CSU San Marcos Degree Program Proposal

1. Program Type (Please specify any from the list below that apply—delete the others)

    a. State-Support

    b. New Program

2. Program Identification

    a. California State University San Marcos

    b. Bachelor of Arts Degree with a Major in Art, Media & Design

    c. *Date the Board of Trustees approved adding this program projection to the campus Academic Plan.*
    2006

    d. *Term and academic year of intended implementation (e.g. Fall 2016).*
    Fall 2017

    e. *Total number of units required for graduation. This will include all requirements (and campus-specific graduation requirements), not just major requirements.*
    120

    f. *Name of the department(s), division, or other unit of the campus that would offer the proposed degree major program. Please identify the unit that will have primary responsibility.*
    School of Arts
    College of Humanities, Arts, Behavioral and Social Sciences

    g. *Name, title, and rank of the individual(s) primarily responsible for drafting the proposed degree major program.*
    David Avalos M.F.A., Professor
    Jonathan Berman, M.F.A., Associate Professor
    Kristine Diekman, M.F.A., Professor
    Judit Hersko, M.F.A., Professor
    Andrea Liss, PhD, Professor
    Kristin Moss, PhD, Associate Professor
    Deborah Small, M.F.A., Professor
    Lucy HG Solomon, M.F.A, Assistant Professor

    h. *Statement from the appropriate campus administrative authority that the addition of this program supports the campus mission and will not impede the successful operation and growth of existing academic programs.*

    Added by Academic Programs before submission to Chancellor's Office.

    i. *Any other campus approval documents that may apply (e.g. curriculum committee approvals). The campus may submit a copy of the WASC Sub-Change proposal in lieu of this CSU proposal format.*

If campuses choose to submit the WASC Substantive Change Proposal, they will also be required to submit a program assessment plan using the format found in the CSU program proposal template.

Added by Academic Programs before submission to Chancellor's Office.

j. *Please specify whether this proposed program is subject to WASC Substantive Change review.*

Not Applicable

k. *Optional: Proposed Classification of Instructional Programs (CIP) Code and CSU Degree Program Code*

CIP code 50.01 - Definition: Instructional content for this group of programs is defined in codes 50.0101 - 50.0102

3. Program Overview and Rationale

a. *Provide a rationale, including a brief description of the program, its purpose and strengths, fit with institutional mission, and a justification for offering the program at this time. A comprehensive rationale also explains the relationship between the program philosophy, design, target population, and any distinctive pedagogical methods.*

The Art, Media & Design Major is concerned with training students in various media of art as a means for developing analytical, expressive and communication skills. It builds on the Arts and Technology and Visual Arts options that have been part of the Visual and Performing Arts Department (now the School of Arts). The degree we are proposing takes advantage of the strengths of these two options and highlights the symbiotic and mutually supportive aspects of both by expanding on and rethinking traditional principles of the arts. The arts have been greatly impacted and transformed by recent technological advances. In established art schools and art programs the entrenched traditions of studio arts have made it difficult to fully integrate new digital media into existing programs. Unlike these other programs, CSUSM has a unique opportunity to develop a truly innovative and integrated degree because we were originally founded on digital technologies. The traditional arts were added later when there was a perceived need for grounding in perceptual and hands-on skills in the training of art students. Hence, the history of our art program is different from most other schools offering an opportunity to build integration between analog and digital from the ground up. We are poised to establish a degree that could be unique in its history and approach to analog and digital technologies in art making.

In addition to a shared set of core courses, the new major retains two options (based on the original A&T and VA tracks) in order to provide students with the opportunity to choose a focus that best corresponds to the career path they expect to pursue within the arts. Students who desire a stronger foundation in web design, film, video, sound and new media expression (mobile and social media, computer gaming and interactive design) would select the option identified as Digital & Media Arts (DAMA) within this proposal. Students who want grounding in analog as well as digital drawing, painting, or sculpture would choose the option identified as Art and Visual Culture (AVC). Students with interests in photography or graphic design could select either option.

In addition to technical expertise, the Art, Media & Design degree emphasizes critical perception. Teaching students to perceive critically through cultural theory and art production courses is central to our mission. All courses develop a powerful set of practices that encourage students to become aware of the ways that perceptual experiences create meaning. As students develop their technical skills as well as their critical awareness of art practices, their work explores sensory ideas, social critique and community engagement.

The Art, Media & Design Major unites the strengths and successes of VPA's A&T and VA options, both in terms of curriculum and faculty, and it is based on existing student demand. The new curriculum builds on the knowledge and skills of the current faculty, who share an interest in community engagement and interdisciplinary practices. It can be delivered by current full-time and part-time faculty and with existing labs and studios. Currently the two options in VPA (A&T and VA) combined have the largest concentration of majors: approximately 70% of students in the School of Arts.

The proposed Art, Media & Design degree will attract and serve majors, minors, first-year and transfer students, reentry students and general education students. Students will acquire technical skills in both digital and/or traditional art forms. These production skills are learned in project-based assignments that are evaluated in class critiques. As students gain critical and technical skills, they prepare themselves for careers that may include web design, graphic design, video production, new media, photography, illustration, studio art, public art, gallery/museum positions, education, distribution and marketing as well as further study in various art forms, cultural theory, art history, art criticism, film and new media programs.

The Art, Media & Design Major is more cohesive than the School of Arts' current separate options, with a clearer understanding and articulation of the continuum between the traditional and the digital arts and with a better-defined relationship between lower- and upper-division courses. It is also more specific in its articulation with local community colleges and provides a stronger preparation for professional development.

The new major includes revised courses and new courses that reflect current technology and developments in the fields. For example, the revamped drawing class that provides lower division preparation in the major now combines traditional perceptual drawing methods with 21st century digital tools. Also, faculty have developed sculpture courses to incorporate computer software that enables students to create digital files read by 3-D printers to produce sculptures. Similarly, the Artists Books class incorporates digital media with traditional methods to explore new uses of book formats, including web and digital publication. These examples affirm the theoretical grounding of the major in a continuum between traditional arts and digital media.

The Art Major aligns with the University mission, creating and offering an innovative curriculum that responds to emerging needs and that promotes active learning experiences. The new degree supports the University mission, which focuses on project based learning, faculty/student research, socially engaged community partnerships, and the application of new technologies. The Art, Media & Design Major seeks to provide students with opportunities to participate in creative, engaged, interdisciplinary, project-based learning experiences that utilize the concepts and skills of both traditional arts and digital media.

The proposed major also responds to the mission of the College of Humanities, Arts, Behavioral and Social Sciences (CHABBS), which emphasizes an interdisciplinary curriculum linked to the core values of a liberal arts education. CHABSS is committed to teaching students "to write, to analyze, to speak publicly, to think creatively and critically, and to work collaboratively to achieve common goals. CHABSS offers students the opportunity to master information literacy and new technologies that will help them meet the challenges of the rapidly changing future. In addition, students develop language skills and cultural awareness that can prepare them for life in our globally interdependent 21st century society." The Art, Media & Design Major's alignment with the CHABSS' mission is demonstrated by the course offerings and descriptions found in the P-form.

b. *Provide the proposed catalog description, including program description, degree requirements, and admission requirements. For master's degrees, please also include catalog copy describing the culminating experience requirement(s).*

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Telephone:
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School of Arts Director
Jacquelyn Kilpatrick, Ph.D.

Faculty:
David Avalos M.F.A.
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Kristine Diekman, M.F.A.
Judit Hersko, M.F.A.
Andrea Liss, Ph.D.
Kristin Moss, Ph.D.
Deborah Small, M.F.A.
Lucy HG Solomon, M.F.A.

Programs Offered
Bachelor of Arts in Art, Media and Design

The Art, Media & Design major in the School of Arts offers students an engaged, creative and professional approach to arts in the intersection of analog and digital technologies. This major with two options offers studio and theory courses in the convergence of traditional and digital media. Students combine these media fields with courses in community studies, cultural studies, performance, traditional and new media art history and theory as well as service learning. The B.A. degree in Art, Media & Design gives students innovative, challenging and focused experiences as they proceed through a series of required lower-division courses and a selection of upper-division courses taught by an interdisciplinary, internationally recognized, award-winning faculty in film, video, photography, design,

sculpture, installation art, public art, new media and writing. Interaction with faculty, experiences in and outside of the classroom, as well as progress through the major prepare students for a wide range of careers. Such opportunities include pursuing post-graduate work and becoming a professional in fields such as design, video production, studio art, public and community art, performance art, photojournalism, as well as art criticism and curatorial work in the fields of traditional, digital and media art.

Core Courses for the Art, Media and Design Major

Shared lower-division and upper-division cores courses are designed to give students in the AMD major a solid foundation with which to pursue their study in the option of their choice.

Digital and Media Arts (DAMA) Option

Designed for students who desire a foundation in web design, film production, video, sound and new media expression (mobile and social media, computer gaming and interactive design). Students whose interest is primarily film history and theory are encouraged to explore the Film Studies Minor.

Art and Visual Culture (AVC) Option

Designed for students who want grounding in drawing, design, painting, or sculpture as well as art history and visual culture.

Both the DAMA and AVC options celebrate the integration of analog and digital technologies. While DAMA emphasizes the digital, AVC is grounded in the analog. Some students may find that their interests lie in both. For example, students with an interest in photography or graphic design could select either option.

The Art, Media & Design Major is committed to several innovative educational objectives, which are aligned with the College and University Mission and Vision:

Global Arts – To help students develop a global perspective in art and culture, to understand cultural histories and ethnic identities, and to transform the way they think about connections between themselves and the larger community.

Commitment to new technologies – To assist students in becoming fluent in the theory and practice of new digital technologies. The Art, Media & Design Degree offers practice and theory courses in digital art, web design, video, new media and photography. It also combines analogue and digital techniques in drawing as well as sculpture studio classes in innovative ways.

Interdisciplinary approach – To help students develop an interdisciplinary perspective in the arts. Collaboration across disciplines is encouraged among our students and faculty. Collaboration is common within individual courses in art, media & design, as collaborative methodologies are practiced in all areas of the arts. Collaboration with other disciplines (including art and science) is also part of our practice.

Building community through the arts – To encourage students to be engaged in the civic life of their communities. Faculty and students actively research community projects coursework in video, photography, public art projects and writing.

Project based learning that encourages the student to be an active participant in the learning process - To provide the conceptual and technological tools for students to create art with an emphasis on the creative use of analog and digital technologies. We seek to provide students opportunities to participate in creative, engaged, interdisciplinary, project-based learning experiences that build skills in communication, problem solving, critical thinking, leadership and cultural understanding.

The degree's innovative educational objectives are linked to high-impact practices in the classroom. These HIP's include community-based or themed projects involving service learning, collaboration, and interdisciplinary research.

Degree Requirements
All University graduation requirements must be met.

Number of Lower Division Units:	18
Number of Upper Division Units:	33
Number of General Education Units:	51
Elective Units	18
Number of units required for graduation:	120

Each course counted towards the major must be completed with a grade of C (2.0) or better.

Note: Shared Core Courses are presented in blue.

REQUIRED Courses 51 units (DAMA option)

Catalog Number	Title	Units	Prerequisites/Co-Requisites
LD DIV REQ (18 Units)			

AMD 101	Drawing I: Pencil to Pixel	3	
AMD 102	Computer & the Visual Arts	3	
AMD 105	Introduction to Digital Photography	3	
AMD 120	Introduction to Art & Design	3	
Select one from: AMD 122 AMD 123 AMD 251	Survey of World Cinema Ways of Seeing: Intro to History of Photography Introduction to Digital and Media Arts	3	
Select one from: AMD 104 AMD 203 AMD 204	Intro to Web Art Audio/Video Production Graphic Design	3	
UPPER DIV REQ (33 Units)			
AMD 326	Theories of Art, Identity and digital Culture	3	
AMD 419	Research to Production	3	AMD 101/102/105/120
5 upper division studio courses selected from DAMA electives		15	
2 upper division theory courses selected from AMD		6	
2 upper division courses selected from across SofA		6	

REQUIRED Courses 51 units (AVC option)

Catalog Number	Title	Units of Credit	Prerequisites/Co-Requisites
LD DIV REQ (18 Units)			
AMD 100	Visual Arts Fundamentals	3	
AMD 101	Drawing I: Pencil to Pixel	3	
AMD 102	Computer & the Visual Arts	3	
AMD 103	Sculpture I	3	
AMD 120	Introduction to Art & Design	3	
Select one from: AMD 121 AMD 123	Pre-20th Century Art History Ways of Seeing: Intro to History of Photography	3	
UPPER DIV REQ (33 Units)			
AMD 333	Visual Culture Studies	3	

AMD 419	Research to Production	3	AMD 101/102/105/120
5 upper division studio courses selected from AVC		15	
2 upper division theory courses selected from AMD		6	
2 upper division courses selected from across SofA		6	

List of Courses DAMA option:

Studio/Production Courses

AMD 303	Themes of Contemporary Art
AMD 305	Video2Go
AMD 306	Video in the Community
AMD 307	Digital Video Studio Production
AMD 308	Audio Art and Sound Design
AMD 309	Generating Narrative
AMD 310	Performance Art
AMD 313	Digital Arts and the Environment
AMD 314	Digital Photo Documentary
AMD 315	Artist Books
AMD 316	Art, Science and Technology
AMD 317	Digital Photo Sketchbook
AMD 318	Documentary Production

AMD 319	Video Installation Art *Technology and the Body*
AMD 407	~~Corpo Technologies~~
AMD 402	Imaginary Worlds: Video Compositing
AMD 403	~~Art & Web Design~~ *Advanced Web Art*
AMD 404	Advanced Video Production
AMD 405	Multidisciplinary Design
AMD 408	Stimulus and response
AMD 409	Advanced Graphic Design
AMD 330	Experimental Media Production
AMD 411	Data Visualization
AMD 412	Advanced Digital Photo Fieldwork
AMD 418	Advanced Video Digital Studio Production
AMD 419	*Research to Production*

Lecture/Theory/History Courses

AMD 320	Public Expression in the Arts
AMD 321	Holocaust Art, Photography and Film
AMD 322	Women Artists in the 20th Century
AMD 323	Chicana/o Art of the Border Region
AMD 324	Feminist Art and Motherhood
AMD 325	New Documentary Film
AMD 327	Modern and Contemporary Art Movements
AMD 328	Video Art History and Theory
AMD 333	Visual Culture Studies
~~AMD 352~~	~~Video Art History and Theory~~
AMD 326	*Theories of Art, Identity and digital culture*

AMD 356	Media & the Counterculture
AMD 360	Documentary: History & Theory
AMD 368	Arts and World Cultures
AMD 421	Art and Social Change
AMD 422	Art and Science: Historical and Contemporary Practice
AMD 423	Critical History of Photography
AMD 450	Art and Technology of the Moving Image
AMD 452	Experimental Film and Video (theory)

List of Courses AVC option:

Studio/Production Courses

AMD 201	Drawing II:
AMD 202	Sculpture II
AMD 204	Graphic Design

AMD 205	Painting I
AMD 303	Materials and Themes of Cont. Art
AMD 304	Printmaking

AMD 310	Performance Art	AMD 405	Multidisciplinary Design
AMD 313	Digital Arts and the Environment	AMD 406	Installation Art
AMD 314	Digital Photo Documentary	AMD 409	Advanced Graphic Design
AMD 316	Art, Science and Technology	AMD 411	Data Visualization
AMD 317	Digital Photo Sketchbook	AMD 419	Research to Production
AMD 400	Advanced Painting		

Lecture/Theory/History Courses

AMD 320	Public Expression in the Arts	AMD 368	Arts and World Cultures
AMD 321	Holocaust Art, Photography and Film	AMD 420	Contemporary Artists
AMD 322	Women Artists in the 20th Century	AMD 421	Art and Social Change
AMD 323	Chicana/o Art of the Border Region	AMD 422	Art and Science: Historical and Contemporary Practice
AMD 324	Feminist Art and Motherhood	AMD 423	Critical History of Photography
AMD 325	New Documentary Film		
AMD 327	Modern and Contemporary Art Movements		

Additional AMD Courses Shared by Both Options:

AMD 495 A/B/C	Internship
AMD 498 A/B/C	Independent Study
AMD 499 A/B/C	Independent Research

4.   Curriculum

(These requirements conform to the revised 2013 WASC Handbook of Accreditation)

a. *These program proposal elements are required:*

Institutional learning outcomes (ILOs)
Program learning outcomes (PLOs)

CSU San Marcos has developed university-wide Undergraduate Learning Outcomes (ULOs), which are provided below:

Undergraduate Learning Outcomes (ULOs)

Students graduating with a Bachelor's degree from CSU San Marcos will be creative, empathetic, and engaged life-long learners who are:

1) Knowledgeable in their field of study. Students will be able to:
   a. Articulate, integrate, and apply theories and methods of a field of study to create professional, scholarly, and/or artistic work

2) Comprehensive and critical thinkers. Students will be able to:
   a. Identify key concepts and develop a foundation for future inquiry
   b. Analyze complex problems and develop solutions by applying quantitative and qualitative reasoning, integrating knowledge and skills from a variety of disciplines
   c. Construct well-reasoned arguments based on evidence

3) Globally and culturally intelligent. Students will be able to:
   a. Apply multiple perspectives to address local, regional, global, and cultural issues.
   b. Demonstrate an intermediate proficiency in a language other than English

4) Skilled communicators. Students will be able to:
   a. Communicate clearly and effectively in both written and oral forms
   b. Tailor communication to audience and context

Program Student Learning Outcomes (PSLOs) are aligned to the ULOs and are used as guides for the development of course learning outcomes. Alignment of PSLOs with the campus' ULOs is demonstrated on the Comprehensive Assessment Plan, below.

The Art, Media & Design program is housed under the School of Arts. The School of Arts mission statement states: *The mission of the School of Arts is to provide an inclusive, collaborative community where artists, scholars, and students actively engage in developing artistic practices, critical thinking, cultural intelligence, and creativity.* The AMD major is designed to incorporate each of the elements within that statement.

Using the School's mission and the University's Learning Outcomes as guides, the following PSLOs were developed:

Students who graduate with a BA in Art, Media & Design will be able to:

1) Articulate and demonstrate proficiency in creative media in their chosen area of Art Media and Design.

2) Apply knowledge of multidisciplinary and multicultural perspectives in a global art and media context.

3) Create their own art in creative media in their chosen areas of Art, Media & Design and present work in a public forum, either through exhibitions, installations, or presentations of technology.

b. These program proposal elements are required:

- *Comprehensive assessment plan addressing all assessment elements;*
- *Matrix showing where student learning outcomes are introduced (I), developed (D), and mastered (M)*

Students in the Art, Media & Design program will fulfill requirements through shared core courses. Assessment activities will take place in an upper division shared core course in order to capture all students within the program, assure learning levels, and make changes to courses within the scope of the program faculty's purview.

As part of its mission, the School of Fine Art (SofA) focuses its programs on graduates who are creative artists and scholars, are critical thinkers, and have well-developed cultural intelligence. This mission guided the development of the Program Student Learning Outcomes (PSLOs), which are used to measure student learning. PSLOs are aligned to the university's Undergraduate Learning Outcomes (ULOs) and program courses use the PSLOs to shape learning. It is particularly important to note that the PSLOs are used as guides, as several courses will be developed or revised for this program.

Measurements of the three PSLOs occur in core courses within a three-year cycle. After each assessment activity occurs, data will be reviewed by faculty and reported to Academic Programs annually. If a curriculum change is needed, program faculty will determine the change and then have three semesters to implement before the next assessment cycle occurs. The benefit of this cycle allows for data to be thoroughly reviewed, levels of student learning evaluated, modifications discussed or developed, and changes implemented in plenty of time before evaluating the change. The triennial cycle will provide the program with a means to address areas where students may be struggling and then make necessary modifications to curriculum, or provide mediation if needed. The cycle also allows the program to develop cyclical data, thus providing a means of closing the loop. The assessment cycle is provided in the program's Comprehensive Assessment Plan.

In addition, PSLOs have been aligned with core courses, demonstrating where each learning outcome is introduced, reinforced, and mastered. This matrix is provided.

BA in Art, Media & Design—Comprehensive Assessment Plan

a	b	c	d	e	f	g	h	i	j
ULOs	PSLOs	Courses (Where SLOs are assessed)	Assessment activities (to measure each SLO)	Suggested assessment tools	Assessment schedule – how often SLOs will be assessed	How will data/ Findings be reported?	Designated personnel to collect, analyze, and interpret student learning outcome data	Program data/ findings dissemina-tion schedule	Anticipated closing the loop strategies
1, 4	1) Articulate and demonstrate proficiency in the creative media in their chosen areas of Art Media and Design.	AMD 419 Research to Produc-tion	Project measuring proficiency Exam(s)	Common Project Rubric Common Exam(s)	Year 1 Tri-ennial schedule	Rubric or exam scores will be aggregated, reviewed by team; reported to program faculty; annual reports to Academic Programs	Course instructor program faculty	Semester following assess-ment activity	Program faculty will determine if change is needed; implement change in following 2 years; re-measure in 3rd year
1, 3, 4	2) Apply knowledge of multi-disciplinary and multicultural perspectives in a global art and media context.	AMD 353 326 Theories of Art, Identity and Digital Culture	Project measuring proficiency	Common Project Rubric	Year 2 Tri-ennial schedule	Rubric scores will be aggregated, reviewed by team; reported to program faculty; annual reports to Academic Programs	Course instructor program faculty	Semester following assess-ment activity	Program faculty will determine if change is needed; implement change in following 2 years; re-measure in 3rd year

1, 2, 4	3) Create their own art in the creative media in their chosen areas of Art Media and Design, and present work in a public form either through exhibitions, installations, or presentations of technology.	AMD 419 Research to Produc-tion	Project measuring proficiency	Common Project Rubric Feedback from public	Year 3 Tri-ennial Schedule	Rubric scores and feedback will be aggregated, reviewed by team; reported to program faculty; annual reports to Academic Programs	Course instructor program faculty	Semester following assess-ment activity	Program faculty will determine if change is needed; implement change in following 2 years; re-measure in 3rd year

Curriculum Map:

PSLO	AMD 303	AMD 309	AMD 320	AMD 350 419	AMD 353 326
1) Articulate and demonstrate proficiency in the creative media in their chosen areas of Digital and Media Art and Visual Art/Visual Culture.		R		M	
2) Apply knowledge of multidisciplinary and multicultural perspectives in a global art and media context.	I, R	I	R	R	M
3) Create their own art in the creative media in their chosen areas of Digital and Media Art and Visual Art/Visual Culture, and present work in a public form either through exhibitions, installations, or presentations of technology.		R		M	

I = Introduced; R = Reinforced; M = Mastery level application

c. Indicate total number of units required for graduation.

120

Include a justification for any baccalaureate program that requires more than 120-semester units or 180-quarter units. Programs proposed at more than 120 semester units will have to provide either a Title 5 justification for the higher units or a campus-approved request for an exception to the Title 5 unit limit for this kind of baccalaureate program.

N/A

d. If any formal options, concentrations, or special emphases are planned under the proposed major, identify and explain fully and list the required courses. Optional: You may propose a CSU degree program code and CIP code for each concentration that you would like to report separately from the major program.

Options

DAMA

10102 CSU - 50.0602 CIP

Definition: A program that prepares individuals to communicate dramatic information, ideas, moods, and feelings through the making and producing of films and videos. Includes instruction in theory of film, film technology and equipment operation, film production, film directing, film editing, cinematographic art, film audio, techniques for making specific types of films and/or videos, media technologies, computer image making, multi-media production, and the planning and management of film/video operations.

And

10101 CSU - 50.0601 CIP

Definition: A program in the visual arts that focuses on the study of the history, development, theory, and criticism of the film/video arts, as well as the basic principles of film making and film production.

AVC

10022 CSU - CIP code **50.0702**

Title: Fine/Studio Arts, General.

Definition: A program that prepares individuals to generally function as creative artists in the visual and plastic media. Includes instruction in the traditional fine arts media (drawing, painting, sculpture, printmaking, CAD/CAM) and/or modern media (ceramics, textiles, intermedia, photography, digital images), theory of art, color

theory, composition and perspective, anatomy, the techniques and procedures for maintaining equipment and managing a studio, and art portfolio marketing.

And

10021 CSU - CIP code **50.0701**

Title: Art/Art Studies, General.

Definition: A general program that focuses on the introductory study and appreciation of the visual arts. Includes instruction in art, photography, and other visual communications media.

1. *List all requirements for graduation, including electives, for the proposed degree program, specifying course catalog numbers, course titles, total units required for completion of the degree, major requirements, electives, and prerequisites or co-requisites (ensuring there are no "hidden prerequisites that would drive the total units required to graduate beyond the total reported in 4c above). Include proposed catalog descriptions of all new courses. (WASC 2013 CFR: 2.1, 2.2)*

(Note: Catalog copy for new courses can be found in the next section.)

Degree Requirements

All University graduation requirements must be met.

Number of Lower Division Units:	18
Number of Upper Division Units:	33
Number of General Education Units:	51
Elective Units	18
Number of units required for graduation:	120

Each course counted towards the major must be completed with a grade of C (2.0) or better.

Note: Shared Core Courses are presented in blue.

REQUIRED Courses 51 units (DAMA option)

Catalog Number	Title	Units	Prerequisites/Co-Requisites
LD DIV REQ (18 Units)			
AMD 101	Drawing I: Pencil to Pixel	3	
AMD 102	Computer & the Visual Arts	3	

AMD 105	Introduction to Digital Photography	3	
AMD 120	Introduction to Art & Design	3	
Select one from: AMD 122 AMD 123 AMD 251	Survey of World Cinema Ways of Seeing: Intro to History of Photography Introduction to Digital and Media Arts	3	
Select one from: AMD 104 AMD 203 AMD 204	Intro to Web Art Audio/Video Production Graphic Design	3	
UPPER DIV REQ (33 Units)			
AMD 326	Theories of Art, Identity and digital Culture	3	
AMD 419	Research to Production	3	AMD 101/102/105/120
5 upper division studio courses selected from DAMA electives		15	
2 upper division theory courses selected from AMD		6	
2 upper division courses selected from across SofA		6	

REQUIRED Courses 51 units (AVC option)

Catalog Number	Title	Units of Credit	Prerequisites/Co-Requisites
LD DIV REQ (18 Units)			
AMD 100	Visual Arts Fundamentals	3	
AMD 101	Drawing I: Pencil to Pixel	3	
AMD 102	Computer & the Visual Arts	3	
AMD 103	Sculpture I	3	
AMD 120	Introduction to Art & Design	3	
Select one from: AMD 121 AMD 123	Pre-20th Century Art History Ways of Seeing: Intro to History of Photography	3	
UPPER DIV REQ (33 Units)			
AMD 333	Visual Culture Studies	3	
AMD 419	Research to Production	3	AMD 101/102/105/120

5 upper division studio courses selected from AVC		15	
2upper division theory courses selected from AMD		6	
2 upper division courses selected from across SofA		6	

List of Courses DAMA option:

Studio/Production Courses

AMD 303	Themes of Contemporary Art	AMD 319	Video Installation Art *Technology and the Body*
AMD 305	Video2Go	AMD 407	~~Corpo Technologies~~
AMD 306	Video in the Community	AMD 402	Imaginary Worlds: Video Compositing
AMD 307	Digital Video Studio Production	AMD 403	~~Art & Web Design~~ *Advanced Web Art*
AMD 308	Audio Art and Sound Design	AMD 404	Advanced Video Production
AMD 309	Generating Narrative	AMD 405	Multidisciplinary Design
AMD 310	Performance Art	AMD 408	Stimulus and response
AMD 313	Digital Arts and the Environment	AMD 409	Advanced Graphic Design
AMD 314	Digital Photo Documentary	AMD 330	Experimental Media Production
AMD 315	Artist Books	AMD 411	Data Visualization
AMD 316	Art, Science and Technology	AMD 412	Advanced Digital Photo Fieldwork
AMD 317	Digital Photo Sketchbook	AMD 418	Advanced Video Digital Studio Production
AMD 318	Documentary Production		

Lecture/Theory/History Courses

AMD 320	Public Expression in the Arts	AMD 356	Media & the Counterculture
AMD 321	Holocaust Art, Photography and Film	AMD 360	Documentary: History & Theory
AMD 322	Women Artists in the 20th Century	AMD 368	Arts and World Cultures
AMD 323	Chicana/o Art of the Border Region	AMD 421	Art and Social Change
AMD 324	Feminist Art and Motherhood	AMD 422	Art and Science: Historical and Contemporary Practice
AMD 325	New Documentary Film	AMD 423	Critical History of Photography
AMD 327	Modern and Contemporary Art Movements	AMD 450	Art and Technology of the Moving Image
AMD 328	Video Art History and Theory	AMD 452	Experimental Film and Video (theory)
AMD 333	Visual Culture Studies		
~~AMD 352~~	~~Video Art History and Theory~~		

AMD 326 Theories of Art, Identity and Digital Culture.

List of Courses AVC option:

Studio/Production Courses

AMD 201	Drawing II:	AMD 303	Materials and Themes of Cont. Art
AMD 202	Sculpture II	AMD 304	Printmaking
AMD 204	Graphic Design	AMD 310	Performance Art
AMD 205	Painting I	AMD 313	Digital Arts and the Environment

AMD 314	Digital Photo Documentary	AMD 405	Multidisciplinary Design
AMD 316	Art, Science and Technology	AMD 406	Installation Art
AMD 317	Digital Photo Sketchbook	AMD 409	Advanced Graphic Design
AMD 400	Advanced Painting	AMD 411	Data Visualization

Lecture/Theory/History Courses

AMD 320	Public Expression in the Arts	AMD 368	Arts and World Cultures
AMD 321	Holocaust Art, Photography and Film	AMD 420	Contemporary Artists
AMD 322	Women Artists in the 20th Century	AMD 421	Art and Social Change
AMD 323	Chicana/o Art of the Border Region	AMD 422	Art and Science: Historical and Contemporary Practice
AMD 324	Feminist Art and Motherhood		
AMD 325	New Documentary Film	AMD 423	Critical History of Photography
AMD 327	Modern and Contemporary Art Movements		

Additional AMD Courses Shared by Both Options:

AMD 495 A/B/C	Internship
AMD 498 A/B/C	Independent Study
AMD 499 A/B/C	Independent Research

b. *List of any new courses that are: (1) needed to initiate the program and (2) needed during the first two years after implementation. Only include proposed catalog descriptions for new courses. For graduate program proposals, identify whether each course is a graduate-level or undergraduate-level offering.*

New Courses

Catalog Number	Title	Units of Credit	Need	New Course Catalog Description
AMD 104	Introduction to Web Art	3	To initiate	Combines the practice and theory of creating art for the web. Introduces basic design principles alongside web editing and publishing tools. Examines the history of net art and looks ahead to mobile media. Introduces new media theory through reading and discussions, with elements of that theory applied to creative assignments.
AMD 304	Printmaking	3	First two years	Introduces traditional and contemporary printmaking techniques. Explores a range of printing techniques including screen print, collagraph, monotype, and digital methods. Investigates the histories and conceptual hallmarks of these media including the socially active component of printmaking as a democratic medium. Project-based course with projects emphasizing expressive use of printmaking skills with special attention to visual and conceptual development as well as technical knowledge.
AMD 307	Digital Video Studio Production		To initiate	Focuses on digital video studio production while emphasizing the history of broadcast and streaming media. Utilizes a multi-camera digital studio with green screen. Teaches the tools to produce video content with practical and theoretical approaches to media production.

AMD 407	~~Corpo Technologies~~ Technology and the Body	3	First two years	Investigates the interface between technology and the body, specifically how technology impacts the body and shifts our identity as well as cultural perceptions of race, ethnicity, gender, sexuality, and class. Screenings, lectures, response papers, and projects.
AMD 356	Media & the Counterculture	3	First two years	Focuses on video art and production practices that have been linked historically to the American counterculture, beginning with the uses of video as a "street" media or "guerilla television." Analyzes early video collectives formed in the 60's in response to the globalization of media culture and the student, feminist and civil rights movements at the time. Spans the history of alternative systems of distribution and exhibition, art movements in the 60's and 70's as well as theoretical frameworks for understanding power, knowledge and media.
AMD 360	Documentary: History & Theory	3	First two years	Provides the foundation for a spectrum of non-fiction media. Explores creative documentary to uncover how messages in image, sound, and story are created and decoded. Uncovers how politics, history, art and ethics shape and are shaped by media. Reevaluates media, such as mobile phone movies, reality TV, the news, and streaming video clips, through the lens of the documentary genre.
AMD 405	Multidisciplinary Design	3	First two years	Introduces connections between artistic processes and knowledge bases that are used in design across media. Explores user interfaces for web and 3-D installation, visual communications principles and design principles for digital art. Covers the basics of software and hardware that can be used in designing artwork for multiple media, including print, digital media and installation art.
AMD 408	Stimulus and Response	3	First two years	Explores existing and emerging models of digital interactive practice within a wide range of media and artistic approaches including visual art, computing, installation, video, performance and sound. Draws on the conceptual approaches of fine art and visual communication, the storytelling and narrative attributes of filmmaking, the kinetic possibilities of the body, and the production and teamwork capabilities of communication and media. Explores the ways by which ideas about interactivity can be realized through project work. Includes workshops (production, applications, demonstration, media), research, team building and awareness, design management, and individual/group projects.
AMD 452	Experimental Film & Video	3	First two years	Presents experimental film and video as a distinct form of cultural practice. Focuses on films and videos by artists, for whom film and video is primarily an art form allied to painting, sculpture, experimental narrative, digital art, performance, music and poetry. Explores conceptual practices of film and video artists, and how experiments in form enhance the meaning of their work.

2. Attach a proposed course-offering plan for the first three years of program implementation, indicating, where possible, likely faculty teaching assignments. (WASC 2013 CFR: 2.1, 2.2)

Faculty:
JB: Jonathan Berman   DA: David Avalos   AL: Andrea Liss
DS: Deborah Small   KM: Kristin Moss   LS: Lucy HG Solomon
KD: Kristine Diekman,   JH: Judit Hersko   L: Lecturers

Catalog Number	Title	WTUs	F17	S18	F18	S19	F19	S20
AMD 100	Visual Arts Fundamentals	3.5	JH	JH	JH	L	JH	L
AMD 101	Drawing I: Pencil to Pixel *	3.5	L	L	L	L	L	L
AMD 102	Computer and the Visual Arts *	3.5	DA	DS	DS	DA	L	DA
AMD 103	Intro to Sculpture	3.5	DA	DA	DA	L	DA	L
AMD 104	Introduction to Web Art	3.5	L		L		L	
AMD 105	Introduction to Digital Photography	3.5	L	DS	L	DS	DS	DS
AMD 105	Introduction to Digital Photography	3.5	L	L	L	L	L	L
AMD 120	Intro to Art & Design *	3	JH	L	JH	L	JH	L
AMD 121	Pre-20th Century Art History	3	AL	KM		KM		KM
AMD 122	Survey of World Cinema	3	L	KM	JB	KM	KD	JB
AMD 123	Ways of Seeing: Intro to Hist of Photography *	3	AL	AL	AL	AL	AL	AL
AMD 201	Drawing II	3.5	L		L		L	
AMD 202	Sculpture II	3.5		DA		DA		DA
AMD 203	Audio/Video Production	3.5		JB		KD		L
AMD 204	Graphic Design	3.5	L		L		L	
AMD 205	Painting I	3.5	L		L		L	
AMD 251	Introduction to Digital & Media Arts	3		LS		JB		LS
AMD 303	Themes of Contemporary Art	3	JH		JH		JH	
AMD 304	Printmaking	3.5			DA		DA	
AMD 305	Video2Go	3.5		KD		L		L
AMD 306	Video in the Community	3.5		KD		KD		KD
AMD 307	Digital Video Studio Production	3	KD		L		JB	
AMD 308	Audio Art and Sound Design	3.5	KD		KD		KD	
AMD 309	Generating Narrative in Video and New Media	3.5	L		L		L	
AMD 310	Performance Art	3.5		L				LS
AMD 313	Digital Arts and the Environment	3.5			DS			DS
AMD 314	Digital Photo Documentary	3.5		DS		DS		DS
AMD 315	Artist Books	3.5	DS				DS	
AMD 316	Art, Science and Technology	3.5		LS		JH		JH

Course	Title	Credits						
AMD 317	Digital Photo Sketchbook	3.5	DS		DS		DS	
AMD 318	Documentary Production	3.5		JB		JB		JB
AMD 319	Video Installation Art	3.5			KD			
AMD 320	Public Expression in the Arts	3	KM		KM		KM	
AMD 321	Holocaust Art, Photography and Film	3	AL		AL		AL	
AMD 322	Women Artists in the 20th Century	3		KM		KM		KM
AMD 323	Chicana/o Art of the Border Region	3	DA		DA	DA	DA	DA
AMD 324	Feminist Art and Motherhood	3		AL		AL		AL
AMD 325	New Documentary Film	3	AL				AL	
AMD 326	Theories of Art, Identity and Digital Culture	3	LS		LS		LS	
AMD 327	Modern and Contemporary Art Movements	3		DA		AL		
AMD 328	Video Art History and Theory	3				LS		
AMD 333	Visual Culture Studies	3	KM		KM		KM	
AMD 356	Media & the Counterculture	3		L			L	
AMD 360	Documentary: History & Theory	3	JB		JB		JB	
AMD 368	Arts and World Cultures	3		AL		DS		KM
AMD 400	Advanced Painting	3.5		L		L		L
AMD 402	Imaginary Worlds: Video Compositing	3.5		L		L		L
AMD 403	Art and Web Design	3.5		LS		LS		LS
AMD 405	Multidisciplinary Design	3.5				JH		JH
AMD 406	Installation Art	3.5				L		L
AMD 407	Corpo Technologies	3.5						KD
AMD 408	Stimulus and Response	3.5	KD		KD		LS	
AMD 409	Advanced Graphic Design	3.5				L		L
AMD 330	Experimental Media Production	3.5		KD		KD		KD
AMD 411	Data Visualization	3.5	LS		LS		LS	
AMD 412	Advanced Digital Photo Fieldwork	3.5	DS				L	
AMD 418	Advanced Digital Video Studio Production	3.5		L		L		L
AMD 419	Research to Production *	3.5	LS	JH	LS	JH	KD	JH
AMD 420	Contemporary Artists	3					L	
AMD 421	Art and Social Change	3	KM		KM		KM	
AMD 422	Art and Science: Historical and Cont. Practice	3		JH		LS		
AMD 423	Critical History of Photography	3			AL			AL
AMD 450	Art and Technology of the Moving	3	JB	L	L		L	

	Image							
AMD 452	Experimental Film & Video	3		L		L		L
AMD 495	Internship	3	JB	JB	JB	JB	JB	JB

	Total WTUs	WTUs	WTUs	WTUs	WTUs	WTUs	WTUs
* Shared	214	111	112	115	115.5	117.5	123.5

i. *For master's degree proposals, include evidence that program requirements conform to the minimum requirements for the culminating experience, as specified in Section 40510 of Title 5 of the California Code of Regulations.*
N/A

j. *For graduate degree proposals, cite the corresponding bachelor's program and specify whether it is (a) subject to accreditation and (b) currently accredited. (WASC 2013 CFR: 2.2b)*
N/A

k. *For graduate degree programs, specify admission criteria, including any prerequisite coursework. (WASC 2013 CFR: 2.2b)*
N/A

l. For graduate degree programs, specify criteria for student continuation in the program
N/A

m. *For undergraduate programs, specify planned provisions for articulation of the proposed major with community college programs.*

Community College Feeder Programs

Since 2003, we have been periodically meeting and speaking with representatives from Mira Costa College and Palomar College to lay the groundwork for easy articulation between our programs.

MIRA COSTA

We have met with the departments of Visual Arts (ART), Computer Studies and Information Systems (CSIT), and Media Arts and Technologies (MAT) at Mira Costa College. These meetings have resulted in the formation of new courses (Art 201: Ideas and Objects in Contemporary Art, MAT 110/ART 247 Digital Imaging) aimed at giving students an introduction to the history and theory of new media in order to directly articulate with our lower division requirements for Arts and Technology theory. The Visual Arts department offers instruction in digital imaging and web design, while the CSIT and MAT have extensive studio classes, which articulate with the Arts and Technology major. Newly formed classes in video and performance art are now offered at Mira Costa College in the Visual Art Department.

In addition to the AA in Studio Arts for transfer that is already in alignment for those studying studio arts or art history in the ART program, new certificates have been created at Mira Costa College including Digital Photography, Graphic Design, Video & Media Design, Web Development and Design, Print Publishing, Video & Animation, Visual Communication, Web

Design, in the MAT department. The Arts and Technology certificate is a direct feeder certificate developed to insure that Mira Costa students in MAT complete the lower division requirements of the Arts and Technology Option as it is now.

PALOMAR COLLEGE

Palomar College offers courses in several departments that will continue to feed our majors. The Art Department (ART) offers Art (ART), Art Illustration (ARTI), and Art Design (ARTD) and includes Art History & Aesthetics, Visual Communications (that includes Graphic Design & Illustration), Drawing & Painting, and Sculpture (which includes ceramics, glass, and jewelry).

The Communication Department offers programs that include Cinema (CINE) (including video production) and Photography (PHOTO); the Computer Science and Information Systems (CSIS) Department offers a program in Web Technologies (CSWB) and there is a separate department in Graphic Communication (GC) offering programs in Imaging & Publishing and Multimedia & Web.

In addition to the Associate in Science Degrees (including graphic design, illustration, and interactive media design) and Associates in Arts degrees in both 2-D/Pictorial Arts and 3-D arts, Palomar offers certificates of achievement in Interactive Media Design and a certificate of proficiency in digital animation, compositing, and music.

The two area community colleges are poised, waiting for us to offer this four-year degree. The Lower-Division Transfer Pattern works well with the requirements presented in this proposal as our area community colleges have been preparing for this articulation

n. Describe advising "roadmaps" that have been developed for the major.

AMD Degree Advising Roadmap—Recommended Course Sequence

Art, Media and Media—DAMA Option

YEAR ONE	FALL	Units	YEAR ONE	SPR	Units
GEO 102 or GEW 101		3	GEO 102 or GEW 101		3
B4 course		3	B1 or B2 course		3
Area E - GEL 101 recommended		3	A3 course		3
Language III (C3)		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 101		3	AMD 102		3
Semester Units		15	Semester Units		15
Overall units		15	Overall units		30

YEAR TWO, Fall	FALL	Units	YEAR TWO	SPR	Units
B1 or B2 (B3 connected)		3	C2, Dh, Dc/Dg, D7 or D		3
C2, Dh, Dc/Dg, D7 or D		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 105		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 120		3	Choose one: AMD 122/123/251		3
Choose one: AMD 104/203/204		3	General Elective		3

Semester Units		15	Semester Units		15
Overall units		45	Overall units		60

YEAR THREE	FALL	Units	YEAR THREE	SPR	Units
AMD 326		3	UD DAMA Lect/Theory/Hist		3
UD DAMA Studio/Production		3	UD DAMA Studio/Production		3
UD DAMA Studio/Production		3	UD SofA Elective		3
UD SofA Elective		3	UDGE (BB, CC or DD)		3
UDGE (BB, CC or DD)		3	General Elective		3
Semester units		15	Semester Units		15
Overall units		75	Overall units		90

YEAR FOUR	FALL	Units	YEAR FOUR	SPR	Units
UD DAMA Lect/Theory/Hist		3	AMD 419		3
UD DAMA Studio/Production		3	UD DAMA Studio/Production		3
UDGE (BB, CC or DD)		3	General Elective		3
General Elective		3	General Elective		3
General Elective		3	General Elective		3
Semester units		15	Semester Units		15
Overall units		105	Overall units		120

Art, Media and Media—AVC Option

YEAR ONE	FALL	Units	YEAR ONE	SPR	Units
GEO 102 or GEW 101		3	GEO 102 or GEW 101		3
B4 course		3	B1 or B2 course		3
Area E - GEL 101 recommended		3	A3 course		3
Language III (C3)		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 101		3	AMD 102		3
Semester Units		15	Semester Units		15
Overall units		15	Overall units		30

YEAR TWO, Fall	FALL	Units	YEAR TWO	SPR	Units
B1 or B2 (B3 connected)		3	C2, Dh, Dc/Dg, D7 or D		3
C2, Dh, Dc/Dg, D7 or D		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 120		3	C2, Dh, Dc/Dg, D7 or D		3
AMD 100		3	AMD 103		3
General Elective		3	Choose one: AMD 121/123		3
Semester Units		15	Semester Units		15
Overall units		45	Overall units		60

YEAR THREE	FALL	Units	YEAR THREE	SPR	Units
UD AVC Studio/Production		3	UD AVC Lect/Theory/Hist		3
UD AVC Studio/Production		3	UD AVC Studio/Production		3
AMD 333		3	UD SofA Elective		3

UD SofA Elective	3	UDGE (BB, CC or DD)	3
UDGE (BB, CC or DD)	3	General Elective	3
Semester units	15	Semester Units	15
Overall units	75	Overall units	90

YEAR FOUR FALL	Units	YEAR FOUR SPR	Units
UD AVC Lect/Theory/Hist	3	UD AVC Studio/Production	3
UD AVC Studio/Production	3	AMD 419	3
UDGE (BB, CC or DD)	3	General Elective	3
General Elective	3	General Elective	3
General Elective	3	General Elective	3
Semester units	15	Semester Units	15
Overall units	105	Overall units	120

m. Describe how accreditation requirements will be met, if applicable, and anticipated date of accreditation request (including the WASC Substantive Change process). (WASC 2013 CFR: 1.8)

N/A

5.   Societal and Public Need for the Proposed Degree Major Program

a. *List of other California State University campuses currently offering or projecting the proposed degree major program; list of neighboring institutions, public and private, currently offering the proposed degree major program.[1]*

The 23 CSU campuses all offer a Bachelors Degree in art and some offer a more extensive Bachelors of Fine Arts. Most of these degrees include options in traditional media such as painting, sculpture, graphic design, etc. While many programs have been aiming to integrate new media into their degrees only 10 campuses offer Non-traditional degrees that have options in digital and new media. (See table below)

CSU ART PROGRAMS	Traditional programs	Non-traditional programs
California State University, Bakersfield	x	
California State University Channel Islands	x	BA
California State University, Chico	x	BFA
California State University, Dominguez Hills	x	

California State University, East Bay	x	BA
California State University, Fresno	x	
California State University, Fullerton	x	
Humboldt State University	x	
California State University, Long Beach	x	BA
California State University, Los Angeles	x	
California Maritime Academy	x	
California State University, Monterey Bay		BA
California State University, Northridge	x	BA
California State Polytechnic University, Pomona	x	
California State University, Sacramento	x	BA
California State University, San Bernardino	x	
San Diego State University	x	
San Francisco State University	x	BA
San José State University	x	BA/BFA
California Polytechnic State University, San Luis Obispo	x	
California State University San Marcos	x	BA
Sonoma State University	x	
California State University, Stanislaus	x	

Non-traditional CSU programs:

California State University Channel Islands
Offers a BA degree in art that has five areas of specialized study, including an option in Digital Art & Time-Based Media
http://art.csuci.edu/major.html

California State University Chico
Offers BA with options in Art Studio, Art History, Art Education, and Interior Design. Within studio arts CSUC offers eight emphases including Electronic Art and they also offer a BFA in Digital Media and Electronic Arts
http://www.csuchico.edu/art/programs/

California State University East Bay
Offers a BA degree in Art with seven options including Digital Graphics And Multimedia
http://www20.csueastbay.edu/ecat/undergrad-chapters/u-art.html#progdesc

California State University Long Beach
Offers BA degree in Art Education, Art History and Studio Art through the art department. The Studio Art degree has ten concentrations including Digital Photography and a Sculpture/4D program (combining sculpture with video)
http://www.art.csulb.edu/studio/

CSULB also offers a Film and Electronic Arts BA through the Department of Film and Electronic Arts. This degree has two options for majors - one in critical theory including the history of film and the other in production.

California State University Monterey Bay
Offers a non-traditional BA in Visual and Public Art with four concentrations including: Murals and painting, Sculpture installation and performance art, Integrated media (photography and digital art), Museum studies and arts education
http://vpa.csumb.edu/

CSUMB also offers a BA degree in Cinematic Arts and Technology that prepares students for careers in film, broadcast, and interactive media across commercial, independent and community sectors.

California State University Northridge
Offers a BA in Visual Arts with four concentrations including Video/Digital Art. At Northridge, all art concentrations begin with traditional foundations courses in basic design, materials exploration, drawing, life drawing and technology.
http://www.csun.edu/mike-curb-arts-media-communication/art/visual-arts

California State University Sacramento
Offers a BA in Art in Art History or Art Studio. The Art Studio degree integrates Electronic Art. The computer is viewed both as a tool and a medium that can provide new ways of approaching art-making, interacting with drawing, painting, collage, sculpture, printmaking, photography, video, installation and graphic design.
http://www.al.csus.edu/art/undergradprog.php

San Francisco State University
Offers a BA in Art with three concentrations including Art History, Art Education and Studio Art. The studio art concentration offers seven emphases including Conceptual Information Arts (CIA). The CIA emphasis is an experimental program dedicated to preparing artists and media experimenters to work at the cutting edge of technology. In this upper division program students learn contemporary digital production skills while questioning the cultural context of technology and experimenting with technologies not yet commercially available. They also explore the intersection of art and science.
http://userwww.sfsu.edu/infoarts/

San Jose State University

Offers a BA degree with concentrations in Art History, Photography, Pictorial Art, Spatial Art, and Preparation for Teaching. San Jose State does not offer a B.A. degree concentration in Digital Media Arts. They offer a Bachelors of Fine Arts degree in Digital Media Arts
http://art.sfsu.edu/pages/bachelor-arts-art
http://ad.sjsu.edu/programs/digital_media_arts/

Neighboring institutions:

San Diego State University
Offers a BA degree in Liberal Arts and Sciences with a Major in Art with eight possible emphases including Multimedia (LD drawing and design basics and UD new media, photography, graphic design, book arts). SDSU does not offer film or video through the art department but has a separate school of Theatre, Television and Film. (http://ttf.sdsu.edu/)
http://art.sdsu.edu/areas_of_study/undergraduate_studies/

University of California San Diego (UCSD)
Offers four undergraduate majors: Art History Theory and Criticism, Media, Studio and Interdisciplinary Computing and the Arts (ICAM). The Media major has a visual arts foundation and is designed for students who want to become creative video makers, filmmakers, photographers, and computer artists, encouraging the hybridity of media. Interdisciplinary Computing and the Arts (ICAM combines basics in visual art and music with computing expertise (including math and computing science courses) – it is designed to make students competent programmers to affect computing in the arts on the basic technological level.
http://visarts.ucsd.edu/undergraduate-0

University of San Diego (USD)
Offers a BA Degree in Visual Arts with six concentrations including film/video and Art + Intermedia (designed specifically for creative uses of media beyond singular discipline areas of study in photography, film/video, sound, music, sculpture, performance or theater)
http://www.sandiego.edu/cas/art/program/visual_arts.php

Point Loma Nazarene University
Offers a BA Degree in Graphic Design, Art Education and Visual Arts with five concentrations including Video Performance and Interactive Media (grounded in visual arts LD– geared toward performance (acting movement) in UD)
http://www.pointloma.edu/experience/academics/schools-departments/department-art-design/programs

b. *Describe differences between the proposed program and programs listed in Section 5a above.*

The degree we are proposing is different from the majority of CSU campuses that offer only a traditional art degree. Those campuses offering non-traditional options vary in their integration between traditional and new media. There are only a few programs integrating new technologies with traditional media and even those cases are more isolated to single

fields. Our proposal is to create a continuum where digital tools are integrated across the curriculum.

San Diego State University does not offer an integrated degree similar to the one we are proposing. SDSU offers a multimedia emphasis within their Art BA that does not integrate digital media in traditional art forms such as drawing or sculpture. It also does not include video or film. In addition SDSU is impacted in all of their studio emphases as stated on their website.

UCSD offers a B.A. degree with emphasis in studio art that has some similarities to the proposed CSUSM Art major, although the program is highly competitive. The UC system is designed to serve a different group of high school students than the CSU system. Access to UC is limited, and our major is the only Public University alternative in the local area.

The Art +Intermedia concentration at USD and the Video Performance and Interactive Media concentration at Point Loma Nazarene University have some elements in common with our proposed degree but they have differences as well. In addition these are private institutions that serve a different student population.

6. *List of other curricula currently offered by the campus that are closely related to the proposed program.*

The proposed Major replaces the current Arts and Technology option and VA option within the VPA degree in the School of Arts. These existing options have the most closely related curricula to the proposed program on campus.

7. *Describe community participation, if any, in the planning process. This may include prospective employers of graduates.*

See our discussion of collaboration with Area Community Colleges.
In addition, we have collaborated with our many partners in the North County Arts Network (NCAN) and continue to do so.

8. *Provide applicable workforce demand projections and other relevant data.*

On June 30 2011, NEA Chairman Rocco Landesman announced new research on artist employment projections through 2018:

Washington, DC - For the first time, the National Endowment for the Arts looks at future job prospects for a variety of artist occupations in *Artist Employment Projections through 2018.* This report examines the projected growth rate for artist occupations through 2018, over which time artist occupations will increase by 11 percent, compared with an overall increase in the labor force of 10 percent.

The artist occupations with the highest projected growth rates are museum technicians and conservators (26 percent), curators (23 percent), landscape architects (20 percent), interior

designers (19 percent), architects (16 percent), writers and authors (15 percent), and multi-media artists and animators (14 percent).

Artist occupations likely to increase at a rate on par with the growth of the overall U.S. labor force are: graphic designers and actors (both 13 percent), art directors, photographers, and film and video editors (12 percent), and fine artists (9 percent), including painters, sculptors, and illustrators.

The artist occupations with the lowest projected growth rates are choreographers (5 percent), fashion designers (1 percent), floral designers (-3 percent), and media announcers (-4 percent).

> - See more at: http://arts.gov/news/2011/nea-chairman-rocco-landesman-announces-new-research-artist-employment-projections-through#sthash.Arii0PA3.dpuf

3. **Student Demand**

   a. *Provide compelling evidence of student interest in enrolling in the proposed program. Types of evidence vary and may include national, statewide, and professional employment forecasts and surveys; petitions; lists of related associate degree programs at feeder community colleges; reports from community college transfer centers; and enrollments from feeder baccalaureate programs, for example.*

      For several years newly enrolled students in Arts & Technology and Visual Arts have comprised the large majority of our incoming majors, 80 out of a total of 98 from Fall 2011 through Spring 2014. Currently, there are 192 students majoring in the VA and A&T options in the VPA degree.

      Transfer students continue to account for over half (@60%) of our newly admitted students, with Mira Costa and Palomar Colleges continuing as our main feeder schools. The degrees transfer degrees as well as certificates offered at these schools articulate well with our proposed program.

      Degrees offered at Feeder Schools

      MiraCosta College

      Associate in Arts Degrees
      • Studio Art (for transfer)
      • Digital Photography
      • Graphic Design
      • Web Development and Design

      Certificates of Achievement
      • Digital Photography
      • Graphic Design
      • Video and Media Design

• Web Development and Design

Certificates of Proficiency
• Print Publishing
• Video and Animation
• Visual Communication
• Web Design, 3-D modeling and Prototyping

Media Arts and Technologies (MAT)
The Media Arts & Technologies program provides a focused sequence of courses for students who wish to transfer to a four-year institution or gain employment in the fields of web and interactive design, graphic design, video production, or print media creation and delivery.

Palomar College

Associate in Arts Degrees
• Graphic Design
• Illustration
• Interactive Media Design - Emphasis in Multimedia Design
• Pictorial Arts - Emphasis in Painting
• Pictorial Arts - Emphasis in Printmaking
• Three-Dimensional Arts - Emphasis in Ceramics
• Three-Dimensional Arts - Emphasis in Crafts
• Three-Dimensional Arts - Emphasis in Glass
• Three-Dimensional Arts - Emphasis in Jewelry and Metalsmithing
• Three-Dimensional Arts - Emphasis in Sculpture

Certificates of Achievement
Certificate of Achievement requirements are listed in Section 6 (green pages).
• Interactive Media Design - Emphasis in 3D Modeling and Animation
• Interactive Media Design - Emphasis in Multimedia Design

Certificates of Proficiency
• Digital Animation, Compositing, and Music

Associate in Science Degrees
AS Degree Interactive Media Design - Emphasis in 3D Modeling and Animation

Art History
While there is no separate degree in art history Palomar College offers several art survey and art history classes for transfer credit

b. *Identify how issues of diversity and access to the university were considered when planning this program. Describe what steps the program will take to insure ALL prospective candidates have equitable access to*

the program.

The Art, Media, & Design program was designed with culture and diversity at its core in many ways. Our Institutional Learning Outcomes, Program Learning Outcomes, and Student Learning Outcomes for individual courses substantially incorporate cultural diversity both directly and indirectly. Our framework for understanding diversity includes the responsibility to serve and support the following individuals and groups: people of color, including underrepresented groups and new immigrant populations; people with both visible and invisible disabilities; women; people of various gender and sexual identities and expressions; first-generation students and students from economically disadvantaged backgrounds; and issues of access and climate for those who encounter barriers based on their religious expression, age, national origin, ethnicity, or veteran status.

The third overarching Institutional Learning Outcome is the development of global and cultural intelligence. The knowledge of self and other, and the myriad forms of cultural expression of such, are an integrated aspect of the Art, Media &Design Program for all students regardless of their chosen option. Program Learning Outcome 2 states that students will apply knowledge of multidisciplinary and multicultural perspectives in a global art and media context. Many aspects of our proposed pedagogy and curriculum highlight opportunities for students to work with faculty in diverse communities, to address multicultural themes, and to incorporate creative threads that explore diversity.

The mission of the School of Arts aligns with the third university-wide Undergraduate Learning Objective on global and cultural intelligence. The School of Arts mission is to provide an inclusive, collaborative community where artists, scholars, and students actively engage in developing artistic practices, critical thinking, cultural intelligence, and creativity. Accordingly, the school's third goal expressly states that School of Arts graduates will have well developed cultural intelligence. The educational goals of the School of Arts and the Art, Media & Design Major emphasize diversity directly in alignment with the College and University Mission and Vision.

In the program description, we discuss how our curriculum reflects contemporary innovations in art, media, and design rather than a "traditional" fine arts based approach. From a cultural perspective, one advantage of working with current technology and theory rather than the established canon of studio art/art history, is the freedom to include curricular material that represents a variety of perspectives and backgrounds, rather than the traditional emphasis on Western European culture. This contemporary approach is more appealing to students from disparate backgrounds. In addition, our program boasts faculty who work as both scholars and artists, with earned MFA and PH.D degrees, so that creative and technical work is always understood in critical context. Understanding representation in cultural context prepares students to work with diverse audiences and understand the impact of visual culture and imagery in contemporary society.

Since the majority of our students will hail from the immediate region, the articulation agreements of our program with local community colleges and 4-year institutions is one of our strongest strategies to draw and ensure a diverse candidate pool. The diversity reflected in our

curriculum and by our faculty make our program appealing to a broad range of students. In addition, and the presentation of professional opportunities, both in terms of future job opportunities and the hands on experience of internships/project-based learning etc. make the major appealing to students interested in careers working in art, media and design. Our data collection indicates both student demand for art, media, and design training and the availability of professional opportunities in our region.

Another concern related to diversity and access is the digital divide. Since our program makes use of materials including technology, equipment, and specialized materials for art making, having free access for students to these materials is very important. Having both the technical support staff, and a free check-out for equipment such as film and video cameras, software, lighting and sound recording equipment etc. ensure that all students will have access to the tools they need to develop professional skills and portfolios.

c. *For master's degree proposals, cite the number of declared undergraduate majors and the degree production over the preceding three years for the corresponding baccalaureate program, if there is one.*

N/A

d. *Describe professional uses of the proposed degree program.*

Animator	Painter
Appraiser	Photographer/Photo-
Artist	journalist
Art Critic	Post-Production Supervisor
Art Educator	Printmaker
Art Historian	Professor
Arts Administrator	Producer
Cinematographer	Production Designer
Conservator	Production Manager
Designer	Public Relations
Film Director	Professional
Film/Video Curator	Scriptwriter
Film/Video Critic	Sculptor
Graphic Artist/Designer	Social Media Producer
Media Distributor	Sound Designer
Media Instructor	Video Editor
Media Programmer	Video Producer
Multimedia Developer	Visual Culture Editor
Museum/Gallery Curator	Web Designer/Developer

9. *Specify the expected number of majors in the year of initiation and three years and five years thereafter. Specify the expected number of graduates in the year of initiation, and three years and five years thereafter.*

In spring 2016, we had a total of 192 majors in Visual Arts and Arts & Technology combined, and in AY 2014/2015, we had 39 graduates. In addition, we expect that many of the currently undeclared students in the Visual and Performing Arts degree program will choose to enter the new AMD program.

> 2017: expected number of majors 200; expected number of graduates 42
> 2020: expected number of majors 250; expected number of graduates 60
> 2022: expected number of majors 290; expected number of graduates 70

7. Existing Support Resources for the Proposed Degree Major Program

Note: Sections 7 and 8 should be prepared in consultation with the campus administrators responsible for faculty staffing and instructional facilities allocation and planning. A statement from the responsible administrator(s) should be attached to the proposal assuring that such consultation has taken place.

a. *List faculty who would teach in the program, indicating rank, appointment status, highest degree earned, date and field of highest degree, professional experience, and affiliations with other campus programs. For master's degrees, include faculty publications or curriculum vitae.*

David Avalos
Rank: Professor
Appointment:
1991
Highest Degree earned: M.F.A.
Date and Field of Highest Degree earned:
M.F.A.1993, Visual Arts
Professional Experience:

David Avalos is a Chicano visual artist and writer whose work focuses on issues of the Chicana/o community and the USA/Mexico border region. He works at the intersection of art, politics and public space including media space. His individual sculptural works and his collaborative projects have been exhibited throughout the United States and Mexico, South America and Europe.

He has received Visual Artists fellowships from the National Endowment for the Arts (twice) and the California Arts Council. His work, writings and interviews are archived at Stanford University's Chicano Studies Library, UC Santa Cruz' Califas Archival Collection, the Social and Public Art Resource Center's mural slide archive, the Smithsonian Institution's Archives of American Art, UC Santa Barbara's California Ethnic and Multicultural Archives, El Museo del Barrio (New York) and the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston's Documents of 20th-century Latin American and Latino Art digital archive and publications project.

His individual and collaborative works are in the permanent collections of the Museum of Contemporary Art San Diego, the Center for Social and Political Graphics, and the National Museum of Mexican Art in Chicago.

Jonathan Berman
Rank: Associate Professor
Appointment: 2004
Highest Degree Earned: M.F.A.
Date & Field of Highest Degree earned: M.F.A. Film/Video 1998
Professional Experience:

Berman began his career as an assistant film editor. His first film, *The Shvitz* (1994) is a lyrical portrait of the last Russian baths in the United States. It played theatrically, at festivals, and is now a part of the Docurama DVD collection. *My Friend Paul* (1999), his second work, looks at friendship and mental illness. It aired on the Sundance Channel and public television (PBS affiliates, ARTE, others). *Commune* (2005) explores a legendary 1960's commune who discover that utopia is a process, not a destination. The film premiered at Slamdance, and has been broadcast in Australia, Israel, Belgium, and Spain. It played theatrically and was released on DVD by First Run Features.

Jonathan Berman is a filmmaker whose work explores subculture and identity, reexamining, redefining, and challenging how underserved groups and alternative ideas are represented in mass media. He teaches production, distribution, and media studies. Berman is a graduate of McGill University in Montréal. He earned a Master's degree from Bard College and went on to teach filmmaking at Sarah Lawrence College. Awards and grants include the National Endowment for the Arts, the NY State Council on the Arts, the NY Council for the Humanities, and the Jerome Foundation. Festivals and screenings of his work include the Slamdance Film Festival, South By Southwest, the Museum of Modern Art in New York, the Amsterdam
Documentary Film Festival, and the Munich, Karlovy Vary, and Jerusalem Film Festivals. Other work includes producing *Maternity Ward* for New York Times Television; US production on the jazz documentary *Sabbath In Paradise*; and co-creating the story for the fiction film *On the Run*. With filmmaker Bob Gosse, he co-wrote a screenplay about the independent film community of 1960's Las Vegas. Berman's new project explores unexamined intersections of various permutations of science and spirit in California. He is a member of the International Documentary Association.

Kristine Diekman Rank: Professor Appointment: 1997
Highest Degree earned: M.F.A.
Date and Field of Highest Degree earned: 1983, Sculpture
Professional Experience:

Kristine Diekman works closely with the Southern California community as Director of Video in the Community, which she founded, to produce videos in collaboration with community members to help solve problems affecting the region. In 2008, she produced

and directed a bi- lingual gang prevention video, and in 2009 a gang intervention video for youth. Both are distributed throughout the U.S., Europe and Mexico.

Professor Diekman is an internationally known video and new media artist committed to making socially integrated work. Her experimental videos, documentary films and new media installations are interview based, and strive to give voice to the populations and individuals whose life experiences might not otherwise be heard. Her work includes the video, "Corpse and Mirror", based on a monologue by performance artist Tony Allard about his father's institutionalization in a state mental hospital; "United & Severed: That Window of Time", a media installation developed in response to the experiences of women with traumatic injuries; and "Mother on Trial", a new media and video project which addresses infanticide and the institution of motherhood in the United States. Her work has been shown worldwide.

In 2009 she was awarded artistic residencies at the MacDowell Colony and at the Banff New Media Institute to further her work in physical computing. She has received grants and awards from the Paul Robeson Foundation, New York State Council on the Arts, New York Foundation for the Arts, California State Arts Council, Creative Time, and the Leichtag Family Foundation, amongst others.

Judit Hersko
Rank: Professor
Appointment Status: 2003
Highest Degree Earned: MFA
Date and Field of Highest Degree earned: 1989, Sculpture
Professional Experience:

Judit Hersko is an installation artist who works in the intersection of art and science and collaborates with scientists on visualizing climate change science through art. In 2008 she received the National Science Foundation Antarctic Artists and Writers Grant and spent six weeks in Antarctica. Her work has been featured nationally and internationally for example in Germany, Austria, Hungary, Spain, and in many cities around the United States including Chicago, New York, Los Angeles and San Diego. In 1997 she represented her native Hungary at the Venice Biennale and in 2014 her work was featured in the Converg(Ing)enuities exhibition at the San Diego International Airport. Hersko has participated in several residencies and has received many grants including an Artslink Collaborative Grant and a California Arts Council Visual Arts Fellowship. Her work is featured in several museum collections for example at The Museum of Contemporary Art, Ludwig Museum in Budapest and it has been the subject of many publications including articles in Sculpture Magazine and Art in America.

Recently, Hersko has presented at numerous universities, research institutions, conferences, and symposia. Her publications include "Translating' and 'Retranslating' Data: Tracing the Steps in Projects that Address Climate Change and Antarctic Science," published in the Proceedings of the Digital Arts and Culture Conference, 2009 (after

media: embodiment and context – Simon Penny ed., eScholarship, University of California, http://escholarship.org/uc/item/40z2b75n) (2010) as well as a book chapter "Pages from the Book of the Unknown Explorer" in eds., Andrea Polli and Jane Marsching, *Far Fields: Digital Culture, Climate Change, and the Poles*, Intellect Books (2012).

Dr. Andrea Liss
Rank: Professor
Appointment Status: 1996
Highest Degree Earned: Ph.D.
Date and Field of Highest Degree earned: 1995, Contemporary Art and Cultural Studies
Professional Experience:

Dr. Andrea Liss is the Contemporary Art Historian/Cultural Theorist at California State University San Marcos where her teaching focuses on feminist art and theory, photographic theory and representations of memory and history. She has published *Trespassing through Shadows: Memory, Photography and the Holocaust* (University of Minnesota Press, 1998) with critical acclaim, as well as over one hundred book chapters, journal articles and exhibition catalog essays that include: "Rituals of Mourning and Mimesis in Arie A. Galles's Fourteen Stations," *Image and Remembrance: Questions of Representation and the Holocaust*, eds. Shelley Hornstein and Florence Jacobowitz (Bloomington: Indiana University Press, 2003) and "Artifactual Witnessing and the Staging of Holocaust Memory," *Between Hope and Despair: Pedagogy and the Remembrance of Historical Trauma*, eds. Roger I. Simon, Sharon Rosenberg and Claudia Eppert (Lanham, MD: Rowman and Littlefield and Toronto: Ontario Institute for Studies in Education and Memory, 2000.

Her book *Bodies of Knowledge: Feminist Art and the Maternal* is forthcoming with the University of Minnesota Press. She has also published extensively on this subject. Such publications include: "The Body in Question: Rethinking Motherhood, Alterity and Desire," the lead essay in *Maternal Metaphors*, exhibition catalog, exhibition at the Rochester Contemporary, Spring 2004, originally published in New Feminist Criticism: Art, Identity, Action, eds. Joanna Frueh, Cassandra Langer and Arlene Raven (NY: HarperCollins, 1994), pp.80-96 and "Maternal Rites: Feminist Strategies: n. paradoxa Summer 2004:vol.14 issue on "Dreams of the Future."

Liss has lectured extensively on these topics, both internationally and locally. She is a member of the College Art Association's Women's Caucus and a member of the PEN international writers association, among other groups.

Dr. Kristin Moss
Rank: Associate Professor
Appointment: 2007
Highest Degree Earned: Ph.D.
Date & Field of Highest Degree earned: 2005, Intercultural Communication

Professional Experience:

Kristin Moss holds a PhD in Intercultural Communication and an MA in International & Intercultural Communication from the University of Denver, and a BA in Art/Art History from Kalamazoo College. Her research and teaching interest are in intercultural communication, with an emphasis on dialogic perspectives. In particular, she focuses on cultural identifications and representations, from both interpretive and critical/cultural research perspectives, and the intersections of intercultural issues with various forms of communication, including public art, visual rhetoric, creative forms of expression, and spatial analysis. She also works with intercultural community and conflict, including issues of power and privilege, whiteness, and methods of building intercultural relationships, and the application of such issues in pedagogical contexts like study abroad and faculty exchange. She teaches courses in intercultural communication, dialogue, leadership, gender, and is planning on developing visual communication courses as well.

Deborah Small Rank: Professor Appointment:1992
Highest Degree earned: M.F.A.
Date and Field of Highest Degree earned: M.F.A. 1983, Visual Arts
Professional Experience:

Deborah Small, an artist, digital photographer, and writer, has investigated the history of colonization and the relationships of European-Americans to the indigenous people of the Americas since the publication in 1991 of *1492: What Is It Like To Be Discovered*. In addition, her long-term and on-going interest in the relationship of people and the environments they inhabit continue to inform and shape all of her work. In Fall 2002, *Routine Contaminations* was published, a book-length series of docu-fictions that explore personal, political, social, imaginative, as well as nuclear detonations. With Jane and Dick as the primary narrators, *Routine Contaminations* traverses the nuclear and chemical landscapes of the past fifty years.

Her current work focuses on cultural preservation and revitalization. The on-going Indian Rock Native Garden Project, an interdisciplinary collaboration with vital links to local indigenous communities, documents traditional and contemporary native cultural practices. For the Veracruz Project, she is co-author and videographer of *Prey to Enchantment, Stories of Song and Fandango*, a bilingual book and DVD based on the traditional songs and dances of the San Andres Tuxtla region in Veracruz, Mexico. *Medicina Mixteca* is an on-going collaborative project documenting in photography, video and writing the traditional medicinal concepts and practices of Mixtec communities in Mexico and California. Most recently, she is working with local and regional indigenous communities. In collaboration with CSUSM colleagues, she contributes her extensive experience with art, writing, and photography to help document cultural practices.

Lucy HG Solomon Rank: Assistant Professor Appointment: 2015
Highest Degree earned: M.F.A.

Date and Field of Highest Degree earned: M.F.A. 2001, Studio Art / Multimedia
Professional Experience:

Lucy HG Solomon has a proclivity for facilitating collaborative projects between Art, Science, and Design. She is coordinator and interactive designer of the art collective, The League of Imaginary Scientists. The League has exhibited globally, including in 2010 and 2011 in County Donegal in Ireland, where Lucy HG Solomon and her collective collaborated with NASA on *Lovely Weather*. Their collaboration with NASA's Athena Science Team was geared towards engaging the public in the Mars Exploration Rover Mission through social media, interactive design, and narrative. The League was also featured at the Museum of Contemporary Art in 2011, where they installed a series of large-scale interactive artworks, anthologized in the text, Engagement Party: Social Practice at MOCA 2008-2012. While the emphasis of her design collective is science, the League's approach is consistently unorthodox and playful.

Lucy HG Solomon's experience includes interdisciplinary collaborations that bridge artists with institutions. She collaborated on developing interactive design projects with scientists at the Ground Water Institute at the University of Memphis. She also helped students in the Synthetic Biology lab at MIT communicate elaborate subject-specific content to non-specialist audiences via interactive models. While in residency at Bradley University, Lucy HG Solomon worked with Engineering students on an interactive model for analyzing societal responses to earthquakes, which also conveyed the concept of entropy. At CSUSM, she continues to push students to cross-disciplinary boundaries to create layered, meaningful work. Her art and research remains centered around art and science and how art can both impact and interact with the environment.

b. *Describe facilities that would be used in support of the proposed program.*

The space and facilities currently utilized by the Arts and Technology and VA tracks are adequate. No immediate alternate arrangements are needed, although as the Art, Media & Design Major grows, as well as other majors within the School of Arts, the current computer lab and studio art classroom needs will expand.

Computing Labs

Arts 340: 26 Student Workstations
These computers are used for video editing, audio design, graphic design, motion graphics, web design and digital photography.

Arts 239: 31 Student Workstations
These computers are used for video editing, graphic design, web design and digital photography. Peripherals include, audio interfaces, scanners, and printers.

University Hall 271: 30 Student Workstations

This is a campus wide Mac Lab, with software installed for video editing, graphic design, web design and digital photography. This lab is open to any University department that requires a Mac lab for scheduled classes.

University Hall 272: 30 Student Workstations
This is a campus wide Mac Lab, with software installed for video editing, graphic design and digital photography. This lab is open to any University department that requires a Mac lab for scheduled classes.

University Hall 273: 30 Student Workstations
This is a campus wide Mac Lab, with software installed for video editing, graphic design and digital photography. This lab is open to any University department that requires a Mac lab for scheduled classes.

SBSB 2207: 24 Student Workstations
This is an open university lab, not a scheduled classroom. All workstations have video editing, audio design, graphic design, motion graphics, web design and digital photography software.

Performance/Lecture Areas

Arts 101
Black Box theatre, seats 60 people. This area is used for classes, live performances, and rehearsals. This is a shared space, utilized by all disciplines in the Arts.

Arts 111
Performance Hall, seats 150 people. This area is used for classes, live performances, and rehearsals subject to School of Arts scheduling. This is a shared space, by all disciplines in the Arts, as well as other campus departments and organizations.

Lecture Classrooms

Arts 240
Lecture Hall, seats 250 people. Used for large lecture classes. This is a shared space, utilized by the entire campus, as well as outside organizations.

Arts 220
Classroom and rehearsal space that seats 40 people.

Additional Facilities

Arts 342
Studio class space shared by Visual Arts and Arts and Tech students. Also utilized as a temporary gallery space as needed.

Arts 344

Includes sculpture area and woodshop. Used by Visual Arts, Theatre, Dance. Arts and Technology students to construct set pieces, props and multimedia installation projects.

Arts 346
Studio class space used by Visual Arts. Also utilized as a temporary gallery space as needed.

Kellogg Library Studios
A shared campus space. The Kellogg instructional spaces include:

Video Studio A (Kellogg 2316, 2314, 2315)
Full three-camera production studio with control room

Video Studio B (Kellogg 2311, 2312, 2313)
Full three-camera production studio with control room

Audio Studio (Kellogg 2324, 2323, 2322)
Professional grade ProTools-based audio recording facility

Video Editing Suites (Kellogg 2413, 2417, 2436, 2437, 2444)
Five digital video non-linear editing rooms

Audio Edit Rooms (Kellogg 2320, 2321)
Two ProTools-based audio editing rooms

c. Provide evidence that the institution provides adequate access to both electronic and physical library and learning resources.

Due to the recent growth of digital art and performance, the bulk of the discipline's materials at CSUSM have been purchased since 2002. The interdisciplinary and worldwide nature of art and the multitude of forms are both to be celebrated and cause for concern in complicating appropriate collection decisions. The library has collected resources for both research and production. Purchases of some e-book packages by the Chancellor's Office for CSU-wide access recently increased our holding, especially in software manuals, without provision for selecting materials most appropriate to our needs.

The interdisciplinary makeup of the field requires accurate accounting, since many of the holdings are either cross-listed or difficult to locate. The Library's Metadata unit was working on a genre heading project to help students locate desired materials by alternate means (e.g. a heading for video art), but that project has been deferred due to staffing issues.

	Format	C	Sample terms
Digital Art / Photography	Book	351	Media, digital, film, or computer art, as both subject of study and technique)

	Manuals	223 (note: some are dated	(Digital or image) (processing or handbook)
	Journal (print or electronic)	44	
Video	Book	293	Digital video, video art
	Journal	34	
Public Practices	Book	82	Public art, community-based art
	Journal	2	
Cultural Theory	Book	911	Popular culture, cultural theory
	Journal	56	
Media*		406	
*Due to the interdisciplinary emphases and the Library of Congress subject headings			
Research Databases (journals) available to CSUSM students			
Communication & Mass Media	Full text	600 titles	
JSTOR	Full text	2000 titles	
Project Muse	Full text	47	
Proquest - Arts	Full text	34 titles	
Art Full-text	Full text & index	584 titles	

d. *Describe existing academic technology, equipment, and other specialized materials.*

The Arts Building maintains its own equipment checkout and technical support area. Video cameras, lighting equipment, and field audio recording equipment can be checked out to students enrolled in authorized VPA courses. Additionally, IITS maintains two campus wide checkout areas, located in the Social & Behavioral Sciences Building and the Kellogg Library, which contains equipment that the Digital & Media Arts students will also utilize. We have met with IITS to determine availability.

ARTS CHECKOUT EQUIPMENT
- 14 Professional Hi-Definition Video Camera
- 30 Consumer Hi-Definition Video Cameras
- 18 Professional Digital Still Photography/Hi-Definition Video Cameras
- 15 Professional Digital Still Photography Cameras
- 25 Consumer Digital Still Photography Cameras
- 30 Drawing/Graphics Tablets
- Misc. Audio Recording and Lighting Equipment

- 45 Consumer Hi-Definition video cameras
- 5 Professional Hi-Definition video cameras
- Misc. Camera Accessories and Lighting Equipment

SBSB/IITS Checkout Equipment
- 10 Professional Hi-Definition video cameras
- 4 Professional Digital Still Photography/Hi-Definition Video Cameras
- 24 Consumer Hi-Definition video cameras
- Misc. Camera Accessories and Lighting Equipment

Additionally, instructional spaces in the Arts Building that will be utilized by the Arts & Technology major are currently on a four-year refresh program funded by IITS. The refresh includes all smart classroom and instructional equipment:

- LCD projectors
- Computers & monitors
- Printers
- Campus wide multimedia & video editing software upgrades

Campus Furnished Computer Labs

26 - Arts 340: Apple workstations with software installed for video editing, audio design, graphic design, motion graphics, web design and digital photography.

31 – Arts 239: Apple workstations with software installed for video editing, audio design, graphic design, motion graphics, web design and digital photography.

30 – University Hall 271: Apple workstations with software installed for video editing, audio design, graphic design, motion graphics, web design and digital photography.

30 – University Hall 272: Apple workstations with software installed for video editing, audio design, graphic design, motion graphics, web design and digital photography.

30 – University Hall 273: Apple workstations with software installed for video editing, audio design, graphic design, motion graphics, web design and digital photography.

Studio Art Facilities

Arts 342 - Studio class space containing painting easels, model stands, drawing boards and sinks for wet lab use. Also contains track lighting so it can be utilized as a temporary gallery space.

Arts 344 – Open studio lab/class space containing sculpture stands and large tables intended for working with various materials (wood, clay, plaster, etc.).

Arts 344A – Industrial woodworking machine shop containing sanders, miter saw, table saw, jig saw, drill press and various powered and non-powered hand tools.

Arts 346 – Studio class space containing drawing horses, large tables and sinks for wet lab use. Also contains a projector, screen and smart classroom technology.

Arts Patio - Outdoor studio area used for light metal cutting, welding, woodworking, sculpture and casting.

8. Additional Support Resources Required

Note: If additional support resources will be needed to implement and maintain the program, a statement by the responsible administrator(s) should be attached to the proposal assuring that such resources will be provided.

a. *Describe additional faculty or staff support positions needed to implement the proposed program.*

Tenure Line Faculty

By academic 2018/2019, we hope to have a position in 2-D Media and Public Art. Two-dimensional media are foundational in all art programs and our 2-D classes are currently taught by excellent lecturers. Traditional perceptual drawing provides the basis for rendering in any medium and continues to be central to digital practices as well. Our drawing classes fill immediately every semester and form the foundation for all 2-D art practices including painting, graphic design and several digital applications. Hence this tenure track hire will meet the needs of our majors. In addition our drawing class and 2-D design class are extremely popular on a university-wide level and fill with GE students. During fall semester 2013 VSAR 131 (Drawing I) was 112.5% enrolled, hence we opened two drawing sections in spring 2014 to better meet our university-wide commitments. We have also added an UD drawing class that has also filled. We are looking for a candidate in command of traditional skills in drawing, painting and or printmaking who has demonstrated the ability to transpose these skills in experimental and digital realms consistent with contemporary practice and our new Degree Program. In addition, we are looking for a candidate with a focus on public art and community engagement further strengthening this aspect of our program.

b. *Describe the amount of additional lecture and/or laboratory space required to initiate and to sustain the program over the next five years. Indicate any additional special facilities that will be required. If the space is under construction, what is the projected occupancy date? If the space is planned, indicate campus-wide priority of the facility, capital outlay program priority, and projected date of occupancy. Major capital outlay construction projects are those projects whose total cost is $610,000 or more (as adjusted pursuant to Cal. Pub. Cont. Code §§ 10705(a); 10105 and 10108)*

By academic year 2020/2021 we will need a dedicated screening/lecture room with a 50-person capacity that can be used for studio and lecture classes and visiting artists' presentations in video, design, photography and other new media.

c. *Include a report written in consultation with the campus librarian, which indicates any necessary library resources not available through the CSU library system. Indicate the commitment of the campus to purchase these additional resources.*

The following report was constructed in collaboration with Library personnel.

Purchases:

With the 'newness' of digital arts, in comparison to the lengthy period of purchase for traditional fine arts texts and media, the collection needs to be built further, especially in media formats. Borrowing from the extra-institutional resources described below is a solution for books and articles, but will not meet the need for media as current limitations in borrowing media formats severely restrict that option. This creates a need for media purchase not seen in many disciplines, since the arts are heavily dependent on visual aids and resources.

Many items requested by faculty in support of current course emphases are video or DVD format. The materials come at comparatively high cost with many media items averaging over $250.00. This is due to the library's purchase of not only the material but also 'public performance rights' in order to comply with both traditional copyright and Digital Millennium Copyright Act.

Extra-institutional resources

Circuit: Currently, CSUSM partners with SDSU, UCSD, USD and the San Diego County and Public Libraries in the San Diego Circuit lending partnership, which provides access to over 5,000,000 titles. Monographic (print) titles are readily lent through this service with 1-3 day retrieval time. Journal articles and media are not available through this service due to current software restrictions and shipping issues. This program is familiar to, and heartily embraced by, most CSUSM students and faculty. The costs of this partnership (staff and delivery service) are absorbed into the library budget.

Faculty may use the San Diego County Department of Education and UCSD Media Library to borrow materials for in-class use, but the loan period is limited and materials cannot be put on semester reserve for students to access for individual study. The SDCOE does not have a title collection useful to digital performance courses and not all of the USCD titles are available for loan.

Interlibrary Loan: A similar service to Circuit with a longer retrieval interval, this is an option when the material is not available through Circuit. This service will retrieve monographs and journal articles and some limited media. The library currently absorbs all costs of this service (averaging $30.00 per item in copyright and processing costs) in its budget. Most media requests are not available through interlibrary loan.

Additional Support:
The library has one subject-specialist librarian for the Humanities who provides course support through instruction, research support, web pages and collection purchase. A second librarian (Web Librarian) purchases some software manuals that are of use to digital and media arts. Course-integrated instruction provides the student with needed skills to access the resources in print and electronic. Web pages are supplied for both course use and

general subject coverage to lead to the most appropriate resources both within and without the library collection. The Humanities Librarian continues to revise the subject web page for the School of Arts to accommodate the new emphases. Collection purchases are coordinated with courses and research needs in consultation with the appropriate faculty.

Start-Up Funds:

Following is a suggested budget for the start-up of the new major. The needs are based on program needs in both research and practice. The following chart earmarks an equal distribution of resources among the disciplines as represented by Art, Media & Design faculty and their expertise. However, the final use of funds is subject to the discretion of the Library as well as the faculty and the immediate curricular needs.

Books are estimated at $50/each, manuals are estimated at $50/each, and media ranges from $50-350/each ($250/average). This does not provide for additional journals, which are an on-going subscription and subject to yearly increases of 10% as most of our journals are obtained in package subscriptions.

	Books	Manuals	Media	Total
Digital Art / Photography	8 titles/year $400	$250	7 titles/year $1750	$2400
Video/Film Art	8 titles/year $400	$250	7 titles/year $1750	$2400
Visual Arts	8 titles/year $400	$250	7 titles/year $1750	$2400
Design	10 titles/year $500		5 titles/year $1250	$1750
Total				$8950

d. *Indicate additional academic technology, equipment, or specialized materials that will be (1) needed to implement the program and (2) needed during the first two years after initiation. Indicate the source of funds and priority to secure these resource needs.*

Equipment:

In addition to School of Arts budgeted equipment costs, we will need the following equipment:

2016	Equipment	Recurring Cost	One Time Cost	Funding Source	Priority
1	3-D Scanner		$6,000	Campus	High
	Total Cost for 2018/19		$6,000		

As indicated above, some additional space will be needed in the future to accommodate our growing program.

9. **Self-Support Programs**

    a. Confirm that the proposed program will not be offered at places or times likely to supplant or limit existing state-support programs.
    N/A

    b. Explain how state-support funding is either unavailable or inappropriate.
    N/A

    c. Explain how the program is different, in one or more of the following ways, from state-supported campus offerings operating on campus:
    N/A

        i. Primarily designed for career enrichment or retraining
        ii. Program location is significantly removed from state-supported campus facilities
        iii. The program client group receives educational or other services at a cost beyond what could be reasonably provided under state support.

    d. For self-support programs, please provide information on the per-unit cost to students and the total cost to complete the program (in addition to the required cost recovery budget elements listed in the CSU degree proposal faculty check list found earlier in this document).
    N/A

B. ANTICIPATED REVENUES FOR NEW STATE SUPPORT PROGRAMS

	Yr 1	Yr 2	Yr 3	Y 4	Yr 5	
FY	62	67	75	85	100	
SOPH	42	60	68	77	90	
JUNIOR	62	77	85	93	105	
SENIOR	106	80	88	95	108	
TOTAL	272	284	316	350	403	
FTES	235.73	246.13	273.87	303.33	349.27	
Revenue to AA	$942,933	$984,533	$1,095,467	$1,213,333	$1,397,067	

Planning Assumptions

Numbers for Year One are current enrollment numbers for VPA Arts & Tech and Visual Arts, plus our new Chinese students. (Each year, starting in F 16, approx. 20 students from China will enroll as juniors.)

1. 10% attrition from FY to SOPH
2. 5% attrition from SOPH to JUNIOR (plus 20 new students from China)
3. By Yr 5, program at steady state
4. FTES assumes average unit load of 13 units undergrad.
5. Academic Affairs will receive approx. $4,000 per FTES

Addendum A. Future Vision for AMD and the Transition from the VPA Degree

Art, Media, and Design (AMD) is a new degree, which is constructed by merging and integrating two options within the Visual and Performing Arts (VPA) BA degree—Visual Arts and Arts and Technology. The majority of AMD courses align with courses that already exist in VPA and VSAR, and majors in the current degrees will be able to transition to the new degree. VPA and VSAR majors and minors will continue to exist for a transitional period of time, while AMD minors are developed and an Interdisciplinary major is introduced.

The two options will remain as they are in VPA until AMD goes in effect. At that point, most of the VPA majors with options in those disciplines will move to the new AMD degree. The minors in Visual Arts and Arts and Technology will become part of the AMD major.

The School of Arts plans to re-construct the current VPA degree in order to make it a truly interdisciplinary arts degree. That degree will appeal to students who do not wish to delve deeply into one discipline but rather obtain a more general understanding of the Arts. Options may be available in areas such as Business of the Arts.