I. Minutes:
Approval of Executive Committee meeting minutes for April 23 2013 (pp. 2-3).

II. Communication(s) and Announcement(s):
ASI Resolution #13-04: ASI Board of Director's Support of Student Collaboration: (pp. 4-5).

III. Reports:
A. Academic Senate Chair:
B. President's Office:
C. Provost:
D. Statewide Senate:
E. CFA:
F. ASI:

IV. Business Item(s):
A. Resolution on Proposal for the Establishment of the Cal Poly Expressive Technology Studios Center: Epperson/Gillette/Haungs, representatives for the resolution, first reading (pp. 6-19).
B. Resolution on Proposed Name Change: "Academic Senate Committee on Research, Scholarship and Creative Activities (RSCA): Kurfess, Research and Professional Development Committee, first reading (pp. 20-21).
C. Resolution on Field Trip Policy: Stegner, chair of Instruction Committee, first reading (pp. 22-25).
D. Resolution on the Honors Program: Greenwald, et al., representatives, first reading (pp. 26-38).
E. Appointment of college caucus chairs for 2013-14: (pp. 39-40).
F. Appointment of nominees to university committees for 2013-2015: (pp. 41-44).
G. Appointment of nominee to Academic Senate committee for 2013-2015: (pp. 45-55).
H. Selection of Academic Senate committee chairs: (p. 56).
I. Approval of assigned time for Academic Senate officers and committee chairs: (p. 57).

V. Discussion Item(s):

VI. Adjournment:
I. Minutes: The minutes of April 2, 2013 were approved as presented.

II. Communication(s) and Announcement(s): none.

III. Reports:
   A. Academic Senate Chair: Rein announced that President Armstrong has requested that the Senate provide legislative action to create a more flexible GE pattern to realize a savings of at least four (4) units. The Academic Senate GE Governance Board will work on this request and submit a preliminary report by the end of Spring Quarter 2013. The full Senate will consider the recommendations in Fall Quarter 2013.

   B. President’s Office: none.

   B. Provost: Enz Finken reported that the honors program will be dissolved but students currently enrolled in the program will be allowed to complete the program. This decision comes after many conversations with faculty, students, and members of the honors program in addition to the review of a report submitted by the Honors Program Task Force last year.

   C. Statewide Senate: LoCascio reported that lobbying continues in Sacramento against SB 520.

   D. CFA Campus President: none.

   F. ASI Representative: none.

IV. Consent Agenda: none.

V. Business Item(s):
   A. Appointment to the task force to evaluate potential software vendors for online course evaluations: The following were approved:
      College of Agriculture, Food and Environmental Sciences: Doris Derelian, FSN
      College of Architecture and Environmental Design: Carmen Trudell, Architecture
      College of Business: Eric Olsen, Industrial Technology
      College of Engineering: Eric Mehiel, Aerospace Engineering

   B. Resolution on Proposed New Degree Program for Master of Science in Printed Electronics and Functional Imaging (Curriculum Committee): Schaffner presented the resolution, which requests the Academic Senate approval of the proposed Master of Science in Printed Electronics and Functional Imaging. M/S/P to agendize the resolution.

   C. Resolution to Change Administrative Status for Wine and Viticulture Program (Cooper, Director for Wine and Viticulture Program): Cooper presented the resolution, which request the change from Wine and Viticulture Program to Wine and Viticulture Department. M/S/P to agendize the resolution.
D. Resolution on Final Examination Overload Conflict (Instruction Committee): Stegner presented the resolution, which asks faculty to make a reasonable effort to offer an alternative final examination time to students with more than two finals examinations on the same day. M/S/P to agendize the resolution.

E. Resolution on Revisions to Fairness Board Description and Procedures (Fairness Board): Shapiro presented the resolution, which requests the approval of the revised Fairness Board Description and Procedures to clarify the appeal options. M/S/P to agendize the resolution.

F. Resolution on Name Change for the Management Area of the Orfalea College of Business (Management Area of the Orfalea College of Business): Borin presented the resolution, which requests the approval of the name change to Management, HR, and Information Systems Area. M/S/P to agendize the resolution.

G. Resolution on Program and Area Name Change for the Industrial Technology Program and Area of the Orfalea College of Business (Industrial Technology Area of the Orfalea College of Business): Due to lack of time, this was not discussed.

H. Appointment of Clare Battista (replacement for Ty Mackey) and David Sikora (replacement for Tad Miller) to the Academic Senate OCOB caucus for spring quarter 2013: M/S/P to approve Clare Battista and David Sikora for spring quarter 2013.

I. Appointments to Academic Senate college caucus vacancies for 2014-2015: The following appointments were approved:
   - College of Architecture and Environmental Design: Chris Clark, City & Regional Planning Department and Jeff Ponitz, Architecture Department.
   - College of Agriculture, Food and Environmental Sciences: Chris Dicus, NRM&ES Department.
   - College of Engineering: John Ridgely, Mechanical Engineering Department and Tina Smilkstein, Electrical Engineering Department.
   - College of Liberal Arts: India D’Avignon, Music Department, Ben Timms, Social Sciences Department, and Catherine Waitinas, English Department.

J. Appointment of member to the Cal Poly Corporation Board of Directors: M/S/P to approve Neal MacDougall.

K. Appointment of CAED nominee to Faculty Affairs Committee for spring quarter 2013: M/S/P to approve Jill Nelson to the Faculty Affairs Committee.

L. Appointment of nominees to university committees for 2013-2015: Due to lack of time, no appointments were made.

M. Appointment of nominees to Academic Senate Committee for 2013-2015: Due to lack of time, no appointments were made.

VI. Discussion Item(s): none.

VII. Adjournment: 5:04 pm

Submitted by,

Gladys Gregory
Academic Senate
WHEREAS: Associated Students, Inc. (ASI) Board of Directors is the official voice of Cal Poly students, and

WHEREAS: Learn-by-Doing is an essential component of the Cal Poly curriculum that allows students to gain professional and practical experience, and

WHEREAS: The College of Architecture and Environmental Design offers architecture, city and regional planning, landscape architecture, architectural engineering, and construction management in one college, and

WHEREAS: Students in this college gain valuable skills in collaborating with students and professionals specializing in each major component of a design process, and

WHEREAS: Omar Faroque, a faculty member and licensed architect and landscape architect, assisted his Landscape Architecture studio in the Centennial Park design process, and

WHEREAS: This process included all major stakeholders, consisting of students, faculty, and staff, in order to produce plans that satisfied all users and clients, and

WHEREAS: The University of California Santa Barbara’s Campus Planning Committee asked Faroque’s Landscape Architecture studios to design a plaza on their campus, and

WHEREAS: ASI has also incorporated student and professional collaboration into its own major projects, including the Cal Poly Recreation Center and the University Union Plaza, which involved students in the consultation, financial, design generation, architecture design review, and construction review processes, and

WHEREAS: Student insight is best incorporated when students are involved in the discussions and decisions related to campus planning, and

WHEREAS: Administration, faculty, staff, and students all acknowledge the importance of student involvement when planning for the future of the campus and have adopted resolutions that support shared governance (ASI Resolution #11-04, Academic Senate Resolution #748-12), and

WHEREAS: Shared governance distinguishes Cal Poly among other universities to industry and potential employers, and

WHEREAS: In the spirit of shared governance, many committees already have students that give input about design choices and long range planning options.

THEREFORE BE IT RESOLVED: The ASI Board of Directors supports student designs in collaboration with Universitywide and Academic Senate committees by restructuring membership to include student government representatives interested in design, finance, and land use regarding campus planning, and
FURTHERMORE THEREFORE BE IT RESOLVED:

When student government representatives are selected for Universitywide and Academic Senate committees, expertise in design, finance, and land use regarding campus planning should be a factor in committee service, and

If Student Government representatives are placed on committees and do not have expertise on the topic, input from constituents in respective College Club Councils with expertise would be helpful in order to inform them on how to best represent the student body, and

The ASI Board of Directors recommends informed student involvement in the following committees that currently employ shared governance and focus on design, finance, and land use: Accommodation Review Board (504/ADA), Budget and Long Range Planning Committee, Cal Poly Plan Steering Committee, Campus Planning Committee, Disability Access and Compliance Committee, Landscape Advisory Committee, Sustainability Advisory Committee, and

This resolution will be sent to President Armstrong, Academic Senate Executive Committee, Academic Senate, and future ASI Presidents.

CERTIFIED as the true and correct copy, in witness thereof, I have set my hand and Seal of the San Luis Obispo Cal Poly Associated Students, Inc. this 18th day of April, 2013.

Signed:
ASI Chair of the Board

Signed:
ASI President

Attest:
ASI Secretary

Authored by:
Rachel Kramer, ASI Board of Directors-College of Architecture and Environmental Design
Derek Majewski, ASI Board of Directors-College of Science and Mathematics
RESOLUTION ON
PROPOSAL FOR THE ESTABLISHMENT OF THE CAL POLY
EXPRESSIVE TECHNOLOGY STUDIOS CENTER

RESOLVED: That the Academic Senate of Cal Poly endorse the attached proposal for the establishment of the Expressive Technology Studios Center.

Proposed by: Douglas Epperson, Ph.d., CLA Dean; David Gillette, Ph.D., English and LAES; Michael Hauings, Ph.D., Computer Science Department

Date: April 24, 2013
Proposal to Establish an Expressive Technology Studios Center
California Polytechnic State University

Submitted by: Douglas Epperson, Ph.D., David Gillette, Ph.D., & Michael Haungs, Ph.D.

April 16, 2013
Mission & Funding

The Expressive Technology Studios Center at California Polytechnic State University (Cal Poly) will provide a forum for faculty, students, and multi-media industry to research and develop new forms of human expression and story telling through the use of advanced technologies. All of the Center's activities will exemplify Cal Poly's Learn by Doing philosophy and will embody the highest principles of academic freedom. The Center will be self-supporting.

The Center will accomplish this mission by:

(1) Engaging faculty in teaching, research, and publication in the areas of technology, expression, and effective communication;
(2) Engaging students in studying and applying skills associated with technology, expression, and effective communication; and
(3) Engaging and developing relationships with members of industry involved in expressive technologies.

Rationale for the Center

For two years, the Expressive Technology Studios (ET Studios) group has served as an informal grassroots collection of faculty, students, and industry partners collaborating on a series of interdisciplinary, cross-media projects that have resulted in important learning experiences for Cal Poly students. ET Studios has garnered financial support from donors (approximately $100,000), fostered industry partnerships, and created a diverse range of opportunities for faculty collaboration. These past achievements, combined with its current set of projects, strongly indicate that ET Studios is ready to move from its initial position as an unofficial grassroots organization toward becoming a prominent center at Cal Poly. The institutional infrastructural support the center model provides ensures that ET Studios will continue to meet the growing interests and needs of faculty, students, and industry partners. It will allow center participants to complete even more innovative projects that demonstrate new ways technology can enhance and transform artistic expression.

Background

ET Studios is presently supporting teaching, research, publication, and experiential learning through studio experiences that engage faculty, students, and members of industry in leading expressive technologies.

In the last two years, working in conjunction with industry experts from all over California, ET Studios has pulled together faculty and students from architecture, engineering, and nearly every area of the arts to explore how advanced technology
can enhance, modify, and create fresh modes of artistic expression and interaction. Ideally, ET Studios, as the Expressive Technology Studios Center, will grow to support faculty and student participants from every college at Cal Poly.

ET Studios offers Learn by Doing experiences for faculty, students, and industry partners. It supports project-based learning that is inherently interdisciplinary and prepares students to contribute, technically and intellectually, to the film and television industries, both of which are among the biggest in California. ET Studios employs the entire campus for projects, making highly efficient use of existing resources through faculty and program sharing, technology recycling, and collaborative project implementation. By working from a shared understanding of the instructive power behind effective storytelling and compelling narrative design, ET Studios projects enlist faculty, students, and staff from across campus into a cohesive, creative studio environment. ET Studios also reaches into the broader Central Coast community, especially when working on interactive environmental design projects.

Fundraising Track Record & Use of Donations

Faculty members involved in ET Studios have raised approximately $100,000 in donations over two years for projects on which students and faculty have collaborated. Using these donations, ET Studios has supported faculty and student-driven projects by:

- Purchasing and managing a shared repository of advanced media equipment that has been used on multiple projects, then used for additional projects directed by ET Studios faculty.
- Organizing and paying for onsite production visits.
- Hosting training and development workshops.
- Hosting local film festivals and related campus visits from top national and international film and media technologists.

Projects: Categories

The projects of ET Studios tend to fall into three related categories:

1. Interactive Entertainment.
3. Community Development Through Creative Expression & Technology.

1. Interactive Entertainment

Interactive entertainment involves the development of software and the creation of services that allow users to direct their entertainment experience.
Examples of interactive entertainment experiences include:

- Using and expanding on the tracking abilities in mobile devices to create location-aware experiences and computer games, or building augmented reality environments.
- Exploring ways of using technology to convert passive, traditional media, such as television broadcast or traditional cinema presentation, into more interactive medias for expression.
- Exploring what happens as traditional entertainment media shift to mobile devices or are distributed through various forms of embedded computing.
- Creating a believable "soundscape" to compliment the landscape or environment of a game.

Computer game design, an interdisciplinary, creative process that combines technical expertise and the creative arts, figures importantly in this category. A well-designed game includes a fully immersive environment and anticipates the multiple ways users will play the game. Consequently, good game design requires extensive understanding of narrative design, rule and game structure, character development, music, visualization, usability, and audience motivation. Recently, well-designed games have emerged not merely as valuable forms of entertainment, but also as tools for education and problem solving (e.g., Foldit: Solve Puzzles for Science, http://fold.it/portal/info/about).

2. Expressive Environment Design & Technology Enhanced Theatre

A. Expressive Environment Design:

Expressive Environment Design includes using technology for storytelling in theme parks. In these parks, every element of the created environment is a vital part of the theme park’s overall narrative design. Expressive Environment Design can also include the temporary re-alignment of a common public space into something new or unusual, such as using projection mapping to animate city buildings at night as part of a public celebration. Also in this category are activities such as creating an electronic soundscape for a public square that combines music and sound effects with motion tracking equipment, allowing visitors to influence the “music-scape” being broadcast into the area.

B. Enhanced Theatre

Enhanced Theatre brings together actors and audience members as they collaboratively use technology and the environment to fashion an individualized, highly interactive theatrical experience.

Examples of traditional enhanced or interactive theatre include “Psychodrama”
By using advanced media technology in a theatrical setting, actors on stage can connect and interact with audiences in different locations, or connect theatrical productions in separate locations into one, shared experience. Advanced technology in theatre also allows stories to be told in new venues that are traditionally not thought of as inherently "theatrical" spaces such as public plazas, wooded parks, offices, libraries, train stations, and other gathering places.

3. Community Development Through Creative Expression & Technology

In this category of activities the goal is to provide assistance, tools, and expertise to the broader community in its efforts to better define its sense of place and communicate historical community-based stories through a wide range of expressive technologies. These projects allow students and faculty to work directly with community partners to reveal, refine, and present the hidden stories of the California Central Coast, especially for under-represented communities.

This type of work involves the creation of individualized, guided tours that bring together historical images, recordings, and documents in novel ways and make use of existing mobile technologies such as smartphones or interactive signage. These kinds of technologies and presentation methods are often prohibitively expensive for communities to create and maintain on their own. However, by working in partnership with ET Studios faculty, students, and commercial partners, our local community enjoys opportunities to present its history and its stories to larger audiences.

Projects

The following table presents a selection of some of the primary projects and activities of ET Studios from Winter 2011 to Fall 2012:

<table>
<thead>
<tr>
<th>Interactive Entertainment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expressive Technology Development Workshop #1, 2011</strong></td>
</tr>
<tr>
<td><strong>ABC/Disney Animation</strong></td>
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<tr>
<td>-------------------------</td>
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<tr>
<td><strong>&quot;Look the Other Way&quot;</strong></td>
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<tr>
<td><strong>Poly Ghost iPhone App</strong></td>
</tr>
<tr>
<td><strong>International Game Jam: Sound Effects &amp; Music Support, 2012 &amp; 2013</strong></td>
</tr>
</tbody>
</table>

**Expressive Environment Design & Technology Enhanced Theatre**

<table>
<thead>
<tr>
<th><strong>Lumiere Ghosting:</strong> Technology Review &amp; Video Documentation, 2011</th>
<th>Gathering six years of project work into a series of video, textual and audio presentations about the Lumiere Ghosting project created by faculty and students in the colleges of Architecture and Liberal Arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pageant of the Masters:</strong> Rube Goldberg Device Creation &amp; Video, Laguna Beach, 2012</td>
<td>Creation of a short introductory video used for the opening of the 2012 Summer Pageant of the Masters; the theme was “The Genius” with a focus on technology that was represented by a large-scale Rube Goldberg device created, run and filmed by ET Studios students.</td>
</tr>
<tr>
<td><strong>Digital Curriculum Seminar, GRC hosting, 2012</strong></td>
<td>Supported a series of seminars about the expansion of the digital curriculum for the Graphic Communications program.</td>
</tr>
<tr>
<td><strong>Expressive Technology Panel Discussion, &quot;The Future of Media,” Print Week, 2012</strong></td>
<td>Hosted an afternoon-long discussion about the future of print, electronic paper, online design, and mobile communications with panel of top experts from the print, film, and mobile media industries.</td>
</tr>
<tr>
<td><strong>Expressive Technology Session, Graphic Expo, Chicago, 2012</strong></td>
<td>Supported a discussion focused on the future of expressive technologies in the print industry at the International Graphic Expo in Chicago.</td>
</tr>
<tr>
<td><strong>Industrial Light and Magic and iWerks Films presentation, Opening Night for SLO</strong></td>
<td>Working in direct collaboration with the director of the SLO International Film Festival, ET Studios served as a full sponsor and coordinator of the opening day of the festival; ET Studios</td>
</tr>
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</table>
### Community Development Through Creative Expression & Technology

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Digital Curriculum Development, GRC &amp; Ricoh, 2011</strong></td>
<td>Fully funded curriculum development for Graphic Communication in the digital aspects of high-end print design and technology.</td>
</tr>
<tr>
<td><strong>Warner Brothers Studio Presentation, 2011</strong></td>
<td>Demonstration of interactive mobile messaging for storytelling design, open discussion about the future of the film/television industry on interactive mobile platforms with representatives from Warner Brothers Studios, Disney, Xerox, and smaller media technology companies.</td>
</tr>
<tr>
<td><strong>Sir Richard Taylor, Weta Workshop, Hosting/Directing Panel Discussion, SLO International Film Festival Host, 2012</strong></td>
<td>Helped host Sir Richard Taylor, the director of New Zealand’s Weta Workshop, the multi-award winning visual effects shop responsible for the <em>Lord of the Rings</em> film series and many other major international films; created a special opportunity for Cal Poly students and faculty to meet and talk, at length, with Richard Taylor and other Weta Workshop technicians. (This activity falls under category 2, too)</td>
</tr>
<tr>
<td><strong>ReCollecting #1: “Love, Labor &amp; Filipinas” first onsite collection of images, sounds, documents, Filipino-American Community, Santa Maria, 2012</strong></td>
<td>Collaboration with Dr. Grace Yeh’s ethnic studies research project into the history of the Filipino-American communities of the Central Coast, with a focus on immigration and family establishment stories from 1920-1940.</td>
</tr>
<tr>
<td><strong>ReCollecting #2: “Love, Labor &amp; Filipinas,” second onsite collection of images, sounds, documents, Filipino-American Community, Santa Maria, 2012</strong></td>
<td>Continuing support of the work of Dr. Grace Yeh with an additional recording and information-gathering session at a day-long community celebration in Santa Maria, CA.</td>
</tr>
<tr>
<td><strong>ReCollecting #3: Onsite collection of images, sounds, documents from Japanese-American Community, Avila Beach Buddhist Center, 2012</strong></td>
<td>Continuing support of the work of Dr. Grace Yeh, now turning to a focus on the Japanese-American history of the Central Coast, examining the period between 1915-1950, with a recording and information-gathering session at a day-long community celebration in Avila Beach, CA.</td>
</tr>
</tbody>
</table>

International Film Festival, 2013 brought to campus many of the top designers and technicians from Industrial Light and Magic, Disney Animation Studios, and a number of other high-end visual effects companies; this event offered over 50 students and faculty a series of workshops, panel discussions, and portfolio review sessions throughout the day, culminating with the opening of the festival in the Sapanos theater with a university and community audience of over 450.
Other Activities & Projects

Other Activities:

- ET Studio faculty members have collaborated in writing grants and judging project competitions between students.
- ET Studio faculty members have collaborated on the development of interdisciplinary curricula.

On-going Projects:

- PolyXpress, Spring 2012 – Present: uses tracking and mixed-media delivery software (iPhone/Android app) that allows users to interact with and learn from their environment as a curated, multimedia story unfolds on their smartphone. Currently developed for the Cal Poly campus environment but in 2013-2014, it will be used for similar purposes with campus locations in Jakarta, Indonesia and Brisbane, Australia.
- Maker Faire, Spring 2013: a community development project involving theatrical and interactive environmental and architectural design. ET Studio is a co-sponsor with the City of San Luis Obispo on the first Maker Faire for the Central Coast.
- Area 55 Project, Spring 2013 – October 2012, Los Osos Middle School: a community development project using STEM education design/development and interactive theatrical design.
- ET Studios workshops: workshops range in topics from theatrical design for public events (Maker Faire workshops) to the basics of chroma key compositing work (green screen video shooting and editing), HD video production, and interactive story design and cross-platform implementation. All workshops are Learn by Doing experiences and are open to students and faculty from all over campus.

Potential Future Activities:

- The creation of an Expressive Technology artist-in-residence program to strengthen further industry and commercial partnerships from across the nation and internationally.
- Hosting an annual conference on campus that brings together expressive technologists from the film, television, gaming, and mobile computing industries to discuss the future of their media (a proposed name for these annual conferences would be the Annual Cal Poly FLEET conferences: Future of Learning, Entertainment and Expressive Technology).
Governance

Overview
The formation of the Expressive Technology Studios Center will involve collaboration and consultation with students, faculty, and industry members. The bylaws will specifically address the appointment procedures and protocol for the Center Director, the industry advisory board, and the overall organizational structure and reporting. Below is a brief overview, which will be elaborated upon in the bylaws.

Expressive Technology Studios Center Director

As the Expressive Technology Studios Center establishes itself for the first number of years, the expectation is that a tenured faculty member with a history of interdisciplinary work, community outreach and commercial partnership coordination will serve as the director.

As the center builds upon its foundation and expands, and the range of ET Studios projects become more complex, international, and more directly connected to extensive commercial partnerships, the expectation is that the center will be well served by eventually bringing in a director from the outside who can work exclusively for ET Studios, fostering even more national and international contacts, more diverse funding sources, and more current industry partnerships.

Director responsibilities include:

- Fundraising: work in concert with advancement to deepen relationships with alumni and industry potential donors, as well as support grant development with faculty members and external organizations.
- Track media-related funding from CSU and other California government initiatives.
- Build and maintain a commercial advisory committee to meet twice a year.
- Maintain contact with industry committee members to help solicit in-kind donations of equipment and/or services (e.g., access to studios, technical training, etc.).
- Oversee Center committees to ensure regular meeting schedules and reporting.
- Provide monthly updates on Center activities to campus stakeholders.
- Engage in community outreach and ongoing connection with SLO government and K-12 system.
- Oversee public relations on campus, locally, and nationally.
- Oversee activities of any Expressive Technology Studios Center staff, as well as student support provided for projects, workshops, and other Center activities.
- Collect assessment data for the Office of Research and Graduate Programs,
who currently have oversight over centers and institutes.
• Function as the central point of contact for the Expressive Technology Studios Center.
• Creating and filing annual reports for the center (activities, budget, and related details).
• Convening annual meetings of the industry advisory board, taking minutes of the meetings, and distributing information to the advisory board members.
• Creating and filing program review reports for the center.
• Assuring compliance with fiscal reporting controls and budgetary conformance.
• Respond to inquiries for information and audit requests.
• Assure continuous improvement and integration with curriculum, including learning objectives for supported programs.

Expressive Technology Studios Project Committee

This committee is comprised of 3-5 faculty members who are directly connected to the core projects under development with ET Studios. The bylaws will address the appointment protocol. This committee elects its chair from within its membership, who then serves a two-year term. Throughout the academic year, the Expressive Technology Studios Project Committee will review progress on projects to date and plan for upcoming work. The committee will also solicit new project ideas from other faculty, from advancement partners, and from other community and professional organizations outside of campus. The committee oversees and approves the allocation of money from the Expressive Technology Studios Development Fund. Eventually, the committee will construct an Expressive Technology Studios grant program to which other Cal Poly faculty and students can apply for Expressive Studios-related support.

Expressive Technology Studio Center Leadership Committee

The Director shall report to the Dean of the College of Liberal Arts (CLA). The CLA Dean shall have fiscal oversight and control responsibility for this center. However, every academic dean or a designee, will be invited to serve on an advisory leadership committee to provide guidance and input on ways to continuously improve the integration of the center with leading technologies and curricular needs. Additionally, the Director invites representation from Cal Poly Advancement, the Office of the Provost, and program directors or department chairs who can represent different ET Studio campus interests. The committee oversees the integration of ET Studios projects with their related academic programs across campus, and helps assist in the development and direction of more interdisciplinary academic programs, projects and initiatives on campus. This committee elects a new chair every year.
Expressive Technology Studios Center Industry Committee

This committee is comprised of key representatives (executives, designers, technologists, division managers) from the industries and professional organizations connected to important expressive technology research, design, and production in California. It builds on the partnerships ET Studios has already established. The purpose of the committee is to provide annual advice to the Expressive Technologies Studio Center about marketplace trends, recommend guest artist/technologists for project involvement and campus residency participation, promote the interests of the Center in the USA and abroad, and to help to solicit new expressive technology projects for Cal Poly and ET Studios. Fundamental to the committee’s activities is forwarding the advancement goals of the Expressive Technology Studios Center.

The process for appointment to this committee will be addressed in the bylaws.

Faculty Involved Thus Far

- Virginia Anderson, Theater and Dance Department
- David Arrivee, Music Department
- Antonio G. Barata, Music Department
- Sky Bergman, Department of Art and Design
- Tim Dugan, Theater and Dance Department
- Rachel Fernflores, Philosophy Department
- Thomas Fowler, Architecture Department
- David Gillette, English Department/LAES
- Brenda Helmbrecht, English Department
- Michael Haungs, Computer Science Department/LAES
- Linda Halisky, English Department (prior Dean, College of Liberal Arts)
- Foad Khosmood, Computer Science Department
- Franz Kurfess, Computer Science Department
- Brian Lawler, Graphic Communications Department
- Jane Lehr, Ethnic Studies Department and Women’s and Gender Studies Department/LAES
- Harvey Levenson, Graphic Communications Department
- Josh Machamer, Theatre and Dance Department
- Kathryn McCormick, Department of Art and Design
- Diana Stanton, Theatre and Dance Department
- Brady Teufel, Journalism Department
- Debra Valencia-Laver, Psychology Department (current Associate Dean, College of Liberal Arts)
- Grace Yeh, Ethnic Studies Department
- Ignatios Vakalis, Computer Science Department
Industry Involved Thus Far

- ABC studios
- Aspect Studios
- Disney Animation Studios
- Disney Imagineering
- DTS
- Housing Authority of San Luis Obispo
- In2:In Thinking Network
- iWerks
- Pageant of the Masters
- Raleigh Studios
- Ricoh
- SLO Future of Work Conferences
- THX
- USL Inc.
- Warner Brothers
- wevideo.com
- Xerox

Industry That Has Expressed Interest

- Apple
- Pixar
- Google
- LucasArts
- Industrial Light and Magic
- Weta Workshop
- EA Games
- Dreamworks
- Pratt & Whitney Rocketdyne, Media Division

Assessment

The overall goal of establishing the Expressive Technology Studios Center committees is to provide a reporting structure and consistent form of assessment, development, and support that will be tied to the mission of the Center. The Expressive Technologies Project Committee will develop clear goals related to the educational aspects of the Center's mission. The committee will consult with the leadership and industry committees to ensure that assessment of the Center's activities result from clear processes and goals. The committee will produce a comprehensive assessment report for the Office of Research and Graduate Programs.
and the Office of the Provost in accordance with the schedule for program review applicable to the Center. The Center will undergo regular program review as required by the University and the CSU. The Director will assure that the program review process includes an outcomes and output based evaluation. This will include a report which addresses integration with learning objectives of supported programs, assessment of outcomes related to such programs, and participation results in the form of research and publication results, student, faculty, and industry participation in activities.
RESOLUTION ON PROPOSED NAME CHANGE:
“ACADEMIC SENATE RESEARCH, SCHOLARSHIP AND CREATIVE ACTIVITIES COMMITTEE”

WHEREAS, The existing Academic Senate Research and Professional Development Committee has identified several benefits to changing its name to “Academic Senate Research, Scholarship and Creative Activities Committee” (RSCA); and

WHEREAS, These benefits include consistency with similar terminology within the CSU, in particular the Academic Senate of the California State University; and

WHEREAS, RSCA is consistent with the Teacher-Scholar Model and the guidelines for Retention, Tenure, and Promotion adopted by the University; and

WHEREAS, RSCA encompasses a wider range of activities congruent with the Teacher-Scholar Model, including Boyer’s definition of the scholarship of discovery, application, integration, and teaching and learning; and

WHEREAS, The term “professional development” is often used in a more restricted sense, and infers an emphasis on maintaining existing skills; and

WHEREAS, The term “professional development” frequently focuses on the individual faculty member while the term RSCA includes multiple audiences that benefit from such activities (students, colleagues, discipline, communities); and

WHEREAS, The name change also recognizes the University’s continued development on the role and value of RSCA; therefore be it

RESOLVED: That the Academic Senate of Cal Poly endorse the name change from Academic Senate Research and Professional Development Committee to “Academic Senate Research, Scholarship and Creative Activities Committee” (RSCA); and be it further

RESOLVED: That the focus of activities and the composition of the committee will not change; and be it further

RESOLVED: That the Bylaws of the Academic Senate be amended to reflect this name change.

Proposed by: Academic Senate Research and Professional Development Committee
Date: April 25 2013
Resources:
- Academic Senate of the California State University (ASCSU) resolution AS-2917-09/FA (Rev): “A Resolution in Support of Reinstating Research, Scholarship, and Creative Activities Awards for 2010-2011”
- Cal Poly Academic Senate resolution AS-725-11: “Resolution on Renaming the Distinguished Research, Creative Activity, and Professional Development Award and Renaming and Constituting the Distinguished Research, Creative Activity, and Professional Development Awards Committee,” adopted March 8, 2011.
- Cal Poly Academic Senate resolution AS-701-10: “Resolution on Faculty Participation in DigitalCommons@CalPoly,” adopted February 9, 2010.
- Cal Poly Academic Senate resolution AS-691-09 Resolution on Research and Professional Development at Cal Poly,” adopted June 2 2009.
- Cal Poly Academic Senate resolution AS-638-05: “Resolution on Renaming the Distinguished Research, Creative Activity, and Professional Development Award and Renaming and Constituting the Distinguished Research, Creative Activity, and Professional Development Awards Committee,” adopted May 31, 2005.
WHEREAS, CSU Executive Order 1062 sets the minimum requirements for field trips and requires each CSU campus to develop an appropriate field trip policy; therefore be it

RESOLVED: That the Academic Senate approve the attached Cal Poly Field Trip Policy.
California Polytechnic State University, San Luis Obispo
Field Trip Policy

In response to California State University Executive Order 1062 (effective August 23, 2011) Cal Poly will follow the following policy on field trips. As part of Cal Poly’s “learn by doing” philosophy, field trips are a significant part of students’ learning experience.

1. Definition of a Field Trip
   A field trip is a university course-related, off-campus activity led by a faculty or staff member and designed to serve educational purposes. A field trip would include the gathering of data for research (such as at a geological or archaeological site), museum visit, participation in a conference or competition, or visits to an event or place of interest. The duration of a field trip may be a class period or longer, and could extend over multiple days.

2. Scope of this Policy
   This policy does not apply to activities or placements in the context of a teacher preparation program, intercollegiate sports, or service-learning placements, all of which are governed under separate policy.

3. Definition of a Field Trip Leader
   The leader is the class instructor or other university faculty or staff member designated by the instructor who has overall responsibility for the development and implementation of the field trip. Some leadership responsibilities may also be given to chaperones, university faculty or staff members who accompany the students on the field trip. Teaching assistants are not appropriate field trip leaders but may serve as chaperones.

4. Responsibilities of a Field Trip Leader
   a. Ensure that students (if under 18 years of age, their parents/legal guardians) complete and sign the University Release Agreement (available at http://afd.calpoly.edu/cprm/fieldtrips.asp#forms).
   b. Obtain student emergency contact information prior to the field trip.
   c. Prior to the field trip, provide students with an instructional agenda, health and safety information, emergency procedures, and the student code of conduct. See Office of Student Rights & Responsibilities, “Standards for Student Conduct” (http://osrr.calpoly.edu/standardsforconduct/).
   d. Conduct a pre-trip evaluation using the Risk Management Worksheet (available at http://afd.calpoly.edu/cprm/fieldtrips.asp#forms) and submit the worksheet to the department. The visit can be omitted if the field trip leader can demonstrate and document sufficient knowledge of the field trip site. This could be accomplished by reviewing online, examining published materials, or contacting the site to discuss the visit.
e. Provide a plan to accommodate any students with special needs. For assistance, contact the Disability Resource Center (http://drc.calpoly.edu).

f. Provide training for any equipment that may be used.

g. Provide an alternate assignment for students unwilling to accept the risk of participation for “serious and compelling” reasons (for defined reasons, see http://registrar.calpoly.edu/registrar/node/90). Note: In a major where the field trip is a part of the degree requirements, this provision applies to the specific field trip but not the degree requirement. In practice this means that a student may opt out of a field trip to one site, but the student must complete the requirement by participating in another field trip either at another site or time.


i. Comply with the EO 1041 CSU Student Travel Policy (http://www.calstate.edu/eo/EO-1041.html) if applicable.

j. Complete University Field Activities Notification, provide to students on the first day of class, and submit signed forms to the department. If a student refuses to sign the form, print his/her name on the form, indicate in the signature area that he/she received a copy, date the form, and submit it to the department.

k. Take roll at the beginning and end of the field trip; attach the roll sheet to the Travel Request Form 1A at the completion of the trip. Students leaving during the field trip should sign out on the Field Activities Sign Out Release Agreement; attach the agreement to the Travel Request.

l. For extended domestic field trips of two or more days and/or requiring extensive logistics, provide student participation agreement, medical authorization, and written emergency plan as appropriate. For assistance, contact the Cal Poly International Center (http://www.international.calpoly.edu/contact/about.html).

m. For International field trips, provide student participation agreement, medical authorization, and written emergency plan as appropriate and comply with the International Center’s International Travel Approval Process (http://www.international.calpoly.edu/travel/index.html).

5. Responsibilities of the Department

a. Provide the registrar with a department list of courses that require or may require field trips.

b. Evaluate risk using the completed Risk Management Worksheet.

c. Ensure instructor compliance with the field trip policy.

d. If not the college responsibility, retain required documents, including the Risk Management Worksheet, for three years after the end of
the academic year in which the field trip takes place. Electronic copies are permissible.

6. Responsibilities of the College
   a. Evaluate risk using the completed Risk Management Worksheet.
   b. Retain completed Student Participation Agreements for three years beyond the year in which the field trip occurs and, if not delegated to the department, retain other required documents for the same period of time. Electronic copies are permissible.
   c. Ensure department compliance with the field trip policy.

7. Responsibilities of the Registrar
   a. Maintain the university list of courses that require or may require field trips.
   b. Publish this information in the catalog and course schedule.

8. Responsibilities of AFD Contracts and Procurement
   a. Maintain up to date information on the risk management website.

9. Responsibilities of Academic Programs
   a. Administer regular reviews to monitor and document compliance with the field trip policy; update requirements as necessary at regular intervals.