THE UNIVERSITY OF ARIZONA

New Academic Program Workflow Form

General

Proposed Name: Live and Immersive Arts

Transaction Nbr: 00000000000088

Plan Type: Major

Academic Career: Undergraduate

Degree Offered: Bachelor of Arts

Do you want to offer a minor? Y

Anticipated 1st Admission Term: Fall 2021

Details

Department(s):

FNRT

DEPTMNT ID	DEPARTMENT NAME	HOST
3504	School of Art	N
3509	School of Theatre, Film and Television	Y

Campus(es):

MAIN

LOCATION	DESCRIPTION
TUCSON	Tucson

Admission application terms for this plan: Spring: Y Summer: N Fall: Y

Plan admission types:

Freshman: Y Transfer: Y Readmit: Y Graduate: N

Non Degree Certificate (UCRT only): N

Other (For Community Campus specifics): N

Plan Taxonomy: 50.0499, Design and Applied Arts, Other.

Program Length Type: Program Length Value: 0.00

Report as NSC Program:

SULA Special Program:

Print Option:

Diploma: Y Live and Immersive Arts

Transcript: Y Live and Immersive Arts

Conditions for Admission/Declaration for this Major:

Admittance to the University of Arizona

Requirements for Accreditation:

None

Program Comparisons

University Appropriateness

Over the last decade, the arts and entertainment industry has seen a dramatic shift in aesthetics as technology has been introduced and redefined the human experience. Nonlinear storytelling experiences such as Meow Wolf, Builders Association, Escape Rooms, Interactive Exhibits, Sleep No More, have been paving the way by integrating new technology to create live and immersive experiences focused on the impact of the mind, body, and senses of the active participants. This shift has created the need for a new generation of artists to engage in the storytelling conversation in an innovative way.

Evidence suggests there is a significant unmet demand for this particular type of program across not only the state and regional, but also the national level. Currently, only two public universities have undergraduate programs similar to the proposed BA in Live and Immersive Arts. University of Texas at Austin opened their Arts and Entertainment Technologies BS Degree in the Fall of 2014 and over the last 6 years the program has grown to 600 enrolled majors. Likewise, in 2019 University of Nebraska at Lincoln accepted their first incoming class of 31 enrolled majors out of a pool of over 80 applicants for their Emerging Media Arts BFA. This year they will be adding 40 majors out of a pool of 80 applicants. However, unlike University of Texas and University of Nebraska, the Live and Immersive Arts BA at the University of Arizona, housed in the national ranked School of Art and School of Theatre, Film and Television, has a unique opportunity to capitalize and incorporate with the mosaic of culture, artistic voices, and innovators that has for years made Tucson and the Sonoran Desert a Mecca for emerging artists in the Southwest.

The Live and Immersive Arts Degree project-based coursework will provide students with a knowledge of the industry that will prepare them for the future

workplace in several different avenues. Graduates will be uniquely positioned to approach companies and projects such as Third Floor Visualization, Disney Imagineering, Universal Creatives, Feld Entertainment, cruise lines, escape rooms, music festivals, multimedia festivals and interactive experiential exhibits for the ever developing and evolving entertainment industry. Additionally, graduates of the Live and Immersive Arts Degree will be well prepared to apply and enter several Masters of Fine Arts Programs across the country, such as the Experiential Design MFA at University of Colorado Bolder, Experience Design MS at Arizona State University, and Experience Design MFA at Northeastern University.

As stated above, the Live and Immersive Arts Industry offers graduated a great many avenues after graduated. When looking at the Field of Design as a Cluster on Burning Glass Technologies Labor Insight jobs, the cluster including Animators and Game Design, Creative Design, Digital Design, and Graphic and Visual Design saw a total of 1,337,684 jobs posted From October 1, 2018-September 30, 2019. The projected Job market over the next 5 years for positions in the Live an Immersive Arts industry are expected to increase and grow. For example, Creative positions such as Art Directors had a total of 10,896, and Multimedia Designers/Animators had a total of 8,957 jobs posted in the last twelve months. Both positions have an expected growth rate of over 5%. While technical positions such as Audio-Visual Technicians in the last 12 months have had 12,665 jobs posted, and a growth rate of 12.8% and Software Developers and Engineers saw 940,702 jobs posted in the last 12 months with an expected growth of 30.7%.

Arizona University System

NBR	PROGRAM	DEGREE	#STDNTS	LOCATION	ACCRDT
1	Digital Culture	BA	0	Arizona State University	N

Peer Comparison

See Attached Chart

Faculty & Resources

Faculty

Current Faculty:

INSTR ID	NAME	DEPT	RANK	DEGREE	FCLTY/%
00363284	Richard Thompson	0481	Lecturer	Doctor of Philosophy	5.00
01517176	Nika Kaiser	3509	Adj. Instor.	Master of Fine Arts	5.00
06309585	Beverly Seckinger	3509	Professor	Master of Fine Arts	2.50

INSTR ID	NAME	DEPT	RANK	DEGREE	FCLTY/%
08008653	Clare Rowe	3509	Assoc. Prof	Master of Fine Arts	10.00
09007961	Matthew Marcus	3509	Instructor	Master of Fine Arts	15.00
13503668	Patrick Holt	3509	Assoc. Prof	Master of Fine Arts	5.00
13507127	James Cook	3504	Professor	Master of Fine Arts	5.00
15900281	Larry Busbea	3504-ARH	Professor	Doctor of Philosophy	5.00
16308664	David Sherman	0481	Lecturer	Master of Fine Arts	5.00
16506651	Gary Setzer	3504	Professor	Master of Fine Arts	5.00
22053590	Jessica Maerz	3509	Assoc. Prof	Doctor of Philosophy	5.00
22056714	Edward Kraus	3509	Assoc. Prof	Master of Education	5.00
22070991	Joseph Farbrook	3504	Assoc. Prof	Master of Fine Arts	50.00
22074235	Robert Pierotti	3509	Assit. Prof	Master of Fine Arts	10.00
22074706	Joseph Klug	3509	Assit. Prof	Master of Fine Arts	25.00
22075562	Lal Bozgeyikli	0481	Assit. Prof	Doctor of Philosophy	5.00
22075689	Laura Graham	3504	Assit. Prof	Master of Fine Arts	5.00
22088762	Nicole Antebi	3504	Assit. Prof	Master of Fine Arts	25.00
23119665	Donald Fox	3509	Assit. Prof	Master of Fine Arts	15.00

Additional Faculty:

This program would initially require three new faculty based on projected enrollment. Two faculty would be hired in year 2 of the program, one in the School of Art and one in the School of Theatre Film and Television. In addition, a third faculty member is needed in year three. While the details may change based on the evolution of the program, we anticipate this position would serve as Director of the program and be a split appointment between both schools.

Current Student & Faculty FTE

DEPARTMENT	UGRD HEAD COUNT	GRAD HEAD COUNT	FACULTY FTE
3504	431	72	35.60
3509	504	9	34.41

Projected Student & Faculty FTE

	UGRD HEAD COUNT			GRAD HEAD COUNT			FACULTY FTE		
DEPT	YR 1	YR 2	YR 3	YR 1	YR 2	YR 3	YR 1	YR 2	YR 3
3504	436	449	469	72	72	72	35.60	36.60	37.10
3509	509	522	542	11	11	11	34.41	35.41	35.91

Library

Acquisitions Needed:

None anticipated

Physical Facilities & Equipment

Existing Physical Facilities:

The School of Art has a range of facilities that will be used by this degree, including an extensive wood and metalshop facility, digital fabrication lab, and two wired classrooms (one managed by UITS/OSCR). These wired classrooms are equipped with software for 3D modeling and animation as well as AR/VR content modeling. In addition, a Provost's Strategic Investment Fund proposal was awarded $200,000 in order to create a third wired classroom and AR/VR production space.

The Theatre Program has a scene shop stocked with fabrication equipment as well as a scene and lighting design classroom with computers and appropriate software for digital modeling scenic spaces. The program also gives students access to a full complement of lighting and sound equipment.

The Film and TV Program has a computer lab with film/video editing suites as well as equipment for teaching video and sound production.

Students in this degree will also make use of the newly-expanded CATalyst Studios.

Additional Facilities Required & Anticipated:

As the program reaches full capacity, students will need access to a large flexible installation space, media lab, video production space with motion capture facilities, digital fabrication facilities, as well as new spaces for one of the current School of Art and one of the current FTV computer labs. Planning is already underway for the conversion of the Marroney Scene Shop to a Digital Innovation Lab that would serve some or most of the needs outlined above.

Other Support

Other Support Currently Available:

This program was explicitly designed to make use of existing courses and expertise within both the School of Art and the School of Theater Film and Television. Robust student advising programs in both schools are available to help the program get off the ground, and a steering committee of 6 faculty with expertise and courses included in the program will guide its initial launch.

Other Support Needed over the Next Three Years:

As the program reaches full capacity, the program will need additional staff in advising, practicum/internship mentorship and facilities management in advanced technological areas.

Comments During Approval Process

1/26/2021 2:43 PM

KZIM

Comments
Approved.

1/27/2021 7:43 AM

DEANNAF

Comments
Approved.

2/3/2021 11:50 AM

ESANDMAR

Comments
Approved.

THE UNIVERSITY OF ARIZONA

NEW ACADEMIC PROGRAM-UNDERGRADUATE MAJOR
ADDITIONAL INFORMATION FORM

MAJOR DESCRIPTION -provide a marketing/promotional description for the proposed program. Include the purpose, nature, and highlights of the curriculum, faculty expertise, emphases (sub-plans; if any), etc. The description will be displayed on the advisement report(s), Degree Search, and should match departmental and college websites, handouts, promotional materials, etc.

The Bachelor of Arts degree in Live and Immersive Arts seeks to produce a new generation of artists and designers who work across all story-driven media, from film and visually interactive media to live audience environments by creating digital technology, soundscapes, images, events and environments. The Live and Immersive Arts degree will focus on training students to view design as a method of problem solving by working simultaneously with virtual and physical environments and what they contain.

A collaboration between the School of Theatre, Film & Television and the School of Art in the College of Fine Arts, this interdisciplinary degree will take advantage of the broad range of areas of study on offer at the university. Live and Immersive Arts approaches the creative process as a form of Storytelling. Students will be introduced to the classic script-based processes of theatre and film, and expand their knowledge of non-linear storytelling with a focus on creating visually and sonically immersive performative experiences. This unique interdisciplinary opportunity will help grow a student's artistic voice, interests, and concepts of fine art, while fostering a collaborative team-orientated creative environment.

Live and Immersive Arts will push a student to not only think about the relationship between medium, form, and narrative content, but how to consider the various technologies available to bring their story to life. The project-based course work will provide students with a knowledge of industry and technology standards as well as hands-on experience that will prepare them for the future workplace. Students will study the use of industry-standard and emerging software and extended reality tools and their application in the fields of Animation, Visual Effects, Motion Capture, Experimental Film Practices, Immersive Art, and Digital Storytelling. These skills may be applied in the processes associated with creating Space and Exhibit Designs, Cultural and Entertainment Destinations, Music and Multimedia Festivals, Amusement and Theme Parks, Trade Show Displays, Alternative Theatre, and many other diverse avenues associated with the entertainment industry.

II. **NEED FOR THE MAJOR/JUSTIFICATION**-describe how the major fulfills the needs of the city, state, region, and nation. Provide market analysis data or other tangible evidence of the need for and interest in the proposed major (and emphases, if applicable). This might include

results from surveys of current students, alumni, and/or employers or reference to student enrollments in similar programs in the state or region. Include an assessment of the employment opportunities for graduates of the program for the next three years. Curricular Affairs can provide a job posting/demand report by skills obtained/outcomes/CIP code of the proposed major. Please contact Martin Marquez to request the report for your proposal.

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III. MAJOR REQUIREMENTS– complete the table below by listing the major requirements, including required number of units, required core, electives, and any special requirements, including emphases* (sub-plans), thesis, internships, etc. Note: information in this section must be consistent throughout the proposal documents (comparison charts, four year plan, curricular/assessment map, etc.). Complete the table in Appendix A if requesting a corresponding minor.

Total units required to complete the degree	120
Upper-division units required to complete the degree	42
Foundation courses	
Second language	4th semester Proficiency
Math	G-Strand
General education requirements	2 courses/ 6 units- Tier I 150 (INDV) 2 courses/ 6 units-Tier I 160 (TRAD) 2 courses/ 6 units-Tier I 170 (NATS) 1 course/ 3 units-Tier II Individuals and Societies 1 courses/3 units-Tier II Natural Sciences
Pre-major? (Yes/No). If yes, provide requirements. Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	No Pre-major
List any special requirements to declare or gain admission to this major (completion of specific coursework, minimum GPA, interview, application, etc.)	No special Requirements
Major requirements	
Minimum # of units required in the major (units counting towards major units and major GPA)	49
Minimum # of upper-division units required in the major (upper division units counting towards major GPA)	30
Minimum # of residency units to be completed in the major	18
Required supporting coursework (courses that do not count towards major units and major GPA, but are required for the major). Courses listed must include prefix, number, units, and	None Required

title. Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	
Major requirements. List all major requirements including core and electives. If applicable, list the emphasis requirements for each proposed emphasis*. Courses listed count towards major units and major GPA. Courses listed must include prefix, number, units, and title. Mark new coursework (New). Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	**Major Core (22 Units)** Choose 1: (3 Units total) TAR 121 Intro to Arts and Entertainment (3 units) FTV 210 Introduction to Production Practices (3 units) Choose 2 (4 units total): ART 100A Mapping (2 units) ART 100B Space (2 units) ART 100D Experience (2 units) ART 100F Amalgam (2 units) Complete all: TAR 224 Theatre Graphics (3 Units) TAR 145 Principles of Dramatic Structure (3 units) ISTA 130 Computational Thinking and Doing (3 Units) ART 3XX (New) Physical Computing in the Arts (3 units) TAR 3XX (New) History of Entertainment Technology (3 units) **Electives (21 Credits):** Choose 1 (3 units total): ARH 370 History of Modern Design (3 units) FTV 422 Visual Effects History (3 units) ISTA 301: Computing and the Arts (3 units) Choose 2: (6 Units total) TAR 361 Theatrical Devising (3 units) TAR 462 Collaborative Play Development (3 units) TAR 225 Scenic Design 1 (3 units) TAR 425 Scenic and Costume Design 2 (3 units) *Scenic Section* TAR 220 Lighting 1 (3 units) TAR 420 Adv. Lighting (3 units) TAR 319 Intro to Sound (3 units) TAR 419 Adv. Sound (3 units) ART 286 Extended Media (3 units)

	Choose 3: (9 Credits Total) ART 431 3D Animation (3 units) ART 462D Motion (3 units) ART 432A Interactivity (3 units) ISTA 424 Virtual Reality (3 units) ART 436A Digital Arts Authoring (3 units) ART 306B Animation (3 units) ART 438 Digital Fabrication (3 units) TAR 417 Electricity for the Entertainment Electrician (3 units) FTV 313 Experimental Practices (3 units) Choose 1: (3 Credits Total) TAR/ART 494 Practicum (3 units) TAR/ART 499 Independent Study (3 units) **Senior Requirements: (3 Credits)** Choose 1 (3 Units) ART/TAR 4XX New Career Development for Live and Immersive Arts (3 units) ART/TAR 493: Internship (3 units) **Senior Capstone: (3 Credits)** ART/TAR 498: Senior Capstone (3 units) Total: 49 units
Internship, practicum, applied course requirements (Yes/No). If yes, provide description.	Not required but offered as an option
Senior thesis or senior project required (Yes/No). If yes, provide description.	Career Development or internship (3 units) Senior Capstone (3 units)
Additional requirements (provide description)	Earn a 2.5 major GPA
Minor (specify if optional or required)	Required.
Any double-dipping restrictions (Yes/No)? If yes, provide description.	Yes, Major courses not permitted to double dip.

*Emphases are officially recognized sub-specializations within the discipline. ABOR Policy 2-221 c. Academic Degree Programs Subspecializations requires all undergraduate emphases within a major to share at least 40% curricular commonality across emphases (known as “major core”). Total units required for each emphasis must be equal. Proposed emphases having similar curriculum with other plans (within department, college, or university) may require completion of an additional comparison chart. Complete the table found in Appendix B to indicate if emphases should be printed on student transcripts and diplomas.

IV. CURRENT COURSES–using the table below, list all existing courses included in the proposed major. You can find information to complete the table using the UA course catalog or UAnalytics (Catalog and Schedule Dashboard> "Printable Course Descriptions by Department" On Demand Report; right side of screen). If the courses listed belong to a department that is not a signed party to this implementation request, upload the department head's permission to include the courses in the proposed program and information regarding accessibility to and frequency of offerings for the course(s). Upload letters of support/emails from department heads to the "Letter(s) of Support" field on the UAccess workflow form. Add rows to the table, as needed.

Course prefix and number (include cross-listings)	Units	Title	Course Description	Pre-requisites	Modes of delivery (online, in-person, hybrid)	Typically Offered (F, W, Sp, Su)	Dept signed party to proposal? (Yes/No)
TAR 121	3	Introduction to Arts and Entertainment Design	Basic concepts and practice of theatrical design, and presentation skills of costume, scenic, lighting, and sound design.		In-person	SP	Yes
FTV 210	3	Introduction to Production Principles	Introduction to the fundamental aesthetic and technical aspects of media production, designed to give students experience across a range of digital audio and video equipment and applications.	MAR 200. Open to FTV majors and minors only Fall and Spring. Non-majors may take this course in summer. Call department to enroll.	In-person	F/SP/SU	Yes
ISTA 130	3	Computational Thinking and Doing	An introduction to computational techniques and using a modern programming language to solve current problems drawn from science, technology, and the arts. Topics include control structures, elementary data structures, and effective program design and implementation techniques. Weekly laboratory.	Required in the major. College algebra recommended.	In-Person	F/SP/SU	Yes
TAR 224	3	Technical Theatre Graphics	This course familiarizes students with the basic mechanical elements and techniques of drawing for theatrical design.		In-person	F	Yes
TAR 145	3	Principles of Dramatic Structure	Interpretation of structural elements of major dramatic forms and styles in relation to stage presentation and film; reading and analysis of representative plays.		In-person	F/SP	Yes
ART 100A	2	Mapping	Just as cartographers seek to plot our volumetric world onto flat surfaces, the eye of the artist is also compressing height, width and depth into the picture plane when drawing from observation. Mapping will focus on drawing as an exploratory means of seeing		In-person	F/SP/SU	Yes

			and knowing the world. This process-emphasis art studio workshop gauges cumulative experience rather than performance on individual drawings. Progress and success will be evaluated through the assembly of portfolios gleaned from daily drawings; this structure encourages the essential risk-taking that drawing demands by de-emphasizing the criticality of any singular drawing. Process-oriented studio classes encourage good studio practice by making dedicated in-class work ethic difficult to avoid. This is an eight week course.				
ART100B	2	Space	How can physical materials be transformed or arranged in space to convey an idea? How can an idea be realized in the round? What can exist as art in space? Space is an introduction to the conception and execution of art in three-dimensions (height, width and depth). Subtractive and additive approaches will be highlighted. Space is a project-emphasis art studio workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (volume, mass, texture, etc.) for their ability to contain and convey meaning. This is an eight-week course.		In-person	F/SP/SU	Yes
ART 100D	2	Experience	Everything we perceive, we experience in time. Experience is an introduction to the conception and execution of art in 4-dimensions (height, width, depth and time). What can occur as art in time? Rituals, processes and narratives can occur in space and time, forms and sounds can affect our relationship to space. The things you wear and the way you move affect space and time. Will you transform space with action? Video? Sound? Objects? Smell? Experience is a project-emphasis art studio workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (duration, tempo, intensity, etc.) for their ability to contain and convey meaning. This is an eight-week course.		In-person	F/SP/SU	Yes
ART 100F	2	Amalgam	What happens when artists resist the neatly divided disciplines of art history? What occurs in this amalgamated space between the disciplines? Amalgam emphasizes an interdisciplinary approach to studio practice, hybridizing the 2-D and 3-D areas of study. Extending between disciplines, this		In-person	F/SP/SU	Yes

			workshop employs endless technical flexibility as a guiding principle. Amalgam is a project-emphasis studio art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (volume, mass, composition, value, color, etc.) for their ability to contain and convey meaning. This is an eight week course.				
ARH 370	3	History of Design	A history of design beginning with the industrial revolution including graphic design, industrial design, technological advances, mass communications, the consumer culture and its critique, avant-garde design, postmodernism, and the cultural politics of design		In-person	F	Yes
ISTA 301	3	Computing and the Arts	This course examines the ways in which computing and information science support and facilitate the production and creation of art in current society. A particular focus of the course will be to discuss how artists have used advances in technology and computing capacity to explore new ways of making art, and to investigate the relationships between technical innovation and the artistic process.		In-person		Yes
TAR 361	3	Theatrical Devising	Devised work is now growing in popularity and gaining visibility on mainstream stages around the world. In this course, theater students will be introduced to any number of physical actor training modalities as well as a variety of theatrical devising practices in order to create original performance works around shared themes or subjects.	Theatre Arts major or consent of instructor.	In-person	SP	Yes
FTV 462	3	Collaborative Play Development	Explores collaborative approaches to the development of theatrical performance through group improvisation, writing exercises, and the shaping of a performance project to be shown publicly.	Enrollment for Theatre Arts Majors only or consent of instructor.	In-person	SP (Years)	Yes
TAR 225	3	Scenic Design 1	Basic principles of research, analysis and visualization for stage design. Strong emphasis on model building.		In-person	SP	Yes
TAR 425	3	Scenic Design/Costume Design 2 *Scenic Section	Advanced instruction and practice in theatrical costume and scenic design with an emphasis on rendering.	TAR 225, TAR 229.	In-person	F	Yes
TAR 220	3	Stage Lighting	Studies in stage lighting equipment, procedures, design techniques, and shop practices.		In-person	SP	Yes
TAR 420	3	Adv. Lighting	Special problems, practice and trends in designed light for theatrical productions.	TAR 220	In-person	F	Yes

TAR 319	3	Intro to Sound	Basic Technical and Aesthetic principles of theatrical sound production		In-person	F	Yes
TAR 419	3	Adv. Sound	Advanced study in theatrical sound, production and design.	TAR 319	In-person	SP	Yes
ART 286	3	Extended Media	Students in this course will be introduced to contemporary art strategies that employ diverse materials, space, and time-based media to process ideas.	Undergraduate major in: ARH, STDO, or ARED, or minor in: STDO. ART 100A/100B/100E/119, ARH 201/202, and 3 courses selected from ART 100C/100D/100F/100G/100J.	In-Person	F/SP	
ART 431	3	3D Animation	This course is an introduction to 3D computer animation focusing on classic principles and techniques of motion development, character expression, and kinetic communication. This course will address technical skill development as well as explore techniques for effective creativity through motion.		In-person	F	Yes
ART 462D	3	Motion	A further investigation into the practice, theory, and history of animation within art and independent media through screenings, labs, lectures, readings, projects and project critiques. Using techniques of computer based stop-motion and a number of other 2D animation techniques learned in Animation 1, we will take those skills and develop larger and more in-depth projects. Emphasis is on story-telling, creative content, experimentation and critical thinking. Using advanced story-boarding, puppetry, still and video cameras, and other tools and techniques, students will create three or four larger animation projects. Graduate students will complete an additional in-depth self-directed project.	Undergraduate major in: ARH, STDO, or AVCE or minor in: STDO. ART 100A, 100B, 100E, ART 119, ARH 201, ARH 202, ART 265, ART 266 and 3 courses selected from (ART 100C, ART 100D, ART 100F, ART 100G or ART 100J).	In-person	SP	Yes
ART 432A	3	Interactivity	This course explores the process of creating interactive computer art by teaching the essential principles of programming.		In-person	F/SP	Yes
ISTA 424	3	Virtual Reality	Virtual reality is an emerging technology that has been widely used in recent years in various areas, such as education, training, well-being, and entertainment. Virtual reality offers a highly immersive experience as the head mounted displays replace the vision of the users with digital imagery. It encompasses many disciplines, such as computer science, human computer interaction, game design and development, information science, and psychology. This course merges a theoretical and practical approach to give students the necessary knowledge to design, develop, and critique virtual reality games and applications.	ISTA 350 or CSC 335 recommended but not required. Knowledge of object-oriented programming essential for course.	In-person	F/SP	Yes

ART 436A	3	Digital Arts Authoring	This is a course in which students from across disciplines will work together to create 360-degree Virtual Reality video experiences. These experiences will be a creative integration of art, theater, music, dance, and various technologies. Students will engage in all aspects of production and will need to problem solve creatively, technically, and structurally. This will be a project-based course in which students from multiple disciplines (both graduate and undergraduate) will work together in small groups. Over the course of the semester, students will engage in research, creative activity, production, structural analysis, critique, and professionalization of their work.		In-person	SP	Yes
ART 306B	3	Animation	An introduction to the practice, theory, and history of animation within art and independent media through labs, lecture, readings and project critiques. Production will cover 2D animation and computer based stop-motion. Emphasis is on creative content, experimentation and critical thinking. Students work with computer based editing and 2D and other animation tools to create several significant animation projects using one or more techniques. Basic computer skills including Photoshop necessary.	Major: ARH, STDO, or AVCE or minor in STDO. ART 100A and ART 100B and ART 100E and ART 119 and ARH 201 and ARH 202 and 3 courses selected from (ART 100C, ART 100D, ART 100F, ART 100G or ART 100J).	In-person	F	Yes
ART 438	3	Digital Fabrication	This course surveys the use of modern digital tools and equipment that are used to fabricate physical objects. Tools studied may include but are not limited to 3D printers and scanners, CNC routers and millers, laser cutters, decal printers, and other computer guided devices. Students will gain hands-on experience with digital fabrication tools and develop techniques for artistic production. Conceptual focus emphasizes new forms made possible by the use of digital tools.		In-person	SP	Yes
TAR 417	3	Electricity for the Entertainment Electrician	Foundations of Entertainment Electrics as prescribed by the Entertainment Services and Technology Association (ESTA) and the United States Institute of Theatre Technology (USITT). Provides preparation for the student eventually to take the Electrician's test in the Entertainment Technician Certification Program (ETCP). This class will be based heavily on the text Electricity for the Entertainment Electrician and Technician written by Richard Cardena, a certified teacher-trainer for ETCP.	TAR or MAR major or permission of instructor.	In-Person	SP (Odd Years)	Yes
FTV 313	3	Experimental Practices	Experimental practices in the creation of media art, focusing on formal experimentation with film as a medium.	FTV/MAR 210.	In-person	SP	Yes

TAR/ART 494	3	Practicum	The practical application, on an individual basis, of previously studied theory and the collection of data for future theoretical interpretation.		In-Person	F/SP	Yes
TAR/ART 499	3	Independent Study	Qualified students working on an individual basis with professors who have agreed to supervise such work.		In-Person	F/SP	Yes
TAR/ART 493	3	Internship			In-person	F/SP	Yes
TAR/ART 498	3	Senior Capstone			In-person	F/SP	Yes

V. NEW COURSES NEEDED – using the table below, list any new courses that must be created for the proposed program. If the specific course number is undetermined, please provide level (ie CHEM 4**). Add rows as needed. Is a new prefix needed? If so, provide the subject description so Curricular Affairs can generate proposed prefix options.

Course prefix and number (include cross-listings)	Units	Title	Course Description	Pre-requisites	Modes of delivery (online, in-person, hybrid)	Status*	Anticipated first term offered	Typically Offered (F, W, Sp, Su)	Dept signed party to proposal? (Yes/No)	Faculty members available to teach the courses
ART 3xx	3	Coding for Interactive Art and Design	This course provides an introduction to the creative use of computer technology in the live and immersive arts. Students will learn and apply code for microprocessor programming, computational visualizations, sensor-based interactivity, and physical computing within the context of the visual arts. Projects will be conceptually based, combining traditional art forms with digital fabrication, mechanical and electrical design and robotics. Skills acquired in this course will provide an important foundation for the production of kinetic and reactive artworks as well as supporting utilities. This studio-based course will consist of instructional lectures, hands-on artistic production, and critical discussion. Museums and galleries have embraced experiential art installations, often interactive, that have become exciting additions to the canon of contemporary art. Elaborate new venues have emerged such as escape rooms, quest experiences	CSC 110 or ISTA 130 or ECE 175 or equivalent or consent of instructor	In-Person	D	Fall 2021	F/SP	Yes	Yes

			such as Boda Borg, massive public installations such as Meow Wolf, multimedia music festivals, as well as elaborate theme park attractions created by such groups as the Imagineers of Disneyland. Many artists have begun to create entirely electronic and computer-driven works, hybrids of computational and traditional art forms, or have begun to include some form of physical computing in their art practices. It is tremendously useful for artists interested in these practices to gain some expertise in coding their own works so that they may harness modern tools in constructing new meanings and aesthetic possibilities.							
TAR 3xx	3	History of Entertainment Technology	Beginning with a historical/global perspective, and progressing to contemporary and emerging techniques, this course examines various technologies adopted for use in the production of live events.		In-Person	D	Sp 2023	SP	Yes	Yes
TAR/ART 4xx	3	Career Development for Live and Immersive Arts			In-Person	D	Fall 2024	F	Yes	

*In development (D); submitted for approval (S); approved (A)

Subject description for new prefix (if requested). Include your requested/preferred prefix, if any:

VI. FACULTY INFORMATION- complete the table below. If UA Vitae link is not provided/available, attach a short CV (2-3 pages) to the end of the proposal or upload to the workflow form (in the "Letter(s) of Support" field). UA Vitae profiles can be found in the UA directory/phonebook. Add rows as needed.

Faculty Member	Involvement	UA Vitae link or "CV attached"
Art Faculty		
Gary Setzer	ART 100B,D	CV Attached
Laura Tanner Graham	ART 100A,E	CV Attached
Joe Farbrook	Art 438, 431,432A, 436A, 3xx	CV Attached
Jim Cook	ART 286	CV Attached
Nicole Antebi	ART 426D, ART 306B	CV Attached
Art History Faculty		
Larry Busbea	ARH 370	CV Attached
Theatre Faculty		
Matt Marcus	TAR 121, TAR 3XX, TAR 319, TAR 419	CV Attached
Don Fox	TAR 121, TAR 220, TAR 420, TAR 417	CV Attached
Joe C. Klug	TAR 121, TAR 425	CV Attached
Jessica Maerz	TAR 145	CV Attached
Patrick Holt	TAR 121	CV Attached
Ted Krauss	TAR 224	CV Attached
Clare Rowe	TAR 224, TAR 225	CV Attached
Greg Pierotti	TAR 361, TAR 462	CV Attached
Film and Television Faculty		
Beverly Seckinger	FTV 210	CV Attached
Dr. Bradley Schauer	FTV 422	CV Attached
Nika Kaiser	FTV 313	CV Attached
ISTA Facutly		
Richard Thompson	ISTA 130	CV Attached
David Scherman	ISTA 301	CV Attached
Lila Bozgeyikli	ISTA 424	CV Attached

VII. FOUR-YEAR PLAN – provide a sample four-year degree plan that includes all requirements to graduate with this major and takes into consideration course offerings and sequencing. Refer to Degree Search for examples. Use generic title/placeholder for requirements with more than one course option (e.g. Upper Division Major Elective, Minor Course, Second Language, GE Tier 1, GE Tier 2). Add rows as needed.

Semester 1		**Semester 2**		**Semester 3**		**Semester 4**	
Course prefix and number	**Units**	**Course prefix and number**	**Units**	**Course prefix and number**	**Units**	**Course prefix and number**	**Units**
Eng 101	3	Eng 102	3	Tier 1: Trad	3	Tier 1: Trad + Div	3
Second Language	4	Second Language	4	Second Language	4	Second Language	4
TAR 145	3	Math	3	TAR 224	3	Minor Course	3
ART 100 (A,B,D, or F)	2	TAR 121 or FTV 210	3	ART 265	3	TAR 3XX	3
ART 100 (A,B,D, or F)	2	ISTA 130	3	Minor Course	3	LIA Elective	3
Total	14	**Total**	16	**Total**	16	**Total**	16

Semester 5		**Semester 6**		**Semester 7**		**Semester 8**	
Course prefix and number	**Units**	**Course prefix and number**	**Units**	**Course prefix and number**	**Units**	**Course prefix and number**	**Units**
Tier 1 Indiv.	3	Tier 2: Nat Sci	3	Tier 2: Indiv	3	Minor Course	3
Tier 1 Nat. Sci	3	Tier 2: Humanities	3	LIA Elective	3	General Elective	1
Minor Course	3	Tier 1: Indiv	3	LIA Elective	3	LIA Elective	3
LIA Elective	3	Minor Course	3	LIA Career Devel.	3	Senior Capstone	3
LIA Elective or TAR/ART 499	3	LIA Elective or TAR/Art 499	3	Minor Course	3	Tier 2: Nat Sci	3
Total	15	**Total**	15	**Total**	15	**Total**	13

VIII. STUDENT LEARNING OUTCOMES AND CURRICULUM MAP—describe what students should know, understand, and/or be able to do at the conclusion of this major. Work with Office of Instruction and Assessment to create a curricular map using Taskstream. Include your curricular map in this section (refer to Appendix C for sample Curriculum Map generated using Taskstream).

Curriculum Map:

8/25/2020 Curriculum Map - Courses and Activities Mapped to Live and Immersive Arts BA

University of Arizona AMS
DEMO AREA

Live and Immersive Arts BA

Courses and Activities Mapped to Live and Immersive Arts BA

	Outcome				
	Outcome 1 Students will demonstrate the knowledge of basic linear and nonlinear narrative structures and be able to utilize this knowledge for effective storytelling.	Outcome 2 Students will analyze the relationship between medium, form, and narrative content and how to consider the various technologies available to bring their story to life.	Outcome 3 Students will possess knowledge around current trends of immersive and performative experiences as well as the history and the evolution of new media and technology and how it relates to the human experience.	Outcome 4 Students will be able to demonstrate a strong artistic voice, while showcasing the ability to collaborate and work in a team based environment.	Outcome 5 Students will be able to assimilate knowledge to create projects relevant to the Live and Immersive Industry.
Courses and Learning Activities					
TAR/ART 498 Capstone Completed Project Process Paperwork and Final Product	A	A		A	A
TAR 3xx History/Survey of Entertainment Technology Exams, papers, and other forms of student work			A		
Survey Exit survey (Indirect) Upon completion of the program students will be asked to complete an exit survey and self-assess their attainment of the learning outcomes.	A	A	A	A	A

Legend : **I** Introduced **P** Practiced A Assessed **I/P** Introduced/Prac

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IX. ASSESSMENT PLAN FOR STUDENT LEARNING- using the table below, provide a schedule for program assessment of intended student learning outcomes 1) while students are in the program and 2) after completion of the major. Add rows as needed.

Learning Outcomes	Sources(s) of Evidence	Assessment Measures	Data Collection Points
Outcome 1: Students will demonstrate the knowledge of basic linear and nonlinear narrative structures and be able to utilize this knowledge for effective storytelling.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 2: Students will analyze the relationship between medium, form, and narrative content and how to consider the various technologies available to bring their story to life.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 3: Students will possess knowledge around current trends of immersive and performative experiences as well as the history and the evolution of new media and technology and how it relates to the human experience.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Exams, papers, and other forms of student work Summative critical self-reflections	End of Course: TAR 3xx: History/Survey of Entertainment Technology
Outcome 4: Students will be able to demonstrate a strong artistic voice, while showcasing the ability to collaborate and work in a team based environment.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 5: Students will be able to assimilate knowledge to create projects relevant to the Live and Immersive Industry.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498

PROGRAM ASSESSMENT PLAN- using the table below, provide a schedule for program evaluation 1) while students are in the program and 2) after completion of the major. Add rows as needed. Delete EXAMPLE rows.

Assessment Measure	**Source(s) of Evidence**	**Data Collection Point(s)**
Job Placement Statistics	Student/Alumni Survey	1 year after Graduation/ 5 years after Graduation.
Retention Rate/Graduation Rate	College of Fine Arts Statistics	Every 4 years
Senior Exit Survey	Student/Survey	Every 4 years upon Graduation

X. ANTICIPATED STUDENT ENROLLMENT-complete the table below. What concrete evidence/data was used to arrive at the numbers?

5-YEAR PROJECTED ANNUAL ENROLLMENT					
	1st Year	2nd Year	3rd Year	4th Year	5th Year
Number of Students	10	35	75	130	190

Data/evidence used to determine projected enrollment numbers:

University of Nebraska at Lincoln started their Emerging Media Arts BFA in 2019 and accepted a freshman class of a total of 31 total students. In 2020 their program grew to 40 incoming freshmen. University of Texas at Austin began their Arts and Entertainment Technologies BS Degree in fall of 2016, and had an incoming class of 112 incoming students. Since its program launch in 2016, University of Texas at Austin has grown their program to 365 students by year four.

Based on these universities enrollment numbers on a traditional academic release and recruitment season, we have reduced our numbers to reflect a midyear release and beginning recruitment midway through the recruitment season. The numbers for year two and beyond are then built to represent an increase similar to what these peer institutions are experiencing.

XI. ANTICIPATED DEGREES AWARDED- complete the table below, beginning with the first year in which degrees will be awarded. How did you arrive at these numbers? Take into consideration departmental retention rates. Use National Center for Education Statistics College Navigator to find program completion information of peer institutions offering the same or a similar program.

PROJECTED DEGREES AWARDED ANNUALLY					
	1st Year	2nd Year	3rd Year	4th Year	5th Year
Number of Degrees	0	0	5	8	20

Data/evidence used to determine number of anticipated degrees awarded annually:

Currently the College of Fine Arts has a graduation rate of 55% in 4 years. Based on these numbers, we have estimated that we will get students who will choose to transfer into the degree, resulting in potentially 5 degrees awarded in year 3. Based on our first cohort being 10 and a 55% graduation rate, we have estimated that in year 4 we will have 6 students from the first cohort graduate with some additional transfer students. Lastly in year 5, we would expect to see 14 from our second cohort graduate, with some additional transfer or change of major students resulting in 20 degrees.

XII. PROGRAM DEVELOPMENT TIMELINE- describe plans and timelines for 1) marketing the major and 2) student recruitment activities.

Fall 2019 Research and Visit Comparable Programs
Begin looking at Classes on Campus and shaping 4-year Bachelor of Arts Program

Spring 2020: Refine Program Description and Program Outcomes
Refine 4-year curriculum plan
Begin Program Proposal Paperwork Complete appropriate program proposal forms

Summer 2020: Finalize New Program Proposal Paperwork for School of Art and School of Theatre, Film and Television approval

Fall 2020: Put New Program Proposal Through School of Art and School of Theatre, Film and Television for Approval.
Submit New Program Paperwork to Academic Affairs and University Approval Process.
Develop New Courses and Submit New Courses for Approval
Begin building a Sophisticated Marketing and Recruitment approach with Ryan Burton Romero Director of Enrollment for College of Fine Arts

Spring 2021: Develop Recruitment Email Communications
Develop Website for Live and Immersive Arts Degree including Search Engine Optimizers and Search Engine Marketing strategies.
Begin implementing Recruitment Plan by March 2021. (Once ABOR Approved)
Set up Zoom Info/Training sessions with Arizona High School Counselors /Teachers.
Set up Zoom Info Sessions with Southern Arizona Area High School Art and Theatre Programs.
Set up Zoom Info Sessions with Non-Major Selected College of Fine Arts Applicants.
Search for New Faculty Positions

Fall 2021: Live and Immersive Arts Program Launch
Launch of New Courses in Slow Roll out over Fall 2021 and Spring 2022.

XIII. DIVERSITY AND INCLUSION-describe how you will recruit diverse students and faculty to this program. In addition, describe retention efforts in place or being developed in order to retain students.

The Live and Immersive Arts BA recognizes and embraces diversity of identities, experiences, and perspectives because they are the cornerstones of creative expression and cultural production. LIA recognizes our responsibility to foster an open, welcoming environment where students, faculty and staff of all backgrounds can collaboratively learn, work and serve. We value the academic, social, and broader community benefits that arise from a diverse campus and are committed to equity, inclusion and accountability. Diversity enriches our university community and is a driving force instrumental to our institutional success and fulfillment of the university's mission. More than a short-term project or the effort of a single office, this comprehensive approach engages everyone in complete cultural and institutional transformation by embedding and practicing Inclusive Excellence in every endeavor, aspect and level of the program.

Inclusive excellence (IE) is the engine that drives the value and practice of diversity and inclusiveness at the University of Arizona. At the center of IE is the recognition and acceptance of the talents, world-views, perceptions, cultures and skills that diverse communities bring to the educational enterprise that can be harnessed to prepare students for leading, living and working in a diverse world. Native American, LGBTQ, Asian American, White, Latino, African American, women, veterans, people with disabilities, Jewish, Christian, International, Muslim, fraternities and sororities, athletes, alumni and many other communities of students, staff and faculty contribute positively to all dimensions of the university. Every individual and group at UA is a critical component of and contributor to diversity and inclusiveness. Making a difference in diversity at the University of Arizona is the essence of inclusive excellence.

These values mandate:

Department Level:

- Continual transformation of our curricula and cultivation of an inclusive classroom experience.
- Supporting and promoting diverse programming that represents the work of artists, and depicts subjects representing a wide variety of identities and perspectives.
- Connecting with our communities – local, national, and international
- Promoting cultural equity in the Live and Immersive Arts Industry.

Student Recruitment Level:

- Connect with under-resourced schools. Work with their teachers and counselors to commit time to working with their students and teachers
- Partner with AZ Tribal Nations on developing a strategic recruitment and outreach plan for their students. Provide in-services to their students with in-person/virtual platforms. Introduce them to opportunities in this field.
- Create dedicated marketing and communication plans for students who self-identify with a diverse background
- Partner with alumni and students who self-identify who can aid recruitment efforts
- Work with centers like: Be A Leader Foundation, Gear-Up and others for outreach to underrepresented students
- Work with UA Advancement and donor populations to dedicate funds/scholarships for students who self-identify

XIV. ABOR REQUIREMENT: New Academic Program Request. This section is required by ABOR. Most of the information can be copied/pasted from completed sections above. Instructions/clarification for completing the table below, from ABOR, can be viewed/downloaded here.

University: University of Arizona

Name of Proposed Academic Program: Live and Immersive Arts (BA)
Academic Department: School of Art and School of Theatre Film and Television
Geographic Site: Main Campus Tucson AZ
Instructional Modality: In-Person
Total Credit Hours: 120
Proposed Inception Term: Fall 2021
Brief Program Description: The Bachelor of Arts degree in Live and Immersive Arts seeks to produce a new generation of artists and designers who work across all story-driven media, from film and visually interactive media to live audience environments by creating digital technology, soundscapes, images, events and environments. The Live and Immersive Arts degree will focus on training students to view design as a method of problem solving by working simultaneously with virtual and physical environments and what they contain. A collaboration between the School of Theatre, Film & Television and the School of Art in the College of Fine Arts, this interdisciplinary degree will take advantage of the broad range of areas of study on offer at the university. Live and Immersive Arts approaches the creative process as a form of Storytelling. Students will be introduced to the classic script-based processes of theatre and film, and expand their knowledge of non-linear storytelling with a focus on creating visually and sonically immersive performative experiences. This unique interdisciplinary opportunity will help grow a student's artistic voice, interests, and concepts of fine art, while fostering a collaborative team-orientated creative environment. Live and Immersive Arts will push a student to not only think about the relationship between medium, form, and narrative content, but how to consider the various technologies available to bring their story to life. The project-based course work will provide students with a knowledge of industry and technology standards as well as hands-on experience that will prepare them for the future workplace. Students will study the use of industry-standard and emerging software and extended reality tools and their application in the fields of Animation, Visual Effects, Motion Capture, Experimental Film Practices, Immersive Art, and Digital Storytelling. These skills may be applied in the processes associated with creating Space and Exhibit Designs, Cultural and Entertainment Destinations, Music and Multimedia Festivals, Amusement and Theme Parks, Trade Show Displays, Alternative Theatre, and many other diverse avenues associated with the entertainment industry

Learning Outcomes and Assessment Plan:

Learning Outcomes	Sources(s) of Evidence	Assessment Measures	Data Collection Points
Outcome 1: Students will demonstrate the knowledge of basic linear and nonlinear narrative structures and be able to utilize this knowledge for effective storytelling.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 2: Students will analyze the relationship between medium, form, and narrative content and how to consider the various technologies available to bring their story to life.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 3: Students will possess knowledge around current trends of immersive and performative experiences as well as the history and the evolution of new media and technology and how it relates to the human experience.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Exams, papers, and other forms of student work Summative critical self-reflections	End of Course: TAR 3xx: History/Survey of Entertainment Technology
Outcome 4: Students will be able to demonstrate a strong artistic voice, while showcasing the ability to collaborate and work in a team based environment.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498
Outcome 5: Students will be able to assimilate knowledge to create projects relevant to the Live and Immersive Industry.	Direct: Course – Embedded Assessments Indirect: Senior Exit Surveys	Completed Project Process Paperwork and Final Product Summative critical self-reflections	End of Senior Capstone: TAR/ART 498

Projected Enrollment for the First Three Years:

Year 1: 10
Year 2: 25
Year 3: 40

Evidence of Market Demand:

Over the last decade, the arts and entertainment industry has seen a dramatic shift in aesthetics as technology has been introduced and redefined the human experience. Nonlinear storytelling experiences such as Meow Wolf, Builders Association, Escape Rooms, Interactive Exhibits, Sleep No More, have been paving the way by integrating new technology to create live and immersive experiences focused on the impact of the mind, body, and senses of the active participants. This shift has created the need for a new generation of artists to engage in the storytelling conversation in an innovative way.

Evidence suggests there is a significant unmet demand for this particular type of program across not only the state and regional, but also the national level. Currently, only two public universities have undergraduate programs similar to the proposed BA in Live and Immersive Arts. University of Texas at Austin opened their Arts and Entertainment Technologies BS Degree in the Fall of 2014 and over the last 6 years the program has grown to 600 enrolled majors. Likewise, in 2019 University of Nebraska at Lincoln accepted their first incoming class of 31 enrolled majors out of a pool of over 80 applicants for their Emerging Media Arts BFA. This year they will be adding 40 majors out of a pool of 80 applicants. However, unlike University of Texas and University of Nebraska, the Live and Immersive Arts BA at the University of Arizona, housed in the national ranked School of Art and School of Theatre, Film and Television, has a unique opportunity to capitalize and incorporate with the mosaic of culture, artistic voices, and innovators that has for years made Tucson and the Sonoran Desert a Mecca for emerging artists in the Southwest.

The Live and Immersive Arts Degree's project-based coursework will provide students with a knowledge of the industry that will prepare them for the future workplace in several different avenues. Graduates will be uniquely positioned to approach companies and projects such as Third Floor Visualization, Disney Imagineering, Universal Creatives, Feld Entertainment, cruise lines, escape rooms, music festivals, multimedia festivals and interactive experiential exhibits for the ever developing and evolving entertainment industry. Additionally, graduates of the Live and Immersive Arts Degree will be well prepared to apply and enter several Masters of Fine Arts Programs across the country, such as the Experiential Design MFA at University of Colorado Bolder, Experience Design MS at Arizona State University, and Experience Design MFA at Northeastern University.

As stated above, the Live and Immersive Arts Industry offers graduated a great many avenues after graduated. When looking at the Field of Design as a Cluster on Burning Glass Technologies Labor Insight jobs, the cluster including Animators and Game Design, Creative Design, Digital Design, and Graphic and Visual Design saw a total of 1,337,684 jobs posted From October 1, 2018-September 30, 2019. The projected Job market over the next 5 years for positions in the Live an Immersive Arts industry are expected to increase and grow. For example, Creative positions such as Art Directors had a total of 10,896, and Multimedia Designers/Animators had a total of 8,957 jobs posted in the last twelve months. Both positions have an expected growth rate of over 5%. While technical positions such as Audio-Visual Technicians in the last 12 months have had 12,665 jobs posted, and a growth rate of 12.8% and Software Developers and Engineers saw 940,702 jobs posted in the last 12 months with an expected growth of 30.7%.

Similar Programs Offered at Arizona Public Universities:

N/A

New Resources Required? (i.e. faculty and administrative positions; infrastructure, etc.):

The BA in Live and Immersive Arts was developed in a way intended to maximize existing resources, especially during the initial stages of the program's implementation. Given the projected size of the program (around 200 majors), additional resources will ultimately be required as the program grows. At the full projected capacity, we anticipate 3fte of

faculty and 1fte of staff dedicated to the program as well as specialized equipment and newly allocated lab/studio space. Much of the initial support needed on the equipment and facilities side has already been identified through capital donations to the School of Art and School of Theater Film and Television as well as through support provided by the Provost's Strategic Investment Fund ($200K over FY21 and FY22). Using the current RCM model for projections, the program will be net positive in revenue beginning in year 3.
Differentiated Tuition Required? YES ☐ NO ☐ Estimated Amount: $300 per semester Differentiated Tuition Justification: This is consistent with all CFA Majors, as well as help offset the technology costs needed for classroom instruction.
Specialized Accreditation? YES ☐ NO ☐ Accreditor:

Appendix A. Minor Requirements. Complete if requesting a corresponding minor.

Minimum total units required	18
Minimum upper-division units required	9
Total transfer units that may apply to the minor	9
List any special requirements to declare/admission to this minor (completion of specific coursework, minimum GPA, interview, application, etc.)	No Special Requirements
Minor requirements. List all minor requirements including core and electives. Courses listed must include course prefix, number, units, and title. Mark new coursework (New). Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	Lower Division Core (6 credits): ISTA 130 (3): Computational Thinking and Doing Choose 1: TAR 121 (3): Intro to Arts and Entertainment Design FTV 210 (3): Introduction to Production to Practices Lower Level Electives Choose 1: TAR 145 (3): Principles of Dramatic Structure TAR 224 (3): Technical Theatre Graphics TAR 220 (3): Stage Lighting TAR 225 (3): Scenic Design 1 or Choose 2: ART 100A (2): Mapping ART 100B (2): Space ART 100D (2): Experience ART 100F (2): Amalgam Upper Division Requirements: TAR 3xx (3): History/Survey of Entertainment Technology Upper Division Electives: Choose 2: ART 3XX (3): Coding for Live and Immersive Arts

	TAR 319 (3): Intro to Sound TAR 420 (3): Adv. Lighting TAR 425 (3): Scenic and Costume Design 2 (Scenic Section) TAR 419 (3): Adv. Sound Design ART 438 (3): Digital Fabrication ART 431 (3): 3D Animation ART 426D (3): Motion Design ART 432A (3): Interactivity ART 436A (3): Digital Arts Authoring ISTA 424 (3): Virtual Reality FTV 313 (3): Experimental Practices FTV 422 (3): Visual Effect History
Internship, practicum, applied course requirements (Yes/No). If yes, provide description.	No
Additional requirements (provide description)	No
Any double-dipping restrictions (Yes/No)? If yes, provide description.	Yes, minor course work may not double dip with major coursework.

Undergraduate Major Peer Comparison Chart - select two peers for completing the comparison chart from (in order of priority) ABOR-approved institutions, AAU members, and/or other relevant institutions recognized in the field. The comparison chart will be used to identify typically required coursework, themes, and experiences for majors within the discipline. The comparison programs are not required to have the same degree type and/or major name as the proposed UA program. Information for the proposed UA program must be consistent throughout the proposal documents.

Program name, emphasis (sub-plan) name (if applicable), degree, and institution	**Proposed UA Program:** **Live and Immersive Arts (BA)**	**Peer 1:** **Art and Entertainment Technologies (BS)** University of Texas at Austin	**Peer 2:** **Emerging Media Arts (BFA)** University of Nebraska-Lincoln
Current # of enrolled students		365 Students	71 Students (2 year old program)
Major Description. Includes the purpose, nature, and highlights of the curriculum, faculty expertise, emphases (sub-plans; if any), etc.	The Bachelor of Arts degree in Live and Immersive Arts seeks to produce a new generation of artists and designers who work across all story-driven media, from film and visually interactive media to live audience environments by creating digital technology, soundscapes, images, events and environments. The Live and Immersive Arts degree will focus on training students to view design as a method of problem solving by working simultaneously with virtual and physical environments and what they contain. A collaboration between the School of Theatre, Film & Television and the School of Art in the College of Fine Arts, this interdisciplinary degree will take advantage of the broad range of areas of study on offer at the university. Live a Immersive Arts approaches the creative process as a form of Storytelling. Students will be introduced to the classic script-based processes of theatre and film, and expand their knowledge of non-linear storytelling with a focus on creating visually and sonically immersive performative experiences. This unique interdisciplinary opportunity	Arts and Entertainment Technologies is focused on professional practice in immersive media, experience design, and interactive systems. Faculty noted for their professional excellence and experience teach a diverse set of courses in design and technology. Students work with faculty and each other to produce state-of-the-art content in an interdisciplinary academic setting aligned with the missions of both the College of Fine Arts and The University of Texas. Coursework is centered around design methods, coding, game development, real-time graphics, sound design, simulation, collaboration, emerging technology, storytelling, and interconnected modes of production and distribution. Through this curriculum, students are prepared for careers in the fields of real-time technology, mixed reality, and immersive media which are powering new forms of design, education, and business.	This simple mantra—inspired by the scientific measurement unit used to reflect a dramatic shift in power—captures the entire mission of the Johnny Carson Center for Emerging Media Arts. We exist to inspire our students to dream bigger. We teach them how to boldly leverage new and emerging technologies. We push them to pursue audacious new career pathways and to tackle global-scale problems. We ignite their curiosity and help them learn how to master the universal art of storytelling. Our students will help design and create new jobs and industries of the future because we will nurture, support, educate and equip them to realize their most aspirational dreams. Borne out of a groundbreaking $57 million partnership between the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska–Lincoln, the Johnny

	will help grow a student's artistic voice, interests, and concepts of fine art, while fostering a collaborative team-orientated creative environment. Live and Immersive Arts will push a student to not only think about the relationship between medium, form, and narrative content, but how to consider the various technologies available to bring their story to life. The project-based course work will provide students with a knowledge of industry and technology standards as well as hands-on experience that will prepare them for the future workplace. Students will study the use of industry-standard and emerging software and extended reality tools and their application in the fields of Animation, Visual Effects, Motion Capture, Experimental Film Practices, Immersive Art, and Digital Storytelling. These skills may be applied in the processes associated with creating Space and Exhibit Designs, Cultural and Entertainment Destinations, Music and Multimedia Festivals, Amusement and Theme Parks, Trade Show Displays, Alternative Theatre, and many other diverse avenues associated with the entertainment industry.		Carson Foundation, and numerous private industry partners, the Johnny Carson Center for Emerging Media Arts will become a global destination for students and faculty who reside in the future and who share our ambitious ideas, plans and goals. In our vision of the future, the Johnny Carson Center for Emerging Media Arts has become the premier destination in the world for creative, young pioneers who use technology to innovate, to solve human-scale problems, to entertain audiences, and to tell breathtaking stories that stimulate, provoke and inspire. We will produce transformative creative leaders by building the ultimate student-centered program where every graduate is able to realize their dream job or raise money to start their dream company, straight out of school.
Target careers	+ Film Visualization/ Special Effects +Virtual Reality Design +Augmented Reality Design +Exhibit Design +Immersive Design +Entertainment Design + Theme Park Experience Designer +Animator/ Animation	Gaming Design and Technology Computer programming Building objects and experiences with electronics Traditional art transformed through technology	+Film Making +Film Production Design +Film Visual Effects +Game Designer +Virtual Reality Designer +Theme Part Experience Designer +Animation +App Designer +Robotics

	+Interactive Experiences Designer + Art Director +App design/engineering	Theater technologies and interactive experiences Augmented or virtual reality technology	+Artificial Intelligence +Sound Designer +Innovation Designer +Creative Technologist +Wearables/Physical Computing
Total units required to complete the degree	120	120	120
Upper-division units required to complete the degree	42	42	42
Foundation courses			
Second language	4th semester Proficiency	6-12 hours of foreign language	4th Semester Proficiency
Math	G-Strand	3 Credits Math	
Pre-major? (Yes/No). If yes, provide requirements. Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	No	No	No
List any special requirements to declare or gain admission to this major (completion of specific coursework, minimum GPA,	No Special Requirements	Secondary Application to gain acceptance.	Secondary application to gain acceptance

interview, application, etc.)			
Major requirements			
Minimum # of units required in the major (units counting towards major units and major GPA)	49	42	48
Minimum # of upper-division units required in the major (upper division units counting towards major GPA)	30	33	30
Minimum # of residency units to be completed in the major	18	60	90
Required supporting coursework (courses that do not count towards major units and major GPA, but are required for the major). Courses listed must include prefix, number, units, and title. Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for	None Required	None Required	None Required

courses not owned by your department.			
Major requirements. List all major requirements including core and electives. If applicable, list the emphasis requirements for each proposed emphasis. Courses listed count towards major units and major GPA. Courses listed must include prefix, number, units, and title. Mark new coursework (New). Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	**Major Core (22 Units)** Choose 1: (3 Units total) TAR 121 Intro to Arts and Entertainment (3 units) FTV 210 Introduction to Production Practices (3 units) Choose 2 (4 units total): ART 100A Mapping (2 units) ART 100B Space (2 units) ART 100D Experience (2 units) ART 100F Amalgam (2 units) Complete all: TAR 224 Theatre Graphics (3 Units) TAR 145 Principles of Dramatic Structure (3 units) ISTA 130 Computational Thinking and Doing (3 Units) ART 3XX (New) Physical Computing in the Arts (3 units) TAR 3XX (New) History of Entertainment Technology (3 units) **Electives (21 Credits):** Choose 1 (3 units total): ARH 370 History of Modern Design (3 units) FTV 422 Visual Effects History (3 units) ISTA 301: Computing and the Arts (3 units) Choose 2: (6 Units total)	Major Requirements Foundations: AET 304: Foundations of AET (3 Units) AET 310 Foundations of Creative Coding (3 Units) Lower Division AET Electives (9 Units) AET 306: Fundamentals of Digital Imaging and Visualization AET 315: Foundations of Design AET 316C: Foundations of Projection, Lighting, and Interactivity. AET 318C: Foundations of Video Game Development AET 319: Production Lab 1 Colloquium AET 101 Colloquium (1 units) AET 102 Colloquium II (1 unit) AET 103 Colloquium III (1 Unit) Advanced Course Work: Upper Division AET Electives (24 Units) AET 320D: Musical Acoustics AET 321C: Audio Processing AET 320G: Audio Coding 1 AET 323 D: Interactive Music AET 323 E: Video Game Audio 1 AET 324C: Intro to Drawing AET 324D: Principles of Animation AET 324F: Videography AET 324J: Visual Storytelling AET 324K: Web Design and Interaction AET 324P: Adv. Production Lab AET 325C: Intro to 2D Animation AET 326C: 3d Modeling and Texturing AET 326D: 3D Materials and Lighting AET327: Adv. 3D Modeling AET 329E: Design Skills Lighting	Core: Story Lab 1 (3 Units) Story Lab 2 (3 Units) Visual Expression Studio 1 (3 Units) Visual Expression studio 2 (3 Units) Computation and Media Studio 1 (3 Units) Computation and Media Studio 2 (3 Units) Games, Play, and Performance (3 Units) Ethics of Emerging Media (3 Units) History of Media Arts (3 Units) Sound Lab (3 Units) Intro to Entrepreneurial management. (3 Units) Innovation Studio 1 (3 Units) Innovation Studio 2 (3 Units) World Ready (3 Units) Capstone (6 Units)

	TAR 361 Theatrical Devising (3 units) TAR 462 Collaborative Play Development (3 units) TAR 225 Scenic Design 1 (3 units) TAR 425 Scenic and Costume Design 2 (3 units) *Scenic Section* TAR 220 Lighting 1 (3 units) TAR 420 Adv. Lighting (3 units) TAR 319 Intro to Sound (3 units) TAR 419 Adv. Sound (3 units) ART 286 Extended Media (3 units) Choose 3: (9 Credits Total) ART 431 3D Animation (3 units) ART 462D Motion (3 units) ART 432A Interactivity (3 units) ISTA 424 Virtual Reality (3 units) ART 436A Digital Arts Authoring (3 units) ART 306B Animation (3 units) ART 438 Digital Fabrication (3 units) TAR 417 Electricity for the Entertainment Electrician (3 units) FTV 313 Experimental Practices (3 units) Choose 1: (3 Credits Total) TAR/ART 494 Practicum (3 units) TAR/ART 499 Independent Study (3 units)	AET 329F: Interactive Lighting Environments AET 331: Computer Music Programming AET 334E: Video Game Art Pipeline AET 3334F: Video Game Scripting AET 334K: Video Game Prototyping AET 334L: UI/UX for Video Games AET 337: Writing for interactive Games AET 341C: Virtual Instruments AET 341D: Digital Musicianship AET 334F: Design Skills: Projection AET 345E: Design Skills: Digital Experience AET345G: Responsive Environments AET 347D: Generative Media AET 348C: Live Event Engineering AET 348G: Media Design/Technology AET351: Live Audio Mixing AET 351: Audio Prodiction Lab <u>Senior Project:</u> 6 units from: AET 372: Senior Design Projects 1 AET 373: Independent Study AET 376: Game Capstone: 2D AET377: Senior Thesis 1 <u>Secondary Field of Study:</u> Lower or Upper Division (6 Units) Upper Division (9 Units)	

	<u>Senior Requirements: (3 Credits)</u> Choose 1 (3 Units) ART/TAR 4XX New Career Development for Live and Immersive Arts (3 units) ART/TAR 493: Internship (3 units) **<u>Senior Capstone: (3 Credits)</u>** ART/TAR 498: Senior Capstone (3 units) Total: 49 units		
Internship, practicum, applied course requirements (Yes/No). If yes, provide description.	Internship not required, but offered as an option	Not Required.	Not Required
Senior thesis or senior project required (Yes/No). If yes, provide description.	Career Development or internship (3 units) Senior Capstone Project (3 units)	Yes, Senior Capstone Project with an independent study (6 Units)	Yes a Senior Capstone project (6 Units)
Additional requirements (provide description)	Earn a 2.5 major GPA	Must Earn a 2.0 GPA	Must Earn a 2.0 GPA
Minor (specify if optional or required)	Required.	Required	Required. (Dual Emphasis)

*Note: comparison of additional relevant programs may be requested.

THE UNIVERSITY OF ARIZONA

BUDGET PROJECTION FORM

Name of Proposed Program or Unit:

BA in Live and Immersive Arts

Budget Contact Person:
Colin Blakely

	Prior Activity	Projected 1st Year 2021 - 2022	Projected 2nd Year 2022 - 20 23	Projected 3rd Year 2023 - 2024
METRICS				
Net increase in annual college enrollment UG		10	35	75
Net increase in college SCH UG		130	445	910
Net increase in annual college enrollment Grad		-	-	-
Net increase in college SCH Grad		-	-	-
Number of enrollments being charged a Program Fee		-	-	10
New Sponsored Activity (MTDC)		-	-	-
Number of Faculty FTE		-	2	2
FUNDING SOURCES				
Continuing Sources				
UG RCM Revenue (net of cost allocation)		39,220	135,040	279,655
Grad RCM Revenue (net of cost allocation)				
Program Fee RCM Revenue (net of cost allocation)		-	-	3,000
F and A Revenues (net of cost allocations)				
UA Online Revenues				
Distance Learning Revenues				
Reallocation from existing College funds (attach description)				
Other Items (attach description)				
Total Continuing		**$ 39,220**	**$ 135,040**	**$ 282,655**
One-time Sources				
College fund balances				
Institutional Strategic Investment	100,000.00	100,000		
Gift Funding	5,000,000.00			
Other Items (attach description)				
Total One-time	**$ 5,100,000**	**$ 100,000**	**$ -**	**$ -**
TOTAL SOURCES	**$ 5,100,000**	**$ 139,220**	**$ 135,040**	**$ 282,655**
EXPENDITURE ITEMS				
Continuing Expenditures				
Faculty		5,000	140,000	140,000
Other Personnel			45,000	45,000
Employee Related Expense		1,550	57,350	57,350
Graduate Assistantships				
Other Graduate Aid				
Operations (materials, supplies, phones, etc.)				
Additional Space Cost				
Other Items (attach description)				
Total Continuing		**$ 6,550**	**$ 242,350**	**$ 242,350**
One-time Expenditures				
Construction or Renovation		5,000,000		
Start-up Equipment	100,000.00	200,000		
Replace Equipment				
Library Resources				
Other Items (attach description)				
Total One-time	**$ 100,000**	**$ 5,200,000**	**$ -**	**$ -**
TOTAL EXPENDITURES	**$ 100,000**	**$ 5,206,550**	**$ 242,350**	**$ 242,350**
Net Projected Fiscal Effect	**$ 5,000,000**	**$ (5,067,330)**	**$ (107,310)**	**$ 40,305**

Rochelle (Shelley) Rodrigo
Senior Director, Writing Program
Associate Professor of Rhetoric, Composition, & the Teaching of English
Continuing Status, Department of English
P.O. Box 210067
Tucson, AZ 85721-0067
Tel: (520) 626-1836

November 30, 2020

Colin Blakely
Associate Vice President, Strategic Initiatives
Director, School of Art
Professor, Art

Dear Colin:
In my role as Senior Director of the Writing Program am writing in support of the College Fine Arts proposal for a new BA program in Live and Immersive Arts.

Several courses listed as required for the proposed major are housed within the Writing Program within the Department of English. The Writing Program offers these courses regularly and is able to accommodate the anticipated enrollment generated from this new degree program.

Sincerely,

Rochelle L. Rodrigo, Ph.D.
Senior Director, Writing Program
Associate Professor of Rhetoric, Composition, and the Teaching of English
Continuing Status, Department of English

THE UNIVERSITY OF ARIZONA
COLLEGE OF SOCIAL & BEHAVIORAL SCIENCES
School of Information

Harvill Building, 4th Floor
1103 E 2nd St.
Tucson, AZ 85721
520.621.3565
si.arizona.edu

November 24, 2020

Dear all concerned with the proposed Live and Immersive Arts degree,

This is a letter of support for the use of any of our iSchool courses to support the Live and Immersive Arts proposal. We are so pleased to be a part of this as we aim to serve the campus in interdisciplinary projects like this one. We look forward to working with you and wish you a positive experience with your new plan.

There is no conflict with School of Information programs and there are certainly opportunities for synergy moving forward. We are eager to welcome your students into our relevant courses (e.g., ISTA 130, ISTA 301) and we do have seats available to support the students in this new program.

Further, we see the need for this new program. As many know, iSchools are meant to provide interdisciplinary courses that can work well for programs like this, and also aim to explore grand challenges that occur at the intersections of people and technology. This new program focused on serving learners engaging in matters of design is thus one we are absolutely thrilled to be a part of.

We look forward to our ongoing collaboration.

Sincerely,

Catherine D. Brooks

Catherine Brooks
Director, School of Information

THE UNIVERSITY OF ARIZONA
COLLEGE OF FINE ARTS
School of Art

SCHOOL OF ART
Art Building #2
1031 N. Olive Rd.
PO Box 210002
Tucson, AZ 85721-0002

Ofc: 520-621-7000
Fax: 520-621-2353

http://art.arizona.edu

Curricular Affairs
Academic Administration

November 27, 2020

On behalf of the School of Art, I am writing to offer my full support of the proposed BA in Live and Immersive Arts. This proposal has been developed in collaboration with faculty and leadership in the School of Theater Film and Television. Faculty in the School of Art have been engaged in design of program curriculum, and the new program proposal has been approved by both the school Curriculum Committee as well as the full faculty. We have worked with both TFTV and the College of Fine Arts on a needs analysis of the program from the instructional, staffing, space and equipment perspectives and feel comfortable that we are prepared to meet those needs as the program develops. In spring semester we are launching a Live and Immersive Arts steering committee comprised of faculty from both TFTV and School of Art. We have approached development of this program from a comprehensive perspective and are committed to providing the support necessary for its successful implementation.

Please don't hesitate to contact me if I can provide any additional information.

Sincerely,

Colin Blakely
Director
cblakely@arizona.edu

THE UNIVERSITY OF ARIZONA
College of Fine Arts

SCHOOL OF THEATRE, FILM & TELEVISION
PO Box 210003
Tucson, AZ 85721-0003
Tel: (520)621-7008 TAR
Tel: (520)621-7352 FTV
www.tftv.arizona.edu

25 November 2020

To: University of Arizona Curricular Affairs

From: Andrew Belser – Director, School of Theatre, Film & Television

Re: Live and Immersive Arts Degree Program

I am writing to offer my full support for the School of Theatre, Film & Television as a significant partner in the new Live and Immersive Arts BA program. I have worked closely with key members of our faculty to develop the curriculum for this program, and it has been fully approved by the TFTV Executive Committee and full faculty. We have looked closely at a five-year outlook for staffing, course capacities, equipment needs, and space requirements as the program grows. In partnership with the School of Art, we will soon be launching a Live and Immersive Steering Committee comprised of three faculty members from each school. On behalf of our faculty, I can promise full and sustained support to launch this exciting new program and build it into the future.

Sincerely,

Andrew Belser

Director – School of Theatre, Film & Television

Appendix A. Minor Requirements. Complete if requesting a corresponding minor.

Minimum total units required	18
Minimum upper-division units required	9
Total transfer units that may apply to the minor	9
List any special requirements to declare/admission to this minor (completion of specific coursework, minimum GPA, interview, application, etc.)	No Special Requirements
Minor requirements. List all minor requirements including core and electives. Courses listed must include course prefix, number, units, and title. Mark new coursework (New). Include any limits/restrictions needed (house number limit, etc.). Provide email(s)/letter(s) of support from home department head(s) for courses not owned by your department.	Lower Division Core (6 credits): ISTA 130 (3): Computational Thinking and Doing Choose 1: TAR 121 (3): Intro to Arts and Entertainment Design FTV 210 (3): Introduction to Production to Practices Lower Level Electives Choose 1: TAR 145 (3): Principles of Dramatic Structure TAR 224 (3): Technical Theatre Graphics TAR 220 (3): Stage Lighting TAR 225 (3): Scenic Design 1 or Choose 2: ART 100A (2): Mapping ART 100B (2): Space ART 100D (2): Experience ART 100F (2): Amalgam Upper Division Requirements: TAR 3xx (3): History/Survey of Entertainment Technology Upper Division Electives: Choose 2: ART 3XX (3): Coding for Live and Immersive Arts TAR 319 (3): Intro to Sound TAR 420 (3): Adv. Lighting TAR 425 (3): Scenic and Costume Design 2 (Scenic Section) TAR 419 (3): Adv. Sound Design ART 438 (3): Digital Fabrication ART 431 (3): 3D Animation

	ART 426D (3): Motion Design ART 432A (3): Interactivity ART 436A (3): Digital Arts Authoring ISTA 424 (3): Virtual Reality FTV 313 (3): Experimental Practices FTV 422 (3): Visual Effect History
Internship, practicum, applied course requirements (Yes/No). If yes, provide description.	No
Additional requirements (provide description)	No
Any double-dipping restrictions (Yes/No)? If yes, provide description.	Yes, minor course work may not double dip with major coursework.