholarly focus includes screenwriting or directing for the screen, either theatre directing or the staging of a play written by the faculty member are equivalent to film work and should count in this column.

<u>Work-for-Hire & Community Partnerships</u> (***any one of the following counts as one instance***)**:**

- Faculty member is hired as a director, writer, creator, producer, director of photography, editor, production designer, or similar department head role for client-financed audio/visual or multimedia creative work.
- Faculty member provides voluntary professional production services as a director, writer, creator, producer, director of photography, editor, production designer, or similar department head role for an audio/visual or multimedia creative work produced for a non-profit, government, or other community organization or group.

6. Program Integration & Collaboration

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

As noted elsewhere, the Digital Cinema Production Arts BFA is closely related to the Digital Cinema BA/BS already offered at SOU. The BFA is also associated with the School of Business and several programs in the Oregon Center for the Arts at SOU, including Emerging Media & Digital Arts, Theatre, Art, and Music.

The three public institutions with the most similarity to SOU's Digital Cinema curriculum are the School of Film at Portland State University and the Associate of Applied Science degrees in Video Production & Emerging Media at Portland Community College and in Integrated Media: Video at Mt. Hood Community College. PSU's School of Film has been recognized as a top film school by *MovieMaker Magazine* and offers an 80-credit BA/BS degree in Film, but their core curriculum is far more focused on film studies courses in history, theory, and criticism than SOU's Digital Cinema program. Meanwhile, SOU has opened fruitful, collaborative discussions with both PCC and MHCC about the best ways to reduce road blocks for students wishing to pursue a 4-year degree after completing their AAS at either community college. Our new, more flexible BFA curriculum should enhance those partnerships, and we hope to continue to recruit students from PCC and MHCC to continue their film production education at SOU.

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.

The new Digital Cinema Production Arts BFA is closely collaborating with several partner programs from across SOU to offer several of its concentration certificates, including:

- Certificate in Directing for Scripted Narrative

  A new Digital Cinema certificate offered as a collaboration with the Theatre-based performance faculty.

- Certificate in Producing & Production Management

  A new Digital Cinema certificate offered as a collaboration with SOU's School of Business.

- Certificate in Cinematography & Production Technology

  A new Digital Cinema certificate offered as a collaboration with Art, EMDA, Theatre, and even Physics.

- Certificate in Media Post-Production

A new Digital Cinema certificate offered as a collaboration with Music and Emerging Media & Digital Arts.

- Certificate in Sound Design

  An existing interdisciplinary certificate housed within Emerging Media & Digital Arts that also involves Digital Cinema, Music, and Theatre.

- Certificate in Scenic & Environmental Design

  A new certificate created as a collaboration between Emerging Media & Digital Arts and Theatre.

- Certificate in Animation & Motion Design

  A new certificate offered by Emerging Media & Digital Arts.

SOU also has Digital Cinema articulation agreements with Rogue Valley Community College and Klamath Community College, and is exploring new articulation pathways with Portland Community College.

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.

Enrollment in the Digital Cinema BA/BS will gradually decrease as students move from the BA/BS to the BFA before enrollment stabilizes then grows in both degrees. We also believe our new associated certificates will more effectively channel enrollment from DCIN students into other SOU disicplines, especially Business, EMDA, Theatre, and Music, and will likewise attract more diverse enrollment in many Digital Cinema classes. We do not believe any programs will be negatively impacted by the new BFA.

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

M E M O R A N D U M

TO: Andrew Gay, Chair, Communication Department

CC: Carrie Forbes, University Librarian; Patrick Stubbins, Executive Assistant to the Provost

FROM: Thomas Dodson, Web & Discovery Librarian, Communication Librarian; Emily Miller-Francisco, Collection Development Librarian

DATE: October 27, 2022

SUBJECT: Resources to Support Proposed Bachelor of Fine Arts in Digital Cinema Production Arts, Certificate in Directing for Scripted Narrative, Certificate in Producing & Production Management, Certificate in Cinematography & Production Technology, and Certificate in Media Post-Production.

The HECC review and approval processes for new programs and certificates examines adequacy of resources needed to sustain a quality offering. Statement of adequacy of library resources is requested in the New Program Proposal form (3.c) and as two-line items in the required Budget Outline Form (Library/Printed and Library/Electronic).

DATABASES

Hannon Library provides online access to the *Communication Source* database, offering content from publications worldwide pertaining to communication, linguistics, rhetoric and discourse, speech-language pathology, media studies, and other fields relevant to the discipline. Film studies is also well-represented in the *MLA International Bibliography*, which also covers other dramatic arts such as radio, television, and theater. Gale's *Fine Arts & Music Collection* provides more than 150 full-text magazines and journals in fine arts and music, including drama and filmmaking. To supplement these more focused resources, the Library relies on interdisciplinary databases such as: *ProQuest Central*; *ProQuest Social Science Premium Collection*; *JSTOR: Art and Sciences I, II, & III*; and *Project MUSE*.

The Library also provides access to video recordings through *Academic Video Online* (*AVON*) which covers a range of subject areas including anthropology, business, counseling, film, health, history, music, and more. Videos include documentaries, films, demonstrations, and so on. It contains, for example, *American Cinema*, a video instructional series on film history, as well as the films collected in *Unseen Cinema: Early American Avant-Garde Film 1894-1941*. *AVON* also contains instructional videos dedicated to the practical side of media production such as editing and the business of filmmaking.

The library also subscribes to *Kanopy (Core Collection)*, providing access to thousands of award-winning films, thought-provoking documentaries, latest festival hits, classic films, tv series, and more. This collection of films supports a wide variety of subject areas including the art; media studies; politics; diversity, equity and inclusion; LGBTQAI+; psychology; business; sciences; health; education; and history.

In addition to our video databases, the Library also maintains a collection of close to 9,000 DVDs.

JOURNALS

Hannon Library currently subscribes to *Communication Arts, Film Comment*, *Film Quarterly, Sight & Sound,* and *Theatre Design & Technology (TD&T)*.

Full-text access to a number of other communication periodicals is made available through full-text databases and e-journal packages. *ProQuest Central,* for example, provides full-text access to such journals as *Cultural Studies Review*, *Journal of Cinema and Media Studies, The Velvet Light Trap, Journal of Film and Video*, and *Film Criticism*.

Our subscription to *Taylor & Francis Social Sciences & Humanities Library* provides researchers with full access to 80 journals related to media and film, including *Studies in Documentary Film*, *New Review of Film and Television Studies*, and *Quarterly Review of Film and Video*.

Journals of interest to digital cinema production researchers to which we do not have immediate access can be requested via interlibrary loan (typically delivered within 24 hours).

BOOKS

Currently, Hannon Library's collections include around 2,271 print books and 4,061 ebooks that take film (the Library of Congress Subject Heading "motion pictures") as their primary subject. With resource sharing, the number of available print books is approximately 32,000.

Allocations for communications books this fiscal year is $475 with temporary budget reductions. The allocation last year was $1000.

ADEQUACY OF LIBRARY HOLDINGS TO SUPPORT PROPOSED COMMUNICATIONS UNDERGRADUATE PROGRAM

Hannon Library's holdings of books and journals relating to communication, film studies, and digital cinema production are adequate to support a BFA in Digital Cinema Production Arts, Certificate in Directing for Scripted Narrative, Certificate in Producing & Production Management, Certificate in Cinematography & Production Technology, and Certificate in Media Post-Production.

Please use these amounts in the HECC Budget Outline Form:

Library/Printed	**$0**
Library/Electronic	**$0**

Thank you for the opportunity to review and respond to the proposal.

Cinematography and Production Technology Certificate

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Certificate in Cinematography & Production Technology
CIP Code: (Classification of Instructional Program): **50.0602**

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   Little to no impact is anticipated. This certificate is built around a set of courses that are already being offered.

2. Will any prerequisites or other course requirements affect other departments/programs? **Yes.** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.
   Several courses from outside programs, including Art, EMDA, Theatre, COMM, and STEM, have been included with approval from their faculty.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      Some required courses are typically taught by TxT instructors, but all of them are already required to support other Digital Cinema programs.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      Current facilities are adequate.

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)
      Yes. See BFA report.

   d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
      No

4. Catalog copy for the new program, including requirements and electives.

The Certificate in Cinematography & Production Technology (34 credits)

The Certificate in Cinematography & Production Technology is offered to students who wish to pursue careers in cinematography or lighting for film and television and especially students interested in pursuing graduate studies in cinematography. Students practice hands-on application of camera and lighting technologies in a variety of contexts. To complete the certificate, students must achieve a minimum GPA of 2.75 in 34 credits of coursework listed below.

Students with a portfolio that demonstrates technical proficiency and professional experience in target areas may apply to receive credit for prior learning, which may be used to substitute program prerequisites or lower-division course requirements.

Lower-Division Core (14 credits)

Complete each of the following:

- DCIN 101 - Production Tools: Audio 2 credits
- DCIN 102 - Production Tools: DSLR Video 2 credits
- DCIN 104 - Production Tools: The Studio 2 credits
- DCIN 216 - Studio Production for Film & TV 4 credits
- SC 120/120L - Concepts in Science: Light and Sound 4 credits
  or
  ART 240 - Introduction to Photography 4 credits
  or
  TA 245 - Stage Lighting 4 credits

Upper-Division (8 credits)

Complete each of the following:

- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 321 - Cinematography 4 credits

Electives (12 credits)

Choose 12 credits from:

- DCIN 450 - The Crew Experience 12 credits
- ART 340 - Photography Methods 4 credits
- ART 341 - Photography III 4 credits
- COMM 344 - Media Photography 4 credits
- TA 445 - Lighting Design I: Creating the Aesthetic 4 credits
- TA 446 - Lighting Design II: Technique and Implementation 4 credits

- EMDA Storyboarding Class [awaiting # & title]
- TA Unreal Engine Class [awaiting # & title]

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.

Impacted programs:

- **Creative Arts - approved by David Bithell via email - Mon, Oct 24, 12:04 PM**
- **Theatre - approval delegated by chair to Sean O'Skea, Jackie Apodaca, and David McCandless; approved via email - Mon, Oct 24, 10:25 AM & Oct 27, 2022, 8:47 AM**
- **Physics - approved by Ellen Siem via in-person conference - Fri, Oct 28**

Directing for Scripted Narrative Certificate

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Certificate in Directing for Scripted Narrative
CIP Code: (Classification of Instructional Program): **50.0602**

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   Little to no impact is anticipated. This certificate is built around a set of courses that are already being offered.

2. Will any prerequisites or other course requirements affect other departments/programs? **Yes** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.
   TA 246 Intro to Acting will be required and TA 354 Directing Fundamentals will be an option at the recommendation of Theatre faculty Jackie Apodaca and David McCandless.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      All required courses are already offered regularly, so no new faculty needs are created by this certificate.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      Current facilities are adequate.

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)
      Yes. See BFA report.

   d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
      No.

4. Catalog copy for the new program, including requirements and electives.

The Certificate in Directing for Scripted Narrative (34 credits)

The Certificate in Directing for Scripted Narrative is offered to students who wish to pursue careers in directing for film and television and especially students interested in pursuing graduate studies in film directing. Courses address production technologies, acting methods, directing techniques, narrative editing, and film festivals. To complete the certificate, students must achieve a minimum GPA of 2.75 in 34 credits of Digital Cinema and Theatre coursework listed below.

Students with a portfolio that demonstrates technical proficiency and professional experience in target areas may apply to receive credit for prior learning, which may be used to substitute some program prerequisites or lower-division course requirements.

Lower-Division (14 credits)

Complete each of the following:

- DCIN 101 - Production Tools: Audio 2 credits
- DCIN 102 - Production Tools: DSLR Video 2 credits
- DCIN 103 - Production Tools: Non-Linear Editing 2 credits
- DCIN 203 - Digital Cinema Production 4 credits
- TA 246 - Intro to Acting 4 credits

Upper-Division (20 credits)

Complete each of the following:

- DCIN 313 - Design Problems in Sound & Light 4 credits
- DCIN 322 - Advanced Editing for Film & Television 4 credits
- DCIN 334 - Directing for the Screen 4 credits

AND

- DCIN 321 - Cinematography 4 credits
  or
  TA 354 - Fundamentals of Directing 4 credits

AND

- DCIN 444 - Film Festival Programming & Promotion 4 credits
  or
  DCIN 472D - Advanced Short Film Production 4 credits

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.
   Impacted programs:
   - **Theatre - approval delegated by chair to Jackie Apodaca, and David McCandless; approved via email - Oct 27, 2022, 8:47 AM**

Media Post-Production Certificate

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Certificate in Media Post-Production
CIP Code: (Classification of Instructional Program): **50.0602**

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   Little to no impact is anticipated. This certificate is built around a set of courses that are already being offered.

2. Will any prerequisites or other course requirements affect other departments/programs? **Yes.** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.
   Several courses from EMDA and Music have been included with their encouragement.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      All required courses are already offered regularly, so no new faculty needs are created by this certificate.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      Current facilities are adequate.

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)
      Yes. See BFA report.

   d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
      No

4. Catalog copy for the new program, including requirements and electives.

The Certificate in Media Post-Production (28 credits)

The Certificate in Media Post-Production is offered to students who wish to pursue careers in video editing and post-production. Students practice hands-on application of sound and picture editing, compositing, and motion graphics in a variety of contexts. To complete the certificate, students must achieve a minimum GPA of 2.75 in 28 credits of coursework listed below.

Students with a portfolio that demonstrates technical proficiency and professional experience in target areas may apply to receive credit for prior learning, which may be used to substitute program prerequisites or lower-division course requirements.

Lower Division (8 credits)

Complete each of the following:

- DCIN 103 - Production Tools 3: Non-Linear Editing 2 credits
- MUS 115 - Audio and Music Production I 3 credits
- MUS 215 - Audio and Music Production II - ProTools 101 3 credits

Upper-Division (20 credits)

Complete each of the following:

- DCIN 322 - Advanced Editing for Film & Television 4 credits
- EMDA 342 - Motion Graphics 4 credits
- EMDA 353 - 3D Modeling 4 credits
- EMDA 440 - Rendering and Digital Design Skills 4 credits
- DCIN 472A - Advanced Documentary Production 4 credits
  or
  DCIN 472C - Advanced Promotional Video Production for Clients 4 credits
  or
  DCIN 472D - Advanced Short Film Production 4 credits

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.
   Creative Arts - approved by David Bithell via email - Mon, Oct 24, 12:04 PM
   Music - approved by Vicki Purslow via email - Oct 24, 2022, 11:17 AM

Producing and Production Management Certificate

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Certificate in Producing & Production Management
CIP Code: (Classification of Instructional Program): **50.0602**

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   Little to no impact is anticipated. This certificate is built around a set of courses that are already being offered.

2. Will any prerequisites or other course requirements affect other departments/programs? **Yes.** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.
   Several Business courses are included with permission and support from the Chair of Business.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      All required courses are already offered regularly, so no new faculty needs are created by this certificate.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      Current facilities are adequate.

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)
      Yes. See BFA report.

   d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
      No

4. Catalog copy for the new program, including requirements and electives.

The Certificate in Producing & Production Management (34 credits)

The Certificate in Producing & Production Management is offered to students who wish to pursue careers in film business and set management for film and television and especially students interested in pursuing graduate studies in producing. Courses address production technologies, pre-production planning, production logistics, crowdfunding, and film festivals. To complete the certificate, students must achieve a minimum GPA of 2.75 in 34 credits of Digital Cinema and Business coursework listed below.

Students with a portfolio that demonstrates technical proficiency and professional experience in target areas may apply to receive credit for prior learning, which may be used to substitute program prerequisites or lower-division course requirements.

Lower-Division (14 credits)

Complete each of the following:

- BA 131 - Business Computer Applications 4 credits
- DCIN 101 - Production Tools: Audio 2 credits
- DCIN 102 - Production Tools: DSLR Video 2 credits
- DCIN 103 - Production Tools: Non-Linear Editing 2 credits
- DCIN 203 - Digital Cinema Production 4 credits

Upper-Division Core (16 credits)

Complete each of the following:

- DCIN 340 - Entrepreneurial Producing 4 credits
- DCIN 342 - Assistant Directing & Production Management 4 credits
- DCIN 444 - Film Festival Programming and Promotion 4 credits
- BA 476 - Business Ethics 4 credits

Interdisciplinary Explorations (4 credits)

Choose 4 credits from:

- BA 475 - Organizational Behavior 4 credits
- BA 483 - Sustainability Leadership 4 credits
- BA 488 - Fundamentals of Project Management 4 credits
- BA 489 - Organizational Leadership 4 credits
- COMM 424 - Creative Entrepreneurship 4 credits

- COMM 482 - Mass Media Ethics and Law 4 credits

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.
   Impacted programs:
   - **Business - approved by Jeremy Carlton via email - Wed, Oct 19, 11:49 AM**

Bachelor of Arts/Bachelor of Science, Media Innovation

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Media Innovation, BA/BS
CIP Code: (Classification of Instructional Program):

09.0702 Digital Communication and Media/Multimedia

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?

   This program converts an existing concentration to a major/degree, and entails no new courses or changes in existing courses. Therefore, we anticipate little direct impact, other than our goal of increasing visibility and access for this curriculum in the region and in the state such that we achieve higher fill-rates in current courses.

2. Will any prerequisites or other course requirements affect other departments/programs? If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.

   The only out-of-program impacts proposed entail the inclusion of several courses in Emerging Media & Digital Arts as electives in Media Innovation. Our deliberations with EMDA are documented via appended email threads.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?

      The Media Innovation curriculum entails the addition of no new courses relative to our current offerings in Social Media & Public Engagement. SMPE currently relies on several strong term-by-term instructors, and we anticipate the need for those instructors to continue.

b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.

The Media Innovation curriculum entails the addition of no new courses relative to our current offerings in Social Media & Public Engagement, so we anticipate facility use commensurate with current usage in the Digital Media Center and other campus instructional locations.

c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)

See attached.

d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.

None applicable.

4. Catalog copy for the new program, including requirements and electives.

The Media Innovation major serves SOU students seeking career paths in professional media, strategic communication, and digital marketing. Media Innovation responds to traditional areas of academic study and professional preparation such as journalism, public relations and advertising, but also approaches those topics through the filter of innovation and entrepreneurship.

Media Innovation provides students with the practical and conceptual competencies required to live and work productively in a 21st-century media landscape. Whether seeking meaningful employment, maintaining vibrant online relationships, or practicing thoughtful citizenship, students emerge from the major with skills and dispositions in personal reputation management, content strategy, online journalism, visual storytelling, and new media entrepreneurship.

The Media Innovation curriculum prepares students for careers in media, strategic communication and digital marketing by teaching a combination of traditional content skills (writing, design, photography and videography), strategic skills aligned with current industry practice (analytics, search engine optimization, paid social media campaigns), and creativity and innovation (product management, project management, design thinking, lean entrepreneurship).

REQUIRED CORE COURSES (28 Credits)

- COMM 196 - Digital Life & Online Skills (4cr)
- COMM 206 - Multimedia Writing (4cr)
- COMM 213 - Visual Design for Media (4cr)
- COMM 214 - Mobile Image Production (4cr)
- COMM 221 - Creative Industries (2cr)
- COMM 323 - Strategic Social Media (4cr)
- COMM 325 - Design Thinking (2cr)
- COMM 482 - Media Ethics & Law (4cr)

MEDIA FOUNDATIONS (Pick One, 4 Credits)

- COMM 203 - Media Literacy (4cr)
- COMM 218 - Comics & Media (4cr)

MEDIA/COMMUNICATION SCHOLARSHIP & THEORY (Pick One, 4 Credits)

- COMM 300A - Becoming a Communication Scholar (4cr)
- COMM 302 - Communication & Media Theory (4cr)
- COMM 303 - Communication Research Methods (4cr)

MEDIA INNOVATION ELECTIVES (Pick 24 Credits)

- COMM 322 - Online Journalism (4cr)
- COMM 327 - Creative Careers Bootcamp (4cr)
- COMM 328 - Sports Communication (4cr)
- COMM 344 - Media Photography (4cr)
- COMM 409 - Practicum (Up to 8 Credits) (1-8cr)
- COMM 424 - Creative Entrepreneurship (4cr)
- COMM 460E - Visual Communication (4cr)
- COMM 472 - Broadcast Journalism (4cr)
- COMM 485 - Advanced Social Media Campaigns (4cr)

COMM/DCIN/EMDA ELECTIVES (16 Credits)

- COMM 125 - Interpersonal Communication
- COMM 200 - Communication Across Cultures
- COMM 210 - Public Speaking
- COMM 225 - Small Group Communication
- COMM 300A - Becoming a Communication Scholar
- COMM 302 - Communication & Media Theory
- COMM 303 - Communication Research Methods
- COMM 324 - Nonverbal Communication
- COMM 330 - Interviewing & Listening
- COMM 346 - Health Communication
- COMM 310 - Advanced Public Speaking
- COMM 342 - Persuasion

- COMM 343 - Argumentation & Critical Thinking
- COMM 349 - Political Communication
- COMM 351 - Gender & Communication
- COMM 352 - Intimacy & Sexual Communication
- COMM 353 - Family Communication
- COMM 355 - Communication, Culture & Conflict
- COMM 412 - Assessing Media & Culture
- COMM 441 - International Communication
- COMM 442 - Global Communication & Social Change
- COMM 446 - Risk & Crisis Communication
- COMM 448 - Mediation
- COMM 455 - Conflict Management
- COMM 456 - Negotiation
- COMM 460A - Women Transforming Language
- COMM 460D - Technology, Communication & Culture
- COMM 460G - Video Games, Culture & Communication
- COMM 460F - International Fashion, Textiles & Communication
- COMM 475 - Organizational Communication
- COMM 486 - Health, the Internet, & Technology

- DCIN 101 - Production Tools: Audio
- DCIN 102 - Production Tools: DSLR Video
- DCIN 103 - Production Tools: Non-Linear Editing
- DCIN 104 - Production Tools: The Studio (new course in DCIN)
- DCIN 200 - Storytelling Foundations
- DCIN 203 - Digital Cinema Production
- DCIN 204 - Reality On Your Screen (new course in DCIN)
- DCIN 216 - Studio Production for Film & Television
- DCIN 313 - Design Problems in Light & Sound
- DCIN 321 - Cinematography
- DCIN 322 - Advanced Editing for Film & Television
- DCIN 331 - Screenwriting 1: The Short Script
- DCIN 332 - Screenwriting 2: Developing Features & Pilots
- DCIN 333 - Screenwriting 3: Advanced Features & Pilots
- DCIN 334 - Directing for the Screen
- DCIN 340 - Entrepreneurial Producing
- DCIN 342 - Assistant Directing & Production Management
- DCIN 362 - Film Theory & Practice: the Script
- DCIN 363 - Film Theory & Practice: Documentary
- DCIN 364 - Film Theory & Practice: Narrative Cinemas
- DCIN 365 - Film Theory & Practice: Genre
- DCIN 366 - Film Theory & Practice: Auteurs
- DCIN 444 - Film Festival Programming and Promotion
- DCIN 472 - Advanced Production Projects

- DCIN 472A - Advanced Documentary Production
- DCIN 472C - Advanced Promotional Production for Clients
- DCIN 472D - Advanced Short Film Production
- DCIN 472F - Advanced Virtual Reality Production

- EMDA 201/R - Image and Animation Design
- EMDA 202/R - Sound and Narrative Design
- EMDA 203/R - Coding and Interactive Design
- EMDA 302 - Podcast Design & Production
- EMDA 343 - Graphic Design Methods

CAPSTONE (2 Credits)

- COMM 410 - Media Innovation Capstone

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.

   PENDING

4/29/16

HIGHER EDUCATION COORDINATING COMMISSION

Proposal for a New Academic Program

Institution: Southern Oregon University
College/School: Division of Business, Communication & the Environment
Department/Program Name: Communication, Media & Cinema (CMC)
Degree and Program Title: Media Innovation

1. **Program Description**

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

      09.0702 Digital Communication and Media/Multimedia

   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 proposed major in Media Innovation replaces the existing Social Media & Public Engagement concentration in the Communication major at SOU. The existing concentration and the new major both serve SOU students seeking career paths in professional media, strategic communication, digital marketing, and public advocacy. Media Innovation responds to the expectations entailed in conventional disciplinary categories such as journalism, public relations and advertising, but also approaches those topics through the frame of innovation, entrepreneurship, and adoption of new technologies.

      Our existing curriculum, and the changes proposed in this application, prepare students for careers in media, strategic communication and adjacent roles in high tech industries by teaching a combination of traditional content skills (writing, design, photography and videography), strategic skills aligned with current industry practice (analytics, search engine optimization, social media campaigning), and creativity and innovation (product management, design thinking, lean entrepreneurship). This program will also become the curricular home for SOU's existing minor in Digital Journalism, and existing certificates in Professional Social Media and Environmental Communication.

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

      Media Innovation, BA/BS

      - The Media Innovation major serves SOU students seeking career paths in professional media, strategic communication, and digital marketing. Media Innovation responds to traditional areas of academic study and professional preparation such as journalism, public relations and advertising, but also approaches those topics through the filter of innovation and entrepreneurship.
      - Media Innovation provides students with the practical and conceptual competencies required to live and work productively in a 21st-century media landscape. Whether

seeking meaningful employment, maintaining vibrant online relationships, or practicing thoughtful citizenship, students emerge from the major with skills and dispositions in personal reputation management, content strategy, online journalism, visual storytelling, and new media entrepreneurship.

- The Media Innovation curriculum prepares students for careers in media, strategic communication and digital marketing by teaching a combination of traditional content skills (writing, design, photography and videography), strategic skills aligned with current industry practice (analytics, search engine optimization, paid social media campaigns), and creativity and innovation (product management, project management, design thinking, lean entrepreneurship).
- Required Core Courses (28 credits)
    - COMM 196 - Digital Life & Online Skills (4cr)
    - COMM 206 - Multimedia Writing (4cr)
    - COMM 213 - Visual Design for Media (4cr)
    - COMM 214 - Mobile Image Production (4cr)
    - COMM 221 - Creative Industries (2cr)
    - COMM 323 - Strategic Social Media (4cr)
    - COMM 325 - Design Thinking (2cr)
    - COMM 482 - Media Ethics & Law (4cr)
- MEDIA FOUNDATIONS (Pick One, 4 Credits)
    - COMM 203 - Media Literacy (4cr)
    - COMM 218 - Comics & Media (4cr)
- MEDIA/COMMUNICATION SCHOLARSHIP & THEORY (Pick One, 4 Credits)
    - COMM 300A - Becoming a Communication Scholar (4cr)
    - COMM 302 - Communication & Media Theory (4cr)
    - COMM 303 - Communication Research Methods (4cr)
- MEDIA INNOVATION ELECTIVES (Pick 24 Credits)
    - COMM 322 - Online Journalism (4cr)
    - COMM 327 - Creative Careers Bootcamp (4cr)
    - COMM 328 - Sports Communication (4cr)
    - COMM 344 - Media Photography (4cr)
    - COMM 409 - Practicum (Up to 8 Credits) (1-8cr)
    - COMM 424 - Creative Entrepreneurship (4cr)
    - COMM 460E - Visual Communication (4cr)
    - COMM 472 - Broadcast Journalism (4cr)
    - COMM 485 - Advanced Social Media Campaigns (4cr)
- COMM/DCIN/EMDA ELECTIVES (16 Credits)
    - COMM 125 - Interpersonal Communication
    - COMM 200 - Communication Across Cultures
    - COMM 210 - Public Speaking
    - COMM 225 - Small Group Communication
    - COMM 300A - Becoming a Communication Scholar
    - COMM 302 - Communication & Media Theory
    - COMM 303 - Communication Research Methods
    - COMM 324 - Nonverbal Communication
    - COMM 330 - Interviewing & Listening
    - COMM 346 - Health Communication
    - COMM 310 - Advanced Public Speaking

- COMM 342 - Persuasion
- COMM 343 - Argumentation & Critical Thinking
- COMM 349 - Political Communication
- COMM 351 - Gender & Communication
- COMM 352 - Intimacy & Sexual Communication
- COMM 353 - Family Communication
- COMM 355 - Communication, Culture & Conflict
- COMM 412 - Assessing Media & Culture
- COMM 441 - International Communication
- COMM 442 - Global Communication & Social Change
- COMM 446 - Risk & Crisis Communication
- COMM 448 - Mediation
- COMM 455 - Conflict Management
- COMM 456 - Negotiation
- COMM 460A - Women Transforming Language
- COMM 460D - Technology, Communication & Culture
- COMM 460G - Video Games, Culture & Communication
- COMM 460F - International Fashion, Textiles & Communication
- COMM 475 - Organizational Communication
- COMM 486 - Health, the Internet, & Technology
- DCIN 101 - Production Tools: Audio
- DCIN 102 - Production Tools: DSLR Video
- DCIN 103 - Production Tools: Non-Linear Editing
- DCIN 104 - Production Tools: The Studio
- DCIN 200 - Storytelling Foundations
- DCIN 203 - Digital Cinema Production
- DCIN 204 - Reality On Your Screen (new course in DCIN)
- DCIN 216 - Studio Production for Film & Television
- DCIN 313 - Design Problems in Light & Sound
- DCIN 321 - Cinematography
- DCIN 322 - Advanced Editing for Film & Television
- DCIN 331 - Screenwriting 1: The Short Script
- DCIN 332 - Screenwriting 2: Developing Features & Pilots
- DCIN 333 - Screenwriting 3: Advanced Features & Pilots
- DCIN 334 - Directing for the Screen
- DCIN 340 - Entrepreneurial Producing
- DCIN 342 - Assistant Directing & Production Management
- DCIN 362 - Film Theory & Practice: the Script
- DCIN 363 - Film Theory & Practice: Documentary
- DCIN 364 - Film Theory & Practice: Narrative Cinemas
- DCIN 365 - Film Theory & Practice: Genre
- DCIN 366 - Film Theory & Practice: Auteurs
- DCIN 444 - Film Festival Programming and Promotion
- DCIN 472 - Advanced Production Projects
- DCIN 472A - Advanced Documentary Production
- DCIN 472C - Advanced Promotional Production for Clients
- DCIN 472D - Advanced Short Film Production
- DCIN 472F - Advanced Virtual Reality Production
- EMDA 201/R - Image and Animation Design
- EMDA 202/R - Sound and Narrative Design

    - EMDA 203/R - Coding and Interactive Design
    - EMDA 302 - Podcast Design & Production
    - EMDA 343 - Graphic Design Methods
- CAPSTONE (2 Credits)
    - COMM 410 - Media Innovation Capstone

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).

This curriculum features in-person and hybrid instruction at SOU's Ashland campus, plus online options for most courses. If able to achieve adequate instructional capacity, we seek to offer a fully online pathway for out-of-region learners while continuing to serve our in-person students in the Rogue Valley.

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 a Ph.D. from a robust journalism school and current rank of associate professor. This faculty member holds significant professional credentials in high tech and media innovation, in addition to a scholarly record informed by his doctoral degree and subsequent research leading to tenure and promotion at SOU. Other essential faculty include seven full-time colleagues in the Communication, Media & Cinema program, including three aligned with Digital Cinema, and four aligned with Communication Studies.

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

The SMPE curriculum also benefits from the availability of robust term-by-term instructors, who are already well-versed in signature courses in the curriculum, including Multimedia Writing, Mobile Image Making, Strategic Social Media, Media Photography, Media Ethics & Law, and Advanced Broadcast Journalism Production. We welcome the continued availability of these colleagues as we transform into Media Innovation.

g. Other staff.

Situated in SOU's Division of Business, Communication and the Environment (BCE), the current and proposed curricula are well served by existing professional staff and student employees.

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

REQUESTED, PENDING

i. Anticipated start date.

This degree will be offered in SOU's 2023-24 catalog, taking effect in September 2023.

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.

Consistent with our existing curriculum in Social Media & Public Engagement, the new major embraces practices of innovation that align with:

Strategic Direction I, 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.

Strategic Direction V, Goal Three: SOU will enhance opportunities to leverage its existing assets to increase revenue.

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

The current curriculum, and our proposed revisions, achieve these outcomes by responding to current practice in the career pathways that we serve. While the program instructs students in specific skills related to media production, it features a larger emphasis on practices of storytelling, innovation, collaboration and problem-solving pertinent to evolving career pathways in dynamic industries. It especially achieves these outcomes in courses such as Multimedia Writing, Mobile Image Making, Visual Design for Media, Creative Industries, Design Thinking, Creative Entrepreneurship, Creative Careers Bootcamp and others.

Collaboration on multi-functional teams is an essential element embedded in nearly every course across the current and proposed curricula. This proposal also adds a specific focus on project management aligned with professional practice in high tech, media and marketing.

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.

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 Media Innovation major at SOU will offer an affordable pathway to an innovative and ambitious curriculum for students in our region who are not able to relocate to seek the benefits of larger or more expensive peer institutions.

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

The Media Innovation major at SOU is uniquely suited to help students from small, rural communities in Oregon prepare for careers that demand cultural agility and will likely take them to larger, more diverse communities. Industries aligned with media, high tech and strategic communication are changing rapidly, both in terms of 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 to learn and adapt.

iii. address civic and cultural demands of citizenship.

The Media Innovation curriculum addresses the current landscape for how to get things done in the 21st century. Because the contemporary economy and culture are so thoroughly bound up in media and digital platforms, this curriculum helps students navigate the real world that they will graduate into, rather than relying on an outdated view of the world.

Because of the active frame of this program's instruction, students are well able to adapt not just to commercial or capitalistic journeys that they might pursue, but also able to use the same toolkit to pursue political or advocacy-based missions. This commitment links advocacy with practical results, and is promoted in multiple courses in the curriculum, including Digital Life & Online Skills, Creative Industries, Strategic Social Media, Advanced Social Media Campaigns, and Media Ethics & Law.

3. **Accreditation**

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

None applicable.

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.

None applicable.

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.

None applicable.

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.

None applicable.

4. **Need**

a. Anticipated fall term headcount and FTE enrollment over each of the next five years.

According to Week 4 results via SOU, the current concentration in Social Media & Public

Engagement supports 40 active declared majors for Fall 2022. Please see this estimate of the expected transition of students in SMPE, and the growth of Media Innovation:

	SMPE Concentration	Media Innovation Major	Total
2022	40	0	40
2023	31	12	43
2024	22	25	47
2025	13	40	53
2026	4	57	61
2027	0	70	70

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

	SMPE Concentration	Media Innovation Major	Total
2022	14	0	14
2023	14	2	16
2024	12	6	18
2025	10	10	20
2026	6	16	22
2027	2	22	24

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.

We anticipate that an online-only version of the Media Innovation curriculum will be especially attractive for Oregon resident and WUE students located in geographic areas not currently well served with professional media programs. For example, we note that students who earn two-year degrees from Portland-area community colleges such as PCC, Mt. Hood and Clackamas currently have limited options to complete four-year degrees in media-specific disciplines in the Portland metro area.

d. Evidence of market demand.

While the proposed BA/BS degree in Media Innovation would add a new major to SOU, that major replaces the existing Social Media & Public Engagement concentration offered within the Communication major, and enrollment trends in that concentration have already demonstrated robust student demand for this program.

Since introduced in its current form in Fall 2015, and in combination with the concurrent launch of a Digital Cinema concentration in 2015 and the Digital Cinema major in 2018, enrollment in media disciplines at SOU has shown noteworthy growth, only leveling off during the COVID-19 pandemic. SMPE and Digital Cinema have outgrown by a wide margin the prior concentration in Film, Television & Convergent Media, which was phased out in 2015.

We emphasize that this program seeks to build on a strong existing record of success across the academic and professional disciplines we serve. According to data collected via Burning Glass, SOU's result of 50 Communication grads in 2020 was No. 4 in Oregon in the production of graduates in Communication, Journalism, and Related Programs, trailing only

the large state schools (University of Oregon, Oregon State University, Portland State University).

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).

Not applicable.

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?

In the CMC program's most recent Academic Program Review (April 2021), the program conducted a scrape of LinkedIn data to assess actual career pathways for our graduates. That data yielded this list of titles for full-time positions, representing typical entry level positions for graduates of the current curriculum in Social Media & Public Engagement:

Social Sustainability Specialist
Senior Communication Specialist
Marketing Communications Coordinator
Sports Radio Host
Digital Marketing Coordinator
Social Media Coordinator
Multimedia Journalist
Brand Marketing Manager
Content Communications Manager
SEO and Content Coordinator
Social Advertising Specialist
Senior UX Researcher

The results achieved by graduates of our current concentration are further confirmed by occupational data available from the U.S. Bureau of Labor Statistics. Some salient categories include:

Media & Communication Occupations
6 percent growth from 2021-2031 and a median annual wage of $62,340.
https://www.bls.gov/ooh/media-and-communication/home.htm

Advertising, Promotions & Marketing Managers
10 percent growth from 2021-2031 and a median annual wage of $127,150.
https://www.bls.gov/ooh/management/advertising-promotions-and-marketing-managers.htm

Public Relations Specialists
8 percent growth from 2021-2031 and a median annual wage of $62,800.
https://www.bls.gov/ooh/media-and-communication/public-relations-specialists.htm

With the new program's added emphasis on product and project management, we hope to achieve further success placing students in high-demand positions such as project manager, art producer, associate producer and scrum master.

5. **Outcomes and Quality Assessment**

a. Expected learning outcomes of the program.

The Media Innovation major will continue to rely on the existing 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.

Also consistent with current practice, students in Media Innovation will complete a Capstone project, which is comprised of an academic eportfolio and self-reflection on the program's adopted learning outcomes.

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.

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 CMC program's established standards for tenure & promotion. These guidelines specify quantitative expectations and other criteria establishing faculty eligibility for promotion to Associate and Full professor.

6. **Program Integration and Collaboration**

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

Our adoption of the terminology "Media Innovation" captures an important distinction in the intention of the MI major. This curriculum addresses conventional notions of media education aligned primarily around content production. But we also integrate curricula in strategy, product management and project management, each of which are less frequently available in other programs.

A handful of programs around the U.S. have also adopted the frame of Innovation to describe their offerings. These include the Digital Media Innovation major at Texas State University, the Media Innovation & Content Strategy concentration (Masters level) at Northwestern's Medill School of Journalism, an Innovative Media major and minor at Henderson State University, a Digital Media Innovation concentration and minor at Massachusetts College of Liberal Arts, a Digital Innovation, Film & Television major at Xavier University, a Media Creation and Innovation program at the University of Groningen, and a School of Journalism & Media Innovation at Northeastern University.

Programs with overlapping content areas at other regional institutions include:

- Majors in Journalism, Advertising, Public Relations and Media Studies at the University of Oregon
- A major in Digital Communication Arts at Oregon State University (also offered online).
- A major in Arts, Media & Technology at OSU-Cascades.
- A Creative Production major and Entrepreneurship minor at Western Oregon University.
- An Advertising Management major and minors, a Social Innovation minor and an Entrepreneurship certificate at Portland State University.
- A minor in Entrepreneurship at the University of Portland.
- A major in Civic Communication and Media and a minor in Arts, Technology & Multimedia at Willamette University.
- A minor in Entrepreneurial Leadership & Innovation at Lewis & Clark College.
- A major in Journalism & Media Studies at Linfield University.
- A concentration in Public Relations and a minor in Journalism at George Fox University.
- Majors and minors in Journalism and Multimedia at Pacific University.
- A major in Professional Writing at Oregon Institute of Technology.
- A major in Strategic Communication and major and minor in Digital Technology & Culture at Washington State University - Vancouver.
- Majors and minors in Journalism and Public Relations at Cal Poly Humboldt.

Among Oregon institutions, the only four-year degree in an overlapping curriculum offered fully online is OSU's Digital Communication Arts degree. With our aspiration to create online pathways in Media Innovation, our proposed major also provides an attractive option for students who complete two-year degrees in adjacent disciplines at Oregon community colleges including Portland, Mt. Hood, Clackamas, Chemeketa, Rogue, Klamath and Southwestern Oregon.

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.

In consultation with the current Chair of Communication and Professional Writing at Oregon Institute of Technology, both programs welcome the opportunity to collaborate on curricula and other program offerings that might bring the benefits of creativity, innovation and entrepreneurship to broader populations of students in Oregon.

We also are in preliminary consultation with the Dean of Instruction, Art, Science & Technology at Rogue Community College regarding further possibilities for connecting RCC's STEM students with the benefits of creativity, innovation and entrepreneurship entailed in the Media Innovation proposal.

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

Not applicable.

d. Potential impacts on other programs.

Because this is an existing concentration with a demonstrated pattern of enrollment, we anticipate little change in our impact on other programs at SOU or in the region.

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.

Not applicable.

Revised May 2016

M E M O R A N D U M

TO: Andrew Gay, Chair, Communication Department; Erik Palmer, Associate Professor and Program Coordinator of Social Media & Journalism

CC: Carrie Forbes, University Librarian; Patrick Stubbins, Executive Assistant to the Provost

FROM: Thomas Dodson, Web & Discovery Librarian, Communication Librarian; Emily Miller-Francisco, Collection Development Librarian

DATE: November 2, 2023

SUBJECT: Resources to Support Proposed Undergraduate Major in Media Innovation

The HECC review and approval processes for new programs and certificates examines adequacy of resources needed to sustain a quality offering. Statement of adequacy of library resources is requested in the New Program Proposal form (3.c) and as two-line items in the required Budget Outline Form (Library/Printed and Library/Electronic).

DATABASES

Hannon Library provides online access to the *Communication Source* database, offering content from publications worldwide pertaining to communication, linguistics, rhetoric and discourse, speech-language pathology, media studies, and other fields relevant to the discipline. Film and television studies are also well-represented in the *MLA International Bibliography*. Those studying video games, social media, and the telecommunications and electronics industries will find relevant articles in *Computing Database* and *Computer Database*.

Research in music (as an aspect of sound design and an integral element of film, television, video games, and other media) is supported by *Music Index* (containing citations for articles and reviews from selected music and dance journals), *RILM* (a comprehensive, international music bibliography featuring citations, abstracts, and indexes), and the reference sources contained in *Oxford Music Online*. Graphic design is represented by *Art Full Index* and *Art Index Retrospective*. In addition, Gale's *Fine Arts & Music Collection* provides more than 150 full-text magazines and journals in fine arts and music, including drama and filmmaking.

Philosopher's Index contains articles dealing with business and media ethics, and media law can be researched using *Nexis Uni* (formerly *Lexis Nexis Academic*), *LegalTrac*, and *Fastcase.* To supplement these more focused resources, the Library relies on interdisciplinary databases such as: *ProQuest Central*; *ProQuest Social Science Premium Collection*; *JSTOR: Art and Sciences I, II, & III*; and *Project MUSE*.

The Library also provides access to video recordings through *Academic Video Online* (*AVON*), which covers a range of subject areas: anthropology, business, counseling, film, health, history, music, and more. Videos include documentaries, films, demonstrations, and so on. It contains, for example, *American Cinema*, a video instructional series on film history, as well as the films collected in *Unseen Cinema: Early American Avant-Garde Film 1894-1941*. *AVON* also contains instructional videos dedicated to the practical side of media production such as editing and the business of filmmaking.

The library also subscribes to *Kanopy (Core Collection)*, providing access to thousands of award-winning films, thought-provoking documentaries, latest festival hits, classic films, tv series, and more. This collection of films supports a wide variety of subject areas including the arts; media studies; politics; diversity, equity and inclusion; LGBTQAI+; psychology; business; sciences; health; education; and history.

In addition to our video databases, the Library also maintains a collection of close to 9,000 DVDs.

JOURNALS

Hannon Library currently subscribes to a number of journals relevant to the proposed media innovation curriculum. These include: *Communication Arts, The Journal of Applied Communication Research, IEEE Spectrum, Film Comment*, *Film Quarterly, Percussive Notes, Sight & Sound, Surface Design, Theatre Design & Technology (TD&T),* and *Threads*.

Full-text access to a number of other communication periodicals is made available through databases and e-journal packages. *ProQuest Central,* for example, provides full-text access to such journals as *Cultural Studies Review*, *Journal of Cinema and Media Studies, The Velvet Light Trap, Journal of Film and Video*, *Film Criticism, Lighting Research & Technology*, *International Journal of Clothing Science & Technology,* and many more.

Our subscription to *Taylor & Francis Social Sciences & Humanities Library* provides researchers with full access to journals related to media and film, including *International Journal of Performance Arts and Digital Media, Studies in Documentary Film*, *New Review of Film and Television Studies*, and *Quarterly Review of Film and Video*.

Journals of interest to media innovation researchers to which we do not have immediate access can be requested via interlibrary loan (typically delivered within 24 hours).

BOOKS

Currently, Hannon Library's collections include books in a number of subjects relevant to the proposed major. These include such areas as[1]:

Subject Area	**Print Books**	**Ebooks**
Film Studies	2,271	4,061
Television	1,975	1,686
Social Media	192	576
Web Design	106	278
Journalism	914	906
Comics	347	324

With resource sharing, the number of available print books in each area is in the thousands or tens of thousands.

Allocations for communications books this fiscal year is $475 with temporary budget reductions. The allocation last year was $1000.

ADEQUACY OF LIBRARY HOLDINGS TO SUPPORT PROPOSED COMMUNICATIONS UNDERGRADUATE PROGRAM

Hannon Library's holdings of books and journals relating to communication, film and television studies, and digital media production are adequate to support an undergraduate major in media innovation

Please use these amounts in the HECC Budget Outline Form:

Library/Printed **$0**

Library/Electronic **$0**

Thank you for the opportunity to review and respond to the proposal.

[1] Book estimates in subject areas are approximate and conservative, arrived at by a search of the library catalog using the appropriate (root) Library of Congress Subject Heading (e.g., "motion pictures"). Graphic and visual design was spread amongst too many subject headings to provide any meaningful estimate and so is excluded from the table; the library, however, holds approximately 260 print books on typography alone.

Bachelor of Arts/Bachelor of Science, Human Service

New Program Proposal

NOTE: This form should be used for new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Human Service
CIP Code: (Classification of Instructional Program): 44.0000

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   Since this program is already in existence as a degree-completion program, there will be no new impacts on existing courses. This program proposal seeks to adjust the bureaucratic categorization of this program from a concentration under the Social Science major to a major itself.

2. Will any prerequisites or other course requirements affect other departments/programs? No If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?
      The faculty needed to teach courses within this curriculum are available. They previously taught the courses in this curriculum and will continue to do so.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.
      N/A

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)
      Yes, see attached.

   d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.
      No

4. Catalog copy for the new program, including requirements and electives.

   A collaboration between the Psychology and Sociology and Anthropology programs, Human Services is an interdisciplinary bachelor's degree program focusing on the needs of human service professionals. Classes are conveniently scheduled at nights in Medford to accommodate the schedules of working students. The program is for students who want to better understand their community and social environment, desire to improve their career opportunities and reach educational goals, and wish to enhance specific human relations skills and strengthen their ability to work effectively in social services.

   SOU's small class sizes and friendly learning environment foster close ties among students, faculty, and the community.

   Complete the following prerequisites to all upper division core curriculum courses with a C or better:

- PSY 201 - General Psychology 4 credits
- PSY 202 - General Psychology 4 credits
- SOAN 204 - The Sociological Imagination 4 credits
- PSY 370 or other Lifespan Development course 4 credits

Complete the following additional prerequisite for PSY 429 with a C or better:

- MTH 243 - Introduction to Statistical Methods 4 credits

Complete a minimum of 49 core curriculum credits from psychology and sociology, including:

a. Psychology (29 credits):

- PSY 409B - 9 credits
- PSY 429 - Program Development 4 credits (with a C or better)
- PSY 438 - Group Dynamics 4 credits (with a C or better)
- PSY 471 - Introduction to Helping Skills 4 credits (with a C or better)
- PSY 475 - Crisis Intervention Strategies 4 credits (with a C or better)
- PSY 497 - Human Service Capstone Project 4 credits (with a C or better)

b. Sociology (20 credits):

- SOAN 304 - Poverty, Family, and Policy 4 credits (with a C or better)
- SOAN 321 – The Human Service Profession 4 credits (with a C or better)
- SOAN 312 - Sociology of Families 4 credits (with a C or better)
- SOAN 315 - Health Issues in the Rural United States 4 credits (with a C or better)
- SOAN 493 - Program Evaluation 4 credits (with a C or better)

Complete 11 elective credits of upper division SOAN or PSY courses with a C or better. Upper division courses from other programs may be accepted with advisor consent.

A minimum cumulative GPA of 2.7 in all Human Service program courses is required.

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.
   There will be no new impacts on other departments or programs.

4/29/16

HIGHER EDUCATION COORDINATING COMMISSION

Proposal for a New Academic Program

Institution: Southern Oregon University

College/School: Division of Social Science

Department/Program Name: Human Service

Degree and Program Title: B.A. or B.S. in Human Service

1. Program Description

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

44.0000

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 mission of the Human Service Program is to prepare undergraduate students to become human service professionals with a broad and deep understanding of human behavior, society, and social justice from both a psychological and sociological perspective. Course work from both Psychology and Sociology complete the curriculum. The knowledge base is enhanced with skill-based courses that provide students with the necessary foundation to support individuals and communities in flourishing. The goal of the Human Service Program is to give students the skills to enhance the well-being of individuals and families and to help students to be informed about, and engaged in, social policy formation and in community empowerment. The program prepares students to be human service professionals who will address key challenges in our community and region, such as homelessness and addiction. Both the Psychology program and the Sociology & Anthropology program are committed to a liberal arts education in an academic atmosphere characterized by close contact with faculty in a small class format.

A bachelor's degree is offered by this program. This program does not offer any certificates, nor a minor. There are no concentrations within this program. The Human Service major at SOU was previously offered as a "degree completion program." It was bureaucratically categorized as a concentration under the Social Science major. This proposal seeks to classify Human Service as a program and major at SOU. Replacing the current Social Science degree completion program with a new Human Service major program makes the degree more legible to prospective employers, including by ensuring the Human Service students' transcripts and diploma show a degree awarded in "Human Service" (instead of "Social Science").

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

Human Service, BA or BS

- A collaboration between the Psychology and Sociology and Anthropology programs, Human Services is an interdisciplinary bachelor's degree program focusing on the needs of human service professionals. Classes are conveniently scheduled at nights in

Medford to accommodate the schedules of working students. The program is for students who want to better understand their community and social environment, desire to improve their career opportunities and reach educational goals, and wish to enhance specific human relations skills and strengthen their ability to work effectively in social services.

- SOU's small class sizes and friendly learning environment foster close ties among students, faculty, and the community.
- Complete the following prerequisites to all upper division core curriculum courses with a C or better:
    - PSY 201 - General Psychology 4 credits
    - PSY 202 - General Psychology 4 credits
    - SOAN 204 - The Sociological Imagination 4 credits
    - PSY 370 or other Lifespan Development course 4 credits
- Complete the following additional prerequisite for PSY 429 with a C or better:
    - MTH 243 - Introduction to Statistical Methods 4 credits
- Complete a minimum of 49 core curriculum credits from psychology and sociology, including:
    - a. Psychology (29 credits):
        - PSY 409B - 9 credits
        - PSY 429 - Program Development 4 credits (with a C or better)
        - PSY 438 - Group Dynamics 4 credits (with a C or better)
        - PSY 471 - Introduction to Helping Skills 4 credits (with a C or better)
        - PSY 475 - Crisis Intervention Strategies 4 credits (with a C or better)
        - PSY 497 - Human Service Capstone Project 4 credits (with a C or better)
    - b. Sociology (20 credits):
        - SOAN 304 - Poverty, Family, and Policy 4 credits (with a C or better)
        - SOAN 321 – The Human Service Profession 4 credits (with a C or better)
        - SOAN 312 - Sociology of Families 4 credits (with a C or better)
        - SOAN 315 - Health Issues in the Rural United States 4 credits (with a C or better)
        - SOAN 493 - Program Evaluation 4 credits (with a C or better)
- Complete 11 elective credits of upper division SOAN or PSY courses with a C or better. Upper division courses from other programs may be accepted with advisor consent.
- A minimum cumulative GPA of 2.7 in all Human Service program courses is required.

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 program will mainly be offered in-person at SOU's Higher Education Center in Medford, though several courses (including SOAN 204 and PSY 409b) may be taken remotely and/or asynchronously online. Several of the courses in the curriculum also have sections offered on the main Ashland campus. All of the upper division SOAN and PSY courses in the curriculum are

offered during evening hours (usually 6:00 to 9:50 pm) to accommodate working adults. Computers and wifi access are the technologies needed for off-campus delivery. No special technology is needed for on-campus delivery.

e. Adequacy and quality of faculty delivering the program.

All of the faculty delivering the program have at least a Master's degree in a relevant field. The SOAN faculty delivering the SOAN courses hold Ph.D.s in sociology. All faculty have either experience working within the human service field, research interests that are relevant to human service, or both.

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

The Human Service major has been running for 24 years and has always had adequate faculty resources to deliver the curriculum. We currently have a combination of full-time and adjunct faculty that provide coverage for all of the courses. This includes one Sociology & Anthropology (SOAN) faculty member who teaches several courses in the Human Service curriculum and coordinates the program, and two Psychology faculty members who significantly contribute to the curriculum by teaching two courses in the capstone sequence, facilitating the student practicums, and teaching several of the courses in the curriculum.

g. Other staff.

The Human Service program will have access to administrative staff associated with the Social Sciences Division at SOU.

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

There are adequate facilities and library resources for this program.

i. Anticipated start date.

Fall 2023

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.

Southern Oregon University is "a regionally-engaged learning community committed to being the educational provider of choice for learners throughout their lives." The university's Strategic Direction I is "to transform its pedagogy and curriculum (how and what it teaches) to enhance the success of its learners and graduates," by developing "curriculum…that prepare all learners for life and work" and "connects directly with the challenges of our community, region, and world." The Human Service major combines coursework from Psychology and Sociology & Anthropology with a focus on content and skills directly relevant to students' future careers. Students who select a Human Service major are focused on obtaining careers in social and human service sectors post-graduation. The program prepares students to be human service professionals who will address key challenges in our community and region, such as homelessness and addiction. Replacing the current social science degree completion program with a new Human Service major program makes the degree more legible to prospective employers, including by ensuring the Human Service students' transcripts and diploma show a degree awarded in "Human Service" (instead of "Social Science"). The Human Service program also supports the institution's strategic Direction IV to "create a diverse, equitable, inclusive community where learners

flourish," see more below. Creating a Human Service major to replace the degree completion program currently tied exclusively to the Higher Education Center will also allow for more program flexibility in the future to respond to changing student interest and need, including possibilities for online and/or Ashland-campus daytime offerings.

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.

The Human Service program is designed to be accessible to diverse populations of students. One of its main strengths in this regard is offering a course schedule and campus location that is more easily accessed by working adults and commuter students. All of the upper division courses in the curriculum are offered in the evening, once a week at the Medford Higher Education Center (HEC). For Fall of 2020 almost half of the students in the Human Service program were between ages 25 and 39. Several of the Human Service courses are also offered on the main Ashland campus during the daytime or as asynchronous online courses. The Medford campus location offers more access to students living in underserved rural communities north of Medford, as well as residents of Grants Pass.

As an interdisciplinary program combining Psychology and Sociology Anthropology courses, the Human Service program is uniquely positioned to offer quality education. Students receive their education from instructors who are full-time PhD-level faculty, full-time Masters-level, and adjunct instructors who are professionals in the Human Service field. This combination of instructors provides students with a diverse array of perspectives from faculty.

All of the PhD-level SOU faculty who teach Human Service courses have active research agendas in the areas including demography, family studies, addiction studies, aging studies, and LGTBQ studies. The coordinator of the program is currently undertaking a qualitative interview study on the health and social support impacts of the Almeda fire on the aging population in rural Southern Oregon. The students in the Human Service program are educated in program evaluation research and design a community needs assessment as part of their capstone project. This project involves innovating a new human service program based on the findings of their community needs assessment.

This program provides economic and cultural support to Oregon and its communities, in part, through its practicum component. All Human Service students must complete at least 270 hours of supported practicum experience at a local human service agency. Students are guided and mentored through this experience by program faculty, as well as practicum site supervisors. The student practicums have become a regular sources of employment support for local human service agencies. The practicum students provide volunteer (non-paid) labor to the agencies and often move into paid employment at their (former) practicum site.

The Human Service program provides cultural support to Oregon and its communities by educating a diverse group of students. Over 18% of the Human Service students in Fall 2020 identified as either Latinx or of multiple racial/ethnic categories. This program is an important source of human service professionals who are prepared to work with a diverse range of populations.

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 Human Service program will continue to improve educational attainment within the region and state through the accessibility of the course schedule, course delivery, and campus locations as described above. The schedule, delivery, and location of courses accommodates students who are working full-time and commuting from rural locations.

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

There is a substantial need for a larger behavioral health workforce in our region, given mental health issues caused by the COVID-19 pandemic and Almeda fire of September 2020. The Human Service program educates students to work in this field, as well as to attain Master's degrees in social work or counseling.

iii. address civic and cultural demands of citizenship.

The Human Service program educates students to identify and address community needs using responses grounded in scientific research. Human Service students learn how to be positive and responsible participants in civic and cultural spheres of society.

3. Accreditation

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

Working in the human service field with a bachelor's degree does not require accreditation. The Council for Standards in Human Service Education (CSHE) can provide accreditation, but bachelor's-level graduates do not need this accreditation to work in the field. There is no evidence that accreditation provides an advantage to the school, students, or employers. Historically, the curriculum of SOU's Human Service program was designed based on the standards set by CSHE.

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.

The program is not seeking accreditation. A comprehensive process of research and strategic planning was conducted for the program in Fall 2018, which included review of accredited and not-accredited bachelor's level human service programs at similar universities. It was determined that accreditation would not benefit SOU's program. This determination was also made based on direct communication with human service faculty in accredited

programs, and recent graduates of SOU's Human Service program. The Human Service program 2018 strategic planning document is available upon request.

4. Need

a. Anticipated fall term headcount and FTE enrollment over each of the next five years.

Headcount for Fall and Winter terms of AY 21-22 was 25. The FTE enrollment over the next five years will likely range between 20 and 35. Prior to the COVID-19 pandemic enrollment in the program was higher (headcount was 35 in the Fall of 2019). Given no changes to this program, the FTE is expected to increase gradually in the next five years. Making this program more visual by situating it as an official SOU program, rather than a concentration under the Social Science major, is expected to increase enrollments into the program.

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

It is expected that each year will produce 15-20 degrees over the next five years. This totals 75 to 100 degrees for the five years.

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

Given data collected from previous years, the students to be served will be mostly Oregon residents and full-time students. There will be a mix of traditional and non-traditional students.

d. Evidence of market demand.

From AY 2012-2013 to AY 2021-2022 the term headcount has ranged from 22 to 60 students for students majoring in Human Service. There is no evidence to suggest that demand for this program will decline. The goal of the program is to increase student enrollment in the major.

In terms of demand within the state and region for workers with a bachelor's degree in Human Service, data from the State of Oregon Employment Department show that for Human and Social Service Assistant employment the total number of job openings is projected to be much larger than most occupations in Oregon through 2030. Employment in the Rogue Valley for this career is projected to increase 12.8% from 2020 to 2030.

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).

This program does not share a location with another similar Oregon public university program.

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?

There are three routes that Human Service graduates typically take. In general, most students will continue working at their practicum site, but as paid employees (note that some practicum opportunities are also paid). Another route that students pursue is a Master's degree program usually in social work or clinical mental health counseling. Other students

will begin to look for and often quickly find work at a human service agency in their community. For Human Service students graduating in 2021, 87.5% were working or studying in their field.

Our graduates typically find work in the following sectors:

- Advocacy and Activism
- Behavioral Health
- Community Development and Organizing
- Criminal Justice
- Non-profits
- Social Services
- State or Local Agencies (e.g., Department of Human Service)

Attesting to the close mentoring relationships we develop with our students, it is often known informally where students work after graduation. We do not collect this information systematically, but would like to do so in the future. Recent graduates have found human service work at the following employers:

- Kolpia Counseling
- ACCESS (the Community Action Agency for Jackson County)
- Addiction Recovery Center
- Columbia Care mental health services
- OnTrack Addiction Recovery
- Jackson County Community Justice
- HIV Alliance

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program.

KNOWLEDGE:

- Students will understand the interaction of human systems including: individual, interpersonal, group, family, organizational, community, and societal.
- Students will understand the scope of conditions that promote or inhibit human functioning.
- Students will understand systematic analysis of service needs; planning appropriate interventions; delivery service and implementation; and evaluation of outcomes.
- Students will understand how to provide direct services and interventions to clients and client groups.
- Students will understand human services ethics and their application in practice.

SKILLS:

- Students will demonstrate skills in providing direct services and interventions to clients and client groups.

- Students will demonstrate skills in interpersonal communication, including the ability to create genuine and empathic relationships, clarify expectations, and to effectively deal with conflict.
- Students will be able to process and demonstrate awareness of their own values, personalities, reaction patterns, interpersonal styles, and limitations.
- Students will demonstrate skills in communicating effectively in writing and in speaking.
- Students will demonstrate skills in conducting research in human service, analyzing statistical data, developing a community needs assessment, and justifying intervention methods.

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

The learning outcomes are systematically assessed yearly by the Human Service program coordinator through review of student oral presentations and written work. Rubrics are used as part of this assessment process. The program coordinator receives comments and suggestions on program improvement from the university assessment committee based upon review of the yearly assessment. Faculty make adjustments to pedagogy based on findings from the yearly assessment.

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

Faculty in the Human Service program aim to meet research expectations of their home program, whether it is Psychology or Sociology Anthropology. Indicators of success are standardized within those programs.

6. Program Integration and Collaboration

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

SOU's Human Service major is tightly connected to SOU's Psychology and Sociology and Anthropology majors. Multiple Oregon community colleges offer AAOT's with an emphasis in Human Service. Closely related programs at other Oregon colleges and universities are Oregon State University's online and in-person general Human Development and Family Services major and University of Oregon's in-person Family and Human Service major. Also related is Portland State University's online and in-person Bachelor's of Social Work.

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.

The Human Service major at SOU provides a career-focused pathway into human service work, a good option for students generally interested in the fields of psychology, sociology, and anthropology but seeking specific career preparation. Program faculty coordinate with Human Service programs at Rogue and Umpqua Community Colleges. Students with an AAOT with an emphasis in Human Service from these and other Oregon community colleges can easily continue their education through SOU's Human Service program. While similar to OSU and UofO's human service programs, SOU's Human Service major serves the southern Oregon region with an in-person option, a modality often valued by students pursuing 'people-focused' careers. PSU's Bachelor of Social Work is distinct, in that it offers social work licensure, and also has limited and competitive admission.

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.
The Human Service major is intended to continue to serve the kinds of students currently served by the current degree completion, including regional, place-bound and non-traditional students in southern Oregon, including students from Rogue Community College. We do not anticipate impacts to other programs in the state.

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

M E M O R A N D U M

TO: Kelly Szott and Jessica Piekielek, Sociology and Anthropology

CC: Patrick Stubbins, Provost's Office
Dustin Walcher, Director of the Division of Social Sciences

FROM: Emily Miller-Francisco, Collection Development Librarian

DATE: August 4, 2022

SUBJECT: Resources to support proposed Bachelor of Arts in Human Service

The HECC review and approval processes for new programs and certificates examines adequacy of resources needed to sustain a quality offering. Statement of adequacy of library resources is requested in the New Program Proposal form (3.c) and as two line items in the required Budget Outline Form (Library/Printed and Library/Electronic).

DATABASES

The Hannon Library provides online access to human services journals through our sociology and psychology databases. These include SocINDEX, the ProQuest Social Science Premium Collection, and PsycInfo. All three of these databases will prove helpful for students doing research in the field of human services. Searching for the subject heading "human services" retrieves 7,595, 5,329, 1,605 results respectively. Searches on other relevant topics such as "family services," "child welfare," or "mental health services" finds additional results. Another option for students is to search our general Hannon Library Search catalog that provides access to all of our full text. A search here for the subject "human services" finds 4,402 peer-reviewed articles.

JOURNALS

We provide direct access to a number of key journals that are appropriate to this area of study, including:

- Journal of Progressive Human Services (available online 1997 to present)
- Journal of Health and Human Services Administration (available online 2000 to present)
- Families in Society (available online 1990 to present)
- Journal of Technology in Human Services (available online 1999-present)

We also hold many other journals that would be relevant to research in this area.

BOOKS

Currently Hannon Library's collection includes around 846 print books and 1303 ebooks with the subject heading "human services." Of these, 92 and 276 are from the past 5 years. Expanding to our loan partners finds another 154 print books from the past 5 years. There are many additional books available that are appropriate to more specific topics in this field. As a federal depository, we also provide access to many useful and relevant resources published by the federal and Oregon state governments that are appropriate for research in human services.

ADEQUACY OF LIBRARY HOLDINGS TO SUPPORT PROPOSED CS GRADUATE PROGRAM

Hannon Library's holdings of books and journals relating to human services are adequate to support a bachelor-level program. Due to the substantial overlap with other programs such as Sociology/Anthropology and Psychology, we are able to support this program without difficulty. Please use these amounts in the HECC Budget Outline Form:

Library/Printed **$0**
Library/Electronic **$0**

Thank you for the opportunity to review and respond to the proposal.

Bachelor of Arts/Bachelor of Science, Power and Politics

New Program Proposal

NOTE: This form should be used for new certificates, new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: Power & Politics
CIP Code: (Classification of Instructional Program): 45.1001

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?
   As a consequence of the emergence of this program in place of the existing program in Political Science, we anticipate a reduction of course offerings within what is now the PS prefix. As a consequence, we expect to see a stabilization and increase in enrollment among the core course offerings within the new program. Given the interdisciplinary nature of the program, we expect to see a corresponding increase in enrollment in the course offerings of related programs (i.e. Economics, History, Philosophy, etc.).

2. Will any prerequisites or other course requirements affect other departments/programs? **No** If so, the relevant chairs or program directors should be notified to determine if those departments/programs have sufficient capacity to meet these requirements. Please document your research into this possible impact.

3. Program Resource evaluation:

   a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?

      As structured in the new program proposal, the core offerings in politics and power can be offered by existing faculty without the immediate need to hire additional staff.

   b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.

      None

   c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report***.)

See attached.

d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.

None

4. Catalog copy for the new program, including requirements and electives.

All courses credited toward the major must be passed with a grade of C- or better.

Core: Lower Division (20 credits)

PS 201 Power and Politics
PS 202 Introduction to American Government and Politics
Econ 201 Introduction to Microeconomics
Econ 202 Introduction to Macroeconomics
PHIL 201 Introduction to Philosophy

Lower Division Electives (choose two: 8 credits)

IS 250 Introduction to International Studies
PHIL 205 Ethics: Moral Issues
SOAN 213 Cultural Anthropology
GSWS 201 Introduction to GSWS
CCJ 251 Introduction to Criminal Law

Core: Upper Division (16 credits)

PS 313 American Politics
PS 350 World Politics
PS 355 Comparative Development
EC 320 International Political Economy

Areas (Choose courses from at least two of the following four areas: minimum 36 credits)

I. Political Economy

EC 325 Labor Econ
EC 340 Gender issues in Econ
EC 373 History of Economic Thought
EC 389 America in the Global Economy
HST 331 or 332 Money and Power in the US
SOAN 304 Poverty, Family, and Policy
SOAN 372 Social Inequality

II. Global Power and Politics

HST 352 Modern Latin America
HST 372 Twentieth-Century Revolutions
HST/PS 393 Oil, Politics, and the Environment
HST/PS 452 us Foreign Relations through 1945
HST/PS 453 Cold War
HST/PS 454 US – Latin American Relations
HST/PS 460 Grand Strategy
HST/PS 461 US Foreign Policy
HST/PS 364 Empire and Decolonization
IS 380 Regional and Country Studies
SOAN 319 Cultures of the World
SOAN 333 Global Culture, Media, and Politics

III. Identity

GSWS 302 Contemporary Women's Movements
GSWS 417 Sexual Politics in US History
PS 310 Media and American Politics
PS 317 Collective Action
NAS 331 Language Revitalization
NAS 368 Native American Topics
NAS 410 Native, Ethnic, and Racial Studies in Action
PHIL 373 Philosophy and Sexualilty
SOAN 310 American Culture
SOAN 337 Racial and Ethnic Relations
SOAN 343 Gender, Race, and the Body

IV. Theory & Philosophy

NAS 301 Tribal Critical Race Theory
GSWS 413 Feminist Philosophy and Theory
HST 348 Marx and Jesus in Latin America
PHIL 330 Science, Democracy, and Citizenship
PHIL 353 Political Philosophy
PS 371 Topics in Political Philosophy

Research Methods (4 credits)

PS 300 Research Methods or PS 311 Public Opinion (or a methods course from another discipline with permission of major advisor)

Capstone (4 credits)

PS 498 Senior Seminar

5. Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.

   Kylan de Vries, GSWS; Brook Colley, NAS; Jessica Piekielek in SOAN; Bret Anderson, Economics; Sean McEnroe in History; and Prakash Chenjeri in Philosophy are the key points of contact for supporting the proposed program. All have approved their contributions to the program via email communication.

HIGHER EDUCATION COORDINATING COMMISSION

Proposal for a New Academic Program

Institution: Southern Oregon University

College/School: Social Sciences

Department/Program Name: Economics, History, and Political Science

Degree and Program Title: Power & Politics, BA/BS

1. **Program Description**

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

      45.1001 - Political Science and Government

   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 program in Power and Politics at SOU is designed to acquaint students with the complexities, challenges, and possibilities of political engagement at the individual, group, national, and trans-national levels. As such, the focus is much less on the particulars of the discipline of political science and much more on the subject matter: power and politics. Rather than devote primary attention to the structural and methodological elements of the academic discipline – important though they can be—Power and Politics encourages students to engage with political phenomena through a variety of disciplinary methods: Economics, Political Science, Philosophy, History, Sociology, etc. In creating this kind of interdisciplinary approach, the program is intended to emphasize curiosity, discovery, contemplation, analysis, and presentation as a process of perpetual learning that can apply usefully to the study of all human behavior.

Program objectives:

1. Capture and guide student curiosity about relations of power within and beyond the political world.
2. Prepare students for informed participation in political life.
3. Help students understand how power and politics can be examined from multiple perspectives and disciplines.

The program in Power & Politics will offer a BA/BS major, with the possible addition of certificates derived from the area emphases outlined below.

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

Core: Lower Division (20 credits)

PS 201 Power and Politics

PS 202 Introduction to American Government and Politics

Econ 201 Introduction to Microeconomics

Econ 202 Introduction to Macroeconomics

PHIL 201 Introduction to Philosophy

Lower Division Electives (choose two: 8 credits)

IS 250 Introduction to International Studies

PHIL 205 Ethics: Moral Issues

SOAN 213 Cultural Anthropology

GSWS 201 Introduction to GSWS

CCJ 251 Introduction to Criminal Law

Core: Upper Division (16 credits)

PS 313 American Politics

PS 350 World Politics

PS 355 Comparative Politics

EC 320 International Political Economy

Areas (Choose courses from at least two of the following four areas: minimum 36 credits total)

I. Political Economy

EC 325 Labor Econ

EC 340 Gender issues in Econ

EC 373 History of Economic Thought

EC 389 America in the Global Economy

HST 331 or 332 Money and Power in the US

SOAN 304 Poverty, Family, and Policy

SOAN 372 Social Inequality

II. Global Power and Politics

HST 352 Modern Latin America

HST 372 Twentieth-Century Revolutions

HST/PS 393 Oil, Politics, and the Environment

HST/PS 452 us Foreign Relations through 1945

HST/PS 453 Cold War

HST/PS 454 US – Latin American Relations

HST/PS 460 Grand Strategy

HST/PS 461 US Foreign Policy

HST/PS 364 Empire and Decolonization

IS 380 Regional and Country Studies

SOAN 319 Cultures of the World

SOAN 333 Global Culture, Media, and Politics

III. Identity

GSWS 302 Contemporary Women's Movements

GSWS 417 Sexual Politics in US History

PS 310 Media and American Politics

PS 317 Collective Action

NAS 331 Language Revitalization

NAS 368 Native American Topics

NAS 410 Native, Ethnic, and Racial Studies in Action

PHIL 373 Philosophy and Sexuality

SOAN 310 American Culture

SOAN 337 Racial and Ethnic Relations

SOAN 343 Gender, Race, and the Body

IV. Theory & Philosophy

NAS 301 Tribal Critical Race Theory

GSWS 413 Feminist Philosophy and Theory

HST 348 Marx and Jesus in Latin America

PHIL 330 Science, Democracy, and Citizenship

PHIL 353 Political Philosophy

PS 371 Topics in Political Philosophy

Research Methods (4 credits)

PS 300 Research Methods OR PS 311 Public Opinion & Survey Research (or a methods course from another discipline with permission of major adviser)

Capstone (4 credits)

PS 498 Senior Seminar

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).

Courses for this program will be delivered through a combination of online, hybrid, and traditional "brick-and-mortar" offerings, to be determined by student demand, institutional guidelines, and instructor discretion. For the most part, existing course schedules across the associated disciplines will remain as currently structured. Existing courses with the PS prefix will be scheduled with consideration to student demand and staffing; courses such as PS 201, 202, and 498 will be offered annually once per academic year. Other courses will be offered across a two-year rotation to be determined. Since some courses will be offered in either online or hybrid format, students should have access to a computer with internet access.

e. Adequacy and quality of faculty delivering the program.

The program as proposed does not require additional faculty. Current staffing across associated disciplines is more than adequate for the program.

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

See "e" above

g. Other staff.

See "e" above

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

Current library and other facilities are adequate for purposes of the proposed program.

i. Anticipated start date.

Fall 2023

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 new proposed program supports the SOU mission in a variety of ways, including:

1. Inspiring curiosity, creativity, critical thinking, and the cultivation of bold ideas and actions. This endeavor is intrinsic to the program, particularly as a consequence of its interdisciplinary scope and innovative structure.

2. Encouraging civic engagement by acquainting students with the modalities of power, organization, institutional processes, legitimacy, authority, and the virtues of active involvement in political life.

3. Fostering equity, diversity, and inclusion by offering diverse perspectives on the study of power phenomena. Students will encounter multiple disciplinary perspectives representative of the broad range of social, economic, cultural, and political viewpoints of society.

4. Preparing SOU students for responsible, engaged citizenship by encouraging active learning and participation in public life; guiding students through the process of acquiring and enhancing conceptual, philosophical, theoretical, and practical approaches to public decision-making.

The program supports all four of the Strategic Goals of the university.

1. The program provides a structured yet expansive curriculum and learning experiences that prepare all learners for life and work in an evolving future;

2. The program aligns faculty hiring, promotion, and tenure polices and allocation of other academic resources with the university's mission, vision, and strategic plan.

3. The program will contribute to SOU's efforts to develop and utilize resources to ensure affordability of and access to student learning opportunities.

4. The program will engage in ongoing academic assessment in order to further a process of continuous improvement in course variety, content, and delivery.

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.

The proposed major in Power & Politics is uniquely situated to contribute to each of the goals listed above.

Access and diversity: Because the program is interdisciplinary, it will be delivered by as diverse a faculty cohort as can be represented at SOU. This, in turn, should inspire the participation of a similarly diverse student cohort. With respect to access, the multiple modalities of course delivery serve to enhance the campus mission of providing multiple points of access to students.

Quality Learning: Again, the interdisciplinary nature of the program reinforces the variety of perspectives from which students can pursue an understanding of the complexity, richness, and relevance of the curriculum in the program, enhancing the breadth and scope of learning.

Research: All Power & Politics majors are required to engage in a substantial piece of culminating research in the Senior Seminar (PS 498), in which they have the opportunity to put into practice the research methods skills derived from the methods requirement as well as the capacity to draw upon a diverse selection of disciplinary literature, theories, and concepts to which they will have become familiar as they pursue the interdisciplinary avenues of the program.

Knowledge Creation and innovation: See "Research" above. The program is designed to encourage creative approaches to the concepts, data, and history of the study of power. For example, student assignment may include not only standard term papers or exams but the development of short video projects, blogs, podcasts, etc.

Economic and Cultural Support of Oregon and its communities: Students in the proposed program will have numerous opportunities (and faculty encouragement) for community involvement across a range of issues involving the Rogue Valley and/or the state of Oregon. Students graduating with the major in Power & Politics will likewise be uniquely well-prepared to become community activists and future leaders.

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;
ii. respond effectively to social, economic, and environmental challenges and opportunities; and
iii. address civic and cultural demands of citizenship.

A thorough grasp of the dynamics of power as emphasized within this program can reinforce the legitimacy and relevance of active social and political participation; lead to the expansion of social, cultural, economic, and political knowledge; enhance efficacy and participation; and guide individuals and organizations toward manageable responses to contemporary social, economic, and environmental challenges within the state, the nation, and across the globe. Questions of identity, class, ideology, religion, etc.--as they relate to the dynamics of power—can be more coherently addressed as active phenomena in the lives of our students; this will empower students to learn about the relations of power and authority in less abstract, more intentional and meaningful ways.

3. **Accreditation**

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

      N/A

   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.

      Given that the proposed major in Power and Politics is a natural outgrowth of an existing program with a multi-year record of assessment and accreditation, we foresee no difficulty in continuing the mission of program assessment as part of the accreditation process.

   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.

      As mentioned in "b" above, this program will evolve from the current Political Science program instruments of assessment appropriate to the interdisciplinary structure of Power & Politics. We expect to have preliminary assessment metrics in place by Spring '24. As the proposed coordinator of the program has maintained responsibility for the assessment of two programs over the past several years, we anticipate no difficulties in this area.

4. **Need**

   a. Anticipated fall term headcount and FTE enrollment over each of the next five years.

      [These numbers are considered conservative estimates]

      Fall '23 we anticipate approximately 30-40 majors in the program including new students in the proposed program along with existing PS majors transitioning to the new program. Between Fall '23 and Fall '27 we would expect this number to increase by a minimum of 5-10 students per academic year, depending upon overall enrollment trends at the university.

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

This is quite difficult to estimate (as is the projected enrollment in the program, given its relatively new structure); however, we would expect at the very least to continue the trend over the past several years in the PS major, in which we generally graduate approximately 10-15 majors per academic year. As with "a" above, these are conservative estimates given current campus-wide enrollment uncertainties.

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

As with the current PS program, we anticipate that the proposed Power & Politics major will attract a diverse cohort of students across the areas listed in "c." We would expect that this sort of program would be particularly interesting to returning/non-traditional students seeking a novel and exciting pathway to the completion of a university degree.

d. Evidence of market demand.

Nationwide, the popularity of the orthodox Political Science program has begun to tail off, and that trend has been evident here at SOU. However, we expect that the interdisciplinary nature of the program will serve to attract students who might otherwise eschew the orthodox institutional study of government. In several meetings with students, the proposed coordinator for the program has been pleased by the overall positive response to the new program as outlined. Ultimately, the climate of uncertainty is such that realistic estimates are virtually impossible; however, we believe that the novelty and breadth of this program will prove quite popular.

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).

N/A We find these data, where available, provide aspirational indicators at best which are not generally relevant to a proposal of this kind. The very uniqueness of this program makes quite problematic the reliance upon available data as outlined above. Innovation cannot always derive from reliable data pools.

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?

Just as with the existing program in Political Science, the proposed Power & Politics major is focused on the processes of public power and decision-making, both in the US and internationally. As such, the program is ideal for students aspiring to careers in journalism, elective politics, public policy, education, and advocacy/activism. The broad scope of the program also enhances the opportunities for success with graduates seeking higher degrees in programs related to the student's areas of emphasis within the proposed program. Generally, students with a broad range of skills and abilities developed in the pursuit of a university education are those considered most desirable among HR departments in business.

5. **Outcomes and Quality Assessment**

a. Expected learning outcomes of the program.

Students graduating with a major in Power & Politics should exhibit evidence of:

Sophisticated understanding and practical application of the variety of concepts and theories associated with the study of cultural, economic, and political power;

A substantive grasp of current cultural, economic, and political issues, actors, and events;

Enhanced curiosity about and capacity to explore human relations of power;

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

Proposed metrics for assessment currently include a rubric related to analysis of the culminating (PS 498) research project, focusing on student capacities related to political institutions; power concepts; theories and philosophies of power; sophistication of research capacity and production; and general knowledge of current economic, cultural, and political events, actors, and issues.

c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.
Students graduating in the Power & Politics major are expected to produce examples of competent-to-exceptional artifacts of research and writing; we believe that the quality of research and writing typical of current PS majors (as demonstrated by analysis of written work and assessment indicators) is well within the realm of expectation for majors in the proposed program.

6. **Program Integration and Collaboration**

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

The Power and Politics program will work in close partnership with Economics, History, Philosophy, and Sociology/Anthropology. The interdisciplinary program in International Studies, as well as the integrated major combining Sociology and Anthropology, served as structural templates for the program and include some courses offered in areas of emphasis in the proposed major. We have also integrated course offerings from Gender, Sexuality, and Women's Studies, Native American Studies, and Criminology and Criminal Justice.

While other Oregon universities do not (yet) offer this kind of interdisciplinary approach to the study of politics and power, the proposed program would prepare more than adequately any student desiring to transfer to another Oregon university's program in Political Science or a related major as well as preparing SOU students for graduate work in a program related to their emphasis within the Power & Politics major.

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.

Because of its multi-disciplinary approach, Power & Politics could become a conduit to graduate programs across disciplines in other Oregon universities. We see potential for collaboration with other institutions across disciplines, including campus visits from regional scholars in any of the disciplinary areas encompassed by Power & Politics; possible research and publication collaboration with scholars at other institutions; and the possibility to develop conferences or events integrating scholarship from multiple Oregon universities.

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

This program can interface with similar programs of a more discipline-specific nature (i.e. Political Science programs; Economics, etc.), but the nature of programmatic collaboration will evolve organically as this program takes more coherent form over time. The same innovation that makes Power & Politics attractive to prospective majors among our student body can also complicate integration or collaboration with more narrowly focused academic programs at other institutions.

d. Potential impacts on other programs.

We expect that the very strong interdependence designed into the program will enhance course enrollments and interest among all affiliated programs at SOU. We anticipate no negative impact on any existing program**.**

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

M E M O R A N D U M

TO: William Hughes, Chair, Political Science

FROM: Holly Gabriel, Open Access & Government Information Librarian
Emily Miller-Francisco, Collection Development Librarian

DATE: October 27, 2022

SUBJECT: Resources to support the Power and Politics Program

The HECC review and approval processes for new programs and certificates examines adequacy of resources needed to sustain a quality offering. Statement of adequacy of library resources is requested in the New Program Proposal form (3.c) and as two-line items in the required Budget Outline Form (Library/Printed and Library/Electronic).

DATABASES

Hannon Library provides online access to many databases to support the Political Science program including: *ProQuest Central*; *Political Science Database; JSTOR: Arts & Sciences I, II, and III; Nexis Uni; and Project MUSE Basic College Collection.*

JOURNALS

Hannon Library has many journals related to the Political Science Program. Students and faculty also have the ability to request more journal articles through our interlibrary loan (ILL) system.

BOOKS

Hannon Library print and electronic books (ebooks) are available to students and faculty. These patrons also have the opportunity to request materials from our consortium, the Orbis Cascade Alliance, which includes 38 academic libraries in Oregon, Washington and Idaho. Summit is the library catalog of the 38-member Orbis Cascade Alliance. Students and faculty may request materials using Summit at no cost, with a delivery turnaround time of generally 3-5 business days.

ADEQUACY OF LIBRARY HOLDINGS TO SUPPORT PROPOSED PROGRAM

Hannon Library's holdings of books and journals relating to the Power and Politics Program are adequate. Please use these amounts in the HECC Budget Outline Form:

Library/Printed	**$0**
Library/Electronic	**$0**

Thank you for the opportunity to review and respond to the proposal.

Southern Oregon University
Board of Trustees
Academic and Student Affairs Committee

RESOLUTION
New Bachelor's Degrees and Certificate Programs

Whereas, the Southern Oregon University benefits from a cross-section of high-quality, well-designed academic degree programs;

Whereas, the university wishes to offer the following new undergraduate degrees and certificates:

- Bachelor of Arts/Bachelor of Science, Media Innovation
- Bachelor of Fine Arts, Digital Cinema
- Bachelor of Arts/Bachelor of Science, Human Service
- Bachelor of Arts/Bachelor of Science, Power and Politics
- Cinematography and Production Technology Certificate
- Directing for Scripted Narrative Certificate
- Media Post-Production Certificate
- Production and Production Management Certificate

Whereas, the proposed programs leverage existing institutional strengths and create expanded opportunities for undergraduate students;

Whereas, these programs create interdisciplinary synergies in fields with growing demand;

Whereas, these programs have been approved by the relevant institutional units and committees, and the SOU Faculty Senate; and

Whereas, the Academic and Student Affairs Committee is authorized by the Board of Trustees to approve new programs on behalf of the Board. Now, therefore,

Be it resolved, the Academic and Student Affairs Committee of the Board of Trustees of the Southern Oregon University hereby approves the aforementioned new degree programs and new certificate programs, as provided in the Committee's January 19, 2023 documentation.

VOTE:

DATE: January 19, 2023

Recorded by the University Board Secretary:

_____

Updates to Financial Aid Processes

Financial Aid Simplification Act and SOU

Kristen Gast

Director of Financial Aid

Financial Aid Simplification Act, 2022

Major changes

1. Replacing the Expected Family Contribution (EFC) with the Student Aid Index beginning 2024-25 Aid Year
2. Expanding access to federal aid
   - Expand the Pell grant and link eligibility to family size and the federal poverty level
   - Incarcerated students in federal and state penal systems regain eligibility
   - Repeals the lifetime limit on the period for which a borrower can receive subsidized loans of up to 150% of the program length
3. Streamline the FAFSA form
   - Mandated use of IRS data
   - Removes Selective Service and drug convictions questions
   - Adds question on applicant's sex, race, and ethnicity

4. Cost of Attendance (COA) for 2023-2024
   - Creates new categories for Housing. Housing calculated for students with dependents or without
   - Food is budgeted at three meals a day
   - Transportation to now include to and from employment
   - Housing is budgeted at an average of all residence housing

Student Aid Index Estimator

Preliminary Outcomes (as of January 2023)

- Students eligible for PELL for the 2021 AY- **1,213**
  - Predicted estimated eligible number of student eligible for PELL- **2,500** total
- Total PELL dollars and recipients in 2021- $**5.5 million**
  - Predicted Estimated sum using SAI estimated: **15 million.**
- **$3,084** was average award in 2021
  - **$6,100** is the average award using SAI instead of EFC
- Total Increase: of **$3,016** per student on average.

Financial Aid Key Metrics

	2020-21		2021-22		Fall 2022	
	# awards	$ Spent	# awards	$ Spent	# awards	$ Spent
Pell	1,320	$ 5,683,827	1,214	$ 5,238,209	960	$ 1,730,950
SEOG	376	$ 337,001	512	$ 450,494	321	$ 105,755
Work Study	117	$ 416,310	143	$ 438,013		
Total Federal Grants	**1,813**	**$ 6,437,138**	**1,869**	**$ 6,126,716**	**1,281**	**$ 1,836,705**
Subsidized Loan	1,205	$ 4,776,399	1,084	$ 4,220,951	786	$ 1,167,937
Unsubsized Loan	1,595	$ 10,462,127	1,451	$ 9,687,945	1,052	$ 2,637,026
Parent Plus	150	$ 2,395,195	125	$ 2,112,597	107	$ 653,729
Grad Plus	96	$ 887,343	90	$ 715,308	53	$ 140,526
Sub Total Loans	**3,046**	**$ 18,521,064**	**2,750**	**$ 16,736,801**	**1,998**	**$ 4,599,218**
Oregon Opportunity Grant	649	$ 1,938,903	740	$ 2,102,182	636	$ 853,769
OSAC	91	$ 384,774	88	$ 484,474	85	$ 146,790
VDFR	8	$ 28,284	8	$ 29,326	5	$ 11,123
Oregon National Guard Tuition Waiver	30	$ 76,473	18	$ 140,152	10	$ 41,910
Ford Family Foundation	30	$ 345,468	36	$ 368,278	32	$ 128,848
Athletic Fee Remission	145	$ 341,234	148	$ 395,764	162	$ 153,837
Housing Remission	18	$ 42,000	25	$ 68,000	5	$ 4,667
Diversity Remission	96	$ 266,562	100	$ 265,496	65	$ 63,995
Diversity Athletic Remission Effective Fall 2022					29	$ 22,897
SOU Foundation	566	$ 1,313,230	595	$ 1,380,511	383	$ 443,518
Raider Aid	1,389	$ 4,550,543	1,773	$ 3,861,631	1,434	$ 2,042,825
Total Aid	**7,881**	**$ 34,245,673**	**8,150**	**$ 31,959,331**	**6,096**	**$ 10,327,205**
FAFSA's	18,715		15,565		12,167	
Average Unmet Need	$ 16,066.00		$ 15,076.00		$ 11,109.00	
Scholarship Applications	6043		6384		9670	

Student Retention

UG Student Withdrawal Survey: 2021-2022 Findings

January 19, 2023
Academic & Student Affairs Committee
SOU Board of Trustees

Dr. Carrie Vath
Dean of Students

Dr. Matt Stillman
University Registrar
Assistant Vice President for Enrollment Management

Questions:

Why do students withdraw from SOU (from Day 1-End of Term)?

How can we use this information to guide Student Success Strategies?

Demographics Considered:

Withdrawal Period (Day 1-10, Day 11-end of term)

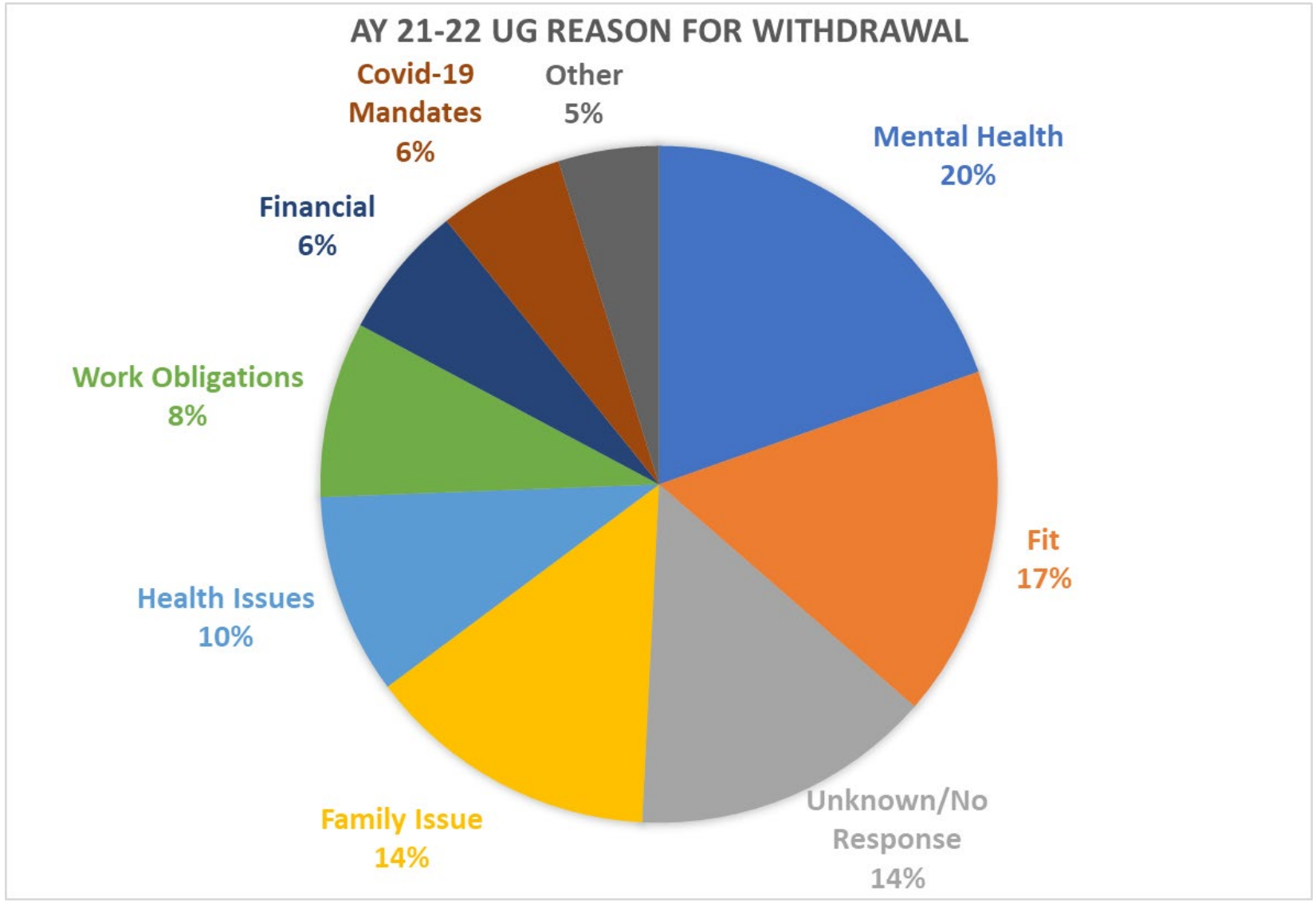
Class Standing

Residency

Gender

Ethnicity/Race

Why do students withdraw from SOU from Day 1- End of Term? (N=244)



Key Findings:

Significant Differences

1. Early (Day 1-10) = Fit

   Late (No Refund) = Mental Health

2. First and Second Year students = Fit and Mental Health

   Third and Fourth Year students = Family Issues, Unknown/No Response, and Mental Health

No Significant Differences were identified by:

Residency, Gender, and Ethnicity/Race

Mental Health Services Overview

Current Practice

- SHWC provides medical and mental health services M-F 8am-5pm
- New service (MySSP) just launched for 24/7 mental health support)
- Students can provide health history to SHWC and receive early outreach
- SOU CaresNote Interventions
- You@SOU launched Fall 2022 (Online Holistic approach to wellness focused on Thrive, Succeed, and Matter)
- Campus Rec Center Wellness Services
- Student Led Peer Support Groups

Future Ideas

- Mental Health First Aid Training for Faculty & Staff
- Invest in Mental Health Staffing
- Increase proactive (groups, trainings, workshops) vs reactive interventions (during or after crisis)
- WICHE Behavior Health

Fit

Current Practice

- Continual assessment of recruitment plans
- Continual assessment of Student Activities & University Housing as it relates to Student Engagement and Satisfaction
- Review of student participation in Orientation and Admission Preview days

Future Ideas

- Continue to enhance collaboration and reduce silos between admissions, athletics, student life, and academic affairs
- Proactive major exploration & managing expectations
- Continue to focus on becoming a student ready college

Unknown/No Response, Family Issue, and Health

Current Practice

- Utilize community resources for referrals (i.e. Connect Oregon for Oregon Residents)
- Benefits Navigator
- Student Health and Wellness Center services

Future Ideas

- Focus on continued communication for when student is ready to return
- Motomatic

How can we use this information to guide Student Success Strategies?

Five Components of Student Belonging

Students' sense of belonging on campus is one of the top factors in their retention and persistence. But belonging is hard to define and even harder to measure. Through a review of academic literature and conversations with university leaders, EAB has broken down student belonging into **five specific, defined components**—each with specific best practices that leaders can put in place. Students who have all five components are much more likely to feel they belong and to stay engaged with the university even after they graduate.

1 Seamless Student Experience

- Policy and process audits to reduce pain points
- Single point of contact for holistic student needs
- Improved virtual student service experience

2 Mental Health and Wellbeing

- Institutional culture of wellbeing and prevention
- Evidence-based activities to develop resiliency
- Help for students facing food/housing insecurity

3 Active and Engaged Learning

- Active learning pedagogy and classroom design
- Opportunities for small-group learning
- Incentives for faculty to scale learning innovations

4 Cocurricular and Social Engagement

- Engagement options for every student and major
- Skill-building opportunities for student leaders
- Virtual community building for distance learners

5 Faculty Mentoring and Support

- Structured faculty-student mentoring programs
- Events that foster connections with faculty
- Resources for faculty to support student wellbeing

EAB

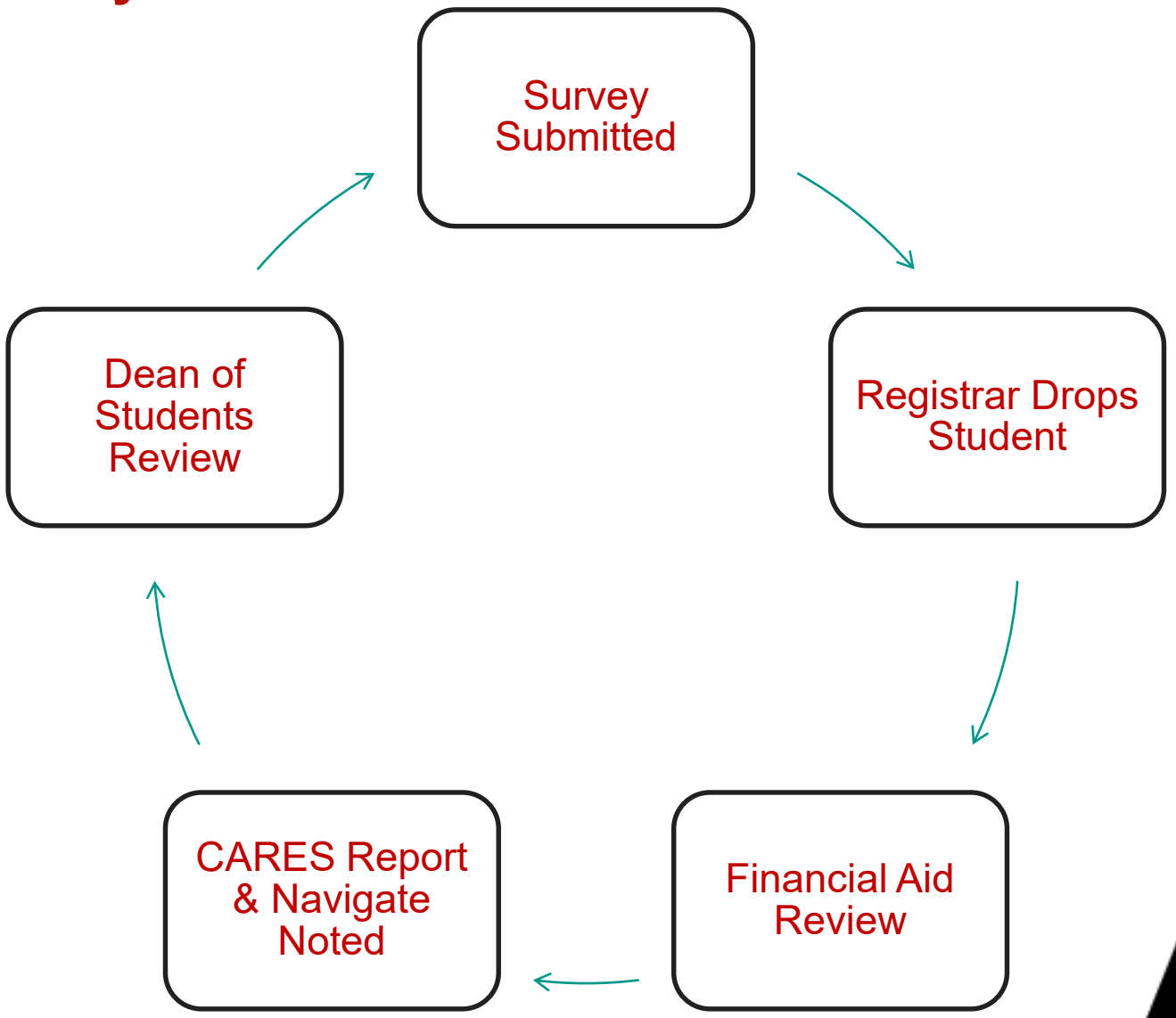
Visit the Student Belonging Resource Center
eab.com/StudentBelongingResourceCenter

© 2021 by EAB. All Rights Reserved. 37928

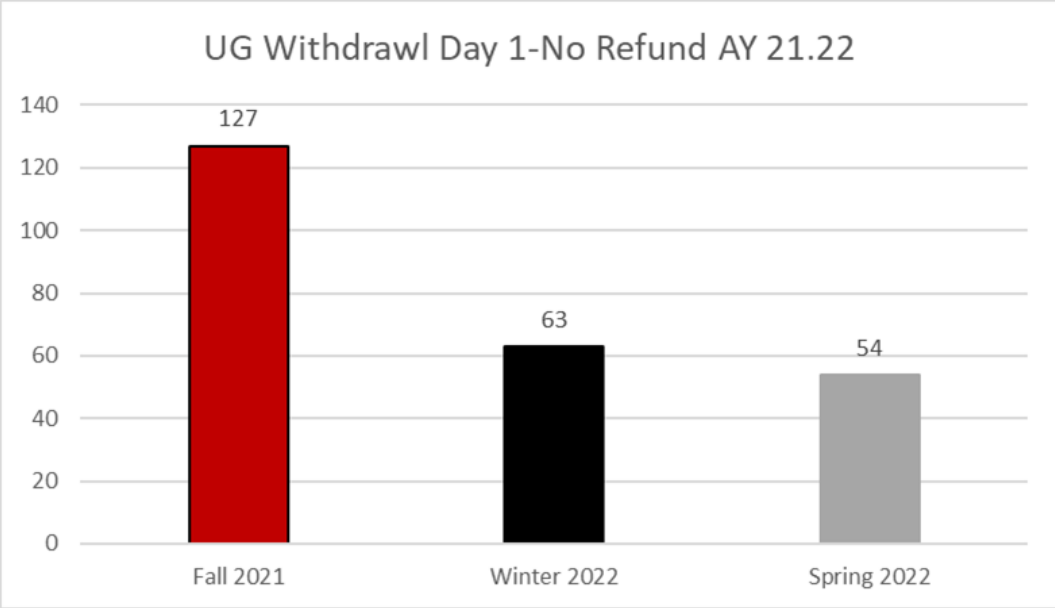
QUESTIONS

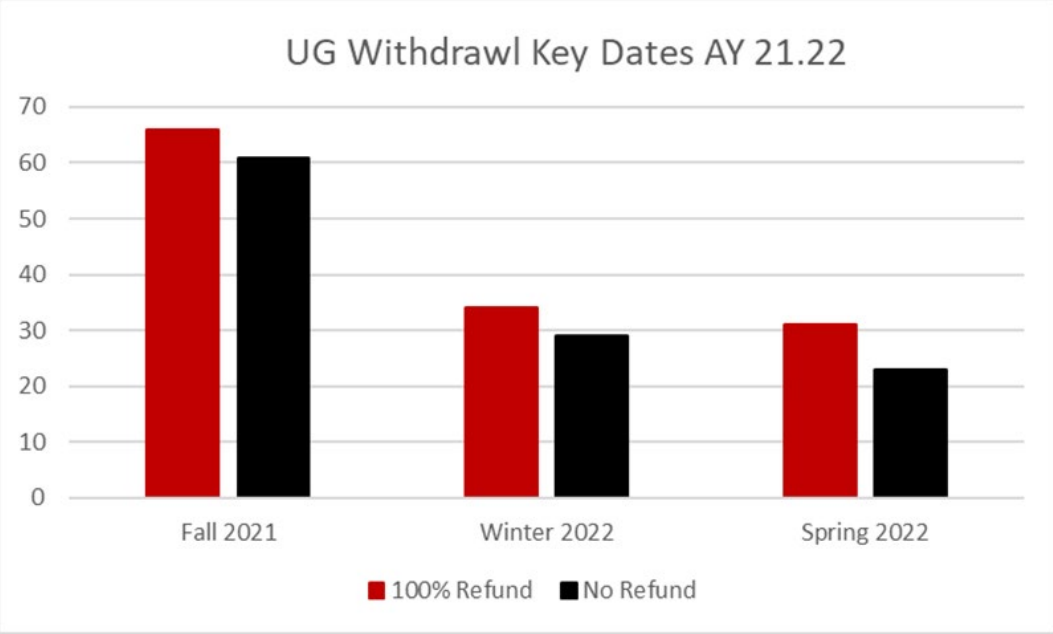
DATA FIGURES & TABLES

Withdrawal Survey Process:



UG Student Withdrawal Survey: Summary





UG Student Withdrawal Survey: Reasons

Early (Day 1-10, 100% Refund)

Fall 2021		
Reason	**Count**	**Percent**
Fit	18	27.27
Unknown	10	15.15
Covid-19 Mandates	9	13.64
Family Issues	8	12.12
Mental Health	6	9.09
Financial	5	7.58
Health Issues	4	6.06
Work Obligations	4	6.06
Other	2	3.03
TOTAL	**66**	**100**

Winter 2022		
Reason	**Count**	**Percent**
Fit	8	23.53
Unknown	8	23.53
Mental Health	5	14.71
Family Issue	3	8.82
Financial	3	8.82
Health Issue	3	8.82
Covid-19 Mandates	2	5.88
Other	2	5.88
TOTAL	**34**	**100**

Spring 2022		
Reason	**Count**	**Percent**
Unknown	7	22.58
Mental Health	6	19.35
Fit	5	16.13
Financial	4	12.90
Work Obligations	4	12.90
Health Issue	2	6.45
Other	2	6.45
Family Issue	1	3.23
TOTAL	**31**	**100**

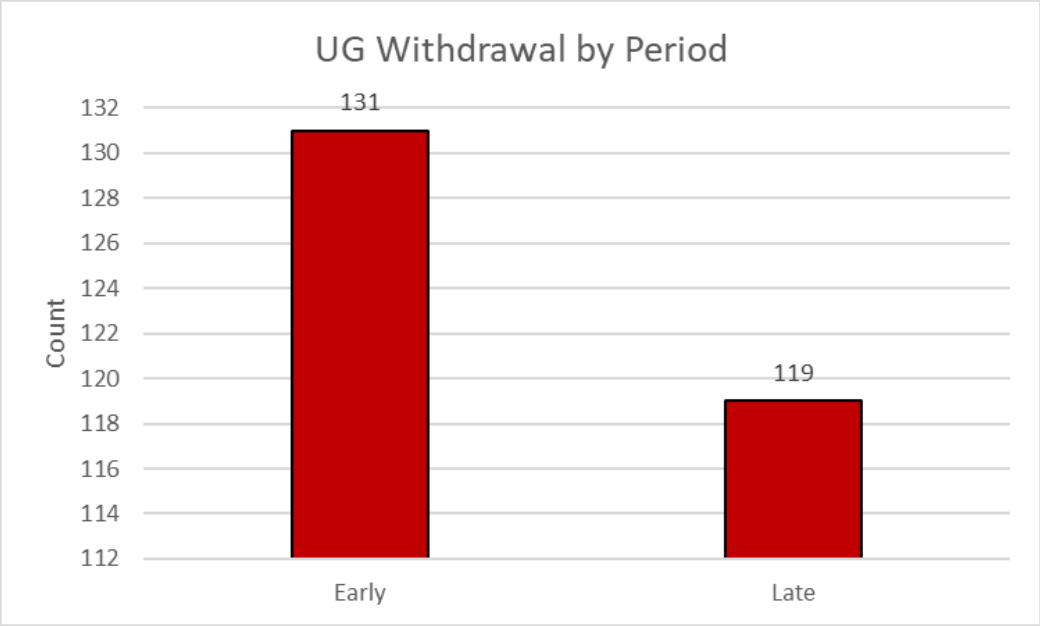
Late (No Refund)

Fall 2021		
Reason	**Count**	**Percent**
Mental Health	16	26.23
Family Issues	9	14.75
Fit	9	14.75
Work Obligations	7	11.48
Health Issues	6	9.84
Unknown	6	9.84
Covid-19 Mandates	3	4.92
Other	3	4.92
Financial	2	3.28
TOTAL	**61**	**100**

Winter 2022		
Reason	**Count**	**Percent**
Mental Health	8	27.59
Family Issue	6	20.69
Work Obligations	4	13.79
Health Issue	3	10.34
Unknown	3	10.34
Fit	2	6.90
Other	2	6.90
Financial	1	3.45
TOTAL	**29**	**100**

Spring 2022		
Reason	**Count**	**Percent**
Family Issue	7	30.43
Mental Health	6	26.09
Health Issue	5	21.74
Other	2	8.70
Unknown	2	8.70
Financial	1	4.35
TOTAL	**23**	**100**

UG Student Withdrawal Survey: Withdrawal Period

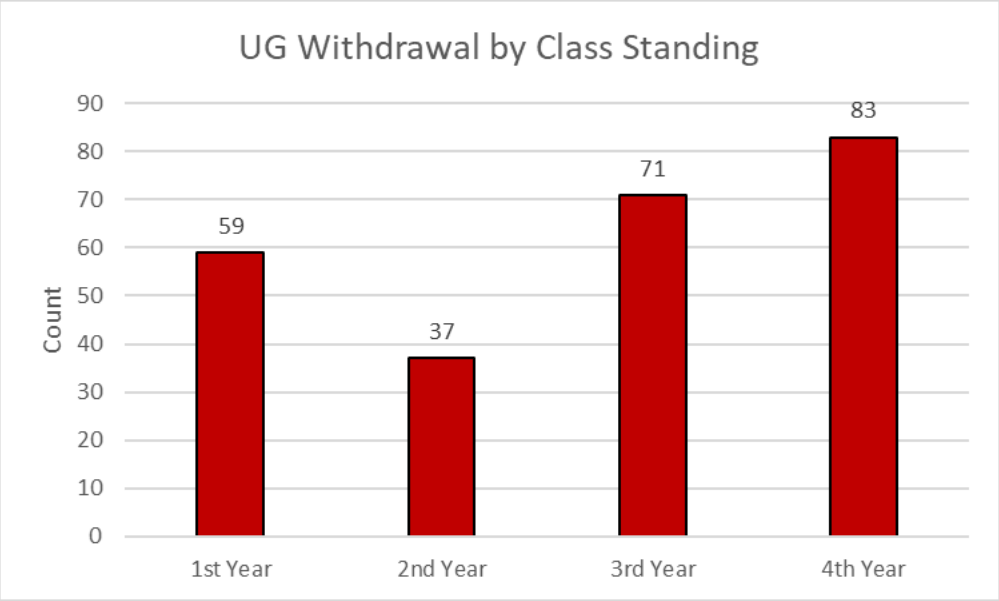


Significant Differences

Reason	Early	Percent
Fit	31	23.66
Unknown	25	19.08
Mental Health	17	12.98
Family Issue	12	9.16
Financial	12	9.16
Covid-19 Mandates	11	8.40
Health Issues	9	6.87
Work Obligations	8	6.11
Other	6	4.58
TOTAL	**131**	**100**

Reason	Late	Percent
Mental Health	32	26.89
Family Issue	23	19.33
Health Issues	15	12.61
Work Obligations	13	10.92
Fit	11	9.24
Unknown	11	9.24
Other	6	5.04
Covid-19 Mandates	4	3.36
Financial	4	3.36
TOTAL	**119**	**100**

UG Student Withdrawal Survey: Class Standing



Significant Differences

Reason	1st Year	Percent
Fit	15	25.42
Mental Health	14	23.73
Unknown	7	11.86
Family Issue	6	10.17
Financial	6	10.17
Work Obligations	4	6.78
Other	3	5.08
Covid-19 Mandates	2	3.39
Health Issues	2	3.39
TOTAL	**59**	**100**

Reason	2nd Year	Percent
Fit	11	29.73
Mental Health	7	18.92
Covid-19 Mandates	4	10.81
Family Issue	4	10.81
Financial	3	8.11
Unknown	3	8.11
Health Issues	2	5.41
Other	2	5.41
Work Obligations	1	2.70
TOTAL	**37**	**100**

Reason	3rd Year	Percent
Family Issue	15	21.13
Mental Health	14	19.72
Fit	12	16.90
Unknown	11	15.49
Health Issues	7	9.86
Work Obligations	5	7.04
Other	3	4.23
Covid-19 Mandates	2	2.82
Financial	2	2.82
TOTAL	**71**	**100**

Reason	4th Year	Percent
Unknown	15	18.07
Mental Health	14	16.87
Health Issues	13	15.66
Work Obligations	11	13.25
Family Issue	10	12.05
Covid-19 Mandates	7	8.43
Financial	5	6.02
Fit	4	4.82
Other	4	4.82
TOTAL	**83**	**100**

Faculty Ambassador Program

Faculty Engagement

Ongoing Engagement

Connecting with prospective students

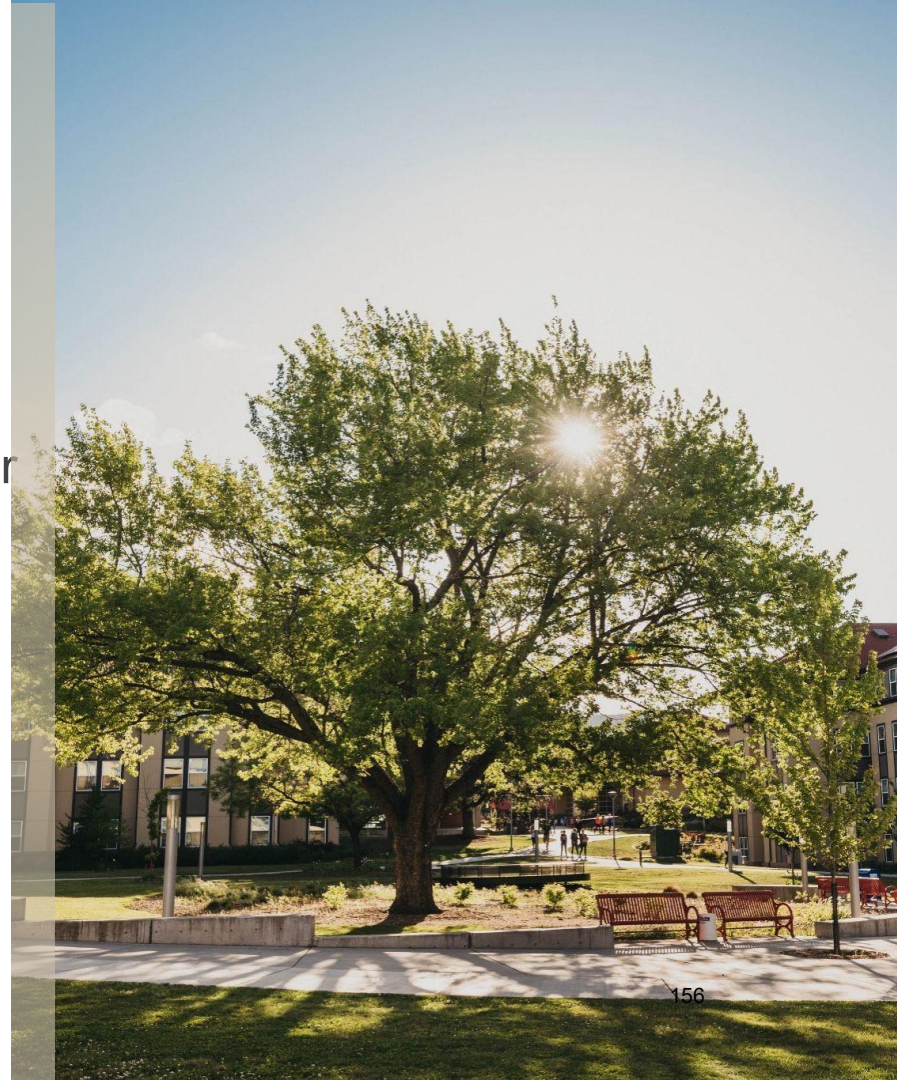
- Brag Sessions
- Preview Days
  - Academic & Information Fair
  - Faculty Presentation
- Prospective student meetings
  - Opportunities to sit in on classes / tour facilities
- Communication about events & activities
- Collecting student inquiry information
- Cognos report (Admitted student report)
- Faculty calling campaign

Faculty Recruitment Ambassador

Program

OVERVIEW

The Faculty Recruitment Ambassador Program is a new initiative that helps bridge the gap between high school and community college students and our university faculty, allowing for increased engagement in and outside the classroom.



Faculty Kits

Admissions will provide faculty with a box of admissions recruitment items, including: a poster, viewbooks or brochures, postcards, and interest cards.

Faculty Share

Admissions will coordinate the visit (dates, times, location, tech, etc.) to local high schools so faculty members can provide talks/ demonstrations and answer questions with a 9th-12th grade audience.

Raider for a Day Presentations

Admissions hosts visiting high schools and community colleges for campus tours, etc. Faculty can enhance the group's university experience by providing a "mock class" or discussion based on their academic discipline.

PROGRAM BENEFITS

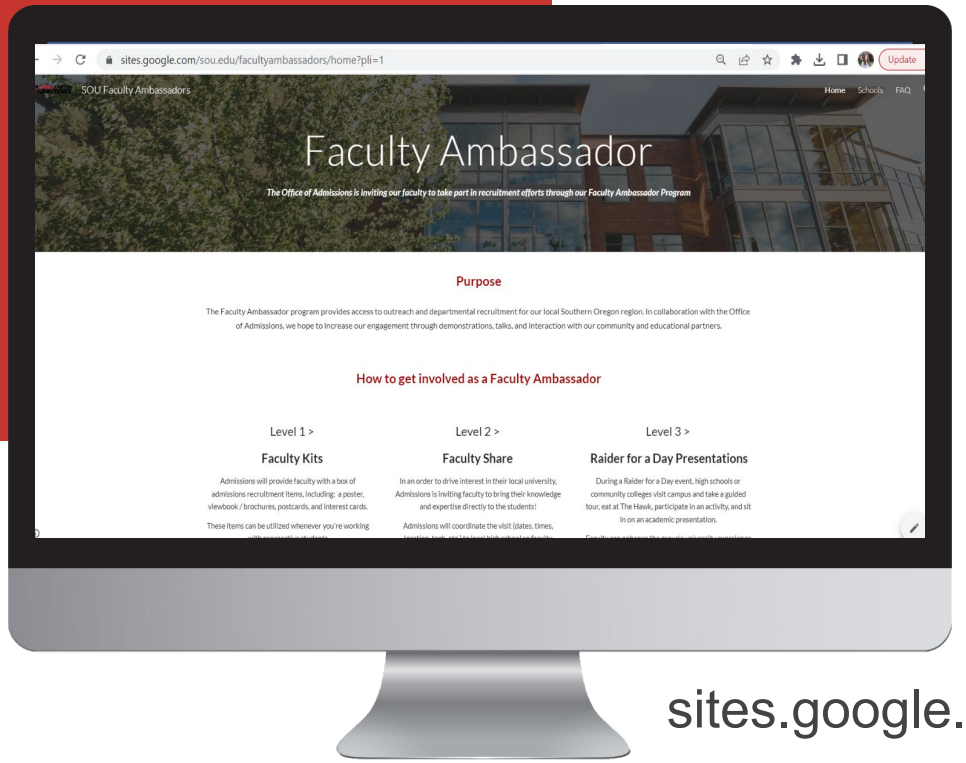
Early Engagement

Department Focused

CRM Entry

School Connection

SOU faculty & students in action at South Medford, North Medford, Ashland, and Phoenix High School in 2022



WEBSITE

For University Faculty & Staff

- Sign-up form
- Monthly meeting Information
- Map of local schools
- FAQ
- Contact information

sites.google.com/sou.edu/facultyambassadors

Thank You

Strategic Diversity Recruitment Efforts

American Samoa and SOU

January 2023 Board Update

A little about American Samoa

- Unincorporated Territory of the US
- 5 islands, 2 atolls, population is approximately 45,000
- Most are US Nationals, but not citizens. Can vote in American Samoa elections but not in local, state or federal elections
- FAFSA eligible
- Highest rate of military enlistment of any US State or Territory
- Median household income is $23,892
  - 55% of families are below poverty

Educational Attainment

	US Average	American Samoa	Oregon
Less than 9th Grade	4.8%	4.3%	3.3%
9th to 12th Grade, no diploma	5.9%	7.0%	4.8%
High school graduate	26.3%	53.4%	21.9%
Some college, no degree	19.3%	12.5%	24.6%
Associate's degree	8.8%	9.6%	9.0%
Bachelor's degree	21.1%	7.9%	22.4%
Graduate or professional degree	13.8%	5.4%	13.9%
High school or higher	89.4%	88.7%	91.9%
Bachelor's or higher	35.0%	13.3%	36.3%

Source: US Census Bureau, 2021

Brief History of SOU and AmSam

- History of alums
- Deanna and Larry Sanitoa 2017
  - Savannah and Simone
  - Formal invitation to visit and recruit students
- Recruitment Trips in 2018, 2019, 2022
- Admissions, ROTC, Bridge, Morgan Ulu

Recruitment Trip 2022

- Nov 7-15
- 24 visits and events
- 80 of apps on island
- 81 of admits on island
- Current # of apps/admits for 2023, compare to YTD for fall 2022
- 41 registered for fall 2022
  - 16 new

Other Activities

Radio Interview

Local News Interview

Football Game Guest Introduction

Introduction/Meet with Lt. Governor

ASCC Career Day

Parent Meeting

4 Church meetings

AMERICAN SAMOA

SOU RAIDERS

SOUTHERN OREGON UNIVERSITY

New Partnerships on Island

- American Samoa Department of Education
  - Scholarships for off island
  - Visit Planning and Coordination for HS visits (10)
- American Samoa Community College
- American Samoa Department of Youth and Women's Affairs
- Churches
  - Congregational Church of American Samoa – Reverend and Leone Ulu
  - The Church of Jesus Christ of Latter-day Saints
  - Iakina Seventh Day Adventist Church and Academy
  - Manumalo Baptist Church and Academy
  - Catholic Church
- Pacific Youth and Community Development
- Empowering Pacific Island Communities (EPIC)

Retention Overview: Unique Supports

- Affinity Group
- Honors Program
- Local Community Groups
  - Methodist Church
  - The Church of Jesus Christ of Latter-day Saints
- Samoan Club
- Covid-19 Impacts
  - Retain at same levels at general student population

Future Meetings

Adjournment