

February 15, 2018

James A. Fielder, Ph.D.
Secretary of Higher Education
Maryland Higher Education Commission
6 North Liberty Street
Baltimore, MD 21201

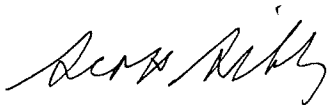
Dear Secretary Fielder:

Goucher College is requesting Commission authorization to offer a fully online Master's degree in Multimedia Narrative beginning in Fall, 2018.

Building on the strength of the current Masters in Non-Fiction Master's degree program, and responding to the need in the state of Maryland and the region for employees skilled in multimedia platforms, this program will prepare professionals to create compelling and innovative multimedia narratives in art, education, journalism, communications, or marketing. Graduates of this program will go on to work as art directors, multimedia artists, graphic designers, producers, multimedia technicians, and writers/broadcasters across a variety of venues.

Currently, none of Maryland's colleges or universities offers a Master's in the design and application of story structures across multiple media platforms with an interdisciplinary approach that transcends any single profession or field of study, as this proposed program does. In this way, Goucher's Master's in Multimedia Narrative will fill a statewide gap by providing cutting edge media instruction coupled with well-established protocol for narrative discourse. We look forward to moving ahead with this program, following MHEC approval, and have enclosed a check for the proposal fee with this cover letter. An electronic copy of the full proposal has been submitted to the academic programs mailbox.

Sincerely,



Scott Sibley, Ph.D.
Interim Provost and Vice President for
Academic Affairs

MARYLAND HIGHER EDUCATION COMMISSION
ACADEMIC PROGRAM PROPOSAL

PROPOSAL FOR:

- NEW INSTRUCTIONAL PROGRAM**
 SUBSTANTIAL EXPANSION/MAJOR MODIFICATION
 COOPERATIVE DEGREE PROGRAM
 WITHIN EXISTING RESOURCES or **REQUIRING NEW RESOURCES**

(For each proposed program, attach a separate cover page. For example, two cover pages would accompany a proposal for a degree program and a certificate program.)

August, 2018

Projected Implementation Date

MA

Award to be Offered

Master of Arts in Multi-Media Narrative (Fully Online)

Title of Proposed Program

0602

Suggested HEGIS Code

09.0702

Suggested CIP Code

Welch Center for Graduate Studies

Department of Proposed Program

Dr. Kathryn Doherty

Name of Department Head

Dr. Kathryn Doherty

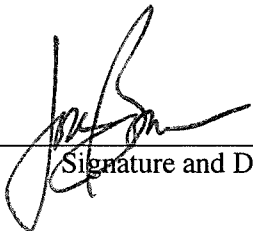
Contact Name

kathryn.doherty@goucher.edu

Contact E-Mail Address

410-337-6208

Contact Phone Number


Signature and Date

2/15/18

President/Chief Executive Approval

Date Endorsed/Approved by Governing Board

Date

Academic Program Proposal
Goucher College Welch Center Graduate Programs in Education
New Online Master of Arts degree in Multi-Media Narrative

A. Centrality to institutional mission statement and planning priorities

Provide a description of the program, including each area of concentration and how it relates to the institution's approved mission.

The Master of Arts in Multimedia Narrative is an interdisciplinary degree that will give its graduates mastery in the skills and strategies of nonfiction storytelling across multiple media platforms.

As technology and culture transform, the ways in which storytelling genres and forms combine continue to evolve. The MA in Multimedia Narrative will explore and advance the ways in which stories can be told. Students will learn how to create and use multimedia materials using tools of narrative design, technology, and computing — hypertext, hypermedia, data visualization, information retrieval, data mining, statistics, text mining, and digital mapping — to create compelling and innovative narratives in art, education, journalism, communications, marketing, or the promotion of social awareness and change. No single program teaches students to combine the mechanisms of storytelling most associated with literature and creative writing with such professional pursuits.

The program divides into two tracks, Creative and Professional. All students begin by taking three courses that provide a foundation in narrative models and rhetorical tools across genres and artistic forms. Students then design a course of study based on their objectives. There will be options for students to develop their narrative skills through writing, web design, audio, graphics, animation, or video. The curriculum will stress a process-oriented approach, to reinforce the idea that a capacity for telling stories relies not on the intervention of a muse but on the command of a set of skills. The course of study will also emphasize fluency in the digital arts. By the end of their time in the program, students will complete a thesis or portfolio, a work of creative and professional accomplishment that shows mastery of both craft and media.

Explain how the proposed program supports the institution's strategic goals and provide evidence that it affirms it as an institutional body.

The Multimedia Narrative program will provide its graduates with a hybrid of creative and professional skills that reinforce and advance the mission of Goucher College's tradition of scholarship and academic excellence. Students will learn, through scholarly pursuit, the exercise of critical thinking, and experiential learning, as well as the presence and influence of story on commerce and creative enterprise. The program's unique emphasis on narrative also supports the college's goal of offering instruction that fosters original and analytical thinking and inspires innovation.

Because it complements and builds upon the college's long-standing strengths in curriculum, the Master of Arts in Multimedia Narrative has been endorsed by the Goucher College Graduate Studies Committee, and is supported by its administration and trustees.

B. Adequacy of curriculum design and delivery to related learning outcomes consistent with Regulation 3.10 of COMAR.

Provide list of courses, educational objectives, intended student learning outcomes, general education requirements, specialized accreditation, and contracts with other institutions.

The mission of the Master of Arts in Multimedia Narrative is to teach its graduates to become effective storytellers and creative thinkers in artistic enterprises and in for-profit, nonprofit, and public sectors. The educational objectives that students must be able to demonstrate in order to achieve this mission include:

- a mastery of the mechanics of narrative — theme, structure, information, voice — and the ways in which these tools are consistent across professions and creative pursuits.
- the impact of storytelling choices — in narrative structures, systems, and decisions — on a project’s ability to achieve its objectives.
- the ability to identify successful storytelling elements and in their own work and in the work of others.
- a strategic understanding of audience in both creative arenas and professional sectors, and a mastery of what principles apply in both.
- the ability to communicate ideas in stories in a number of different forms and genres.
- a fluency in digital media and the ability to build narratives and communicate meaning across more than one storytelling platform.

Students will complete 36 credits to earn the Master of Arts degree in Multimedia Narrative. They will satisfy requirements in two categories: (a) 18 credits of required courses, (b) 18 credits of elective courses. Courses will be conducted in a fully online environment, allowing students to work and pursue a degree no matter where they live or work. The design and delivery of these fully online courses will highlight interaction with faculty, connection to the college, and community among students. As an increasing part of work is done through virtual collaboration, the program’s design also serves as an additional layer of immersive training for the field.

All courses are 3 credits unless otherwise marked.

Required Courses/18 Credits

MMN XXX Narrative Structures and Strategies

MMN XXX Metaphor and Meaning

MMN XXX Intersections: Combining Forms and Platforms

MMN XXX Digital Ethics and Intellectual Property

MMN XXX Thesis/Portfolio (6 credits)

Electives/18 credits

Narrative Courses

MMN XXX Persona
MMN XXX Voice
MMN XXX Storytelling Topics
MMN XXX Digital Narrative
MMN XXX Practicum
MMN XXX Contemporary Storytelling

Methodology Courses

PMGT XXX Project Planning
PMGT XXX Interpretive Planning and Project Management
PMGTXXX Principles of Project Management
MMN XXX Leadership and Self-Development: The Creative Professional
MMN XXX Revision and Editing
MMN XXX Research and Reporting
MMN XXX Research and Narrative
CSP XXX Intro to Cultural Documentation
CSP XXX Intro to Cultural Documentation-Field Lab
CPS XXX Advanced Cultural Documentation and Archival Management
MMN XXX Oral History (1.5 credits)
MMN XXX Ethnographic Methodologies (1.5 credits)

Digital Image Courses

MMN XXX Digital Imaging
MMN XXX Camera Techniques
MMN XXX 3D Modeling
DA XXX Advanced 3D Animation
MMN XXX History of Multimedia Art
MMN XXX Media on the Internet
MMN XXX 2D Design for Print and Web
DA 622 Motion Graphics

Web and Interactivity Courses

MMN XXX User Interface Design
MMN XXX Interactivity
MMN XXX Immersive World-Building
MMN XXX Web Development

Coding and Computing Courses

MMN XXX Digital Media Programming
MMN XXX Methods and Data Structures
MMN XXX Realtime, Interactive Signal Processing
MMN XXX Physical Computing

Audio Courses

MMN XXX Narrative on the Air
MMN XXX Audio Techniques

MMN XXX Audio Post-Production
MMN XXX Composition & Sound Design for Multimedia
MMN XXX Multichannel Sound Design

Applications Courses

Classics of Nonfiction Narrative
Contemporary Nonfiction
Literary Journalism and Essay
Memoir and Personal Essay
Narrative Short and Long
Book Proposal
Reported Memoir
The Business of Storytelling
Storytelling at Work
Integrated Marketing Communications
Principles of Marketing
Communications
Writing for Different Audiences
Strategies for Reaching the Media
Teaching Storytelling
Environmental Education
Designing and Delivering a Learning Experience (1.5 credits)
Social Networks and New Media (1.5 credits)
The Environment & the Media
Making Museums Relevant
Exhibits, Real and Virtual
Festivals, Events and Performances
Language Preservation
Arts of Social Change

Course of Study (36.0 credits)

COURSE DESCRIPTIONS

Required Courses (18 CR)

MMN XXX Narrative Structures and Stories

This course will present an overview of the various forms of factual narrative — literary journalism, essay, and memoir — and spotlight the similarities and differences in their content, structure, and execution. The works studied will be in a variety of media, including print, digital, audio, and video. Students will also gain an understanding of how these works compare in their construction with those in other genres, such as fiction and film. Students will read, view, and listen to a number of narratives.

MMN XXX Metaphor and Meaning

Students will recognize the power of idea in shaping stories: how theme provides structure and purpose, how a narrative's deeper meaning helps to determine its contents, and how rhetorical tools such as evidence, metaphor, and paradox can foster both emotional resonance and thematic sophistication.

MMN XXX Intersections: Combining Forms and Platforms

As technology and culture evolve, the ways in which storytelling forms combine — including journalism and audio, memoir and video, and photography and essay. This course explores possibilities in the way stories are told.

MMN XXX Digital Ethics and Intellectual Property

This course examines ethical issues as applied to digital and traditional sound and imagery in film, video, and photography. Students examine current and historical events where the manipulation of imagery and sound, context, and point of view attempt to produce propaganda and other manipulated viewpoints. The course of study includes a review of practices related to copyrighting work and control of intellectual property.

MMN XXX Thesis/Portfolio

6 credits

Capstones courses are culminating 6-credit projects that allow students to demonstrate their capacity to produce a work of narrative. Under the mentorship of a faculty committee, students will develop a thesis or other kind of project, then present and defend to the committee a portfolio of work.

Electives (18 CR)

Narrative Courses

MMN XXX Persona

This course examines how the narrator as character — whether present in the story or not — helps to define a story and influence its design.

MMN XXX Voice

In this course, students will learn strategies for telling stories with varying points of view and diction in a range of different forms.

MMN XXX Storytelling Topics

The offerings of this course will rotate over semesters to address a number of topics presented in a variety of forms, including review and criticism, and narrative about travel, politics, environment, religion, food, and finance.

MMN XXX Digital Narrative

This course addresses the ways that storytelling plays out in digital technologies, and it teaches strategies for incorporating multimedia into other narrative projects.

MMN XXX Contemporary Storytelling. This course explores the numerous overlapping vessels for narrative, develops a syntax for the discussion of narrative across all media, and identifies typical elements of the construction of successful modern multimedia narratives.

MMN XXX Practicum, This course gives students an opportunity to gain experience outside the classroom in a professional or creative setting, with a primary goal of building and implementing narratives.

Methodology Courses

MMN XXX Project Planning. This course will present a range of possible structures and strategies to organize the many parts of a creative or professional undertaking — from research undertaken to material generated. Students are encouraged to take this course to plan and assemble their own work and gain a better understanding not just on the task at hand, but also of the thematic and structural lines that run through all of their work.

MMN XXX Interpretive Planning and Project Management. This class provides insight and guidance into the planning and implementation of cultural programming at museums and similar organizations. Students will explore best practices and current issues in developing interpretive approaches and implementing them in these settings.

MMN XXX Principles of Project Management. This course is intended as an overview to present the fundamental principles, processes, and tools and techniques of project management. Students will learn how to manage the “faster, better, cheaper” pressures that most organizations face. Topics include the life cycle of project management, strategies of selecting projects, project planning, quality management, and controlling projects.

MMN XXX Leadership and Self-Development: The Creative Professional. This course focuses on real-world applications of planning, teamwork, marketing, and networking that help independent and commercial artists thrive and build long-term careers. Students will develop an understanding of workflow needed to create multimedia works and learn individual business practices and teamwork skills necessary to achieve success in today’s multimedia professions. Other areas covered include practical issues, such as the role of unions, agents, and personal managers, as well as the practice and development of networking strategies, the value of artistic content or services, and other related topics.

MMN XXX Revision and Editing. Knowing how to cut and polish items in a story is a skill that separates an excellent endeavor from one that’s merely good. This course explores ways to improve narratives across forms by studying principles of narrative arc and other principles of efficient story design.

MMN XXX Research and Reporting. Students conduct in-depth research, interviews, and reporting under the one-on-one supervision of a faculty mentor or a writing professional with publishing experience.

MMN XXX Research and Narrative. This course will present methods and strategies for weaving research — interviewing, data searches, and other background — into narratives in all forms and media.

MMN XXX Intro to Cultural Documentation. Cultural documentation provides an orientation and foundation in the methodologies used to understand and engage with the cultural processes and assets of value to communities. This course introduces best practices in cultural documentation, the use of ethnographic fieldwork and digital media to record and understand culture, and the ethical and practical issues involved in engaging with people in a variety of communities.

MMN XXX Intro to Cultural Documentation: Field Lab. The Cultural Documentation Field Lab provides the opportunity for students to apply the skills, tools, and perspectives they have explored in Introduction to Cultural Documentation to their own work. In this course students will undertake a cultural documentation project in a community selected in consultation with the instructor and will be expected to submit a professional-quality body of fieldwork material including notes, resource listings, and media along with a report detailing and reflecting on their findings. *Prerequisite: CSP 610/Introduction to Cultural Documentation*

MMN XXX Advanced Cultural Documentation and Archival Management. Ethical, legal, and theoretical issues surround cultural documentation, especially when the work becomes part of a community-based public archive. This course explores issues pertaining to cultural documentation and archival management at an advanced level. It also addresses the question, How do I organize and manage an archive of cultural documentation to ensure it is relevant to the community? Students will explore a local repository of their choosing to understand contemporary curatorial and archival methods. They will also learn how to manage community documentation projects within an archival setting.

MMN XXX Oral History. This course provides training in oral history documentation. Through hands-on instruction and mentorship, students will develop the knowledge and skills to conduct oral history research.

MMN XXX Ethnographic Methodologies. At the heart of cultural sustainability is the ability to perceive need, value, cultural knowledge, meaning, and voice from the emic or insider's perspective. This course will be offered in three sections, each of which focuses on specific methodologies including research, visual ethnography, and writing. Students may take more than one of these offerings.

Digital Imaging Courses

MMN XXX Digital Imaging. In this course, graduate students with non-visual arts backgrounds prepare for graduate-level multidisciplinary work. It is also intended for students wishing to refine their skills in digital imaging.

MMN XXX Camera Techniques. This course covers terminology, composition, and techniques of video and still photography.

MMN XXX 3-D Modeling. This course teaches immersive environments, character design, 3-D printing, and other relevant topics in 3-D modeling.

MMN XXX Advanced 3-D Animation, Advanced topics in 3-D Modeling and Animation are covered in this course. Other areas that may be addressed: advanced character modeling, surface texturing, character animation, visual effects, compositing, physics simulation, and advanced rendering techniques. *Prerequisite: 3-D Modeling*

MMN XXX History of Multimedia Art. This course will explore experiments in multimedia since the advent of the late modern period, as well as their philosophical underpinnings.

MMN XXX Media on the Internet. This course examines how audio, video, and interactive media can be produced for internet use. Students explore both artistic uses exclusive to the web and financial models for media distribution. It also combines media theory with hands-on experience.

MMN XXX 2-D Design for Print and Web. This course combines technique with design theory to further develop visual communication. *Prerequisite: Digital Imaging or demonstrated prior experience in imaging*

MMN XXX Motion Graphics. This course enables students to develop several different methodologies for producing motion graphics, as well as skills in animation and design techniques. The study of narrative and visual aesthetics will provide a theoretical foundation. *Prerequisite: Digital Imaging or demonstrated prior experience in imaging*

Web And Interactivity Courses

MMN XXX User Interface Design. While superb aesthetics may earn admiration and appreciation, excellent interface design leads to clear, almost automatic, action. In this course, students will create and test the effectiveness of interface designs. They will also experiment with novel interfaces and grapple with their implications. *Prerequisite: Media on the Internet*

MMN XXX Interactivity. This course address topics in interactivity on the web, in video games, in physical space, and others in a part theoretical, part hands-on series of activities. *Prerequisites: 3-D Modeling; DA 610Media on the Internet also recommended*

MMN XXX Immersive World-Building. Students in this course will design and implement immersive experiences. Topics will include video game design, virtual reality, and augmented reality. *Prerequisites: Methods and Data Structures; 3-D Modeling*

MMN XXX Web Development. Topics in real world web development, especially as relevant to the professional web developer. *Prerequisite: Media on the Internet*

Coding and Computing Courses

MMN XXX Digital Media Programming. This course will show students how to develop their own software tools to build interactive projects on local and remote computers. It will also introduce physical computing.

MMN XXX Methods and Data Structures. This course addresses the foundations of object-oriented programming, a methodology at the heart of the creation of interactive multimedia. At the end of this course, students will have the option of taking an exam that provides professional certification.

MMN XXX Realtime Interactive Signal Processing. Students will gain hands-on experience with the manipulation of real-time data streams, with an emphasis on audio and video.

MMN XXX Physical Computing. Students will develop interactive hardware projects that bridge the gap between analog and digital domains. Students taking this course may need to purchase additional equipment and should inquire with the instructor for details.

Prerequisite: Digital Media Programming

Audio Courses

MMN XXX Podcasts: Narrative on the Air. This course explores podcasts and other audio forms that feature storytelling, and it teaches the use of sound and voice as a narrative device.

MMN XXX Audio Techniques

This course will prepare students to work with music and sound for both artistic and commercial purposes. Acoustic theory and processing techniques will provide a foundation for the exploration of sound waves in other audio courses.

MMN XXX Audio Post-Production. This course places audio engineering in the context of the typical video production studio. Additional topics on digital audio and studio workflow may also be addressed. *Prerequisite: Audio Techniques or demonstrated prior experience in audio production*

MMN XXX Composition & Sound Design for Multimedia. This class examines artistic and technical issues involved in conceiving and preparing music and sound for film, video, radio, and theater. *Prerequisite: DA 510/Audio Techniques*

MMN XXX Multichannel Sound Design. This course teaches students to understand and utilize the multichannel audio protocols required for film, video, and theater. It will introduce issues in psychoacoustics. *Prerequisite: Audio Techniques*

Applications Courses

MMN XXX Classics of Nonfiction Narrative. In this course, students will read, view, and listen to works from a variety of master storytellers, from Aristotle to documentarians of the mid-

twentieth century, to master how the narrative has evolved over the centuries — as well as how it has remained unchanged.

MMN XXX Contemporary Narrative. This course will study artists, politicians, businesses, and other public storytellers to better comprehend how they shape messages with a combination of new technologies, blurred boundaries, and archetypal forms.

MMN XXX Literary Journalism and Essay. The boundaries of these forms have shifted with the advent of multimedia storytelling techniques and a broader cultural acceptance of looser, less reportorial approaches. This course studies how that shift applies to forms that have long been considered more balanced and objective in their content, and ways in which this shift has created both obstacles and opportunities.

MMN XXX Memoir and Personal Essay. The rise of storytelling that relies on the creator's perspective has increased in recent years, a change that has revolutionize storytelling — and complicated it, too. Students in this course will analyze stories in the media, politics, business, blogging, and elsewhere to gain a better understanding of how first-person presence in all kinds of stories is changing the way people create and consume information.

MMN XXX Narrative Short and Long. All storytelling has key principles in common, but the length of the story being told has a bearing on how those devices are employed. This course discusses how tools of narrative are applied in projects of all lengths to affect structure, pacing, suspense, and other key components.

Book Proposal. MMN XXX Students in this course craft a book proposal under the one-on-one supervision of a faculty mentor or a writing professional with publishing experience.

MMN XXX Reported Memoir. Students conduct in-depth research and interviews under the one-on-one supervision of an MFA faculty mentor or a writing professional familiar with databases, documents, and resources that can enrich a memoir and enable students to verify the accuracy of their material.

MMN XXX The Business of Storytelling. Making a living as a freelance journalist, the head of a startup, or in any independent enterprise requires skills beyond the ones being offered in the marketplace. This course explores using theme and narrative as tools in building a professional identity that complements the work being done.

MMN XXX Storytelling at Work. In this course, students will explore creating and executing stories in presentations and other projects in professional settings. Special emphasis will fall on the weaving of data, clear writing, compelling structure, and other rhetorical tools into these narratives.

MMN XXX Integrated Marketing Communications. A strong brand authentically represents an organization's vision and culture while also conveying key messages. Integrated marketing communications strategies focus on building brands by developing relationships with customers. The focus of this course is on how to develop a strategic communications plan that is integrated

across media both online and offline to create a consistent and seamless experience. Students will formulate and analyze promotional goals; develop a creative media plan; select appropriate channels for relevant audiences; and evaluate the effects and results of a campaign to determine its success.

MMN XXX Principles of Marketing. This course looks at marketing as a broad concept beyond the usual functions of selling and advertising. Students will explore the principles of marketing management and the tactics for achieving strategic marketing goals. Students will also investigate relevant social and ethical issues related to marketing.

MMN XXX Communications. This course gives an overview of the elements of effective professional communications: clear, concise writing; successful public relations strategies; advertising; traditional and current marketing principles; crisis management; and use of emerging technologies such as social media

MMN XXX Writing for Different Audiences. This course gives an overview of the elements of effective professional communications, including writing clear, concise copy; communicating ideas across a platform of mediums; and identifying and writing to specific audiences. This course will explore these communications elements as they apply to nonprofit and entrepreneurial organizations, arts organizations, and self-promotion.

MMN XXX Strategies for Reaching the Media. This course offers an overview of the elements of effective professional communications, including writing clear, concise copy; successful public relations strategies; traditional and current marketing principles; crisis management; and using emerging technologies, such as social media. This course will explore these elements as they apply to nonprofit and entrepreneurial organizations, arts organizations, and self-promotion.

MMN XXX Teaching Storytelling. In this course, students will learn about ways to teach storytelling to a variety of audiences — and construct narratives to teach those concepts.

MMN XXX Environmental Education. This course investigates the role of education in solving environmental problems and developing environmental literacy. Students will explore models of environmental education, how environmental education manifests across sectors (in nonprofit, academic, for-profit and government contexts), best practices in environmental-education program planning, and community-based environmental education.

MMN XXX Designing and Delivering a Learning Experience. This course will engage students in preparing for, planning, and delivering a learning experience. Topics will include analyzing and targeting a specific audience; choosing appropriate teaching methods for a given audience; developing and producing content; facilitating discussions; and using an array of top technology tools. Participants will be introduced to prominent theories of teaching and learning, and will be challenged, throughout the course, to integrate the theories in practical applications — with an emphasis on a participant's field of study. The course will culminate in participants delivering a presentation in a face-to-face or online environment, or another medium of their choice.

MMN XXX Social Networks and New Media. This course provides an introduction to using online social networks and emerging new media to engage in community building, whether it is around a cause, interest group or a business. It also shows students the concepts related to virtual communities and social capital. It starts by examining the impact that new media has had on culture, politics, traditional media, commerce, and relationships. From there it explores the rapidly changing tools for collaboration, curation, consensus building and social media marketing in an online environment. The course also examines the ethical, legal and provenance issues that arise. Part theory, part sociology, with a mixture of business and marketing strategy, students will walk away with their own social media campaigns.

MMN XXX The Environment and the Media. Offered in two sections — Environmental Communication and Critical Analysis — the common core of this course introduces students to the role of the media and communications in articulating environmental claims, issues, and challenges.

MMN XXX Making Museums Relevant. Today's museums are reconsidering their civic missions and practices, the ways they engage new partners and audiences, and their priorities. This cornerstone course encompasses the unique and critical issues of working in museums, and offers strategies for connecting museums with communities in ways that position them as principal players in cultural sustainability.

MMN XXX Exhibits, Real and Virtual. Museum exhibitions, publications, websites, and other media provide powerful tools for sustaining, strengthening, and showcasing the cultural assets and practices of communities for purposes of education, advocacy, and preservation. Students explore the use of text, image, video, and sound in effectively telling the story of themes and issues that matter to communities.

MMN XXX Festivals, Events, and Performances. How and why do people celebrate? How can festivals construct a separate space outside the everyday? What are the transformative, transgressive, subversive and communal possibilities for the employment of the festive vocabulary? How can a festival create a sense of what Victor Turner called *Communitas*? In this course, students will explore these questions; learn the basic elements of the festival; identify its history, motivation and multi-vocal meanings; learn the different elements of the festive landscape; provide analysis of community festivals in social and historical context; and develop a festival program, including key thematic elements such as music, craft, and narrative components.

MMN XXX Language Preservation. Language is one of the most salient and identifiable aspects of human culture. Human languages are important aspects of a culture's identity and sovereignty. Throughout the world communities are facing the loss of their languages; half of the world's languages may become extinct in the next hundred years. This course provides an introduction to the practical and theoretical causes of this shift and what it means. Selected case studies provide a global perspective.

MMN XXX Arts of Social Change. When faced with social injustices, including threats to survival, sustenance, or culture, humans often respond creatively by making art. Sometimes

these arts draw on traditional cultural aesthetics and may represent the continued survival of defiant cultural art forms that will not be extinguished. Other times they take on a more innovative or even radical nature, emerging as new practices, narratives, or popular expressions. This course examines the vibrant use of arts to address social justice concerns and explores art in the context of the famous metaphoric view of art as either a mirror that reflects social reality or the hammer that shapes it.

C. Critical and compelling regional or statewide need as identified in the State Plan.

Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State.

The Master of Arts in Multimedia Narrative is designed to produce graduates with the skills to provide creative and practical solutions during dynamic economic and technological change. As an interdisciplinary program, the MA in Multimedia Narrative advances knowledge in an emerging intersection of communications and the arts.

Thought leaders in outlets ranging from the *Harvard Business Review*, *The New York Times*, and *Entrepreneur* magazine have reported that a mastery of the way narratives work is one of the most valued skills in the modern economy. “When you want to motivate, persuade, or be remembered, start with a story of human struggle and eventual triumph. It will capture people’s hearts — by first attracting their brains,” says Paul Zak, a neuroeconomist at Claremont Graduate University who directs the school’s Center for Neuroeconomics Studies. Zak has conducted studies that show narrative sparks the release of powerful hormones from brain to bloodstream — particularly oxytocin, believed to encourage generosity, bonding, and heightened awareness to the feelings of others.

What’s more, the role of professionals equipped with both narrative and digital skills is rapidly evolving as new technologies enable radically different possibilities. Virtual reality, interactive websites and media content — look at most websites, news sites, and apps demonstrates the creative and powerful ways that stories are being told using a variety of media.

Provide evidence that the perceived need is consistent with the Maryland State Plan for Postsecondary Education.

Consistent with the State Plan’s goal to provide ongoing and lifetime learning opportunities for workers (The Plan, p. 53), the program is designed to fit the needs of students at the beginning of their careers and those who may reenter the education system for training and credentials that will allow them to maintain or upgrade their skills. This degree would allow any student to not only increase their skills but also gain a valuable credential that will enhance their professional standing and enable them to start new entrepreneurial ventures.

With this program, students will learn skills in narrative design they will combine with education in digital media and programming. Armed with these communications tools, our graduates will enter the workforce able to develop and advance ideas, frame issues, influence positive change, and be effective employees and leaders. By understanding the ways stories and multimedia artifacts are built and used, students will become innovation brokers in a variety of creative, professional, and technological settings. The program will help students develop critical skills

needed across industries, and provide a credential that will be reinforced through their hands-on projects, student portfolios, and final capstone projects.

D. Quantifiable and reliable evidence and documentation of market supply and demand in the region and state.

Present data and analysis projecting market demand and the availability of openings in in a job market to be served by the online program.

This program will provide a strong foundation of skills with a wide range of options for application across the private, public, and nonprofit sectors. Graduates with this degree can use these skills at organizations in Maryland’s largest industries, and they will be especially well-positioned with its interdisciplinary approach in a number of professions.

According to state projections, our students can help fill the following anticipated open positions:

Occupational Code	Occupational Title	Employment			Openings	
		2012	2022	Change	Replacement	Total
27-1011	Art Directors	1,082	1,072	-10	257	257
27-1014	Multimedia Artists and Animators	1,311	1,357	46	311	357
27-1019	Artists and Related Workers, All Other	559	539	-20	133	133
27-1024	Graphic Designers	4,759	4,984	225	1,259	1,484
27-2012	Producers and Directors	1,878	1,984	106	635	741
27-3000	Media and Communication Workers	13,995	14,916	921	2,984	4,066
27-3011	Radio and Television Announcers	371	367	-4	77	77
27-3012	Public Address System and Other Announcers	178	188	10	37	47
27-3021	Broadcast News Analysts	169	171	2	58	60
27-3022	Reporters and Correspondents	722	581	-141	246	246
27-3031	Public Relations Specialists	3,185	3,449	264	437	701
27-3041	Editors	2,336	2,383	47	568	615
27-3042	Technical Writers	2,219	2,553	334	681	1,015
27-3043	Writers and Authors	2,762	2,746	-16	598	598

27-3099	Media and Communication Workers, All Other	980	1,009	29	135	164
27-4011	Audio and Video Equipment Technicians	1,335	1,472	137	241	378
27-4012	Broadcast Technicians	500	518	18	90	108
27-4014	Sound Engineering Technicians	342	353	11	62	73
27-4021	Photographers	3,463	3,429	-34	365	365
27-4031	Camera Operators, Television, Video, and Motion Picture	382	410	28	29	57
27-4032	Film and Video Editors	297	314	17	23	40
15-1131	Computer Programmers	8,056	8,586	530	2,104	2,634
15-1132	Software Developers, Applications	12,275	14,841	2,566	1,574	4,140
15-1133	Software Developers, Systems Software	14,020	17,124	3,104	1,797	4,901
15-1134	Web Developers	3,744	4,491	747	588	1,335
11-2011	Advertising and Promotions Managers	711	745	34	219	253
11-2021	Marketing Managers	3,435	3,824	389	737	1,126
11-2022	Sales Managers	5,769	6,146	377	1,238	1,615
11-2031	Public Relations and Fundraising Managers	1,166	1,299	133	250	383
25-0000	Education, Training, and Library Occupations	167,783	183,201	15,418	34,551	49,975
					Total	77,944

(Data from Maryland Department of Labor at: <http://www.dlir.state.md.us/lmi/iandoproj/>)

Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.

Over the past few years, Goucher has conducted several market surveys and focus groups with professionals in related fields to analyze the possibility of expanding its current graduate programs. Those studies have pointed to the evolving opportunities in multimedia and technology, and highlighted the range of longstanding fields where multimedia communications are becoming the norm. For example, almost every field once focused on text now embraces other means of communicating and storytelling: infographics and data visualization, video on

websites and social media sites, multimedia across the digital platforms of major news outlets, publishers experimenting with media in digital books and textbooks, and digital humanities.

Few professional programs incorporate both the technical aspects of working with web and multimedia tools while incorporating the components of narrative design and storytelling. Our market research indicates a clear demand on the part of organizations who need professionals adept at these skill sets.

Provide data showing the current and projected supply of prospective students

	2018	2019	2020	2021	2022
Number of anticipated students	10	15	20	25	30

According to IPEDs data for the 102 colleges and universities in Maryland in 2013-2014 (the most recent year where data is available), only 41 people completed a post-baccalaureate certificate, master's degree, or post-master's certificate in any even broadly related field, including:

- Animation, Interactive Technology, Video Graphics and Special Effects
- Audiovisual Communications Technologies/Technicians, Other
- Cinematography and Film/Video Production
- Communications Technologies/Technicians and Support Services, Other
- Communications Technology/Technician
- Digital Arts
- Digital Communication and Media/Multimedia
- Documentary Production
- Game and Interactive Media Design
- Graphic Communications, General
- Graphic Communications, Other
- Graphic Design
- Intermedia/Multimedia
- Photographic and Film/Video Technology/Technician and Assistant
- Photojournalism
- Radio, Television, and Digital Communication, Other
- Recording Arts Technology/Technician

Given the range of occupations where these skills are put to use (as mentioned in Part D Section 1), not nearly enough people come out of higher education institutions from Maryland with the required skills to fill all of the anticipated vacancies.

E. Reasonableness of program duplication

Identify similar programs in the state and/or same geographic area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

None of Maryland's colleges or universities offers a master's in the design and application of story structures across multiple media platforms in the way we plan to offer it. Programs related to what we propose could include:

Master of Arts in Emerging Media — Loyola University Maryland

The program prepares students to recognize trends in communication media, to develop strategies to apply new media in real-world applications, and to recognize how new communication platforms affect the way we live, act, and understand the world.

Master of Fine Arts in Integrated Design — University of Baltimore

The program integrates print, typography, video and digital media design for people who want to be multimedia designers.

Master of Science in Interaction Design and Information Architecture — University of Baltimore

The program focuses on information architecture, interactive multimedia and design. It is geared towards students interested in positions including information architect, interaction designer, multimedia developer, user researcher, user-experience manager, and creative director.

Master of Fine Arts in Intermedia and Digital Arts — University of Maryland, Baltimore County

The program is an interdisciplinary visual arts program where artists seek to expand or reinvent their professional practice.

Other programs that are vaguely related specialize in writing, film, video, audio production, or digital arts. But each address only a single aspect of Goucher's interdisciplinary approach. The proposed Master of Arts in Multimedia Narrative at Goucher will teach students that the use of narrative transcends any single profession or field of study — indeed, it connects a wide range of media as well as multiple creative and professional settings. No other program offers Goucher's approach to acquiring and applying these skills with areas of expertise in digital arts, computing, marketing, documentation, or applications courses.

Provide justification for the proposed program.

The MA in Multimedia Narrative is an important addition to the state's educational offerings because of it is a unique interdisciplinary communications and multimedia program that will equip students with the tools to work in marketing, communications, training, outreach, and multimedia design & production roles at nonprofit, public and for-profit organizations; to launch projects as entrepreneurs; and to help organizations effectively communicate across stakeholder groups, communities, and institutions. There isn't a program quite like it offered at any other institution of higher education in the state, and it helps students develop critical technical skills to help address the current and future needs of employers.

F. Relevance to Historically Black Institutions (HBIs)

Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBIs.

Goucher's program should have little or no effect on the programs at HBIs. There are no similar programs at any of the state's HBIs.

Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

The program should have little or no effect on the uniqueness or institutional identities or missions of the programs at HBIs.

G. If proposing a distance education program, please provide evidence of the "Principles of Good Practice".

Goucher College has adopted the Principles of Good Practice and, as a member of Maryland Online, has adopted the Quality Matters standards as guidelines for design, development and delivery of all online courses and programs. Courses are developed under the criteria outlined in the QM rubric, and go through an internal peer review process (QM qualified reviewers) prior to delivery. Faculty wishing to teach online are required to complete two QM webinars that review best practice in design and delivery of online courses and programs.

The Goucher College online delivery option for the Masters in Multi Media Narrative program fully meets and exceeds the Principles of Good Practice in online education, as outlined in the following sections:

Curriculum and Instruction

A distance education program shall be established and overseen by qualified faculty.

This program was developed in face-to-face format by qualified faculty, and approved by the Goucher College Graduate Studies Committee. Courses will be taught by regular full-time faculty in the discipline, as well as by highly qualified adjunct faculty trained in online delivery.

A program's curriculum shall be coherent, cohesive, and comparable in academic rigor to programs offered in traditional instructional formats.

Courses in the online program contain the same rigorous content as those delivered in traditional format for the existing graduate education programs. Assessment and evaluation standards are comparable in both modes of delivery.

A program shall result in learning outcomes appropriate to the rigor and breadth of the program.

All courses in the online program are developed and delivered based on course and program learning outcomes that are assessed regularly to collect data to be used to improve teaching and learning, in keeping with accreditation and college requirements.

A program shall provide for appropriate real-time or delayed interaction between faculty and students.

All courses in the online program will provide for faculty-student interaction through interactive discussion forums, “Ask the Instructor” sections of the course sites, scheduled online conference sessions using Zoom, and traditional contact via phone or email.

Faculty members in appropriate disciplines in collaboration with other institutional personnel shall participate in the design of courses offered through a distance education program.

Courses in the online program were developed by faculty experts in the discipline, and approved by the Graduate Studies Committee of campus peers. Online courses are reviewed by Goucher instructional designers prior to delivery, and faculty are under contract to make improvements to these courses based on feedback.

Role and Mission

A distance education program shall be consistent with the institution’s mission.

The Goucher College mission and vision commit to preparing students within a broad, humane perspective for a life of inquiry, creativity, and critical and analytical thinking through accessible transformational education. The online graduate programs in education provide students with the rigor and transformation of a Goucher graduate degree in a fully online environment that offers flexibility and access to students who might otherwise not be able to enroll in and complete these programs.

Review and approval processes shall ensure the appropriateness of the technology being used to meet a program's objectives.

The online program is being developed and delivered through the Canvas system. Courses are designed for online delivery with support from a trained instructional designer and multimedia specialist, and students are provided with ongoing access to online technology support.

Faculty Support

An institution shall provide for training for faculty who teach with the use of technology in a distance education format, including training in the learning management system and the pedagogy of distance education.

All faculty who are new to teaching online must complete the Quality Matters training prior to teaching their first online course. Returning faculty are encouraged to enroll in a more advanced Quality Matters training. Additionally, faculty may meet via Zoom or on campus with a trained instructional designer and multimedia specialist.

Principles of best practice for teaching in a distance education format shall be developed and maintained by the faculty.

Goucher College has adopted the Quality Matters standards for online teaching and learning as criteria for design, development, and delivery of distance education courses. The adoption and use of these standards was approved by the Graduate Studies Committee at Goucher.

An institution shall provide faculty support services specifically related to teaching through a distance education format.

Goucher College provides all faculty teaching in the online environment equal access to Quality Matters training and workshops, as well as an instructional design team to support faculty in a one-on-one capacity.

An institution shall ensure that appropriate learning resources are available to students including appropriate and adequate library services and resources.

Goucher offers online academic support services to online graduate students through their online Academic Studio through a link on each course site. Online library access is provided to students through the Goucher College library website, which is linked from all online course sites.

Students and Student Services

A distance education program shall provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

Students may register and pay for courses online, access their registration and financial aid information online, access their faculty and key staff online, seek advice and answers to academic and administrative questions online, access technology support online, and access all course materials and information online through the Canvas learning management system. Catalogs and university policy and requirements are all accessible online through the Goucher College website, and through all course sites. Courses are designed and developed using the Quality Matters rubric and standards for best practice in online course design and delivery.

Enrolled students shall have reasonable and adequate access to the range of student services to support their distance education activities.

All online students have access to the range of student services through links on the Goucher College website and on all course sites that include access to library resources, tutoring resources, advising and retention resources, catalog and registration resources, policies and procedures resources, and key faculty and staff.

Accepted students shall have the background, knowledge, and technical skills needed to undertake a distance education program.

Students are advised and counseled as part of and prior to enrollment in an online program on the requirements for learning online, including access to technology, technology skill levels, self-motivation and organization requirements, training in the learning management system and course site use, and information about accessing online student and academic support services. Students may also choose to complete an online “are you ready for online learning” tutorial as part of the online program enrollment process.

Advertising, recruiting, and admissions materials shall clearly and accurately represent the program and the services available.

All advertising, recruiting, and admissions materials have been designed that are specific to online programs, and online learning, and include information about the online program, the technology requirements, the available services, and the learning management system.

Commitment to Support

Policies for faculty evaluation shall include appropriate consideration of teaching and scholarly activities related to distance education programs.

All course evaluations for online courses and programs contain specific questions for students to respond to that relate to the online teaching and learning environment. Faculty are required to complete Quality Matters training in design and delivery of online courses prior to teaching online for the first time. An additional “Improving Your Online Course” is also available for faculty who wish additional training for the online environment.

An institution shall demonstrate a commitment to ongoing support, both financial and technical, and to continuation of a program for a period sufficient to enable students to complete a degree or certificate.

All online programs are developed and delivered using the course design and review process in place at Goucher College for traditional face to face courses and programs that includes approval by the delivering department, review and approval by the graduate studies committee, and review and approval by the instructional design team, who use the Quality Matters review process for fully online courses. Part of the program design and delivery process includes approval of a budget that allocates resources and faculty to support the design and delivery of the program as well as a multi-year commitment to the program.

Evaluation and Assessment

An institution shall evaluate a distance education program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

The online program will be included in the Goucher College annual assessment process, the Goucher College program review process, the annual course evaluation process, and the discipline-based certification process for the department.

An institution shall demonstrate an evidence-based approach to best online teaching practices. Goucher College has in place a Quality Matters-based review process for all new online courses and programs, as well as a mandated Quality Matters training program for all faculty wishing to teach online. Goucher College is a member of Maryland Online and a participant in the Quality Matters program.

An institution shall provide for assessment and documentation of student achievement of learning outcomes in a distance education program.

Goucher College has a comprehensive and sustained process for assessing student learning outcomes in all courses and programs, including those delivered online, that is overseen by the Institutional Assessment Team, and framed by the College Assessment Plan. All assessment at Goucher College is completed on a regular annual cycle of course and program assessment consistent with core and program outcomes for students.

H. Adequacy of faculty resources.

Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status, and the courses each will teach.

Faculty

Faculty for the courses proposed for this program are well qualified and come from across multiple disciplines. They include:

Harold Anderson, adjunct lecturer, part-time

B.A., St. Johns College; M.A., Otago University; Ph.D. in Ethnomusicology, University of Maryland, College Park.

Teaches: Cultural Documentation

Damian Catera, adjunct lecturer, part-time

B.A., Siena College; M.F.A. in Electronic Arts, Rensselaer Polytechnic Institute.

Teaches: History of Multimedia Art, Contemporary Storytelling, Audio Post-Production

Catherine Cole, adjunct lecturer, part-time

B.A., University of Pennsylvania; M.A. in Chinese History, University of Pennsylvania; M.B.A., Harvard University.

Teaches: Social Networks and New Media

Tiffany Espinosa, assistant provost and adjunct professor, full-time

M.A. in Education, University of Colorado Denver; M.B.A., University of Colorado Denver; Ph.D. in Human Dimensions of Natural Resources, Colorado State University.

Teaches: Principles of Marketing, Models of Social Entrepreneurship

Robert Forloney, adjunct lecturer, part-time

B.F.A., Parsons School of Design/New York School for Social Research; M.A., in Humanities and Social Thought, New York University.

Teaches: Exhibits: Real and Virtual

Earl Furfine, adjunct lecturer, part-time

B.S., University of Illinois; M.B.A., Northwestern University.

Teaches: Principles of Project Management

DaShawn L. Hall, adjunct lecturer, part-time

B.A., University of Delaware; B.F.A., University of the Arts; M.A. in Art Education, University of the Arts.

Teaches: 3D Modeling, Advanced 3D Animation, Interactivity

Jesse J. Holland, adjunct lecturer, part-time

B.A., University of Mississippi; M.F.A. in Creative Nonfiction, Goucher College.

Teaches: Research and Reporting, Classics of Nonfiction Narrative, Contemporary Nonfiction, Literary Journalism and Essay

Rick Kearns, adjunct lecturer, part-time

B.A., Millersville University of Pennsylvania; M.S. in Journalism, Columbia University.

Teaches: Ethnographic Methodologies: Ethnographic Writing

Melissa McLoud, adjunct lecturer, part-time

B.A., Brown University; Ph.D. in American Studies, George Washington University.

Teaches Interpretive Planning, Making Museums Relevant, Grant Writing, Non-Profit Leadership Management

Maggie Messitt, adjunct lecturer, part-time

B.A., Boston College; M.F.A. in Creative Nonfiction, Goucher College; Ph.D. in Creative Writing, Ohio University.

Teaches: Narrative Structures and Strategies, Research and Reporting, Reported Memoir

Jennifer Ogunsola, adjunct lecturer, part-time

B.A., Temple University; M.A. in Journalism, University of Baltimore.

Teaches: Communications

Robyn Overstreet, adjunct lecturer, part-time

B.A., Antioch College; M.P.S. in Interactive Communications, New York University.

Teaches: Media on the Internet

Elizabeth Rathje, adjunct lecturer, part-time

B.A., Wartburg College; M.A., Ph.D. in English, University of Missouri.

Teaches: Cultural Documentation Fieldwork, Cultural Partnerships, Ethnographic Methods: Ethnographic Research

Leslie Rubinkowski, director of the M.F.A. in Creative Nonfiction, adjunct lecturer, full-time
B.A., California University of Pennsylvania; M.F.A. in Creative Nonfiction, University of Pittsburgh.

Teaches: Narrative Structures and Strategies, Metaphor and Meaning, Intersections: Combining Forms and Platforms

Michael Shepard, adjunct lecturer, part-time

B.A., Fairhaven College; M.A. in Anthropology, Western Washington University; Ph.D., University of British Columbia.

Teaches: Native Language Preservation,

Linda Shopes, adjunct lecturer, part-time

M.A. in American Studies, University of Maryland.

Teaches: Oral History

Benjamin Taylor, adjunct lecturer, part-time

B.A., Kenyon College; M.F.A. in Music, Mills College.

Teaches: Media on the Internet, Web Development, Digital Media Programming, Methods and Data Structure

Tracy Thompson, adjunct lecturer, part-time

B.B.A., College of William and Mary; M.Ed. in Instructional Systems, The Pennsylvania State University.

Teaches: Designing & Delivering a Learning Experience

Christopher Willits, adjunct lecturer, part-time

M.F.A. in Electronic Music, Mills College.

Teaches: Audio Techniques, Camera Techniques,

Digital Ethics & Intellectual Property, Leadership & Self Development II: The Creative Professional

I. Adequacy of library resources.

Goucher College is prepared to support this new master's program through its existing holdings, through the Baltimore Area Library Consortium, and through other library agreements. The library has a dedicated staff member to manage all limited residency programs, which would include the proposed new program. Services provided to limited residency students include research instruction and assistance, online tutorials, interlibrary loan, and a digital repository for theses and capstone projects.

J. Adequacy of physical facilities, infrastructure and instructional equipment.

No new physical space is needed for this fully online program. The current Goucher College Learning Management System, Canvas, will be the learning platform for the program.

K. Adequacy of provisions for evaluation of the program.

Discuss procedures for evaluating courses, faculty, and student learning outcomes.

Learning outcomes will be assessed using well-established rubrics applied to examinations, individual and group projects, portfolios, and papers. Student learning outcomes will be assessed in relationship to the quality of the portfolio and will be supported directly through core and elective curricula. Faculty and courses will be regularly evaluated by students and by the academic director. The program overall will be evaluated on an ongoing basis by the program's advisory committee and periodically by outside evaluators.

The program's Advisory Committee currently includes:

Madison Smartt Bell is the author of the novels *The Washington Square Ensemble*; *Waiting for the End of the World*; *Straight Cut*; *The Year of Silence*; *Ten Indians*; *Save Me, Joe Louis*; and *Soldier's Joy*, which received the Lillian Smith Award in 1989. He received the American Academy of Arts and Letters' Mildred and Harold Strauss Livings Award in 2008 and is currently director of the Kratz Center of Creative Writing at Goucher College.

Barry Dornfeld is a Principal at CFAR, a management consulting firm in Philadelphia, a

documentary filmmaker, a media researcher, and an educator. His documentary work includes: *Eatala: A Life in Klezmer*, co-produced with the Philadelphia Folklore Project and broadcast in Philadelphia; *LaVaughn Robinson: Dancing History*; *Gandy Dancers*, portraying the expressive culture and history of African-American railroad workers in the US; *Look Forward and Carry on the Past: Stories from Philadelphia's Chinatown*; *Powerhouse for God and Plenty of Good Women Dancers: African-American Women Hoofers in Philadelphia*. Dornfeld recently co-authored *The Moment You Can't Ignore: When Big Trouble Leads to a Great Future*, with Mal O'Connor. He has taught at New York University and chaired the Communication Department at the University of the Arts, Philadelphia.

Lee Gutkind is the founder and editor of *Creative Nonfiction*. His books include the award-winning *Many Sleepless Nights: The World of Organ Transplantation*; *Stuck in Time*; *Fat Forever: Essays by the Godfather*; and *The Art of Creative Nonfiction*. Identified by Vanity Fair as “the Godfather behind creative nonfiction” and *Harper’s Magazine* as “the leading figure in the field,” he is editor of the *Best Creative Nonfiction* anthology. Gutkind is the Distinguished Writer-in-Residence at the Consortium for Science, Policy & Outcomes, and a professor at the Hugh Downs School for Human Communication at Arizona State University.

Paul Lempke received his MFA in Electronic Visualization from UIC in 1984. He also taught there and at the School of the Art Institute of Chicago, where he was also the assistant director of the Center for Advanced Studies in Art and Technology. He has also taught 2D/3D animation at the University of Michigan, American Academy of Art, University of Illinois at Chicago, Northeastern Illinois University, and the College of Lake County. Computer graphics and non-linear video system integration, training and consulting was the business of the company he co-founded and managed from 1986 to 1998. During that time he has a freelance career in educational software and video game graphics and animation, culminating in being technical art director for the first EAKids edutainment title. His 3-D models, animations, and motion graphics have been used in television and internet commercials, and corporate tradeshow videos. He currently produces artwork using three aliases.

L. Consistency with the state’s minority student achievement goals.

Discuss how the proposed program addresses minority student access and success, and the institution’s cultural diversity goals and initiatives.

The proposed program, and Goucher College, both have a strong commitment to promoting diversity in both its hiring practices and its recruiting and admitting practices. Six out of 24 members of the current faculty of the new program identify as black, Hispanic, or indigenous. That number will increase as the program continues to attract and retain qualified faculty from diverse racial, socioeconomic, and geographical backgrounds. It will follow the same policy with students, in part by promoting scholarship access to attract economically diverse students.

M. Relationship to low productivity programs identified by the Commission.

If the proposed program is directly related to an identified low productivity program, discuss how the fiscal resources may be redistributed to this program.

This program is not related to an identified low productivity program.

N. Finance

Complete Tables 1 and 2 for the first five years of the program and provide a narrative rationale for each resource and expense.

TABLE 1: RESOURCES					
Resource Categories	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
1. Existing Funds	0	0	0	0	0
2. Tuition/Fee Revenue (c+g below)	247,605	501,924	603,088	610,773	610,773
a) # F/T Students	10	21	22	22	22
b) Annual Tuition/ Fee Rate	15,300	15,300	15,300	15,300	15,300
c) Total F/T Revenue (a x b)	157,590	321,235	340,567	340,567	340,567
d) # P/T Students	9	18	26	26	26
e) Credit Hr. Rate	850	850	850	850	850
f) Annual Credit Hr.	12	12	12	12	12
g) Total P/T Revenue (d x e x f)	90,015	180,689	262,521	270,206	270,206
3. Grants, contacts, & other external sources	0	0	0	0	0
4. Other Sources	0	0	0	0	0
TOTAL (add 1-4)	268,361	543,357	654,272	662,748	662,748

Table 1: Resources

- a. **Reallocated Funds.** We anticipate that the overall impact of the reallocation will be minimal. The allocated funds will be carved out of an existing marketing and admissions budget to launch and promote the new program. The proposed offering will actually share many of the courses already offered in our graduate programs, minimizing the amount of faculty and administrative resources required to manage it.

- b. **Tuition and Fee Revenue.** The tuition revenue is based on enrolling eight students in the fall of the first year, and five students in the spring. In subsequent years, we project seven new enrollments in the fall and five new enrollments each spring. We estimate that we will lose 10% of each new admit cycle by the second semester. The cost per credit hour has been set at \$850 for the next five years although that will be revisited yearly by the board. The number of full-time and part-time enrollments and the estimated credits per student is based on actual data from the past four semesters of similar limited residency programs.

- c. **Grants and Contracts.** We have not yet identified sources of funding in this category, though there may be opportunities we could pursue in the future. We do not plan to rely on grants or contracts to make the program viable.

- d. **Other Sources.** Each enrolled student will be charged a technology fee of \$125 in the fall and spring semesters. Students who attend residency courses will be charged a \$400 fee.

- e. **Total Year.** Table 1 is a conservative estimate of expected revenues for the MA in Multimedia Narrative for the first five years, based on past performance and current levels of support we are able to dedicate to this program.

TABLE 2: EXPENDITURES					
Expenditure Categories	2018	2019	2020	2021	2022
1. Faculty (b + c below)	33,882	50,470	76,014	84,629	86,591
a) # FTE	2	2	4	4	4
b) Total Salary	31,084	46,303	69,737	77,641	79,441
c) Total Benefits	2,798	4,167	6,276	6,988	7,150
2. Admin. Staff (b + c below)	46,851	47,788	48,744	49,719	50,713

a) # FTE	1	1	1	1	1
b) Total Salary	37,234	37,978	38,738	39,513	40,303
c) Total Benefits	9,617	9,810	10,006	10,206	10,410
3. Support staff	16,350	16,350	16,350	16,350	16,350
4. Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses Software, marketing, faculty development, and course development	20,457	25,314	31,690	34,313	36,887
8. TOTAL (add 1-7)	117,540	139,922	172,798	185,010	190,541

Table 2: Expenditures

- a. **Faculty (number of full-time employees with salary and benefits):** Faculty for the Multimedia Narrative program will come from Goucher's graduate adjunct faculty. Fringe benefits for adjunct faculty are calculated at a rate of .09 percent and covers FICA, Medicare, disability and workman's comp. Students will also take some pre-existing courses where there is additional capacity to serve students. This arrangement represents the incremental additional faculty costs needed to support this new program.
- b. **Administrative Staff.** Salary and benefits for one half-time academic director are captured in this category. Fringe benefits are calculated at 25.83 percent.
- c. **Support Staff.** The program is budgeted to use \$15,000 for scholarships and/or graduate assistant (GA) support — whichever it deems to be more effective for the program.
- d. **Equipment.** There is no plan to add equipment for the delivery of this program. The college already owns the equipment required for teaching and learning in multimedia through its department in Digital Arts.

- e. **Library.** There is no plan to add to the hours of the existing distance-learning librarian at this time.
- f. **New and/or Renovated Space.** No new space is needed for this program, the current academic and administrative spaces have plenty of capacity to host this additional program.
- g. **Other Expenses.** Supplies, advertising, travel, accommodation, food, outside services, and staff and program development costs are included in this budget.