

EXECUTIVE SUMMARY

Combining the ancient practices of narrative with new and emerging tools of multimedia environments, **Digital Storytelling** emphasizes skills in writing, visual communication and design, and production. Like other forms of storytelling, digital storytelling reaches audiences for artistic, educational, and commercial purposes, translating human knowledge and experience into multimedia spaces. In an age of big data and rapidly changing communication environments, translational skills to connect audiences with interdisciplinary knowledge and expressive arts—from public health to climate science to campaigns to video games—are in high demand across business, government, nonprofit and research sectors. Training in the field requires literacy in narrative, multimedia and networked communication, as well as all elements of digital production, including writing, audio and visual production, and design.

The University of Missouri-Columbia proposes a new **B.A. program in Digital Storytelling**, to begin in the fall semester of 2015. The proposal is the result of collaboration among faculty across campus, including the College of Arts and Science (which will serve as the host of the actual degree program), the School of Journalism, the College of Engineering, the College of Human Environmental Sciences, and the College of Education. While the program will be based in the liberal arts curriculum of the College of Arts and Science, it leverages existing courses across campus to serve a body of students who want and need digital skills for a wide variety of careers.

The program has developed from converging interests among faculty, alumni, business leaders, and students, and has gathered substantial momentum with support from the Mizzou Advantage “Media of the Future” initiative. Importantly, investment in the program represents a truly interdisciplinary effort, crossing departments and divisions on campus and bringing MU into closer partnership with regional community and commercial enterprises. The program has been further incubated during a series of summits and conferences on Digital Storytelling hosted by the School of Journalism, the School of Health Professions, and regional business organizations such as the Mid-America Regional Council, the Technology Council of Greater Kansas City, Hallmark, and the Full Employment Council.

The program responds to national, state and local needs for graduates who combine narrative and digital skills (written, audio and visual)—that is, graduates who can work broadly across several skill sets rather than a single area of specialized technical training. Specifically, graduates will be prepared to take advantage of the emergence of Digital Storytelling as an engine of economic development in the greater Kansas City area (see section 3.A.1. for a detailed market analysis).

On campus, the program trains students in the translational, persuasive, and expressive communication skills that *all* graduates will need in order to navigate the digital environments of the twenty-first century, and it coalesces this “digital arts and sciences” skill set within a flexible liberal arts curriculum. The program also takes advantage of existing resources and is economically feasible from year one (when expenses and revenues from student credit hours are about equal). Projections indicate that the program will generate revenue by the second year, and will continue to generate net new revenues and net new students at increasing levels during its first five years.

Bachelor of Art
(B.A) in
Digital Storytelling

University of Missouri-Columbia

Table of Contents

1. Introduction.....	5
2. Fit With University Mission and Other Academic Programs	8
2.A. Alignment With Mission and Goals.....	8
2.B. Duplication and Collaboration Within Campus and Across System.....	10
3. Business-Related Criteria and Justification	11
3.A. Market Analysis	11
3.A.1. Need for Program.....	11
3.A.2. Student Demand for Program.....	14
3.B. Financial Projections	16
3.B.1. Additional Resources Needed	16
3.B.2 Revenue.....	16
3.B.3. Net Revenue	17
3.B.4. Financial and Academic Viability	17
3.C. Business and Marketing Plan: Recruiting and Retaining Students	18
4. Institutional Capacity	20
5. Program Characteristics	21
5.A. Program Outcomes.....	21
5.B. Structure	22
5.C. Program Design and Content	24
5.D. Program Goals and Assessment	27
5.E. Student Preparation.....	27
5.F. Faculty and Administration	27
5.G. Alumni and Employer Survey.....	28
5.H. Program Accreditation	29
Appendix A – Letters of Support.....	30
Appendix B – Projected Course Offerings	43

1. Introduction

Academic components of the program and examples of career paths

The Digital Storytelling (DS) major will position MU to become more visible nationally in undergraduate education as an innovator in digital studies. Our program is unique in its breadth and interdisciplinarity, with a flexible curriculum that takes advantage of existing strengths across academic units while also encouraging students' ability to adapt imaginatively to evolving digital tools. Our vision is far more expansive than existing university digital studies programs nationwide, and encompasses the multiple uses of Digital Storytelling for persuasion, documentation, artistic expression, entrepreneurship, interpretation and community development. Digital Storytelling is ideal as a contributing program to a number of other fields as well—either as a potential double major or as supporting elective coursework—because of its focus on translational communication with wider publics and the potential for university-community projects.

A degree in Digital Storytelling prepares graduates to create multimedia narratives using a wide range of computer-based images, text, and audio and video technologies. From the ubiquitous card-swipe at the checkout line to informational screens in cars and gymnasium equipment, to the proliferation of smartphones, iPads, televisions, and computers—screens are everywhere in twenty-first century daily life. Examples of digital storytelling products might include iPod and iPad apps, computer games, public health and safety outreach campaigns, story-based ads and banner ads, web design, motion graphics, personal or community digital stories, public service announcements, theatrical production designs, interactive art and entertainment installations, and computer animated or stop-motion feature and short films.

Students in the DS program will complete all required general education courses and a 33-hour major. The curriculum consists of four core courses in Digital Storytelling that teach digital literacy as well as foundational skills in narrative, writing, new media and audio-visual production. Subsequent coursework for the major consists of 21 credit hours from cross-listed elective courses across divisions on campus in the four DS distribution areas: at least 3 credit hours in writing; at least 6 credit hours in theories of narrative, visual culture and new media; at least 3 credit hours in visual communication and design; and at least 3 credit hours in audio-visual production. The Digital Storytelling program is designed to leverage more than 45 existing courses from the Departments of Art; Art History and Archaeology, Communication, English, Film Studies, German/Russian, Romance Languages and Theater in the College of Arts and Science; the School of Journalism; Architectural Studies in the College of Human Environmental Sciences; and the School of Information Science and Learning Technologies in the College of Education. In the future, the Digital Storytelling program may expand to include graduate education and continuing education/certificate programs as well.

The curriculum will also include a variety of one-hour practicum courses and intersession courses taught by a range of faculty, including both MU faculty and visiting faculty who are active practitioners and theorists of digital storytelling. Coursework will provide ample opportunities for students to develop the collaborative skills they will need in professional

settings, and will also offer experiential learning opportunities both on campus and through internships in the marketplace. Rather than focusing on mastery of specific tools (which will themselves quickly become outdated), the curriculum is designed to help students develop agility in applying knowledge and techniques to new media tools and contexts as Digital Storytelling itself evolves.

The program is designed to prepare students to assume high-paying positions and help the state retain some of its brightest and most talented college graduates. Occupations requiring the narrative and technical training that our Digital Storytelling curriculum provides include the following (using Bureau of Labor Statistics categories): Multimedia Artists and Animators, Art Directors, Graphic Designers, Producers and Directors, Writers and Editors, Public Relations Specialists, Audio and Video Equipment Techs, Sound Engineering Technicians, Camera Operators, Photographers, Broadcast Technicians, Film and Video Editors, Web Developers, Computer Support Specialists, Computer Programmers, and Software Developers and Programmers.

In addition, program graduates would be qualified to pursue other fields such as entertainment and media or copyright law, high school and post-secondary teaching, training and development management, market research analysis, fundraising, and a variety of careers related to public health and safety and social and community service. At least six of the careers listed above (Multimedia Artists and Animators, Graphic Designers, Public Relations Specialists, Web Developers, Computer Support Specialists, and Computer Programmers) have been flagged by the Bureau of Labor Standards “Standard Occupational Classifications” as high-need and high-growth areas of employment both locally and nationally. A full list and discussion of potential careers for graduates of the Digital Storytelling B.A. is provided in section 3.A.1. Based on this market research and conversations with industry leaders regionally, we believe that the program will help stimulate various areas of the media industry within the state and encourage the most innovative and entrepreneurial graduates to found start-up companies. Thus, the program will provide tremendous potential for external collaboration and external grant funding.

History of the concept for the program

The initial impetus for this new major came from recent alumni with strong writing skills who found that their jobs also required skills in production (audio and video) and visual communication. This new major addresses this need by providing an integrated approach to multimedia communication. The program was developed by a group of faculty from a number of colleges and schools at MU, including the College of Arts and Science (Departments of Art, Art History and Archaeology, Communication, English, Film Studies, Geography, German and Russian Studies, and Religious Studies), the School of Journalism, the College of Engineering (Information Technology), the College of Human Environmental Sciences (Department of Architectural Studies), and the College of Education. Further conversations are in progress with the School of Health Professions and the School of Social Work. The DS proposal is also part of the Mizzou Advantage Media of the Future initiative.

In February 2012, the College of Arts and Science Committee on Curriculum, Instruction & Advising (CIA) voted in favor of approving this new major. In May of 2014, the Preliminary

Proposal for the new major was approved by the Provost's office, with a planned launch date of Fall 2015.

Preliminary steps taken toward the degree

The proposal emerges from multi-faculty momentum across divisions on campus, and the preliminary steps towards the degree have included a series of conferences on campus and off-campus. In March 2012 the Reynolds Journalism Institute in the School of Journalism, with co-sponsorship from Mizzou Advantage and Hallmark, hosted a Digital Storytelling Summit with talks by artists and entrepreneurs from companies such as MediaStorm, Act 3, Aurora Photos/Nova Select, and Hallmark. Streaming video from the conference is archived here: <http://rjionline.org/news/digital-storytelling-summit-recorded-sessions>

That summit was followed by the June 2012 "Kansas City Digital Storytelling Forum," co-sponsored by RJI and Mizzou Advantage as well as the Mid-America Regional Council, the Technology Council of Greater Kansas City, the Full Employment Council, and Hallmark. An overview of the conference is available here: <http://www.rjionline.org/events/kansas-city-digital-storytelling-forum> and streaming video of the presentations here: <http://www.rjionline.org/news/kansas-city-digital-storytelling-forum-recorded-sessions>

In October 2014 the MU School of Health Professions and Mizzou Advantage held a one-day conference, "To Your Health: Digital Storytelling in Healthcare," with plans to stage a larger international conference in the fall of 2015. In addition to these campus and regional conferences, MU faculty (Rebecca Dingo, Monika Fischer and Joanna Hearne) have attended international Digital Storytelling conferences in Spain in 2012 and in Turkey in 2013. Other MU faculty are conducting research on Digital Storytelling as a therapeutic method, such as the work of Kim Anderson in the School of Social Work, available here: <http://digitalstorytherapy.com/> The current proposed major reflects the intellectual work and energy behind this initiative, making it available to students and enabling them to benefit from the interdisciplinary range of Digital Storytelling and its connections with a robust twenty-first century Midwestern industry.

As a result of these activities, Digital Storytelling is already branded as a unique feature at MU, closely connected with both Kansas City's burgeoning industry and national and international scholarly organizations (such as the annual international Digital Storytelling conference). Faculty have already come together across campus units to plan grant proposals (responding to initiatives at the Rockefeller Foundation and the Robert Wood Johnson Foundation), joint programming, and curricular initiatives (interdisciplinary cross-listed and new courses). The strong network among MU scholars and industry leaders around Digital Storytelling, along with growing visibility for MU internationally and nationally for its innovative programming, is a direct payoff of years of groundwork.

Person and department responsible for the success of the program

The program will be housed in the College of Arts and Science, overseen by Dean Mike O'Brien, and will be administered by an interdepartmental DS Advisory Committee and a half-time Director. The Director will not be a new hire but rather a current MU faculty member of the Advisory Committee, Dr. Joanna Hearne, Associate Professor in the English Department. The revenue from the program more than covers the costs of this half-time administrative position, as detailed in Section 3.B.1.

2. Fit With University Mission and Other Academic Programs

2.A. Alignment With Mission and Goals

University of Missouri Mission Statement:

“Our distinct mission, as Missouri's only state-supported member of the [Association of American Universities](#), is to provide all Missourians the benefits of a world-class research university. We are stewards and builders of a priceless state resource, a unique physical infrastructure and scholarly environment in which our tightly interlocked missions of teaching, research, service and economic development work together on behalf of all citizens. Students work side by side with some of the world's best faculty to advance the arts and humanities, the sciences and the professions. Scholarship and teaching are daily driven by a commitment to public service—the obligation to produce and disseminate knowledge that will improve the quality of life in the state, the nation and the world.”

The baccalaureate program in Digital Storytelling fulfills MU's mission and goals by preparing graduates to succeed in the digital culture of the twenty-first century, and it does so in both broad and very specific ways. The key features of the major include external partnerships in commercial, nonprofit and educational areas, a flexible curriculum, experiential learning, collaboration, agility, and advanced skills in the key areas of the curriculum. As the first Digital Storytelling undergraduate degree with this emphasis on hybrid skills for an agile worker, the program will establish University of Missouri as a national leader in digital studies.

The B.A in Digital Storytelling encourages “commitment to public service—the obligation to produce and disseminate knowledge that will improve the quality of life in the state, the nation, and the world” through the study and practice of public communication. Digital Storytelling directly connects experience and knowledge across “the arts and humanities, the sciences, and the professions” with the wider public at local, regional, national, and international levels. The major directly connects MU graduates with a growing and nationally recognized area of regional economic strength in the business and craft of Digital Storytelling and a need for creative employees with hybrid technical skills in digital media. Further, Digital Storytelling skills prepare graduates for work nationally and internationally as entrepreneurs, expressive artists and social activists—in short, as both leaders and citizens of the digital world. Study abroad opportunities include planned cross-listed electives such as “International Development: NGOs and Advocacy in Ghana,” taught by Associate Professor Valerie Kaussen, a member of the DS advisory committee.

Digital Storytelling will also contribute to intellectual and creative dynamism on campus. The major will enhance digital literacy for DS majors and non-majors who take core DS courses as electives in support of other majors (e.g. A&S majors, Journalism, Social Work, Health Professions), augmenting a rigorous course of theory and analysis with experiential, hands-on creative and team work. DS summits, master classes, and other events will raise the level of discussion about our shared media and networked world—even conversations about the latest YouTube video take on greater intellectual gravity in light of the serious study and practice of digital culture.

Alignment with campus goals and priorities as stated in the campus strategic plan

Digital Storytelling is closely aligned with the University's strategic goals as articulated in two documents: the Strategic Operating Plan (MUSOP) and "One Mizzou: 2020 Vision for Excellence." The new B.A. in Digital Storytelling will

- develop educational programs within "Media for the Future," one of the four Mizzou Advantage areas (MUSOP target 1.1.1)
- create a new undergraduate major to access new revenues from net new students (MUSOP target 1.2.1)
- provide revenue sharing incentives with Colleges to encourage development of new programs that generate net new revenue (MUSOP target 4.1.1)
- provide an innovative curriculum that prepares people for dynamic careers of the 21st century ("One Mizzou" Goals 1.1, 1.5)
- establish an interdisciplinary new major based in Mizzou Advantage's Media of the Future that builds on MU's existing strengths in media and communication ("One Mizzou" Goal 2)
- strengthen MU's collaborations with community colleges ("One Mizzou" Goal 1.6). (St. Louis Community College at Meramec and Johnson County Community Colleges have been involved in our planning efforts.)
- foster economic development in Missouri by providing the educated workforce needed for new and emerging digital communication industries ("One Mizzou" Goal 1.23)

Reasons for the program as a campus priority

The DS major takes advantage of the depth of MU's existing programs, majors, and course offerings, bringing together units across campus. The program has the strong potential to put MU on the map as a signature program, bringing national and international visibility to the university in undergraduate education, while developing the university's identity as a forward-thinking twenty-first century leader in digital studies. The major also promises to bring more students to campus, generating net new revenue for the university, and in the long term creating a new alumni base from higher-level employment in growth professions. The DS major will build on the growing regional identity and economic emergence of Kansas City as a Midwest center for Digital Storytelling through developing partnerships with local and regional firms. St. Louis is home to a number of firms that we anticipate will want to employ graduates with strong Digital Storytelling skills, such as Anheuser-Busch. Further, the DS major, and the interdisciplinary partnerships it fosters across campus, create terrific opportunities for large grants (from the NIH and NSF for example). DS majors' ability to tell stories and to communicate complex concepts, scientific data, public health messages, and other knowledge to wide audiences suggest that important broader impacts are possible through collaboration on campus and beyond.

The Digital Storytelling program recognizes and brings together a number of significant, existing strengths at Mizzou. It simultaneously connects and fills the gap between several excellent but highly focused programs on campus. These rich resources include specific projects such as the new Digital Humanities Commons in the Allen Institute, Reynolds

Journalism Institute projects such as the Futures Lab and Pictures of the Year, the new Jonathan B. Murray Center for Documentary Journalism, the Center for eResearch, and the newly renovated Academic Support Center. In addition, Columbia hosts a number of community events that enrich the study of digital media production, such as the Citizen Jane Film Festival and True/False Film Festival.

From its earliest inception, the Digital Storytelling major was designed to meet the needs and interests of students not currently served by our curriculum, and we are focusing on recruitment of new students and increased retention of current MU students. One of the specific targeted audiences for improving retention is out-of-state students who come to Mizzou interested in a Journalism degree but do not ultimately pursue that degree, either because they realize that journalism is not a good fit or because they are academically ineligible to continue in the Journalism School. Thus we are certain that we can recruit new students and retain out-of-state students who come to MU for the Journalism School but ultimately leave the major. This particular demographic has influenced our assumptions regarding revenue. Because 60-65% of current Journalism students are out-of-state (and this is a population likely interested in the DS major), we are assuming that 50% of DS majors will be out-of-state students, even though that figure is higher than MU's overall percentage.

The limited availability of Digital Storytelling majors at other universities has also influenced our expectations about successful recruiting of new students. Although it is extremely difficult to predict its appeal precisely, we believe that with good national marketing, this new major can quickly make MU a "destination campus" for students wanting to pursue DS work. Furthermore, our close connections with industry leaders have given us considerable advantages in curricular design. Industry leaders have repeatedly emphasized that they are not looking for employees who simply have high-level technical skills; rather they have asked us to educate students who can adapt creatively to new directions in multimedia storytelling. Thus, unlike some other programs that are based in highly technical curricular plans, we have designed this major with a foundation in the liberal arts. Our students, we believe, will have the technical, creative, and critical skills to respond with agility to the rapidly changing demands of multimedia storytelling. Not only will they be able to do the work, but they also will have the critical thinking skills to envision new ways for the work to be done by others.

2.B. Duplication and Collaboration Within Campus and Across System

Duplication of existing programs within the UM System or the state of Missouri

There are no areas of duplication for this degree program.

Collaboration with existing complementary programs

The DS major complements but does not duplicate several programs on campus, particularly the School of Journalism's new Documentary Journalism program, and the Communications major, English major, and Film Studies major in the College of Arts and Science. New core courses for the DS major will be cross-listed with these programs, while existing course offerings in writing, production, critical studies, and other areas of these programs will be available for DS majors to take as electives within their distribution requirements. Further collaborations are under way with the College of Engineering (Information Technology), the College of Education (Information Science and Learning Technology), the School of Social

Work, the School of Health Professions, and the College of Human Environmental Sciences (Architectural Studies). Conversations with several centers on campus are also proceeding including the Jonathan B. Murray Center for Documentary Journalism and the Digital Humanities Center at the Allen Institute.

Plans for collaboration with other institutions include outreach to regional community colleges such as St. Louis Community College at Meramec and Johnson County Community College, and to private colleges in Missouri such as Cottey College and Stephens College. We envision collaborative program planning around visiting industry professionals and shared master class opportunities for student training, and ultimately articulation agreements with several community colleges.

There are only one or two degree programs emphasizing Digital Storytelling in the country, and those that exist focus on technical skills rather than the broader interdisciplinary training embedded in this major.

3. Business-Related Criteria and Justification

3.A. Market Analysis

3.A.1. Need for Program

One advantage of the Digital Storytelling major is its interdisciplinary range, which prepares students for a wide variety of jobs, from corporate careers to social activism. It would not be unusual, for example, for Digital Storytelling majors to use their degrees in diverse industries such as marketing and public relations; public outreach and community development for nonprofits; corporate communication; development, production and distribution of websites, video games, music videos, software, feature films, TV shows and other digital media; copyright and entertainment law; creative arts; secondary education and higher education; entertainment and film criticism; and corporate and other fields.

The U.S. Department of Labor lists projected growth rates for a number of these fields, and continues to predict that most of the anticipated 10.8% employment growth will be in service-providing industries. For example, the Bureau of Labor Statistics' *Occupational Outlook Handbook* lists "Market Research Analysts and Marketing Specialists" among the fastest-growing occupations for 2012-2022, projecting a 31.6% growth rate for the field (and a healthy median salary in 2012 of \$60,300) (<http://www.bls.gov/ooh/>). Similarly, "Software developers" positions are expected to grow 22.8% in the same period, with a median salary of \$90,060. The following list, drawn from the Bureau of Labor Statistics, includes the projected growth rate in employment from 2012 to 2022 for fields related to Digital Storytelling:

- Market Research Analysts and Marketing Specialists: 31.6%
- Software developers: 22.8%
- Health Educators and Community Health Workers: 21%
- Social and Community Services Managers: 21%
- Web Developers: 20%

- Post-secondary teachers: 19%
- Fundraisers: 17%
- Technical writers: 15%
- Public Relations and Fundraising Managers: 13%
- Public Relations Specialists: 12%
- Advertising, Promotions, and Marketing Managers: 12%
- Training and Development Managers: 11%
- Broadcast and Sound Engineering Technicians: 9%
- Graphic Designers: 7%
- Multimedia Artists and Animators: 6%
- Music Directors and Composers: 5%
- Photographers: 4%
- Art Directors: 3%
- Film and Video Editors, Camera Operators: 3%
- Producers and Directors: 3%
- Writers and Authors: 3%

Of these professions, several are identified by the Bureau of Labor Standards “Standard Occupational Classifications” as H1-B targeted professions. Initiated by Congress in 2011, the H1-B Technical Skills Training Grant Program identifies and supports efforts to raise the technical skill level of American workers so that they can obtain employment in high-growth industries and occupations. H1-B targeted professions include Web Developers, Computer Programmers, Multimedia Artists and Animators, Graphic Designers, Computer Support Specialists, and Public Relations Specialists.

The Missouri Economic and Research Information Center (MERIC) data also lists several of these fields as among the fastest growing in the state. For example, positions for Marketing Research Analysts and Marketing Specialists are predicted to grow 5.41% within the next two years alone, with an above average salary of over \$65,000. Similarly, Software Developers and Systems Software positions are expected to grow by 3.98% over the same time, with salaries averaging \$99,000 (see <http://www.missourieconomy.org/regional/index.stm>)

How the program will help meet Missouri’s academic and economic needs

Some companies are specifically seeking creative, digitally-adept employees in order to expand their online business models. Hallmark Cards, for example, with headquarters in Kansas City and more than 3,700 full-time employees in the area, is actively seeking graduates with digital writing and production skills as it moves away from ink-and-paper greeting cards to digital content in online and cable television venues. However, Hallmark is unusual in its size; more typical are the many smaller advertising, public relations, and social

media firms. These firms—484 of them in the greater Kansas City area alone—are not large enough to hire specialists in particular technical areas; instead, they require creative employees with hybrid skills, who can work broadly across several areas and in teams. According to a recent publication by the Mid-America Regional Council, these needs translate to 34,743 jobs in Digital Storytelling in the Kansas City metro area (see “Digital Storytelling in the Kansas City Metro” in the Appendix). The Kansas City “DigiStory” initiative plans to give structure to this developing regional industry by converting the historic Laugh-O-Gram building, the incubator for the Walt Disney Company, to become the Mid-America Center for Digital Storytelling.

In addition, Digital Storytelling is a developing area of focus for nonprofit organizations and granting foundations, as evidenced by the Rockefeller Foundation report “Digital Storytelling for Social Impact” (see Appendix). Community-based Digital Storytelling initiatives are also flourishing, many of them seeded by the nonprofit Center for Digital Storytelling in Berkeley, California.

Letters of support

The Digital Storytelling program has received strong support from key administrators in Journalism and Arts and Science. Dean of Arts and Science Mike O’Brien wrote in support of the program: “I support the addition of a new interdisciplinary B.A. degree program in Digital Storytelling. This innovative program will help fill a need for current and prospective students, particularly those interested in working in multimedia environments.” Dean of the School of Journalism, Dean Mills, wrote to express his “support for the proposed new B.A. degree in Digital Storytelling that has been developed by faculty in four different schools and colleges across campus. Collaborative and interdisciplinary, this innovative program has been designed to help us recruit new students and retain existing ones, particularly those who, for various reasons, have decided not to pursue a degree in Journalism.” (See Appendix for full letters of support).

The Digital Storytelling proposal has been created with input from regional industry leaders, who have made a compelling case for the need for highly skilled employees in Digital Storytelling. Lisa Riggin, Writing Director at Hallmark Cards, Inc., writes that “Hallmark Cards is pleased to support the efforts to establish a four-year degree program in Digital Storytelling at the University of Missouri-Columbia. We have partnered with Mizzou in development of this proposal due to the increasing importance of digital storytelling to Hallmark’s current and future programs. Through the ages, storytelling has had to adapt to the medium—from campfires, to songs, to books, to film—and the burgeoning digital realm requires continued learning and adaptation. Because of this growing need, Hallmark is interested in expanding the regional multimedia talent base for digital storytelling professions and views this degree as a vital element in achieving that goal.” Students with advanced skills in DS will be able to respond to changes in the business community, as companies continue to find new ways of communicating with the public, via websites, social media, short-form video, etc.

3.A.2. Student Demand for Program

We have projected student demand for the program based on several measures, including examples from other recently designed new programs, conversations with recruiters and community college instructors, and our own brief online survey distributed through MU Info.

Film Studies (FS) is an interdisciplinary B.A. program, designed and launched in 2010, which is complementary with Digital Storytelling. The FS program initially anticipated having approximately 35 majors by the end of its first five years, but now (in year four) has surpassed that goal with nearly 80 majors. The Digital Storytelling program would have an even broader appeal for students seeking training in design, motion graphics, animation, writing for digital media, and other skills.

Discussion with University of Missouri recruiters active in Kansas City, St. Louis and Springfield indicates clear interest from high school students in a Digital Storytelling degree program. The recruiters also said that interest continues to grow. For example, one of the recruiters who covers the Kansas City area reported that so far in the current recruiting cycle he has met about two dozen students who inquired specifically about degree programs in areas that would be covered by the Digital Storytelling major (e.g., digital animation, filmmaking, cinematic set design, video game development, etc.). Similarly, MU's recruiter for the Springfield region said: "I had three students in my mid-day fair yesterday alone ask about video gaming programming and computer programming. I get asked about this opportunity all of the time. I hate to say it but many may not get into the engineering school with computer science, and really it isn't the same thing. This would go over really well with a lot of students, especially in my area of rural southwest Missouri."

According to the Kansas City recruiter, the only option these students perceive to be available now is to attend a specialized school on the West Coast, which is highly competitive for anyone and financially out of reach for students of modest means. Thus many students interested in a Digital Storytelling career are forced to study something else because they don't currently have the option of pursuing their dream at a more attainable in-state university. Additionally, the Kansas City recruiter said that because this type of program is not offered by neighboring state universities, it is likely students from the metro areas in Missouri's neighboring states would choose Mizzou over their own state universities specifically for this program.

We also conducted a survey, completed by 360 current MU students. It found that 58% (208) would be interested in taking Digital Storytelling classes and 52% (187) would recommend Digital Storytelling to a student who has yet to declare a major. 47% (170) of the responding students said they would be interested in having a Digital Storytelling major at MU.

Additionally, at professional events we have heard anecdotal evidence that suggests working professionals who completed only community college or other technical training (such as that offered by Johnson County Community College) would find the Digital Storytelling major at Mizzou to be a compelling motivator to pursue completion of a bachelor's degree.

The following enrollment projections are supported by these findings and by other factors as explained below:

Table 1a. Student Enrollment Projections (anticipated total number of students enrolled in program during the fall semester of given year).

Year	1	2	3	4	5
Full-Time	6	24	36	48	54
Part-Time	N/A	N/A	N/A	N/A	N/A
Total	6	24	36	48	54

We arrived at these figures by estimating that 10% of the students taking the 1000-level course “Storytelling across Time and Media”—a course geared towards students new to campus—will become Digital Storytelling majors. Since we anticipate enrolling between 60 (in year one) and 120 (in year 5) students each fall in this course, we based our projections in **Table 1b (enrollment of students new to campus)** on gaining between 6 and 12 majors, new to campus, each year. See the “fiscal note” in 3.B.2 for a brief explanation of our calculation of student course enrollment; see also the financial projections in Appendix B for a breakdown of DS courses, plans for staffing those courses, and resulting credit hours generated in the first five years.

We project that in addition to a percentage of students new to campus, additional students who are already attending MU with an undeclared major will choose Digital Storytelling. For example, in the Fall of 2013 there were 1,828 pre/undecided Journalism majors (503 non-resident) and 301 pre-communication majors, all in the College of Arts and Science. Of those, at least 10% left those majors in their first year (the first-year retention rate for pre/undecided Journalism is 84.6% and for pre-communication is 80.3%). Thus, if even 1% of the 2,129 undecided pre-Journalism and pre-Communications students become Digital Storytelling majors we would have an additional 21 majors per year. Estimating conservatively, in **Table 1a** we project 10 additional majors (approximately .5% of 2,129) per year after the first year based on this calculation (beyond the enrollment projection of DS students new to campus in Table 1b).

Table 1b. Student Enrollment Projections (anticipated number of students enrolled during the fall semester of given year who were new to campus).

Year	1	2	3	4	5
Full-Time	6	14	26	38	44
Part-Time	N/A	N/A	N/A	N/A	N/A
Total	6	14	26	38	44

Table 1c. Projected Number of Degrees Awarded

Year	1	2	3	4	5	6	7	8	9	10
# of Degrees Awarded	0	0	0	4	17	25	34	39	46	61

We projected these numbers by projecting that 70% of students would complete the program in four years, using the enrollment figures from Table 1a. However, some students may complete the program sooner.

3.B. Financial Projections

3.B.1. Additional Resources Needed

MU already has most of the resources in place to offer the B.A. in Digital Storytelling. Resources to launch the program have been committed by the Office of the Provost (see letter of support in the Appendix). The primary costs will be:

- hiring a new non-tenure-track faculty member (in year one) to teach Digital Storytelling Production
- hiring a tenure-track faculty member (in year three) to teach new media and digital writing
- hiring a half-time staff member
- hiring two quarter-time GTAs
- re-allocation of one current faculty member (half-time) to direct the program
- startup costs for production lab equipment (and ongoing maintenance and occasional updates starting in year four). This is the primary startup cost for Digital Storytelling Production courses. The total costs for initial lab equipment purchase is approximately \$20,000, with an additional \$20,000 in Year Three and \$5,000 to maintain and refresh equipment every other year thereafter. Should equipment and maintenance costs for the production lab become difficult to sustain as the program grows, a small lab fee can be designated for production courses.

The following sections detail financial information.

3.B.2 Revenue

Fiscal note: the numbers of students expected to enroll in core DS courses—the basis for the program’s revenue generation—are highlighted in the Financial Projections Excel spreadsheet (Appendix B). We carefully calculated the number of new, core DS course sections that we could offer based on available faculty and new hires. We capped enrollment for Digital Storytelling Across Time and Media at 60 students (taught by one faculty member and one quarter-time GTA), Writing and Theory for Digital Media at 30 students, and Digital Storytelling Production at 20 students. Our staffing projections are based on existing faculty contributions (which we did not count towards DS revenue), one non-tenure-track faculty member teaching three courses per semester, one (and, by Year Three, two) quarter-time GTAs supporting sections of the 60-student Storytelling Across Time and Media course, and (in Year Three) one tenure-track faculty member teaching two courses per semester.

This estimate, calculated with guidance from Todd MacKley in the Budget Office, is a fairly conservative course plan in terms of revenue. For example, we assumed less than full

enrollment in the new courses during the first two years, although based on the interest expressed across campus, we may have full enrollment as early as year one.

Detailed projected course offerings data can be found in **Table 1b** within the appendix.

All revenue for the DS program is generated by student credit hours from courses taught by faculty and teaching assistants for which the DS program bears the costs.

3.B.3. Net Revenue

The program is revenue-neutral in the first year, and revenue-generating by the second year. Each year, the expenses as a percent of net tuition decreases, from 99.2% in the first year to 56.59% in year five (see the Financial Projections spreadsheet in Appendix B).

3.B.4. Financial and Academic Viability

Based on the financial projections made in Section 3.B, provide (in Table 3) the minimum enrollment needed at Year 5 for the new degree program to be financially viable. Briefly explain how financial viability projections were determined based on revenue and expenses.

Financial viability projections were determined based entirely upon revenue generated from courses taught by faculty and GTAs for which Digital Storytelling bears the cost (see Fiscal Note in 3.B.2, above).

Table 2. Financial Projections for Proposed Program for Years 1 through 5.

	Year 1	Year 2	Year 3	Year 4	Year 5
1. Expenses per year					
A. One-time					
<i>New/Renovated Space</i>	0	0	0	0	0
<i>Equipment</i>	20,000	0	20,000	0	0
<i>Library</i>	0	0	0	0	0
<i>Consultants</i>	0	0	0	0	0
<i>Other</i>	0	0	0	0	0
Total one-time	20,000		20,000	0	0
B. Recurring					
<i>Faculty</i>	90,000	91,800	161,262	164,487	167,777
<i>Staff</i>	20,000	20,400	20,808	21,224	21,649
<i>Benefits</i>	38,907	39,685	66,220	69,400	72,682
<i>Equipment</i>	0	0	0	5,000	5,000
<i>Library</i>	0	0	0	0	0
<i>Other</i>	GTA, 10,000	GTA 10,000	GTA 10,000	GTA 10,000	GTA 10,000
Total recurring					
Total expenses (A+B)	190,908	184,289	302,604	294,846	310,681

2. Revenue per year					
<i>Tuition/Fees</i>	192,457	244,180	452,312	459,097	548,967
<i>Institutional Resources</i>	0	0	0	0	0
<i>State Aid -- CBHE</i>	0	0	0	0	0
<i>State Aid -- Other</i>	0	0	0	0	0
Total revenue	192,457	244,180	452,312	459,097	548,967
3. Net revenue (loss) per year	2,457	59,891	149,708	164,251	238,286
4. Cumulative revenue (loss)	2,457	62,348	212,056	376,307	614,593

Table 3. Enrollment at the End of Year 5 for the Program to Be Financially and Academically Viable.

Enrollment Status	Full-Time	Part-Time	Total
Number of Students	44	0	44

We based this number on the projected enrollment of new students in Table 1b.

3.C. Business and Marketing Plan: Recruiting and Retaining Students

Initial marketing plan for the new degree program

We will advertise the new program in a variety of ways, including outreach to advisors (such as the Advisors Forum), outreach to recruiters, social media such as Twitter and FaceBook (DS already has a FaceBook page), requests to post in Chancellor Loftin’s tweets, electronic publications and announcement venues such as Mizzou Weekly and MU Info, and the creation of a DS Freshman Interest Group (FIG). We will also reach out to the following groups:

- High schools in Missouri, in particular those that have digital video production or digital media courses.
- Community colleges that have digital media courses, and in particular students in the following programs:
 - St. Louis CC Certification of Specialization Program in Digital Media
 - Meramec CC Certification of Specialization Program in Digital Media
 - Kansas City Kansas Community College Digital Imaging Design, AAS Program
 - Johnson County CC Interactive Media, AAS Program
 - Ozarks Technical CC Electronic Media Production, AAS Program
- Youth media organizations around the country. These include Free Spirit Media (Chicago), Twin Cities Youth Media Network, Y-Press Youth News Network

(Indianapolis), and Global Action Project (New York). At the outset this recruiting effort will focus mainly on areas where MU has a strong existing network for recruitment. As the major becomes established, we will then expand to feeder institutions and youth media organizations nationwide.

- Entering undeclared first-year students and current MU undergraduate students.

In terms of internal marketing, for current students who are undecided about their majors or who are exiting their first choice of major (such as English or Journalism) and are at risk of transferring away from MU, the best outreach is to encourage them to enroll in the courses Storytelling across Time and Media, Introduction to Digital Storytelling Production, and Writing for Digital Media. Special events and master classes will also draw students to the program.

According to our conversations with Rachel Orr in the Office of Academic Exploration and Advising Services, we can market the degree program by adding the introductory course (Storytelling across Time and Media) to the list of courses that meet general education requirements for students. Students will then learn more about the major through a course that also meets a requirement for them, whether they continue in the major or not.

In addition, the marketing strategy for the new B.A. will focus on the following features:

- The program directly prepares students for the digital environment of the twenty-first-century workplace.
- The program develops student skills that are relevant and necessary in almost any career: critical skills in visual analysis, digital literacy, creative media production, technical capabilities with digital media equipment, and reading, thinking, and writing critically and effectively. Consequently, it is a strong choice as a major, it serves as an ideal double major with other existing majors, and it can provide courses to support other programs as well as the MU general education requirements.
- The program is strengthened by its emphasis on the global nature of digital distribution.

Projected program growth over time

We expect student awareness of the program to increase dramatically in the first four years. As the program grows, our marketing reach will expand from current feeder schools to nation-wide recruitment. We also plan to strengthen and formalize our relationships with regional community colleges by establishing articulation agreements and online exchanges. The development of the program will be reflected in increasingly rich and effective online and print materials advertising the DS major.

Estimated costs for marketing

In addition to producing flyers at little cost (which can be easily drawn from the program's operating budget), marketing for the DS program will rely on existing MU recruiting resources, using proven strategies to reach prospective students. These established methods include the following:

- Press releases and marketing through the Mizzou Advantage marketing office, the MU recruitment office, and other existing publicity offices on campus

- Announcements through list-servs, MU Info, and advising networks (Missouri Academic Advising Association, MU Advisor's Forum, etc.)
- Development of a DS website
- Links to the DS program website on collaborating program, department, and unit websites
- Direct mail of DS materials to high schools and community colleges
- Communication with high school guidance counselors
- Presentations at high school and first-year recruiting fairs

Plans to retain students

One of the primary reasons for initiating the DS major is to retain students, especially out-of-state students, who might otherwise transfer to other schools. The flexibility of the program offers students many pathways to pursue their interests and is designed for retention. In support of student success throughout their course of study in the DS major, the advisor for DS (based in the Dean's Office in the College of Arts and Science) will pay close attention to student progress, individualized course plans, quality of coursework, and educational experience. Further, the DS major will include opportunities for experiential learning that are appealing to students while also preparing them for post-graduation employment, such as internships with media/entertainment companies or nonprofits.

Plans to ensure program enrollment outcomes

Full enrollment in DS courses will be encouraged by one or more yearly Freshman Interest Groups (FIGs) in Digital Storytelling, flyers and online course descriptions advertising DS core courses, frequent communication with advisors in A&S and across campus, and collaborative relationships with complementary programs, especially Communications, English, Film Studies, and Journalism. Partnerships and articulation agreements with regional community colleges will also bolster enrollment.

4. Institutional Capacity

Most of the resources to complete development and inaugurate the DS program by the Fall of 2015 are already in place at MU in the College of Arts and Science and units such as Journalism. The DS core course offerings are complementary with the new Documentary Journalism program and the Film Studies program and can help support those growing majors, especially through collaborations among faculty teaching production courses.

The DS program will also serve a wide array of non-majors as part of the General Education curriculum and in support of interdisciplinary digital literacy needs for various majors across campus, such as the School of Social Work and the School of Health Professions. It is an ideal double major with a range of current MU majors such as Journalism, English, Film Studies, Communications, Women's Studies, and Theatre.

Technology & Facilities

Digital Storytelling courses are technology-intensive, which is part of their appeal and educational value for students. MU has much of the technology in place to offer courses for the major. Indeed, the classroom technology currently available in classrooms such as Tate Hall 111 and 110 serve media studies courses very well and need only to be maintained in good working order to remain a robust resource for expanded course offerings. In addition,

the current renovation of the Academic Support Center offers many new possibilities for production courses; we met with ASC Director Sue Hollingsworth in Spring 2014 and are excited about the substantial new classroom and production space there (see letter of support in Appendix A). The Digital Storytelling Production course, however, will require some new resources in the way of audio-visual media equipment for digital production. This production course, one of the showcase courses for the program, requires \$20,000 for equipment purchase in the first and third years, along with \$5,000 every other year to refresh software and equipment. Digital Production lab equipment will include at least two professional-quality cameras, with sound packages and light kits, and at least two editing bays equipped with Adobe, Maya, and other professional-grade software. These one-time costs represent an important provision of resources for the Digital Storytelling major, enabling the program to have an audio-visual component. Students will be able to use the equipment for independent projects after taking Introduction to Digital Storytelling Production.

5. Program Characteristics

5.A. Program Outcomes

As stated earlier, graduates of the Digital Storytelling major will be prepared to communicate in multimedia environments, with training and skills in five key areas: writing; theories of narrative, visual culture, and new media; audience and media literacy; visual communication and design; and production skills (video and audio). Since we are training students for a rapidly changing communications environment, students will develop agility in applying knowledge and techniques to new media tools and contexts as digital storytelling itself evolves, rather than focusing on mastery of specific tools (which will themselves quickly become outdated). Specific program outcomes include the following (mapped to the core courses for the major):

Visual communication and production (audio and video):

- To understand and be able to complete the preproduction process of digital video creation, including analyzing a script, producing storyboards, and generating a budget
- To define, classify, and demonstrate the features of current digital video cameras (white balance, manual focus, iris control, shutter speed, ND filters, audio adjustments, media storage, etc.)
- To capture professional quality video, with attention to shot composition
- To employ basic NLE editing techniques, including 3-point editing, insert, overlay, lift, extract automation, and importing footage
- To use current editing tools effectively and to be able to compare different editing styles
- To understand the role of the visual in narrative with attention to setting, character, plot, and conflict
- To work in teams to produce collaborative outcomes
- To produce a short narrative video with dialogue

Writing, audience and media literacy:

- To learn a variety of writing and narrative conventions, structures, and techniques

necessary for—and sometimes specific to—digital media

- To practice the skills of source assessment, evidence gathering, research and documentation necessary for effective writing and communication in digital media
- To become aware of strategies and techniques for effectively addressing different audiences in social and digital media environments
- To determine how to fit the message to the media and the media to the message for effective writing and communication in digital media
- To be exposed to the different stages of production in writing for digital media (from tweet to script)
- To become familiar with media theory

Theories of narrative, visual culture, new media, and design:

- To understand the historical development of various forms and genres of storytelling
- To examine the basic tools of narrative structure and the elements of a story, including plot, setting, tone, style, point of view, character, and theme
- To introduce a cultural, historical and contemporary range of storytelling media, including (but not limited to) text, image, video, radio, television, film, digital media, comics, video games, animation, websites and social media
- To learn to analyze, critique and produce stories in various formats, including written, visual, gestural, sonic and electronic
- To learn to recognize the role of storytelling and technology in everyday life
 - Understand how storytelling is embedded in and used in different contexts and media, including art, design, advertising, and other fields
 - Become familiar with critical and theoretical concepts in new media
 - Learn strategies for working creatively within changing forms of digital and social media
 - Explore how storytelling media function globally in different cultural contexts and technological environments
 - Explore the ethical implications and impacts of digital storytelling
 - Gain an understanding of the audio-visual media production of diverse cultures or subcultures
 - Become familiar with a range of audio, visual, and textual techniques for digital storytelling, such as animation, sampling, filmmaking, performance, sound and image recording, design, and networked communication
 - Synthesize information and employ various digital, online, and audio-visual technologies as tools in creating, collecting, applying and disseminating that synthesis

5.B. Structure

Housed in the College of Arts and Sciences, the B.A. in Digital Storytelling is an interdisciplinary major that requires 33 credit hours, only 12 credits of which are new course listings. At least 12 of the 33 credit hours must be at 3000-level or above.

1. Total credits required for graduation: 120 credits (standard)

2. Residency requirements, if any: 30 of the final 36 hours at the University of Missouri-Columbia

3. General education

Total credits for general education courses: 54 credits

Courses (specific course or distribution area and credit hours):

Course	Hrs.
English 1000	3
Math 1100 or 1120	3
Foreign Language	12
Behavioral and Social Science	15
Humanities and Fine Arts	12
Biological, Physical and Mathematical Sciences	9

4. Major requirements

Total credits specific to degree: 33 credits

Courses (specific course or distribution area and credit hours):

Course	Hrs
1000-level, Storytelling across Time and Media	3
2000-level, Writing and Theory for Digital Media	3
3000-level, Introduction to Digital Storytelling Production	3
4000-level, Digital Storytelling Capstone	3
Writing (distribution area)	3
Theories of Narrative, Visual Culture and New Media (distribution area)	6
Visual Communication and Design (distribution area)	3
Production (distribution area)	3

5. Free elective credits

Total free elective credits: 33 credits

6. Requirement for thesis, internship or other capstone experience: The required 3-credit capstone seminar completes the degree requirements.

7. Any unique features such as interdepartmental cooperation:

This program will be housed in the College of Arts and Science, and will have a close and complementary relationship involving cross-listed courses with the School of Journalism

(especially the John Murray Center for Documentary Journalism) and a number of other units including the College of Engineering, the College of Human Environmental Sciences, and the College of Education. Collaboration with the School of Social Work and the School of Health Professions is also planned. Within the College of Arts and Science, the program is organized to take advantage of cross-listed courses among many departments and programs including Art, Art History and Archeology, Communications, Film Studies, English, Geography, German and Russian Studies, Peace Studies, Religious Studies, Romance Languages, and Theatre.

5.C. Program Design and Content

Curriculum: The credit-hour requirements for the baccalaureate in Digital Storytelling will be similar to existing majors. Students pursuing this degree would be required to complete 33 credit hours of core and cross-listed courses. Beyond the core sequence of four required courses (twelve credit hours), students take cross-listed courses as well as practica and internships. At least 12 of the 33 credit hours must be at 3000-level or above.

In addition to the regular course offerings, a yearly intensive practicum offered by a visiting filmmaker or film scholar forms an essential part of the Digital Storytelling B.A. experience. Further special intensive courses, such as programs at partner institutions, media research or production workshops during study abroad semesters, or internships in the field, are strongly encouraged. As the program expands, these activities will be formalized for credit with course titles such as Digital Storytelling Internship, Digital Storytelling Study Abroad, and Digital Storytelling Independent Study and Research. Potential internships might include working on social media, animation or audio-visual productions for non-profit or for-profit organizations; acting as a production assistant for a film shoot; assisting in the organization of a major film festival; working as an assistant for a marketing or public relations firm; or working as a research assistant.

Required Courses:

1. Storytelling Across Time and Media (1000-level, new course)

This course provides an introduction to media literacy and to basic concepts in digital storytelling, manifested historically and currently across a range of media. It focuses on theories and concepts that support the critical analysis and creation of contemporary narrative in digital form with particular attention to audio, visual and written communication. Through a series of tutorial workshops, students will be introduced to a range of specific strategies for digital communication such as stop-motion, flash, and other forms of animation, sampling, mash-ups, and other techniques.

2. Writing and Theory for Digital Media (2000-level course)

Ideally the second course that students take in Digital Storytelling, this course emphasizes the writing skills necessary when working in digital media.

3. Introduction to Digital Storytelling Production (3000-level course)

Emphasis will be placed on helping the student to become agile with digital video technology through applied experiences. Assignments will build student confidence in digital video production by examining how video narratives are created and how images and audio

enhance the structure, mood, and theme of the narrative. Instruction will focus on planning a video production and developing the tools and practices in lighting, sound recording, image capturing, and editing. Students will complete five assignments: preproduction of a video, image capturing, editing, visual narrative, and narrative scene.

4. Capstone class (4000-level course, requiring an advanced senior project)

Recommended Courses to Cross-List with Digital Storytelling

MU currently offers many courses which could be cross-listed with Digital Storytelling and which could be taken as electives for credit towards the B.A.

Distribution Requirements: Please note that the following list of courses is necessarily incomplete and is provided here to represent the range of courses that will be included in the major. During preliminary planning in spring semester 2015 and throughout the first year of the program, the Digital Storytelling advisory committee will consider additional courses for cross-listing.

Students must complete 21 hours, coming from a combination of courses from the following four areas:

1. At least 3 credit hours in writing:

- Communication 3310: Message Design and Writing for the Media (Prereq: COMM 2100)
- English 3010: Advanced Composition
- English 2510: Intermediate Fiction Writing (Prereq: ENGLSH 1510)
- English 4510: Advanced Fiction Writing (Prereq: ENGLSH 2510)
- English 2520: Intermediate Creative Nonfiction (Prereq: ENGLSH 1520)
- English 4520: Advanced Creative Nonfiction (Prereq: ENGLSH 2520)
- Theatre 3920/English 3560: Intermediate Playwriting (Prereq: THEATR 2920 or ENGLSH 2560)
- Theatre 4920/English 4560: Advanced Playwriting (Prereq: THEATR 3920 or ENGLSH 3560)
- Film Studies 3930: Screenwriting for Television and Film (Prereq: ENGLSH 1000)
- German 4820/Russian 4820/French 4820: Web Blogging in Cultural Context

2. At least 6 credit hours in theories of narrative, visual culture and new media. At least 3 of these hours must be in courses 3000 or above:

- Journalism 1000 or Journalism 1100 or Communication 2100: Media Communication in Society
- English 4700/Anthropology 4150: Special Themes in Folklore
- English 4710/Anthropology 4160/Black Studies 4710: Themes in African Diaspora Folklore
- English 4780/Women's and Gender Studies 4780: Women's Folklore and Feminist Theory
- Film Studies/English 1800: Introduction to Film Studies
- Film Studies/English 3855: Documentary Film (Prereq: ENGLSH 1000)

- Film Studies/English 4810: Film Theory (Prereq: ENGLSH 1000 and ENGLSH/FILM 1800)
- Film Studies/English 4840: Culture and Media (Prereq: ENGLSH 1000 and ENGLSH/FILM 1800)
- Journalism 4301: Topics in Journalism: Journalism and Chaos: How to Understand and Cover 21st Century Business Models
- Communication 3490: Media Theory (Prereq: COMM 2100)
- Communication 4618: TV Criticism
- Communication 4638: New Technologies and Communication
- Journalism 4950: Understanding Audience (JOURN 2000)

3. At least 3 credit hours in Visual Communication and Design

- Journalism 4510: Visual Communication
- Architectural Studies 2210: Understanding Visualization for Animated Film
- Architectural Studies 4550: Visual Presentation for Design (online)
- ARHA 2150: The Art of the Book
- ARHA 2850: Introduction to American Visual Culture
- ARHA 3750: Modern Art in Europe and America (Prereq: ARHA 1120)
- ARHA 3760: Contemporary Art (Prereq: ARHA 1120)
- ARHA 3850: American Art and Culture, 1913-Present (Prereq: ARHA 1120 or 2830)

4. At least 3 credit hours in Production

- Art-Graphic Design 1400 (1): Beginning Digital Imaging
- Art-Graphic Design 2400 (1): Advanced Digital Imaging (Prereq: ARTGRDN 1400)
- Communication 2315: Basic Audio Production and Performance
- Communication 3390: Television Production (Prereq: COMM 2100)
- Communication 3395: TV Field Production (Prereq: COMM 3390)
- Film Studies 2520: Film Pre-Planning and Production
- Film Studies 3005: Topics: Film Editing and Post-Production
- Information Technology 1610: Introduction to Entertainment Media
- Information Technology 2610: Audio/Video I
- Information Technology 3610: Audio/Video II (Prereq: INFOTC 2610 and CMP 2050)
- Information Technology 3640: Digital Effects (Prereq: INFOTC 1610 or 2610)
- Information Technology 4640: Digital Effects II (Prereq: INFOTC 3640)
- IS< 4360: Introduction to Web Development
- IS< 4361: Introduction to Digital Media
- IS< 4364: Flash Authoring
- IS< 4370: Intermediate Web Development (IS< 4360)

MU also currently offers many courses that would be of interest to Digital Storytelling majors as electives—such as foreign languages—that would augment their program of study but that would not count towards the major.

5.D. Program Goals and Assessment

National and/or local assessments: There are no standardized assessment tests for this field.

Retention and graduation rates: Our goal is that approximately 70% of matriculating students will complete the program within one year of expected graduation.

Graduates per annum at three and five years: As noted above in Table 1c, we project awarding degrees to 0 students by year three and to 17 students by year 5, although we believe some students may complete the program earlier.

Proportion of students who will achieve licensing, certification or registration: There is no licensing or registration system for this field.

Placement rates in related fields, in other fields, and unemployed: It is anticipated that approximately 85% of program graduates will find employment in a field engaging digital storytelling skills. However, this estimate will be adjusted according to assessments gained from annual graduate surveys.

Additional measures of success: Evaluation of the program's success will be based on core course enrollments, numbers of declared majors, numbers of degrees granted, surveys of graduating majors and alumni, job placements, and other measures of success.

5.E. Student Preparation

Preparation recommended for students entering program to ensure success

Any student meeting the admissions requirements for the University of Missouri and to the College of Arts and Science will be eligible for the Digital Storytelling major. No special preparation is required.

Characteristics of specific population to be served

There is no specific target population. In fact, the program is designed to serve as wide a range of students as possible.

5.F. Faculty and Administration

Name and position of the individual who will be responsible for the success of this program

Dr. Joanna Hearne, Associate Professor, Department of English.

How instructional needs will be met

Currently, the major can be established with the hiring (in year one) of one non-tenure-track Assistant Teaching Professor of Digital Storytelling Production, and (in year three) one tenure-track faculty member in new media and digital writing. In addition, the core course sequence requires two quarter-time Graduate Teaching Assistants. Advising for the program will be provided through the office of the Dean of the College of Arts and Science.

Because the program leverages existing courses at MU, the remainder of the instructional needs for the program will be met by regularly scheduled courses across departments and divisions, taught by full-time faculty.

In addition, some courses may be taught by full time faculty members of the Digital Storytelling Committee:

Dr. Chip Callahan, Department of Religious Studies

Dr. Melissa Click, Department of Communications

Dr. Joanna Hearne (.50 FTE devoted to DS) Department of English and Film Studies Program

Dr. Valerie Kaussen, Department of Romance Languages

Dr. Mark Palmer, Department of Geography

Dr. Kristin Schwain, Department of Art History and Archaeology

Mr. Reuben Stern, School of Journalism

Special requirements for assignment of teaching for this degree program

The non-tenure-track position in Digital Storytelling Production will require a terminal MA or MFA or significant equivalent professional experience, as well as training and experience in all aspects of audio-visual production and skills in techniques such as animation, computer graphics, and networked communication. The position in Digital Writing will require a Ph.D. and an active research agenda in new media and writing for digital media.

Estimate the percentage of the credit hours assigned to full-time faculty

Approximately 80-90% of the core Digital Storytelling courses will be taught by full-time tenure-track and non-tenure-track faculty. The 1000-level introductory course Storytelling Across Time and Media will be taught by regular full-time faculty, with breakout sections taught by qualified graduate teaching assistants under faculty supervision. We do not have plans to hire adjunct faculty at this time.

Expectation for faculty involvement in professional activities, special student contact, teaching/learning innovation

Faculty who are involved in the program will continue to conduct and publish research in their fields, attend and present their research at professional meetings, and teach courses. Faculty teaching the core course sequence will create an innovative program of study for students that emphasizes digital literacy, creative forms of communication, agility with existing and emerging technical tools, and attention to audience. Teamwork, experiential learning, and interdisciplinary breadth are signature elements of teaching and learning in this program.

5.G. Alumni and Employer Survey

Methods to be used to survey alumni

The Digital Storytelling Advisory Committee and the DS Director will initiate self-study procedures that will include alumni surveys. As part of the program's continuing quality improvement process, committee members will remain in contact with potential employers and industry leaders, especially within the region, to track employment and gather qualitative and quantitative data about the effectiveness of the program and the job climate for graduates.

Methods to be used to obtain feedback from employers of graduates

The outcomes of the program will be assessed in the following ways:

- Evaluation of senior capstone academic and creative work
- Interviews and surveys with graduating seniors and recent alumni
- Review of surveys

Initially, the evaluation of work by capstone seminar participants will take place internally to allow the Digital Storytelling Committee to assess how the program is functioning and to improve the performance of the program. Information from internal program assessments will be used to conduct the Digital Storytelling program review.

5.H. Program Accreditation

Digital Storytelling is a new area of study. There is no accrediting body in this field.

Appendix A – Letters of Support

UNIVERSITY *of* MISSOURI

OFFICE OF THE PROVOST

October 30, 2014

Steve Graham
309 University Hall
University of Missouri System

Dear Steve:

I am writing to confirm MU's financial support regarding the Digital Storytelling proposal. Within our strategic operating plan action item 1.2.1, we are investing in new programs that we believe will generate net new revenues while also driving other results we are seeking as a campus.

Our financial commitment for Digital Storytelling is planned in two stages. Initially, we will support the hiring of one NTT faculty member and additional expenses related to launching the program. We will monitor the credit hours and enrollment carefully, and when we have reached expected levels, we will enhance our investment with the hiring of a full time tenure-track faculty member.

Let me know if you have other questions.

Sincerely,



Kenneth D. Dean
Interim Provost

KDD:td



114 Jesse Hall Columbia, MO 65211 Phone: 573-882-6596 Fax: 573-882-0080 Web: provost.missouri.edu

There's Only One Mizzou

December 11-12, 2014

OPEN – AS&EA 1-31

UNIVERSITY *of* MISSOURI

THE MISSOURI SCHOOL OF JOURNALISM

OFFICE OF THE DEAN

August 20, 2012

Provost Brian Foster
114 Jesse Hall
CAMPUS

Dear Brian,

I am writing to express my support for the proposed new B.A. degree in Digital Storytelling that has been developed by faculty in four different schools and colleges across campus. Collaborative and interdisciplinary, this innovative program has been designed to help us recruit new students and retain existing ones, particularly those who, for various reasons, have decided not to pursue a degree in Journalism.

The School of Journalism will contribute courses toward this major, which will be housed within the College of Arts and Science.

Sincerely,



Dean Mills



120 Neff Hall Columbia, MO 65211 Phone: 573-882-6686 Fax: 573-884-5400 Web: journalism.missouri.edu

UNIVERSITY *of* MISSOURI

COLLEGE OF ARTS AND SCIENCE

OFFICE OF THE DEAN

August 9, 2012

Provost Brian Foster
114 Jesse Hall

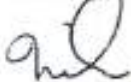
Dear Brian:

I support the addition of a new interdisciplinary B.A. degree program in Digital Storytelling. This innovative program will help fill a need for current and prospective students, particularly those interested in working in multimedia environments. The accompanying preliminary proposal provides a succinct overview of the program.

Although several other colleges and schools on campus will contribute courses, the program is designed to reflect a liberal arts foundation and will be housed in the College of Arts and Science.

Please don't hesitate to let me know if you have any questions.

Sincerely,



Michael J. O'Brien
Dean

MJO/css



317 Lowry Hall, Columbia, MO 65211 Phone: 573-882-4421 Fax: 573-882-3404

There's Only One Missouri

UNIVERSITY *of* MISSOURI

ACADEMIC EXPLORATION AND ADVISING SERVICES

COLLEGE OF ARTS AND SCIENCE

October 24, 2014

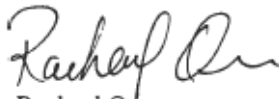
To the Board of Curators:

In my work with undeclared students at the University of Missouri over the past nine years, there has been a steady and consistent interest in courses and a degree related to multimedia communication. As the coordinator for Academic Exploration and Advising Services, which serves undeclared, pre-communication, and pre-journalism students, I oversee ten academic advisors who work with many students interested in careers in technology, communication, and writing. While related degrees are available in areas like Journalism, many students are not eligible to continue in that program or are interested in a degree with greater flexibility in their course of study. Students not eligible for Journalism that might otherwise transfer to another school would be drawn to a program like Digital Storytelling. Further, a degree in Digital Storytelling provides students digital, design, and writing skills that employers are looking for in a variety of fields.

Our office sees between 50 and 75 current students each year that express an interest in multimedia communication and would be excited about a degree in Digital Storytelling that combines technology, creativity, analysis and writing. These students have been directed to various programs within the University, but they would be much better served by an in depth program that provides digital skills needed in a global, technology driven market.

I am excited to support offering students the opportunity to pursue a Bachelor of Arts degree in Digital Storytelling at the University of Missouri.

Sincerely,



Rachael Orr
Assistant Dean, Advising and Student Support Services
Academic Exploration & Advising Services
University of Missouri



M110 Student Success Center Columbia, MO 65211 Phone: 573-884-9700 Web: aeas.missouri.edu

There's Only One Mizzou



August 22, 2012

Board of Curators
University of Missouri System
Columbia | Kansas City | Rolla | St. Louis

To the Board of Curators:

Hallmark Cards is pleased to support the efforts to establish a four-year degree program in Digital Storytelling at the University of Missouri – Columbia. We have partnered with Mizzou in development of this proposal due to the increasing importance of digital storytelling to Hallmark's current and future programs. Through the ages, storytelling has had to adapt to the medium – from campfires, to songs, to books, to film – and the burgeoning digital realm requires continued learning and adaptation. Because of this growing need, Hallmark is interested in expanding the regional multimedia talent base for digital storytelling professions and views this degree as a vital element in achieving that goal.

Hallmark Cards was founded in 1910 and is one of Kansas City's largest employers with over 3,700 full-time employees. The company has over 65,000 different products and produces or redesigns over 18,000 products annually. Included in our Kansas City employee base are 700 artists, designers, stylists, multimedia designers, web developers, and writers. The company has a strong commitment to the community and works collaboratively with our workforce development system, including our colleges and universities.

Should the Digital Storytelling degree be established at the University of Missouri, Hallmark would continue to be interested in doing what is possible to ensure its success.

Sincerely,

Lisa Riggin
Writing Director
Hallmark Cards, Inc.

2501 McGee, Box 419590, Kansas City, Missouri 64141-6590



UNIVERSITY OF MISSOURI-COLUMBIA
College of Arts and Science
Department of German and Russian Studies

Roger Cook
Director, Film Studies Program
451 Strickland Hall
Columbia, Missouri 65211
telephone: (573)882-9452
fax: (573)884-8456
cookrf@missouri.edu

October 23, 2014

Letter in Support of Digital Storytelling

I am writing this letter in support of the proposal to establish a B.A. degree in Digital Storytelling at the University of Missouri. The proposed program is in an exciting new area of media studies that converges well with other recent developments on campus. With respect to the production side of the program, it will mesh with the new emphasis area (application under submission) in film production. Starting in AY 2013-14 we have been offering a strong slate of film production courses, and the degree program in Digital Storytelling will provide some possibilities for constructive collaboration. It will also fit well with the new concentration on documentary filmmaking and the recently established collaboration of Film Studies with the School of Journalism's new Center for Documentary Journalism.

I think this is a program that will put MU at the leading edge of universities offering courses in new forms of digital media. I give it my full support.

A handwritten signature in black ink, appearing to read 'R. Cook'.

Roger Cook
Professor of German and Director of the Film Studies Program



October 27, 2014

Steve Graham,
Sr. Associate Vice President for Academic Affairs
University of Missouri System
309 University Hall
Columbia, Missouri 65211

Dear Mr. Graham

The Digital Storytelling Center of Kansas City is pleased to support the creation of a new four-year degree in digital storytelling at the University of Missouri. Narrative-based digital media is the communication method of choice for programs and businesses across the spectrum of our society. As new tools for communication emerge, our infrastructure and support systems need to adapt to integrate those tools effectively. Currently, academic programs across the nation have been slow to adjust their programs to prepare their students for this cross-discipline need. Early in the process of the University of Missouri's exploration into this new degree program, University representatives asked Teri Ann Drake, then Vice President of Hallmark's Creative division, what her greatest talent development needs were. She responded, "I need hybrids." She needed creative employees who could effectively perform across disciplines to develop digital media solutions for Hallmark products. While I was leading Hallmark's Creative University program, my biggest ongoing challenge was to prepare creative employees in all job categories to be able to employ new digital media tools effectively in areas that stretched them beyond their traditional disciplines.

This cross-disciplinary skill set is a critical need for Kansas City businesses. Of the 484 studios, advertising and public relations firms in Kansas City, all but a few are small businesses with employee counts under twenty-five. In these businesses, employees must be able to support a range of digital media skill requirements that extends well beyond the typical range of solutions offered by most academic program structures. Kansas City has a robust digital media and digital storytelling economy. The Economic Development Administration has taken notice of this emerging economic cluster and is investing in exploratory programs to expand this economy in our region. Business leaders are recognizing that digital storytelling could be one of the most promising new economic growth sectors for the city.



These Kansas City businesses need a dependable pipeline of talent to meet this emerging need. The University of Missouri is recognized in Kansas City as a leader in providing quality educational programs in journalism, media and the communication arts. I strongly support the proposal to establish a four-year degree in digital storytelling at the University of Missouri.

Sincerely,

A handwritten signature in cursive script that reads "Ron Green".

Ron Green
Founding Director

UNIVERSITY *of* MISSOURI

SCIENCE AND AGRICULTURAL JOURNALISM

COLLEGE OF AGRICULTURE, FOOD AND NATURAL RESOURCES

Oct. 27, 2014

MU Office of Academic Affairs
309 University Hall
University of Missouri

As the Program Chair for the Science and Agricultural Journalism Program in CAFNR, I am writing this letter of support for the proposed degree in Digital Storytelling.

Telling stories is one of the most effective means of communicating complex ideas. In this age of confusion over the merits of various technological advances in agriculture, the food system, health, and the big umbrella of “science,” we believe it is of the utmost importance to support educational efforts to improve storytelling skills.

Faculty members in the Science and Agricultural Journalism Program can see the potential for shared courses with the Digital Storytelling Program and would be excited to have the opportunity to develop courses using digital storytelling methods to better communicate about food, the environment, and agriculture.

Sincerely,



Sharon Wood-Turley
Program Chair
MU Science and Agricultural Journalism



112 Gentry Hall Columbia, MO 65211 Phone: 573-882-7645 Fax: 573-884-4444 Web: <http://dass.missouri.edu/sci-ag-journ>

Missouri's Flavorful University



The Missouri School of Journalism

Jonathan B. Murray Center for Documentary Journalism
243 Walter Williams Hall
Columbia, Missouri 65211-1200

October 23, 2014

To Whom It May Concern:

Please accept this letter as a strong endorsement for establishing a Bachelor of Arts degree in Digital Storytelling on the MU campus. As the director of the new Jonathan B. Murray Center for Digital Journalism at the Missouri School of Journalism, I'm excited to see the potential this degree program would bring to campus and the increased opportunities for journalism students and others interested in similar storytelling approaches.

The addition of the program means additional course availability for students in the documentary journalism interest area, either to be enrolled as cross-listed courses or as electives to add to the depth and breadth of material for these students. The program would also make it possible for collaborative work between students in the two areas, exploring the intersection of traditional documentary work and the new digital frontier.

I have had extensive talks with Prof. Hearne regarding the program and fully support her efforts to create it. Moving from the Radio-TV faculty in the journalism school to run the new documentary center, I have encountered a number of students seeking to focus their studies in the digital realm, exploring the newest avenues for their storytelling work through video, animation and more. And just this week, while attending a gathering of those interested in making Kansas City a center for digital storytelling, the University of Missouri was not only well represented among participants, but praised over and over again for its efforts to establish itself as a showplace in the digital arena.

This new program would be a shining example of a commitment by this campus to engage our students not only in academic learning, but also in developing the tools and techniques of tomorrow's storyteller. I fully support this effort and will throw the resources of the documentary journalism center behind it however I can.

Sincerely,

Stacey Weeffel, Ph.D.
Director, Jonathan B. Murray Center for Documentary Journalism



Academic Support Center

University of Missouri-Columbia

505 East Stewart Road
Columbia, MO 65211-2040

PHONE (573) 882-3608

FAX (573) 882-6110

October 27, 2014

Steven Graham
Senior Associate Vice President
UM System
309 University Hall
Columbia, MO 65211

Dear Steve,

From the moment I read the proposal for the Digital Storytelling (DS) major, I have been in complete support of it and extremely excited about it. One reason I think it is a terrific, timely idea is due to the number of missed opportunities I have witnessed in the recent past. For years, journalism, communication, theatre and film studies students have all been locked in their own departmental boxes and missing out on opportunities to work with and learn from one another and from faculty from other departments. This DS major, designed to complement and take advantage of the other excellent existing MU programs, could be one catalyst for change that would truly advance MU into being the destination campus for students seeking to pursue this unique educational experience in digital storytelling.

Not everyone wants to focus on just one skill set, be it lighting design, video editing, audio engineering, or cinematography. Some students prefer to be versed in a variety of skills such as writing, producing, directing, and editing because they feel more marketable having a skill set rather than just one area of expertise. Allowing these students to collaborate in their coursework, though following different career paths, is priceless for all involved. This *whole* will truly be *other*, and greater, than the sum of its parts.

Along with the opportunity to take classes across departments, these students need a place to encounter one another, and I believe the Academic Support Center (ASC) Media Laboratory is just that place. The Media Labs, newly renovated with all the tools required to shoot and edit, are once again bustling with students. Although Communication classes are solely scheduled therein this semester, several Film Studies classes are scheduled for Spring Semester 2015. The DS students would be a wonderful and welcome addition. The labs have the potential to be a cinematographic hub, and a prime example of that is the hugely popular Film Production Club, open to students of any major, that meets in ASC's state of the art classroom every Wednesday evening.

Classes taught in the Media labs used to include students from communication, theatre, and journalism, and their daily encounters proved to be beneficial for all. One example is when advertising teams (not required to know the production side), and communication teams (not required to know the advertising side) worked

together to produce television commercials. These collaborative efforts resulted in stellar performances by all, and they gave the students the real world experience of working in such teams. Therefore, I am confident the move toward the DS major, in conjunction with existing majors working together, will once again bring these diverse students together and produce similar positive results.

Another valuable aspect of the students working in ASC is that for their final project they get to work in the large commercial production studio alongside the professional team of digital storytellers on staff. The Video Production team works daily with top administrators, faculty, researchers, grant writers, and the entire campus community producing digital stories designed to: help faculty compete for grant dollars, tout the incredible teaching, research, service and economic development work done here that makes this campus so special, increase student enrollment via recruitment videos, and the list goes on. This is an incredible opportunity for the students, many of whom then apply for internships with the video team. These internships, along with the sample reels they are able to create, get them jobs.

We all know storytelling has always had to adapt to the medium du jour, and that is not likely to change any time soon. We also know the storytelling itself is at the heart of this issue. That is why we strive to provide our students with the knowledge and the tools needed to tell terrific stories, the skills necessary to manipulate the media, and exposure to faculty and students of all walks of life. We believe this formula is a winning one, and we believe it is one that will put MU on the map as *the* place to learn all there is to know about digital storytelling.

Sincerely,



Susan B. Hollingsworth
Director, Academic Support Center

Appendix B – Projected Course Offerings

BOARD RECOMMENDATION
ACADEMIC, STUDENT AND EXTERNAL AFFAIRS COMMITTEE

December 1, 2014

TO: Hank C. Foley, Ph.D., Executive Vice President

SUBJECT: The University of Missouri-Columbia Proposes a New **B.A. program in Digital Storytelling**, to Begin in the Fall Semester of 2015, for Approval at the December 11-12, 2014, **Board of Curators Meeting**

I recommend that the item listed below be submitted to the Academic Affairs Committee for consideration, and to the Board of Curators for approval at the December 11-12, 2014, Board of Curators Meeting:

- 1) The University of Missouri-Columbia proposes a new B.A. program in Digital Storytelling, to begin in the fall semester of 2015. The proposal is the result of collaboration among faculty across campus, including the College of Arts and Science (which will serve as the host of the actual degree program), the School of Journalism, the College of Engineering, the College of Human Environmental Sciences, and the College of Education. While the program will be based in the liberal arts curriculum of the College of Arts and Science, it leverages existing courses across campus to serve a body of students who want and need digital skills for a wide variety of careers.

The faculty of the University of Missouri-Columbia, therefore, recommends to the President and to the Board of Curators of the University of Missouri that a new B.A. program in Digital Storytelling be established to begin in the fall semester of 2015.

Approved:

December 1, 2014

R. Bowen Loftin, Chancellor