

Docket Item:

University Program Approval: Western Oregon University, Bachelor of Arts (B.A.) in Creative Production.

Summary:

Western Oregon University proposes a new degree program leading to a B.A. in Creative Production. The statewide Provosts' Council has unanimously recommended approval. Higher Education Coordinating Commission (HECC) staff completed a review of the proposed program. After analysis, HECC staff recommends approval of the program as proposed.

Staff Recommendation:

The HECC recommends the adoption of the following resolution:

RESOLVED, that the Higher Education Coordinating Commission approve the following program:

B.A. in Creative Production at Western Oregon University.



Proposal for a New Academic Program

Institution: Western Oregon University

College/School: LAS

Department/Program Name: Creative Arts/Creative Production

Degree and Program Title: Bachelor of Arts in Creative Production

1. Program Description

- a. Proposed Classification of Instructional Programs (CIP) number.
50.9999 - Visual and Performing Arts: Other
- 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.

Creative Production is a 73-credit, multidisciplinary program that combines audio and video production, information technology, media studies, digital content creation and live performance. Working across each of these disciplines, students develop skills in production design, digital storytelling, critical viewing, imagecraft and collaboration. Students pursue their own creative direction in a supportive artistic community. Graduates are prepared to produce personal creative projects and/or work in professional teams. The Creative Production curriculum is comprised of four distinct disciplines: Digital Art and Design, Audio Production, Computer Science/Information Science and Critical Thinking. The program plan is designed to ensure students work simultaneously in each of these areas throughout their course of study, consistently integrating and drawing connections between these primary disciplines.

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

Creative Production Foundations

- A 120 Foundations of Digital Art Design **Credits: 4**
- A 262 Digital Images and Photography I **Credits: 4**
- MUP 110 Music Performance - Audio Production **Credits: 9**
- IS 278 Networks **Credits: 4**
- COM 211 Intro to Mass Communication **Credits: 4**

Choose one of the following courses:

- CS 133 Introduction to Python Programming **Credits: 4**
- CS 134 Perl Programming **Credits: 4**
- CS 161 Computer Science I **Credits: 4**

Creative Production Core Courses

- A 326 Video and Animation I **Credits: 4**
- MUP 300 Music Performance - Audio Production **Credits: 4**
- COM 342 Media Literacy **Credits: 4**
- WR 301 Integrating Writing and Design **Credits: 4**
- ICS 113 Finding and Preparing for internship **Credits: 2**
- CA 404 Creative Production Capstone **Credits: 12**

Creative Production Electives Credits: 14

Choose from the following, a minimum of 10 credits must be upper division

- A 320 Graphic Design: Process & Theory **Credits: 4**
- A 321 Graphic Design: Form and Communication **Credits: 4**
- A 322 Graphic Design: Contemporary Issues **Credits: 4**
- A 323 Interactive Media: Web Structure and Communication **Credits: 4**
- A 324 Interactive Media: Applied **Credits: 4**
- A 327 Video & Animation II **Credits: 4**
- A 425 Interactive Media: Contemporary Issues **Credits: 4**
- A 429 Portfolio & Professional Preparation **Credits: 4**
- A 462 Digital Images & Photography II **Credits: 4**
- A 468 Art & Technology Workshop **Credits: 4**
- MUP 380 Recording Session Preparation for Performing Musicians **Credits: 3**
- MUP 381 Introduction to Audio Production **Credits: 3**
- MUS 382 Digital Music Production **Credits: 3**
- MUS 383 Advanced Music Production **Credits: 3**
- MUS 421 Media Music Production I **Credits: 3**
- MUS 422 Media Music Production II **Credits: 3**
- MUS 423 Media Music Production III **Credits: 3**
- TA 112 Introduction to Film **Credits: 4**
- TA 245 Technical Theater: Lighting & Sound **Credits: 3**
- TA 348 Lighting Design **Credits: 4**
- TA 370 Acting for the Camera **Credits: 4**
- D 460 Dance and Technology **Credits: 3**
- D 451 Dance Production **Credits: 3**
- CS 127 Introduction to Multimedia Programming **Credits: 4**
- CS 135 Java Script **Credits: 4**
- CS 195 Fundamentals of Web Design **Credits: 4**
- COM 212 Advertising and Society **Credits: 4**
- COM 236 Contemporary Issues in Media **Credits: 4**
- COM 446 Critical Media Analysis **Credits: 4**
- W 401 Writing Across Media **Credits: 4**
- TA 330 Script Writing **Credits: 4**

Total Credits: 73

- 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 Creative Production curriculum will be delivered solely on the WOU campus in Monmouth. In addition to traditional classroom settings, more specialized work will be carried out in the various on-campus production facilities (see section f below).

- e. Adequacy and quality of faculty delivering the program.

The Creative Production faculty is comprised of primary six instructors, all of whom are active professionals in their respective disciplines. Each holds a terminal degree and is a tenured professor at WOU. This core faculty includes:

- 1) Dr. Dirk Freymuth - Audio Production

Dirk Freymuth began teaching at WOU in 2011 and since 2016 has held the rank of Associate Professor. He developed the Audio Production curriculum for undergraduate majors, minors, and graduate students and also oversaw the design and construction of WOU's 1200 square-foot recording studio and recording labs. Dr. Freymuth is also a regular visiting faculty member at The New School for Jazz and Contemporary Music in New York City, where he teaches Pop Music Production and directs various pop music ensembles. His career as a professional recording and touring musician, record producer, composer and arranger spans more than thirty years and includes work in a wide variety of genres. As a guitarist he has appeared on over 100 recordings and has himself produced more than 50 records. He is a member of the National Association of Recording Arts and Sciences (NARAS) and the Audio Engineering Society (AES).

- 2) Dan Tankersley - Art and Design

Daniel Tankersley is an Associate Professor of Art & Design and head of the Art Department at Western Oregon University. Often focused on the intersections of landscape imagery and political power, his work has spanned a variety of media including photography, experimental graphics, sound, web art, and interactive installation. His teaching currently focuses on digital photography, video, and animation. He has exhibited and lectured nationally and internationally.

- 3) Dr. Thaddeus Shannon - Information Technology

Tad Shannon is the director and program coordinator of the Information Science program. His current research includes Artificial Neural Network and Data Mining. Dr. Shannon is also an experienced theater lighting designer and specialist in many different entertainment technologies.

- 4) Dr. Dana Schowalter - Communications

Dana Schowalter is an associate professor and current department head of Communication Studies at Western Oregon University. Her research interests include feminist media studies, feminist political economy, and global philanthropy. Her work has been published in *Neoliberalism in the Media*, *Women and Language*, and *Communication Review*. In the classroom, Dr. Schowalter teaches courses in political communication, social media, and gender, race, and intersectional communication practices.

- 5) Dr. Lars Soderlund - Professional and Technical Writing

Lars Soderlund is the director of Professional and Technical Writing at WOU. He created and structured the WR 301 and WR 401 courses at WOU to serve students of all majors interested in the integration of writing and design and writing across media (respectively). He received his PhD from Purdue University, where he taught and studied Professional and Technical Writing, and has

published on the topic of usability testing, which involves revising documents' designs according to their ease of use.

6) Dr. Darryl Thomas - Dance & Technology

Darryl Thomas, Professor of Dance at Western Oregon University, toured throughout the world as dancer and artistic collaborator in the world-renowned Pilobolus Dance Theatre, receiving an Emmy for his 1996 Kennedy Center performance of the Pilobolus work “Untitled”, starring annually in the Company’s sold-out New York performances, and performing in the opening ceremonies of the 1996 Olympics in Atlanta, Georgia. His choreography has been featured in the repertory of dance companies spanning the globe from Singapore to Mexico City, D.F., Pusan, South Korea, Taipei, Taiwan, Bangkok, Thailand, Kolkata, India, and Honolulu, Hawaii, as well as many regional companies in the United States. Currently Mr. Thomas is Professor of Dance at Western Oregon University where he teaches composition, partnering, Hip Hop, Hawaiian, Salsa, West African, Modern and Dance & Technology courses. His transdisciplinary research in dance and coding has led to the development of innovative STEAM programs for k-12 youth supported by Apple, Oregon Community Foundation, Pacific / Rocky Mountain Power, Oregon Sea Grant and the Willamette MBA Community Grants Programs.

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

In addition to the six primary professors who make up the faculty of the Creative Production program are several other full-time (both tenured and tenure-track) WOU faculty members who currently teach courses that make up the Creative Production curriculum. These include Dr. Garima Thakur (Art and Design), Dr. Jennifer Vaughn (Art and Design), Dr. Kevin Walczyk (Music Media), Dr. Timothy Cowart (Dance) and Dr. Tiara Good (Communications Studies). There are also many Non-Tenure-Track professors who teach various approved elective courses.

g. Other staff.

NA

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

For a school of its size located in a rural community, WOU has several high-quality facilities for audio production, video production and live performance that compare favorably to those found at other Oregon campuses.

These facilities include:

1. Audio and Video Production Facilities

A) APSC 230 - Recording Studio & APSC 226 - Recording Lab

Studio 230 - together with the attached Lab 226 - is the primary audio production facility at WOU. Built in 2013 at a cost of over \$200,000 and outfitted with \$75,000 of audio hardware and software, it is one of the finest recording facilities on any Oregon campus. It has two large isolation rooms and is capable of recording up to 24 tracks at a time. The control room also functions as a classroom for audio production courses, accommodating up to 12 students.

Studio 230 is outfitted with the following equipment:

Preamplifiers

Millenia (x2), Grace Audio (x2), VinTech 573 (x2), VinTech 273 (x2), API (x2), UAD 4-710, UAD 6176 (x2), Audient 008

Microphones

Neumann U87, AKG 414XLS (x2), SE Gemini II, Origin Spirit (x2), Neumann KM184 (x4), Neumann KM100 (x2), AKG 451B, SE Voodoo II (x2), AEA 44, AEA 88, EV RE20 (x2), Shure SM7B, Sennheiser 421 (x3), Shure SM57 (x8), Sennheiser e609 (x4), Sennheiser e906 (x2)

Software

Logic Pro X, Pro Tools 2019, Ableton Live 11, Melodyne, Altiverb 7, Universal Audio, Soundtoys, Izotope (Ozone, RX, Neuron, Nectar, Alloy 2, Iris), Slate Trigger II, Omnisphere 2, Native Instruments Komplete

Other

Orion 24 x 16 AD/DA converter, Avid ArtistMix control surface, KeyLab 88-key controller, Keylab 66-key controller, Roland V-Drums

B) APSC 101 - MIDI Lab

The MIDI lab features 12 workstations, each with a 27" iMac, M-Audio 66-key controller, Logic Pro and Adobe Creative Suite software. The facility is accessible 24 hours a day to WOU music students as well as all students taking audio production courses. Creative Production students would also have access to this lab.

C) VPLL - Video Production Learning Lab

Located in the Richard Woodcock Education Center, The VPLL has a wide range of capabilities that can satisfy a great many use-cases. For live production, the VPLL is capable of live, multi-camera shoots at 1080p through the use of its Tricaster Mini working in conjunction with OBS on an internet connected machine. The lab has a multipurpose office that can double as a control room for live events, and is equipped with three Clearcom headsets for real-time communication. For pre-recorded video, the VPLL is equipped with two Sony FS5M2 video cameras, along with four Canon XF305 camcorders, and two Canon DSLRs. The Sony FS5M2's are capable of 4k HDR recording at up to 60fps and 1080p recording at up to 240fps. This feature allows for limited slow-motion capabilities, along with regular recording.

For both live and pre-recorded video, the VPLL features a 1.5 wall green screen and a wrap-around black screen on rails. This allows for full body keying (greenscreen). To light the space, the lab features a full dead-hung grid with 15 fixtures controlled via dmx by a lighting console. The VPLL also has an additional five fixtures available for use on the ground and on location. To facilitate learning and creativity, the VPLL also has a dolly track system and jib (crane) arm, along with a full body steadicam system, and two teleprompters (one ipad based, the other computer based). For sound, the VPLL is equipped with an arsenal of high-quality microphones, along with two sound consoles. Finally, for post-production, the VPLL has two high end Mac workstations, each equipped with an audio interface, Palette-brand editing control surface, and a high-speed external drive. There is also a Wacom Digital Tablet available for use at either workstation. In terms of software, the editing suites have the full Adobe Creative Suite installed, along with Blender for lightweight 3D animation.

The VPLL is also home to Q-Loop productions, a student developed and led film production team that currently serves the Western Oregon University College of Education. Q-Loop's goal is to create engaging content for faculty and staff while providing students with a high-impact learning opportunity. In addition to their role as content creators, Q-Loop supervises, helps set policy, and maintains the Video Production Learning Lab (located in RWEC 210). Q-Loop provides training for students and faculty on how to safely use the space, and facilitates requests for use in conjunction with the Office of the COE Dean. As of right now, Q-Loop only serves the College of Education; however, they are actively considering how to best meet the needs of other academic divisions on campus.

D) Digital Media Center (DMC)

Located on the second floor of Hamersly Library, the DMC offers two small production studios available to all WOU students by reservation.

These are:

HL 221 - Digital Production Room (Audio Recording and Editing)

Equipment includes:

- * iMac with Camtasia Studio 7, Adobe Creative Cloud, GarageBand, Audacity, FinalCut Pro 10, iMovie 11
- * PC with Camtasia Studio 7, Adobe Creative Cloud, Dragon Naturally Speaking 12, and Start/Stop transcription software (including pedal)
- * A multi-media deck for importing MiniDV, VHS, DVD, CD, and cassette
- * ProCast USB Microphone and Audio Interface hooked up to both the Mac and the PC
- * PGE181 Shure and Blue Yeti USB microphones

HL 222 - Digital Production Room (Video Recording and Editing)

Equipment includes:

- * iMac with Adobe Creative Cloud, GarageBand, Audacity, FinalCut Pro 10, and iMovie 11
- * PC with Start/Stop transcription software (including pedal)
- * Canon EOS 70D DSLR Camera with 18-135mm Lens with Rode VideoMic Go On-Camera Microphone
- * Canon 32GB VIXIA HF G20 Full HD Camcorder with Rode VideoMic Pro On-Camera Microphone
- * Polsen OLM-10 Omnidirectional Lavalier Microphone (available upon request)
- * A multi-media deck for importing MiniDV, VHS, DVD, CD, and cassette
- * ProCast USB Microphone and Audio Interface
- * CowboyStudio Complete Photography/Video Studio with green screen

2. Live Performance Spaces

A) J. Edgar Rice Auditorium

Rice Auditorium is a 600-seat venue that hosts live performances by the WOU Theater, Music and Dance departments, performances for the Smith Fine Arts Series, and various other campus events. It is outfitted with a Behringer X32 mixing console and a Meyer Sound speaker system. Creative Production students pursuing a live sound engineering focus to their studies will have opportunities to work with the system in Rice Auditorium.

B) Smith Hall 121

Smith Hall is the WOU music department's primary recital hall, with a capacity of 220 seats. The hall has professional sound and lighting systems, as well as a Smart Classroom system with a large retractable projection screen above the stage. For sound, Smith Hall is outfitted with a Behringer

X32 mixing console and a JBL speaker system. Creative Production students pursuing a live sound component to their studies will have opportunities to work with the system in Smith Hall.

C) Maple Hall

Maple Hall is home to the WOU Dance Department. This performance space has some of the most sophisticated live performance technologies on campus, including:

1 ETC 2.4K Dimmer, 2 2.4K 6-Channel Dimmers, 2 ETC Lighting Consoles, 9 ShowBabies DMX Controllers, 36 OPTI Tri Pars, 6 LED Pars

4 Martin Moving Fixtures, 2 - 5K Sanyo Lumen projectors, 29 Lustr Lighting fixtures, 28 ETC Source 4 bodies, 29 ETC 36 degree lens, 16 ETC 50 degree lens, 2 ETC 70 degree lens, 2 ETC 90 degree lens, 12 - 50lbs lighting boom bases, 16' X 42' Black Traveller , QSC Soundsystem

i. Anticipated start date. **Fall 2021**

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.

Graduates of the Creative Production program will be empowered to lead meaningful, responsible lives that enhance the economic, cultural and intellectual vitality of our region and the larger world. The proposed major aligns directly with WOU's strategic plan and institutional priorities:

- Transforms the student's initial interest in creative media into a robust and durable set of practical abilities, intellectual tools, and applicable experiences
- Achieves this through high-impact educational experiences such as experiential learning, intensive writing, group work, capstone projects (undergraduate research) and faculty mentoring
- Weaves together diverse course offerings and program resources that already exist at WOU in order to provide maximum benefit to the student at practically no cost to the university

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.

Creative Production makes accessible to students from nearly any background a clear, customizable, comprehensive degree path that builds creative, intellectual, and employment-related competencies. As noted above, learning throughout the program is steeped in high-impact practices, and culminates in capstone projects that immediately launch the graduate's portfolio.

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;

Provides a degree path for students who wish to pursue creative production in a program that emphasizes multidisciplinary studies. The region currently lacks such a program.

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

The Creative Production program will provide students of the performing arts, digital media and entertainment technology with the necessary skills to be competitive professionals - be they performing artists, creatives or technicians.

This type of program can currently only be found in large cities and institutions across the country; none exist in Oregon. Providing the region's many first-generation students with the training we believe they will ultimately need to succeed in these kinds of contemporary industries will help ensure that they can realistically pursue the same opportunities as people trained in larger urban centers. All graduates will be empowered to produce their voices using the creative audio-visual media and network technologies that so often frame social, economic, and environmental challenges and opportunities.

- iii. address civic and cultural demands of citizenship.

This program intentionally combines hands-on technical training with studies in humanities and the arts. The purpose of this program is to produce graduates who are versed in a wide range of skills immediately relevant to society -- not only how to produce creative media in a practical sense, but also how to responsibly evaluate messaging, think critically, and make ethical choices that serve the greater good.

3. Accreditation

NA

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

4. Need

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

We anticipate that students in this program will attend full-time.

	2021-22	2022-23	2023-24	2024-25	2025-26
Cohort 1	2	2	2	2	0
Cohort 2	0	3	3	3	3
Cohort 3	0	0	4	4	4
Cohort 4	0	0	0	6	6
Cohort 5	0	0	0	0	8
TOTAL HEADCOUNT	2	5	9	15	21

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

Graduates of the program will receive a B.A. in Creative Production; no other degrees or certificate programs are planned at this time. The highly-specialized nature of this curriculum is not expected to draw large numbers of students in the short term. Multidisciplinary programs that combine these areas of study and work are still relatively new and it will take time for the benefits of this type of approach to be understood and appreciated. For this reason, it is best to keep enrollment expectations fairly conservative in the coming years, particularly as statewide college enrollment in Oregon has been on a steady decline over the past decade and is not anticipated to improve significantly in the coming decade. With that in mind, it will be considered a success if 5-10 degrees are awarded in the next five years.

	2021-22	2022-23	2023-24	2024-25	2025-26
Cohort 1	0	0	0	2	0
Cohort 2	0	0	0	0	3
Cohort 3	0	0	0	0	0
Cohort 4	0	0	0	0	0
Cohort 5	0	0	0	0	0
TOTAL Graduates	0	0	0	2	3

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

It is anticipated that the majority of students will be Oregon residents that include both traditional and non-traditional students. While the program is ideally suited to full-time study, given the emphasis on sustained multidisciplinary study and collaboration with one's capstone project team, there will be nothing preventing part-time study.

There is also likely to be interest in this program among non-resident students living in states/principalities covered by WUE, as there are no directly comparable programs currently offered at WUE institutions.

While approximately 6% of the total student body at WOU has been made up of international students over the past decade, that number has diminished significantly in recent years. It is not anticipated at this time that enrollment from international students will be a substantial factor in the Creative Production program.

c. Evidence of market demand.

The recent establishment of programs around the country that combine visual arts and performance arts studies, together with rigorous technology training, suggests a growing interest among young students to receive a more multifaceted education as they prepare for careers in production technologies, digital arts, and performing arts. Evidence suggests that in the coming years professionals in all areas of the arts will be increasingly expected to have multiple skill sets if they are to be competitive. Several colleges have already created programs to meet these new challenges, yet only a handful of loosely-relatable programs have been established in Oregon (see below section 5.a), each of which is primarily an adaptation of a previous degree program (e.g. music, art, film), making their curricula heavily weighted in a single discipline and thus unable to provide a truly multidisciplinary experience. The innovative curriculum of the proposed Creative Production program, which would reside in the Creative Arts Division, will be positioned to appeal to a wide variety of students, be they visual artists, performance artists, designers, producers, technicians, etc.

Outside of Oregon, a number of programs have been established that offer a similar approach to multidisciplinary degree paths. Careful analysis of these programs provided valuable ideas when developing the WOU Creative Production degree, though none of them served as a direct model. Examples of these programs include:

B.S. Creative Media Production - Arkansas State University

<https://www.astate.edu/college/liberal-arts/departments/media/degrees/>

The Creative Media Production program at Arkansas State University offers a B.S. degree in three areas of focus: Audio Video Production, Narrative Media and Graphic Communication

B.A. Media Production - Colorado State University

<https://www.colorado.edu/cmci/dcmp/ba>

For the Bachelor of Arts in Media Production at CSU, "students will first complete the foundational courses in theory and practice before proceeding to advanced courses in media production and critical studies. Once the basic requirements are completed, students focus on an area of concentration: Documentary Media, Performance Media, Sound Practices, or they can construct their own 9 credit-hour concentration based up the wide range of media courses available to them."

B.A. Media Studies - The New School

<https://www.newschool.edu/bachelors-program/media-studies-ba-bs/>

At the New School, "The Media Studies major helps you gain conceptual, technical, and practical skills in media analysis, production, and management. Learn to think critically about the creation, distribution, and reception of historic and emergent media forms in a global context. The program is designed to prepare students for professional work in a range of media fields such as film, web, mobile, print, games, social media, marketing, and transmedia narrative."

B.A. Theater and Electronic Media Performance - Michigan Tech

<https://www.mtu.edu/admissions/programs/majors/theatre-media/>

At Michigan tech, the Theater and Electronic Media Performance degree integrates traditional theatre studies with electronic media performance. Graduates are "well-rounded performers qualified to work in theatre, film, video, digital arts, video-game voice-over—wherever their careers take them." This degree is also offered with a focus in either Audio Production or Sound Design.

B.S. Arts and Entertainment Technologies - University of Texas/Austin

<https://designcreativetech.utexas.edu>

The School of Design and Creative Technologies at the University of Texas/Austin offers a program with "coursework in game design, themed entertainment, music and sound, motion graphics and video, immersive media, interactive storytelling, and other creative technology fields. A flexible degree plan allows students to double-major or minor in other areas of study such as design, computer science, or business."

B.A. Digital Media, Arts and Technology - Penn State/Behrend

<https://behrend.psu.edu/school-of-humanities-social-sciences/academic-programs/digital-media-arts-and-technology>

The Digital Media, Arts and Technology degree at Millersville is a multidisciplinary degree that "combines the broad perspective of the liberal arts with technical skill, so you'll study technology history and theory at the same time that you're learning to use the newest programming languages, digital tools, and computer systems."

B.A. Creative Media Studies - Champlain College (Burlington, VT)

<https://www.champlain.edu/academics/undergraduate-academics/majors-and-specializations/creative-media>

At Champlain College, the Creative Media Studies degree is offered in four different specializations: Sonic Arts, Creative Writing, Moving Image and Visual Art and Design

- d. 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).

There are no comparable multidisciplinary programs in arts/technology offered in the immediate region. See below (section 5a) for relatable programs in Oregon.

- e. 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?

As already mentioned above, young professionals pursuing careers in the production arts (audio, video, design, media) are increasingly expected to possess multiple skills and demonstrate experience with various types of hardware and software technologies. In the field of audio production, for example, it is often no longer enough to possess skills in music production alone. Today, aspiring young audio engineers, especially those working as studio interns, are expected to also have advanced video production skills, media production/design skills (for online content creation, social media marketing), and computer networking skills for operating integrated audio and video systems for both media production and live performance. Students of the WOU Creative Production program will receive training in each of these areas and, depending on their individual area of focus, will be qualified for a variety of current careers in the arts and, indeed, for establishing unique skill-sets that will help define the careers of the future.

In 2011, the National Endowment for the Arts published its *Forecast for Artist Employment*, which was largely based on the Bureau of Labor and Statistics' *Occupational Outlook Manual 2010-11*. <https://www.arts.gov/sites/default/files/103.pdf>

The NEA report concluded that Artist employment was expected to increase by 11 percent by 2018—roughly the same growth rate projected for the overall labor force (10 percent). It went on to point out that, "A surge in demand for multimedia artists, animators, and illustrators—especially those who are computer and technology-savvy—is projected for 2018, due to companies' demand for advertising in online and digital formats." This proved to be an accurate prediction. As the WOU Creative Production program is designed specifically to promote tech-savvy multimedia artists, graduates of the program should be in a strong position to pursue such careers in the modern workplace.

Similarly, in 2016 The Berklee School of Music published its *Contemporary Career Paths* guide, providing a comprehensive look at a multitude of careers associated with the music industry, along with estimated average salary ranges. Many of the career paths in the Berklee guide are ones which could be developed within the WOU Creative Production program, yet would also benefit greatly with the added dimensions of the CP curriculum.

Examples of specific careers included in the Berklee report include:

1. Music Recording and Production

- A) Recording Engineer (\$25,000 - \$150,000+)
- B) Live Sound Engineer (\$35,000-150,000+)
- C) Sound Designer for film, television and gaming (\$40,000-120,000+)

2. Digital Media & Streaming:

- A) Social Media Specialist (\$60,000 - \$80,000)

Responsible for defining and executing a specific social media strategy, as well as cultivating and managing branded online communities on the company's behalf. Excellent writing and editing skills for multiple media channels are required,

B) Director of Content (\$75,000 - \$85,000)

Writes/gathers online content for a company's web- site. Monitors current industry standards and techniques to ensure effective content. Requires a bachelor's degree in a related area and 3-5 years of experience in the field or in a related area.

C) Interaction Experience/User Interface Design (\$90,000 - \$170,000)

Designs and implements common user interface standards, design guidelines, GUI prototypes, HTML, etc. Works with the product development team to design online user experiences. May require an advanced degree with at least 5 years of experience.

D) Community/Social Media Manager (\$40,000 - \$70,000)

Establishes strategic goals for community-related content for an organization. Develops, directs and implements the content. Requires a bachelor's degree with at least 5 years of experience in a related area.

E) Website Content Producer (\$28,000-75,000)

Develops interesting and unique content for a label's site including artist bios, stories about upcoming tours, announcements about new releases, and features about label artists.

More recently, a 2018 report prepared by Hanover Research for WOU entitled, *Market Opportunity: Undergraduate Bachelor's Programs*, identified several high-growth and emerging fields, which they define as "above-average students and labor market demand growth and volume." Two of these - Media/Multimedia and Computer Systems networking - are directly relevant to the Creative Production program. While the WOU Hanover Report does not include any of the traditional performing arts (music, theater, dance) as emerging fields, it should be noted that they do identify programs in music and art as displaying "above-average completion and job volume but below-average student and labor demand growth." We believe that the multidisciplinary training students of the Creative Production will receive will prepare them for new types of jobs that are only beginning to emerge.

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program.

The Creative Production program learning outcomes that align to WOU university learning outcomes are:

1. Develop and apply knowledge of creative media technologies, including audio and visual hardware and software, computer networking systems, and live performance resources (WOU: Integrative Learning)
2. Articulate the cultural roles - both past and present - of various creative arts and media (WOU: Inquiry and Analysis)
3. Integrate abilities across multiple media to produce creative works (WOU: Integrative Learning)

More detailed program outcomes are to be found within the following three areas:

1) Technology

* Ability to use industry-standard audio, visual and design software

* Understanding of creative technologies used in a wide variety of artistic mediums

* Ability to operate and trouble-shoot basic networked systems used in the arts

2) Critical Thinking

* Demonstrate understanding of how various arts and media are transmitted and consumed

* Ability to articulate personal artistic vision and place it in a cultural context

3) Collaboration

* Ability to communicate efficiently and effectively within a team

* Ability to carry out multiple tasks on a creative team outside one's own area of expertise

* Demonstrate professional project management skills

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

The primary assessment tool of the Creative Production program will be the evaluation of student capstone projects. The Creative Production capstone is designed as a 12-credit, three-term sequence that is meant to be the defining experience for students. Because this capstone is ultimately envisioned as a major collaborative undertaking carried out by a team of students over the course of a full year, careful assessment of these projects, as well as of students' individual contributions to them, will provide evidence of the program's success.

For the assessment of the actual capstone project, rubrics similar to those currently used by the Music and Art departments to assess final projects will be adapted to assess the Creative Production capstones. In addition to the assessment of the finished project, assessment will also be undertaken for each of the subordinate requirements outlined in the capstone course syllabus.

These include:

- Overview and production schedule of the work intended to be done by the student during each term of study in the capstone course
 - Weekly journal entries in which the student reports progress, self-assess, and detail evidence of the student's contributions to the project for that week
 - Forum discussions in which the student responds to questions and materials assigned by the instructor
 - Cumulative written reflection by the student on the work completed during the term, providing detailed accounts of how multiple disciplines within the Creative Production program are integrated in the project (this is the signature assignment for the course, due at the end of each term)
 - Digital project portfolio that includes the student's final product --or a recording of it, if the project is a performance, event, etc.-- and documentation of the production process (due following the completion of a project)
- c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.

As noted above (section e), each of the primary program faculty members are tenured professors at WOU as well as active professionals in their respective fields. Tenured and tenure-track faculty are expected to meet the scholarly standards of their divisions. Per the WOU-WOUFFT collective bargaining agreement, scholarly expectations of faculty at WOU are expressed through the Boyer model of scholarship, where faculty can demonstrate scholarly achievement in the scholarship of discovery, application, integration and teaching & learning. All tenure-track WOU faculty are expected to maintain engagement in at least one of these modes of scholarship.

6. Program Integration and Collaboration

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

1. Related Programs at WOU

There are few programs within the WOU Creative Arts Division with a significant multidisciplinary component, specifically ones that combine the arts, technology, and critical thinking.

Current programs that WOU that are relatable to the Creative Production program are:

A) B.A./B.S. in Dance Film and Technology Emphasis

The creative work done by the WOU Dance department is consistently among the most innovative of all live performance arts at WOU. Their new Dance Film and Technology program represents another clear move among various creative arts programs all around the country to provide students with a degree path more focused on contemporary creative technologies. Professor Darryl Thomas of the dance department has been an essential voice in the development of the Creative Production program and is certain to create new technology-drive courses likely to be integrated into the Creative Production curriculum.

B) B.A./B.S. in Theater/Production Training Emphasis

The WOU Theater department BFA in Production Training degree is a good example of the current trend in adapting preexisting programs to introduce an interdisciplinary component and also include more training in theatrical production. In this program students take the A 204-205-206 Art History sequence as well as a number of courses more focused on technology, such as TA 245 Technical Theater: Lighting and Sound, TA 348 Lighting Design, and TA 448 Advanced Lighting Design, each of which is included in the Creative Production program's elective list.

C) B.S. The Arts

While it attracts few students each year, the B.S. degree in The Arts offers a valuable multidisciplinary opportunity to combine three of the four primary areas that make up the Creative Arts Division: Art, Music, Theater and Dance. Given the increased number of technology-driven courses developed at WOU in recent years, students pursuing this degree can tailor a program that is surprisingly forward-looking when compared to some of the more traditional CAD programs.

For example, a student who is primarily a dancer or actor could take advantage of the many audio and video production classes currently on offer and have them count towards their degree, something not otherwise possible in most CAD programs.

D) Audio Production Minor

The WOU Audio Production minor includes several courses that are part of the Creative Production program's core curriculum and approved electives. Students pursuing an audio production minor also have required training in video production within their coursework, as well as mandatory collaborative work. The 27 credits needed to complete the Audio Production minor could be applied to the Creative Production program, should a student who has completed the minor later decide to pursue the B.A. in Creative Production.

E) B.A. Interdisciplinary Studies

More than any other WOU program, Interdisciplinary Studies offers paths for students who wish to combine the various disciplines that make up the Creative Production program, yet it would be difficult for a student to create an IS curriculum that consistently held each of the disciplines in balance over the course of four years as the Creative Production curriculum does. In the past few years there has been a growing interest among WOU audio production students to build an IS program with audio production as their primary discipline.

2. Related Programs at Other Oregon Campuses

A) Portland State University - Sonic Arts & Music Production

Portland State University offers a degree in Sonic Arts & Music Production that incorporates multimedia training within an audio production course. Like many audio production programs, however, it is part of the music department and therefore requires students to complete a traditional (some might argue antiquated) music curriculum that includes courses that are of little relevance to producers focused on contemporary music. As they describe it, "Instead of traditional recitals that most music majors work towards, your culminating project as a Sonic Arts and Music Production major will revolve around your growing portfolio. The goal of this program is that every class you take gives you another opportunity to add to your portfolio's vibrancy, from composing music to developing multimedia content."

B) University of Oregon - B.S. in Music Technology

Like PSU, the University of Oregon offers an audio production degree - a B.S. in Music Technology - that is part of the music program and therefore requires students to complete an extensive core curriculum only suitable for traditionally-trained musicians. Their Music Technology program does, however, require students to take four Computer Science courses, something that clearly relates to the proposed Creative Production at WOU, which also includes Computer Science and Information Technology courses in its core curriculum.

C) University of Oregon - B.A./B.S. Art and Technology

This 72-credit program requires 24 credits of 100 and 200-level Art courses, as well as 12 credits of Art History. While this course does offer a handful of technology courses comparable to the

proposed Creative Production program it is heavily slanted towards art and lacks a multidisciplinary requirement.

D) Southern Oregon University - B.A./B.S. Digital Cinema

SOU's new Digital Cinema program (which launched in Fall 2019) is an adaptation of their Film Studies program, but places new emphasis on technology, collaboration, problem-solving and entrepreneurship. The curriculum also includes a number of communications courses, providing a strong critical thinking/media studies component similar to the proposed Creative Production program. Unlike the WOU Creative Production program, however, the SOU Digital Cinema program is geared entirely towards training film-makers, visual storytellers, etc. It is not a program that is likely to appeal to other types of artists, designers, performers and producers.

E) Oregon State University Cascades - B.A./B.S. Art, Media and Technology

By far the most similar program in Oregon to the proposed Creative Production program is the 'Arts, Media and Technology' program at OSU Cascades. As they describe it, "The Arts, Media and Technology degree prepares you for a career as a creative professional. The program's multidisciplinary curriculum integrates critical, theoretical and historical knowledge of the arts and media with the technical skills required for a career in the visual arts and design fields."

What distinguishes the WOU Creative Production program from the OSU/Cascades program is the latter does not provide students with curricular paths involving live performance (music, dance, theater, etc). Nevertheless, that OSU's program was only recently introduced is further evidence for the growing demand for curricula that combines arts and technology.

- 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 the multidisciplinary nature of the Creative Production program, it will foster valuable collaborative connections among WOU programs. The Creative Production core curriculum is comprised of courses from five different departments on campus, with approved electives reaching beyond those. An even greater potential for collaboration between various departments and programs exists at the capstone level.

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

NA

- d. Potential impacts on other programs.

It is anticipated that the Creative Production program will have only positive impacts on other WOU programs. Because the Creative Production curriculum distributes required courses across multiple programs - Art and Design, Music, Communications, Information Science and Writing programs - each of these stands to benefit from increased enrollment in their respective courses as new students are recruited. While the required core classes are historically never at risk of being

under-enrolled, some of the courses in the approved list of electives have been at times, so any additional students to these would be seen as a major benefit.

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.

Revised May 2016

Instructions on Budget Outline form

1. Whose viewpoint?

The Budget Outline is intended to show the budgetary impact resulting from offering the new program. This table should be completed from the viewpoint of the budgetary unit that will be responsible for the program. Determine what the budgetary unit will be doing (in terms of new or additional activities) that it is not now doing and show what these activities will cost — whether financed and staffed by shifting of assignments within the budgetary unit; reallocation of resources within the institution; special appropriation of the legislature; or gift, grant, or other funds.

2. No additional resources needed?

If the program is simply a rearrangement of courses already being offered, relying on access to library resources available for other programs, with no requirements for new or additional specialized facilities, equipment, or technology, and with no increase or decrease in students served by the budgetary unit responsible for the program, the budgetary impact would be near zero and should be so reported in the table.

3. Additional resources needed?

If FTE faculty or support staff assigned to the budgetary unit must be increased to handle an increased workload as a result of the new program (or to provide added competencies), indicate the total resources required to handle the new activities and workload (e.g., additional sections of existing courses) by specifying: (1) how much of this total figure is from reassignment within the budgetary unit (Column A), and (2) how much is from resources new to the budgetary unit (Columns B-E). Please provide line item totals in Column F.

Budget Outline Form: Year 1

Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero

Institution: Western Oregon University

Academic Year: 2016-2017

Program:

	Column A	Column B	Column C	Column D	Column E	Column F
	From Current Budgetary Unit	Institutional Reallocation from Other Budgetary Unit	From Special State Appropriation Request	From Federal Funds and Other Grants	From Fees, Sales and Other Income	LINE ITEM TOTAL
Personnel						
Faculty (Include FTE)	0					0
Graduate Assistants (Include FTE)						
Support Staff (Include FTE)						
Fellowships/Scholarships						
OPE						
Nonrecurring						
Personnel Subtotal						
Other Resources						
Library/Printed						
Library/Electronic						
Supplies and Services						
Equipment						
Other Expenses						
Other Resources Subtotal						
Physical Facilities						
Construction						
Major Renovation						
Other Expenses						
Physical Facilities Subtotal						
GRAND TOTAL						0

Budget Outline Form: Year 2

Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero

	Column A	Column B	Column C	Column D	Column E	Column F
	From Current Budgetary Unit	Institutional Reallocation from Other Budgetary Unit	From Special State Appropriation Request	From Federal Funds and Other Grants	From Fees, Sales and Other Income	LINE ITEM TOTAL
Personnel						
Faculty (Include FTE)	0					0
Graduate Assistants (Include FTE)						
Support Staff (Include FTE)						
Fellowships/Scholarships						
OPE						
Nonrecurring						
Personnel Subtotal						
Other Resources						
Library/Printed						
Library/Electronic						
Supplies and Services						
Equipment						
Other Expenses						
Other Resources Subtotal						
Physical Facilities						
Construction						
Major Renovation						
Other Expenses						
Physical Facilities Subtotal						
GRAND TOTAL						0

Budget Outline Form: Year 3

Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero

	Column A From Current Budgetary Unit	Column B Institutional Reallocation from Other Budgetary Unit	Column C From Special State Appropriation Request	Column D From Federal Funds and Other Grants	Column E From Fees, Sales and Other Income	Column F LINE ITEM TOTAL
Personnel						
Faculty (Include FTE)	\$3000 (0 in-load FTE, 12 credits of by-arrangement instruction per student)					3000
Graduate Assistants (Include FTE)						
Support Staff (Include FTE)						
Fellowships/Scholarships						
OPE						
Nonrecurring						
Personnel Subtotal						
Other Resources						
Library/Printed						
Library/Electronic						
Supplies and Services						
Equipment						
Other Expenses						
Other Resources Subtotal						
Physical Facilities						
Construction						
Major Renovation						
Other Expenses						
Physical Facilities Subtotal						
GRAND TOTAL						3000

Budget Outline Form: Year 4

Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero

	Column A From Current Budgetary Unit	Column B Institutional Reallocation from Other Budgetary Unit	Column C From Special State Appropriation Request	Column D From Federal Funds and Other Grants	Column E From Fees, Sales and Other Income	Column F LINE ITEM TOTAL
Personnel						
Faculty (Include FTE)	\$4500 (0 in-load FTE, 12 credits of by-arrangement instruction per student)					4500
Graduate Assistants (Include FTE)						
Support Staff (Include FTE)						
Fellowships/Scholarships						
OPE						
Nonrecurring						
Personnel Subtotal						
Other Resources						
Library/Printed						
Library/Electronic						
Supplies and Services						
Equipment						
Other Expenses						
Other Resources Subtotal						
Physical Facilities						
Construction						
Major Renovation						
Other Expenses						

Physical Facilities Subtotal						
GRAND TOTAL						4500

Institution: Western Oregon University
Program: Bachelor of Arts in Creative Production

Action: At the **March 16, 2021** meeting, the Statewide Provosts Council approved a new program for **Western Oregon University, BA in Creative Production** to move forward to the Oregon Higher Education Coordinating Commission for its review and approval. The **Western Oregon University** Board of Trustees approved the **BA in Creative Production** program at its **February 17, 2021** meeting.

Eastern Oregon University

Sarah Witte, provost

Approved
 Opposed
 Abstained



Oregon Health & Science University

Elena Andresen, interim provost

Approved
 Opposed
 Abstained



Oregon State University

Ed Feser, provost

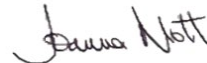
Approved
 Opposed
 Abstained



Oregon Tech

Joanna Mott, provost

Approved
 Opposed
 Abstained



Portland State University

Susan Jeffords, provost

Approved
 Opposed
 Abstained



Southern Oregon University

Susan Walsh, provost

Approved
 Opposed
 Abstained



University of Oregon

Patrick Phillips, provost

Approved
 Opposed
 Abstained



Western Oregon University

Rob Winningham, provost

Approved
 Opposed
 Abstained

