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

- o DCIN 313 - Design Problems in Sound & Light 4 credits
- o DCIN 409 - Practicum/Internship in Digital Cinema 1 to 15 credits
- o EMDA 302 - Podcast Design & Production 4 credits
- o EMDA 350 - Projects in Digital Media 1 to 4 credits
- o EMDA 407 - Seminar in Digital Media 4 credits
- o EMDA 409 - Practicum in Digital Media 1 to 15 credits
- o EMDA 461 - Programming for Artists 4 credits
- o EMDA 499 - Special Studies 1 to 4 credits
- o MUS 100 - Music Fundamentals 3 credits
- o MUS 115 - Audio and Music Production I 3 credits
- o MUS 121 - Music Theory 1 3 credits
- o MUS 122 - Music Theory 2 3 credits
- o MUS 123 - Music Theory 3 3 credits
- o MUS 215 - Audio and Music Production II - ProTools 101 3 credits
- o MUS 216 - Audio and Music Production III - ProTools 110 3 credits
- o MUS 340 - Audio and Music Production IV - Game Audio (ProTools 130) 3 credits
- o MUS 341 - Audio and Music Production V - Music & Audio for Film & Video 3 credits
- o MUS 342 - Audio and Music Production VI - Sound Engineering 3 credits
- o MUS 409 - Practicum 1 to 15 credits
- o MUS 415 - Music Industry Studies 3 credits
- o MUS 440 - Musical Form 3 credits
- o MUS 441 - Orchestration 3 credits
- o MUS 442 - Counterpoint 3 credits
- o MUS 443 - Composition Survey 3 credits
- o MUS 444 - Jazz Theory 3 credits
- o MUS 445 - Special Topic: Theory 3 credits
- o MUS 446 - Theory in Performance 3 credits
- o TA 407 - Seminar 1 to 9 credits
- o 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:

- o ART 133 - Intro to Drawing 4 credits
- o ART 327 - Figurative Painting & Drawing 4 credits
- o ART 349 - Comics & Picture Books 4 credits
- o 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:
  - o ART 240 - Introduction to Photography credits
  - o DCIN 216 - Studio Production for Film and Television 4 credits
  - o DCIN 472D - Advanced Short Film Production 4 credits
  - o TA 245 - Stage Lighting 4 credits
  - o TA 343 - Scene Painting 4 credits
  - o TA 344 - Technical Drawing for the Arts (Drafting) 4 credits
  - o TA 333 - Stage Properties   4 credits
  - o TA 444 - Advanced Stagecraft   4 credits
  - o EMDA 348 - Concept Design and Pre-Production Methods 4 credits
  - o EMDA 352 - Animation 4 credits
  - o EMDA 354 - 3D Animation 4 credits
  - o EMDA 410 - Cultures of Video Gaming 4 credits
  - o 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.

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[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)**

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[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**

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[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.

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[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

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[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%)

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[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.

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[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

Statewide Provosts Council Early Notice
Bachelor of Fine Arts in Digital Cinema Production Arts

A brief description of the anticipated program

The Digital Cinema Production Arts BFA at Southern Oregon University will offer 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

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.

Program location and modality (face to face, online, and/or hybrid)

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.

Anticipated start date

Fall term 2023.

Anticipated enrollment

As a new program, enrollment is expected to be around 15 students in the first year. 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.

An abbreviated description of how the program contributes to addressing statewide needs and goals and aligns with the university's mission and strategic plan

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, especially commuting students who cannot immediately relocate to a more populous region. This program 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.

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. 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. 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.

Contacts

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Institution: Southern Oregon University
Program: BFA Digital Cinema Production Arts

<u>Action</u>: At the **March 8, 2023,** meeting, the Statewide Provosts Council approved a new program for **Southern Oregon University, BFA Digital Cinema Production Arts** to move forward to the Oregon Higher Education Coordinating Commission for its review and approval. The **Southern Oregon University** Board of Trustees approved the **BFA Digital Cinema Production Arts** program at its **January 19, 2023,** meeting.

Eastern Oregon University
Dr. Matt Seimears, Interim Provost
<u>X</u> Approved
__Opposed
__Abstained

Oregon Health & Science University
Marie Chisholm-Burns, Provost
<u>X</u> Approved
__Opposed
__Abstained

Oregon State University
Ed Feser, Provost
<u>X</u> Approved
__Opposed
__Abstained

Oregon Tech
Joanna Mott, Provost
<u>X</u> Approved
__Opposed
__Abstained

Portland State University
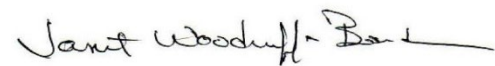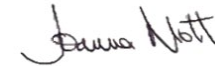Susan Jeffords, Provost
<u>X</u> Approved
__Opposed
__Abstained

Southern Oregon University
Susan Walsh, Provost
<u>X</u> Approved
__Opposed
__Abstained

University of Oregon
Janet Woodruff-Borden, Acting Provost
<u>X</u> Approved
__Opposed
__Abstained

Western Oregon University
Rob Winningham, Provost
<u>X</u> Approved
__Opposed
__Abstained

Updated 11/09/2022