

**New Program Proposal
 Bachelor of Arts in Digital Culture and Design
 Coastal Carolina University**

Summary

Coastal Carolina University requests approval to offer a program leading to the Bachelor of Arts in Digital Culture and Design, to be implemented in Fall 2015 through traditional instruction. The following chart provides the stages of review for the proposal. The Advisory Committee on Academic Programs (ACAP) voted to recommend approval of the proposal. The full program proposal is attached.

Stages of Consideration	Date	Comments
Program Planning Summary received and posted for comment	10/15/13	Not Applicable
Program Planning Summary considered by ACAP through electronic review	12/02/13	<p>N.B. Enclosed comments were in response to the original Program Summary titled <i>Digital Content and Development (2013)</i>. The application, <i>Digital Culture and Design</i>, appears to include substantive revisions (2015).</p> <p><u>USC Columbia</u></p> <ul style="list-style-type: none"> • No degree duplication with USC programs • The USC Center for Digital Humanities fosters cross-discipline research but does not represent a plan to offer a similar baccalaureate degree in the foreseeable future. <p><u>The College of Charleston</u></p> <ul style="list-style-type: none"> • Strengths: <ol style="list-style-type: none"> 1) An accurate assessment of cultural and market trends 2) A cross-disciplinary curriculum and a multimodal approach to creation 3) A hybrid delivery format • Concerns: <ol style="list-style-type: none"> 1) The focus on content creation, with shortcomings in critical theory 2) The lack of a foundation in content management, metadata, or a Resource Description Framework

Program Proposal Received	1/5/15	Not Applicable
ACAP Consideration	2/12/15	ACAP members discussed the need for the proposed program. From USC Columbia (via e-mail): <ul style="list-style-type: none"> • No concerns about program duplication • The proposed curriculum concurs with the USC minor in Applied Computing • Concerns are about the employability of degreed alumni based on the projections provided.
Comments and suggestions from CHE staff sent to the institution	2/18/15	Staff requested the following revisions or explanations: <ul style="list-style-type: none"> • The change of name of the proposed degree • Length of time for institutional approval • Metrics that explain an assessment of need • Clarification of enrollment projections • Local and state-level employment data • A full, five-year estimate of all new costs, including equipment and facilities • Clarification of total credit hours and potential articulation agreements
Revised Program Proposal Received	2/24/15	The revised proposal satisfactorily addressed the requested revisions.

Recommendation

The staff recommends that the Committee on Academic Affairs and Licensing commend favorably to the Commission the program leading to the Bachelor of Arts in Digital Culture and Design, to be implemented in Fall 2015.

NEW PROGRAM PROPOSAL

Name of Institution
Coastal Carolina University

Name of Program (include concentrations, options, and tracks)
Bachelor of Arts in Digital Culture and Design
(The name was changed from the initial proposal to reflect more accurately the focus and content of the degree, especially after consultation with the Department of Computer Science.)

Program Designation

- Associate's Degree Master's Degree
 Bachelor's Degree: 4 Year Specialist
 Bachelor's Degree: 5 Year Doctoral Degree: Research/Scholarship (e.g., Ph.D. and DMA)
 Doctoral Degree: Professional Practice (e.g., Ed.D., D.N.P., J.D., Pharm.D., and M.D.)

Does the program qualify for supplemental Palmetto Fellows and LIFE Scholarship awards?

- Yes
 No

Proposed Date of Implementation
Fall 2015

CIP Code
24.0103

Delivery Site(s)
Coastal Carolina University Main Campus

Delivery Mode

- Traditional/face-to-face*
*select if less than 50% online
- Distance Education
 100% online
 Blended (more than 50% online)
 Other distance education

Program Contact Information (name, title, telephone number, and email address)
Dr. Carol Osborne, Associate Dean, Edwards College of Humanities & Fine Arts
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Institutional Approvals and Dates of Approval

Coastal Carolina University Board of Trustees	12/14/13
Edwards College of Humanities and Fine Arts Curriculum Committee	10/17/14
Coastal Carolina University Academic Affairs	11/11/14
Coastal Carolina University Faculty Senate	12/03/14
Coastal Carolina University Provost	12/11/14
Coastal Carolina University President	12/11/14

Note: The new Provost wanted early approval from the Board of Trustees for new degrees. Once the Program Planning Summary was endorsed by the Board and CHE, it took a year to coordinate multiple departments, to create 19 new classes, and to get all the documents through the local approval process.

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Background Information

State the nature and purpose of the proposed program, including target audience and centrality to institutional mission. (1500 characters)

The BA in Digital Culture and Design offers a cross-disciplinary and multi-modal approach to the production, distribution, management, and analysis of digital culture as well as the application of digital solutions to research projects in the humanities disciplines. Benefiting from an array of pedagogies that take advantage of contemporary instructional technologies, students will acquire the knowledge and skills necessary to create, market, organize, evaluate, and disseminate digital content informed by the humanities. In creating projects, students will hone their skills in research, writing, critical thinking, and cultural awareness. Students will take a critical, reflexive approach to the design, creation, and utilization of digital technologies in the humanities by examining the impacts of such technologies on humanistic expression.

CCU's Mission Statement asserts that we are a "mid-sized regional comprehensive university with a strong liberal arts core." The 2008-2013 Strategic Plan calls for an "increase in academic majors, minors, specializations, and emphases" (Objective 1.2.1) and "interdisciplinary cooperation in developing new academic programs" (Objective 1.3.5). The BA-DCD adds an innovative, undergraduate program within the Edwards College of Humanities and Fine Arts, one that promises to include all of the departments in the college, and to promote cooperation among university faculty from different areas of specialization through interdisciplinary courses.

List the program objectives. (2000 characters)

1. To prepare students to conduct advanced research across disciplinary boundaries, to synthesize information, and to present that information in a range of digital formats that suit the needs of a variety of audiences;
2. To encourage students to investigate the reflexive imbrication of technology and humanities and fine arts and to understand the issues (e.g. social, cultural, aesthetic, technical, and economic) common to digital humanities research;
3. To provide opportunities for students to become adept at collaboration with colleagues in other fields of study; and
4. To guide students as they investigate and pursue practical applications of disciplinary knowledge through digital technologies and content creation; become more proficient in writing and in representing humanistic knowledge through other forms of media; develop facility with a variety of digital platforms and software environments; utilize technology for presentations, visual media and print documents; and learn professional procedures appropriate for a variety of both public sector and private industry settings.

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Assessment of Need

Provide an assessment of the need for the program for the institution, the state, the region, and beyond, if applicable. (1500 characters)

The Edwards College of Humanities and Fine Arts already houses a growing New Media and Digital Culture minor and various student-centered initiatives such as Ashes2Art: Digital Reconstructions, Athenaeum Press interactive media projects, new digital history archives, and GIS course sequences. The proliferation of digital projects here mirrors the flourishing of such projects across academia, as noted in Marin and Pickle's 2014 report, "Sustaining the Digital Humanities" <<http://www.sr.ithaka.org/research-publications/sustaining-digital-humanities>> . The proposed BA-DCD program will leverage these resources and provide a curricular framework that integrates the development of advanced digital creation skills with a humanistic focus.

While our proposed degree is part of a larger move in the humanities toward more interdisciplinary and technology-intensive undergraduate experiences, our emphasis on internships and experiential learning is a distinguishing characteristic whereby digital humanities theory and scholarship will be wedded to ongoing service projects that will allow students to actively create digital products and services, thus enhancing their portfolios when they enter the job market.

A preliminary needs assessment suggests that there is demand for this program. A survey of juniors conducted by Coastal Carolina University's Office of Institutional Research in Fall 2013 (N=71) indicated that 59% of respondents strongly agreed or agreed that Coastal should offer a humanities-based digital content degree, and 24% were either "likely" or "very likely" to consider pursuing such a degree. A second survey, this one specifically of 280 freshmen, revealed that 34% were interested in learning more about a B.A. in Digital Humanities, and 22% were likely to consider pursuing such a degree.

The BA-DCD will prepare individuals to create and curate the "digital footprint" of businesses, government, and educational institutions. The South Carolina Department of Commerce lists 182 companies located in our state that note "information technology" and/or "digital content" as an area of activity <<http://sccommerce.com/sc-industrial-directory/results>>. Our ability to increase such economic activity in our state is limited, given that Information Technology and Innovation Foundation studies show that South Carolina is falling behind when it comes to educating a knowledge economy workforce; in this area we rank 38th out of 50 states <<http://www2.itif.org/2012-state-new-economy-index.pdf>>. This program helps address that deficit by providing hands-on training in designing and creating digital content suitable for a variety of purposes.

Employment Opportunities

Is specific employment/workforce data available to support the proposed program?

Yes

No

If yes, complete the table and the component that follows the table on page 4. If no, complete the single narrative response component on page 5 beginning with "Provide supporting evidence."

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Employment Opportunities			
Occupation	Expected Number of Jobs	Employment Projection	Data Source
Web Developers	169,900	20%	Bureau of Labor Statistics
Cartographers and photogrammatrists	14,500	20% nationally 1.3% in SC	Bureau of Labor Statistics SCDEW
Multimedia artists	73,200	6% .9% in SC	Bureau of Labor Statistics SCDEW
Film and video editors	28,300	1% nationally and in SC	
Broadcast and sound engineering technologists	131,900	9% .2% in SC	Bureau of Labor Statistics SCDEW
Database administrators	136,600	15% (1.3% in SC)	Bureau of Labor Statistics SCDEW
Survey researchers	21,200	18% (1.9% in SC)	
Archivists, curators, and museum workers	32,600	11% (1.6% in SC)	Bureau of Labor Statistics SCDEW
Technical Writers	56,900	15% (1.6% in SC)	

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Provide additional information regarding anticipated employment opportunities for graduates.
(1000 characters)

Graduates will understand digital editing, interactive project development, the cultural impact of social media, the intersections of “analog” and electronic communication, and the theories and practices of digital visual culture and digital research methods. Potential job opportunities for students with such interdisciplinary knowledge and technical skills exist in a wide range of fields, including media industries, museum design, multimedia art and design, web design, and entertainment technology. Students will also be well-prepared to pursue graduate studies in many academic disciplines that are increasingly incorporating digital tools and methods or to work in digital humanities centers or as researchers for professional organizations.

Higher education institutions are recognizing the value of interdisciplinary programs that integrate humanities research and concepts with digital technologies, and the funding opportunities for digital projects their faculty and students are developing, as evidenced by the various grants offered by the NEH Office of Digital Humanities to the MacArthur Foundation's Digital Media & Learning initiative. The HASTAC Scholars program provides an opportunity for students to network and to share their work within a larger community. Increasingly, the knowledge and skills emphasized within the proposed DCD program are in demand in a wide range of technology-driven fields that require creative content creation. As Steve Jobs noted, “[I]t's technology married with liberal arts, humanities, that yields us the result that makes our heart sing. And nowhere is that more true than in these post-PC devices.”

As the US transitions to a knowledge economy, “knowledge workers” who are comfortable communicating, creating, and managing through electronic media will be more in demand. Students who focus their content studies on geography, history, political science, or communication could secure positions in the following fields: geographers (29%), historians (6%), public relations specialist (12%), and survey research (18%). The job outlook for computers and information systems managers (15%), computer and information research scientists (15%), and computer network architects (15%) bodes well for our graduates, as does the increased demand for electronic resources librarians (7%).* Graduate programs, such as the MA in Digital Humanities at Loyola University, also provide an option for our graduates. Because the DCD program is responding to a fairly recent development, the employment opportunities for our graduates may not appear accurately in traditional employment projection models. See <http://www.utexas.edu/cola/orgs/lacs/Students/Graduate-Students/Career-Guides/Alt-ac.php> for a discussion of Digital Humanities jobs and the Hanover Research Report on “Job Opportunities for Digital Humanities Program Graduates, “ prepared for the Wentworth Institute of Technology.

<http://www.bls.gov/ooh/a-z-index.htm#W><http://mediacommons.futureofthebook.org/alt-ac/pieces/toward-third-way-rethinking-academic-employment>
<http://www.utexas.edu/cola/orgs/lacs/Students/Graduate-Students/Career-Guides/Alt-ac.php>
<http://tanyaclement.org/2009/11/04/digital-humanities-inflected-undergraduate-programs-2/>
http://chronicle.com/blogs/wiredcampus/a-new-department-marks-the-rise-of-a-discipline-computational-media/54883?cid=wc&utm_source=wc&utm_medium=en
<http://commons.gc.cuny.edu/wiki/index.php/Funding/Awards/Competitions>
<http://www.neh.gov/news/fact-sheet/neh-quotes-the-humanities>

*As in the table above, the percentages indicate the employment change projected between 2012 and 2022 by the US Bureau of Labor Statistics. Job openings in these areas (through growth of the industry and replacement needs) correlate with employment opportunities for our graduates.

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Will the proposed program impact any existing degree programs and services at the institution (e.g., course offerings or enrollment)?

Yes

No

If yes, explain. (500 characters)

Students and faculty already engaged in digital humanities projects will now have programmatic support. At first, faculty from existing departments will be reassigned to teach new DCD courses. We anticipate increased enrollment in upper-level humanities courses. While existing courses in Communication, English, History, and Political Science incorporate the study of media and digital content, this program is distinctive in its synthesis of critical examination and actual hands-on development of digital artifacts.

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List of Similar Programs in South Carolina

Program Name	Institution	Similarities	Differences
Center for Digital Humanities	University of South Carolina	Supports digital projects and provides some training in the tools and concepts within digital humanities.	Is a Center that is housed in Thomas Cooper Library; its faculty and staff assist with a variety of projects across the University. In spring and summer of 2014, it offered 11 courses and workshops.
Computing in the Arts	College of Charleston	Offers CITA courses (10 credits) that help students synthesize skills and knowledge gained in CSCI courses with training they received in the fine arts.	The College of Charleston's website advertises its program as being "designed for students who have a creative passion already developed in art, music, or theatre" rather than interdisciplinary focus.
		Otherwise, there are no similar academic programs within the state of South Carolina.	

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Description of the Program

Projected Enrollment						
Year	Fall		Spring		Summer	
	Headcount	Credit Hours	Headcount	Credit Hours	Headcount	Credit Hours
2015-16	10	150	19	282	NA	NA
2016-17	25	381	32	485	NA	NA
2017-18	38	573	39	592	NA	NA
2018-19	45	679	46	685	NA	NA
2019-20	52	773	51	768	NA	NA

Note 1: Based on enrollment of 10 new students each fall and 10 new students each spring.

Note 2: Credit hours based on 15 hours per semester.

Note 3: First year total headcount based on 88% returning fall to spring, and 82% returning spring to fall.

Note 4: Years 2 – 3 headcount based on 80% graduation rate of returning students after Spring Semester, with 88% of students returning fall to spring, and 82% of students returning spring to fall.

Besides the general institutional admission requirements, are there any separate or additional admission requirements for the proposed program?

Yes

No

If yes, explain. (1000 characters)

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Are there any special articulation agreements for the proposed program?

Yes

No

If yes, identify. (1000 characters)

Horry Georgetown Technical College already has an MOU with us for Graphic Design students, and we hope to continue talks with HGTC to create a similar agreement for the new DCD program. We have not yet contacted graduate programs for similar partnerships, but we will probably do so once the major is established. Since graduate programs in Digital Humanities are increasing, there will be more options for us in 2-3 years, once we have established more of a reputation in the discipline and have successful graduates.

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Curriculum

Curriculum by Category*					
Core Curriculum					35-44 credits
Freshman Graduation Requirement					3
Foundation Courses	Theory	DCD 100 Technology and Humanity			9
		DCD 101 Humanities in the Digital Age			
		DCD 102 Information Design			
Foundation Courses	Methods	DCD 200 Introduction to Digital Humanities			9
		DCD 201 Coding for Humanists			
		DCD 202 Introduction to Digital Sources			
Major Requirements	Digital Humanities Sequence	ENGL 231 Film, New Media, and Culture			15
		DCD 309 Interactivity and Culture			
		DCD 312 Social Media or JOUR 350 Interactive Media & Society			
		DCD 316 Digital Resources in the Humanities			
		DCD 345 Knowledge Production and Digital Representation			
Major Requirements	Methods Sequence	Take 3 of the following 4 courses:			9
		DCD 301 Text Methods			
		DCD 302 Visual Methods			
		DCD 303 Sound and Motion Methods			
		DCD 304 Interactive Methods			
Major Requirements	Application	Take 2 additional course that require application of methods (list of options appears below)			6
Major Requirements	Practicum/Internship	Take either DCD 495 Internship or DCD 496 Practicum			3
Major Requirements	Humanities Content	Take 4 upper-level humanities courses related to capstone project			12
Electives					10-20
Total Credit Hours Required					120

Application Courses: GEOG 310 Digital Cartography; GEOG 311 Earth Observation; HFA 391 Press Project Workshop; HIST 396 Manuscripts and Archives; HIST 397 Digital History; JOUR 304 Writing for Interactive Journalism (Prereq: JOUR 201); JOUR 305 Journalism News Writing and Reporting for Media (Prereq: JOUR 200 or 201); JOUR 314 Video Journalism Production (Prereq: JOUR 304 or 310); MCJ 391 Recording Technology I; MCJ 392 Recording Technology 2; POLI 305 Introduction to Empirical Political Inquiry; THEA 255 Computer Aided Drafting and Design. Others may be added later.

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Course Descriptions for New Courses

Course Name	Description
DCD 100: Technology and Humanity	Technologies play a central role in our culture, in the decisions we make, in our social relationships, in our health, in our safety, in conflict resolution, in the careers we pursue, in the way we work, play, and live. Given this, part of what it means to be human is to be a user of technology. Gaining a clearer and more well articulated understanding of the moral and social- political implications of technologies thus allows for a more considered view of our place in the world and our progress as a human civilization (scientifically, ethically, and socially). The course considers technologies from different human perspectives.
DCD 101: Humanities in the Digital Age	The first half of this course provides a critical overview of methods, tools, and projects in the digital humanities; the second half of the course is devoted to a very basic introduction to building and using such tools in digital humanities projects. Students will leave the course with both a practical introduction to computational methods and a critical lens for understanding the impact of new media and digital tools on humanities inquiry and the liberal arts.
DCD 102: Information Design	An introductory course that provides students with an overview of the concepts and methods of information design, the process of presenting information in a clear and effective way. This course focuses on information design in the humanities and covers topics ranging from an introduction to the basic principles of visual information representation to hands-on applications of those concepts in creating digital documents. Students will explore a wide variety of free and professional software applications used in information design, including online mapping applications such as Google Maps and ArcGIS Online, infographics applications such as Piktochart, and interactive presentation applications such as Prezi.
DCD 200: Introduction to Digital Humanities	An introductory course that provides students with a broad overview of the history, concepts, and methods of computing in the humanities. This course focuses not only on how use of computer technology has evolved in humanities disciplines and humanities-centered interdisciplinary research, but also explores basic methods and techniques in digital humanities through the examination of existing projects and hands-on exercises that allow students to build practical skill sets.
DCD 201: Coding for Humanists	This course provides a basic knowledge of how computers operate and are operated, as well as the computational and procedural logics, media, and languages employed in the digital humanities. Students will also achieve a basic understanding of the principles of coding. The course also serves as an introduction to modes of collaboration between those who work conceptually with the digital humanities and those who are assigned the tasks of implementing the technical side of such projects.
DCD 202: Introduction to Digital Sources	An introductory course that provides students with an overview of digital sources in the humanities. This course focuses not only on how the creation and use of digital sources have evolved in humanities disciplines and humanities-centered interdisciplinary research, but also explores the use of these sources through a critical examination of existing projects that utilize digital images, texts, maps, audio, and other digital media. Students will also develop practical skill sets through hands-on exercises utilizing humanities-based digital resources.

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DCD 301: Text Methods	This methods course provides an in depth overview and history of text technologies and the mediation of literary texts. Students are introduced to concepts of textual mediation, digitalization and archiving, as well as critical debates surrounding intellectual property in digital environments, text interface design, and the politics of reading and translation across modalities. Practically, students gain exposure and facility with text encoding systems and languages including TEI, XML, and metadata platforms (Omeka).
DCD 302: Visual Methods	An intermediate course that provides students with an in-depth exploration of the theories and practicum of visual and verbal elements used by visual communicators. This course will build on the issues found in relation to cultural shifts in aesthetic trends and consumer behavior while also discussing solutions created by visual communicators and the software tools used.
DCD 303: Sound and Motion Methods	An intermediate course that provides students both an overview of digital video and audio technologies in humanities projects, and an opportunity to build practical skill sets in utilizing these technologies. This course focuses not only on how the use of digital audio and video has evolved in humanities disciplines and humanities-centered interdisciplinary research, but also explores basic methods and techniques for creating digital audio and video in humanities projects that will allow students to build practical skill sets.
DCD 304: Interactive Methods	This methods course provides an in depth overview of interactivity and interactive methods within new media and digital culture (this course is meant to be in dialogue with the histories and theories of interactivity explored in DCD 309 of the digital humanities sequence; though 309 is not a required prerequisite). Students are introduced to concepts of interactivity, immersion, and virtuality. Practically, students gain exposure and facility with interactive programs, loops and interfaces in code environments or languages such as Processing, HTML 5, and/or Flash.
DCD 309: Interactivity and Culture	The first half of this course provides a critical overview of concepts of interactivity and immersion, historically and within new media and digital culture; the second half of the course is devoted to a very basic introduction to building and using interactive structures, drawing on and developing skills and methods taught in earlier courses in the sequence. Students will leave the course with both a practical introduction to computational methods across humanities disciplines, and a critical lens for understanding the impact of new media and digital tools on humanities inquiry and the liberal arts.
DCD 312: Social Media	This course provides a critical overview of concepts and best practices surrounding social media, historically and within new media and digital culture. Topics addressed will include new research on attention and cognition within digital culture, perceptions and skills necessary for critical consumption of information, best practices of digital participation and collective participatory culture, and the use of collaborative media and methodologies within networked environments. Students will get practice employing social media tools for projects on social media critique, analysis, and development.

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DCD 316: Digital Resources in the Humanities	An intermediate course that provides students both an overview of digital resources in humanities projects, and an opportunity to build practical skill sets in utilizing these resources. This course focuses not only on how digital resources have evolved in humanities disciplines and humanities-centered interdisciplinary research, but also explores the use of these resources through the examination of existing projects, including interdisciplinary databases, electronic texts, mapping and digital history projects, and New Media projects. Students will also develop practical skill sets through hands-on exercises utilizing humanities-based digital resources.
DCD 345: Knowledge Production and Digital	Theories of knowledge representation can facilitate our ability to express how we are modeling information in digital and mediated environments. This course is meant to give students foundation knowledge in advanced digital methods and theory. Topics addressed will include: integrated media theory; digital media and meaning making; disciplinary digital knowledge; and symbolic cognition and human meaning making.
DCD 488: Capstone Course	This course serves as a culminating experience for the program of study in this degree, allowing the student to bring together all the skills and knowledge acquired in the courses to produce and publish online a project of his/her own design.
DCD 495: Internship	The guided internship requires 120 hours of on-site work, a journal, a final paper, and artifacts to be included in the student's e-portfolio. The purpose of the course is to provide students with practical application opportunities for their knowledge and skills, to introduce them to local and regional employers in their field of study, and to enhance networking and collaboration opportunities. Students are professionally supervised in an organization while working 12 weeks at 10 hours per week.
DCD 496: Practicum	The practicum requires 60 hours of on-site work, a journal, a final paper, and artifacts to be included in the student's e-portfolio. The purpose of the course is to provide students with practical application opportunities for their knowledge and skills within a closely supervised work environment. By working on digital projects within the campus community, students also enhance their skills of collaboration and their understanding of project development and work flow.
The following courses are being added to the catalog to serve both the B.A. in History and the B.A. in Digital Culture and Design:	
HIST 396: Manuscripts and Archives	This course introduces students to a range of important issues concerning the source of the raw materials that most professional historians work with: archival documents and manuscripts. Students learn to locate, read, describe, transcribe, and digitize a variety of original archival materials that have never been published before. We also trace the broad history of libraries and archives, evaluate a wide range of digital archives, and consider the effects of the digital revolution on archival studies. This course includes an examination of the historiography and <u>theoretizing of archives and manuscripts</u> .
HIST 397: Digital History	This history course investigates how the past has been rapidly digitized and explores the debates in the field of digital humanities knowledge production. From debates in the field, to theoretical approaches, to methodological practices, to technological tools, this course explores how the past has been preserved and presented in a digital format. Students critically analyze digital materials and evaluate and interpret such documents as historical primary sources, memoirs, literary works, films, photographs, artifacts, music, and art.

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Faculty

Faculty and Administrative Personnel				
Rank	Full- or Part-time	Courses Taught or To be Taught, Including Term, Course Number & Title, Credit Hours	Academic Degrees and Coursework Relevant to Courses Taught, Including Institution and Major	Other Qualifications and Comments (i.e., explain role and/or changes in assignment)
Professor #1 (PhD)	F	Director of Humanities Institute and DCD Program (currently Associate Dean); DCD 100: Technology and Humanity, FA 16, 3; HFA 391: Press Project Workshop, as needed, 3	University of Virginia, PhD and MA in English [ENSP 581 Film Aesthetics, ENCR 881 Postmodernisms, ENAM 982 Creativity and American Ideology; University of North Carolina --Chapel Hill, MAT in English Education [EDCI 111 AV Instr: Tech/MAT]; BA in Education with Honors in English	Worked at Electronic Text Center, University of Virginia Library; taught ENGL 673 Media and Digital Literacy
Professor #2 (PhD)	F	DCD 496: Practicum, FA 18, 3	Indiana University, PhD and MA in Art History ; St. Olaf College, Art Studio/English Literature	Teaches ARTH 450 Ashes2Art: Digital Reconstructions of Ancient Monuments, ARTH 337 Contemporary Graphic Novel, ARTH 311 History of Graphic Design, ARTH 350 Art & Ideas; extensive publications
Associate Professor #3 (PhD)	F	HIST 396: Manuscripts and Archives, SP 18, 3	Duke University, PhD and MA in History; Hill Manuscript Library, St. John's University, Apprenticeship, Archival Studies; College of Charleston, BA History	Grants in DH from NEH and National Humanities Center
Associate Professor #4 (PhD)	F	DCD 101: Humanities in the Digital Age, FA 15, 3; DCD 201: Coding for Humanists, SP 16, 3; DCD 309: Interactivity and Culture; DCD 304: Interactive Methods, FA 17, 3; DCD 488: Capstone, SP 19, 3; ENGL 231: Film, New Media, and Culture, SP 16, 3	University of California-Irvine, PhD in English, MA in Comparative Literature; California State University, Pomona and Fullerton, BA English and Physics	Digital Coordinator, Athenaeum Press, CCU; Co-Coordinator, New Media and Digital Culture Minor, CCU; Peer Review Panelist, NEH Digital Start-Up Grant; many publications in DH, taught many DH courses

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Associate Professor #5 (MFA)	F	DCD 302: Visual Methods, FA 17, 3	University of Notre Dame, MFA in Graphic Design [DESN 515S Design Project and Research; DESN 516S Graphic Design Research; DESN 591S Graduate Design]; Illinois State University, BS in Graphic Design	Art/Production Manager for The Athenaeum Press, teaches Graphic Design, many publications, presentations, grants, and jobs in the field
Associate Professor #6 (PhD)	F	DCD 202: Introduction to Digital Sources, SP 16, 3; DCD 316 Digital Resources in the Humanities, FA 16, 3; HIST 397: Digital History, as needed, 3	University of California at Berkeley, PhD African American Studies, MA in African Diaspora Studies; San Francisco State University, BA Political Science	Publications: <i>Civil War America: A Social and Cultural History of the Era</i> , Routledge, 2012 (lead editor of text and website); <i>Black Soldiers and the Long Civil Rights Movement</i> , Bedford dig proj, more
Assistant Professor #7 (PhD)	F	DCD 102: Information Design, SP 16, 3; DCD 200: Introduction to Digital Humanities, FA 15, 3; DCD 303: Sound and Motion Methods, FA 17, 3; DCD 345: Knowledge Production and Digital Representation, SP 17, 3; DCD 495: Internship, FA 18, 3; GEOG 310: Digital Cartography, as needed, 3; GEOG 311, Earth Observation, as needed, 3	West Virginia University, PhD and MA Geography [GEOG 694B Sem: Explr Spacel Datat Analysis; GEOG 694C Sem: GIS; GEOG 452 GIS: Applications; GEOG 752 Adv/Geographic/ Informtn/Science; GEOG 651 GIS: Technical Issues; GEOG 462 Digital Cartography, etc.]; Syracuse University, ABD Anthropology, MA History; Duke University, BA History	Specialized training in ArcGIS I, II, ArcSDE, Visual Basic, C#, ESRI's ArcObjects; many publications; Courses taught: Digital Earth, Introduction to GIS, Geospatial Intelligence, Earth Observation etc
Assistant Professor #8 (PhD)	F	ENGL 231: Film, New Media, and Culture, FA 15, 3; DCD 301: Text Methods, FA 17, 3	Ohio State University, PhD, MA [ENGL 778 Grad Stdy Film], BA English	Participated in Digital Humanities Winter Institute, taught Media and Digital Literacy (graduate) and ENGL 231, presentations in DH
Assistant Professor #9 (PhD)	F	DCD 312: Social Media History, Development and Analytics, FA 16, 3; JOUR 304: Writing for Interactive Journalism, as needed, 3; JOUR 305 Journalism News Writing and Reporting for Media, as needed, 3; JOUR 314 Video Journalism Production, as needed, 3	Rutgers University, PhD Computer-Mediated Communication, MA Information and Communication Studies [Media Studies, Info & Comm Processes, Media Culture, Media & Politics, Media History & Inst, Mediated Communication], BA English	Courses taught: JOUR 350 Interactive Media & Society; JOUR 489 Participatory Media; COMM 410 Identity in the Digital Age; JOUR 489 Media Convergence and Culture, etc. and several publications.

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Assistant Professor #10 (MF A)	F	DCD 303: Sound and Motion Methods, FA 18, 3; MCJ 391: Recording Technology I and MCJ 392: Recording Technology II, as needed, 3	University of Miami Frost School of Music, DMA and MMA, Instrumental Music and Jazz Performance [MTC 511/512 Film Scoring I and II, MSJ 522 Midi Seq Digtl Wks; MTC 617 Analytical Tech, MSJ 519 Adv Mod Arrang I]; University of North Florida, BA Jazz Performance	Manager, Wheelwright Recording Studio. Courses taught: Careers in Music, Recording Technology I and II, Commercial Music Analysis, Advanced Media Writing; designed the new Minor Cognate in Commercial Music. "St. Helena Island Spiritual Project" selected as Athenaeum Press project (2013-14): includes interactive application, songbook, field recordings, etc.
Visiting Assistant Professor #11	F	DCD 100: Technology and Humanity, FA 15, 3	Washington University (St. Louis), PhD Philosophy [Social and Political Philosophy, Advanced Philosophy of Science, Topics in Ethical Theory]; Boston College, MA Philosophy; Hillsdale College, Philosophy	Courses taught: Contemporary Moral Issues, Problems in Philosophy, Biomedical Ethics, Social Ethics and Political Thought.
*Assistant Professor #12	F	DCD 101: Humanities in the Digital Age, FA 16, 3; DCD 102: Information Design, SP 17, 3; DCD 201: Coding for Humanists, SP 17, 3; DCD 304 Interactive Methods, FA 18, 3; DCD 345: Knowledge Production and Digital Representation, SP 18, 3	TBA	TBA
*Assistant Professor #13	F	DCD 200: Introduction to Digital Humanities, FA 16, 3; DCD 202: Introduction to Digital Sources, SP 17, 3; DCD 309: Interactivity and Culture, FA 17, 3; DCD 496:	TBA	TBA

Note: Individuals should be listed with program supervisor positions listed first. Identify any new faculty with an asterisk next to their rank.

NEW PROGRAM PROPOSAL

Total FTE needed to support the proposed program (i.e., the total FTE devoted just to the new program for all faculty, staff, and program administrators):

Faculty	4.50	Staff	0.50	Administration	0.25
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Faculty /Administrative Personnel Changes

Provide a brief explanation of any additional institutional changes in faculty and/or administrative assignment that may result from implementing the proposed program. (1000 characters)

The Edwards College has sufficient faculty to initiate the program. By year 2, the program will require ½ FTE admin support. As this is a cross-disciplinary program, new hires in participating departments will be vetted for experience in new media and digital culture/design. By year 2, we expect a dedicated hire (FT faculty) fully devoted to program development and instruction, disciplinary background and departmental affiliation TBD. In year 3, we envision hiring a digital specialist, perhaps in a post-doc faculty position. This hire, holding a terminal degree and skills in digital humanities project development, will spend half-time teaching and half-time assisting faculty and students with digital humanities projects. With the anticipated growth of the program, we expect to hire an additional full-time faculty member in year 4. Projections suggest that transfer of existing faculty to support the new program full time may be necessary. The affected departments will propose new positions as needed.

Library and Learning Resources

Identify current library/learning collections, resources, and services necessary to support the proposed program and any additional library resources needed. (1000 characters)

Kimbel library owns 992 titles relevant to the proposed program; of these, 26% are “core” titles for an academic collection and relatively current. The actual cost of all core titles not held = \$5,473 (2013 prices.) The Library realizes that acquisition of all core titles not held is based on an ideal collection. Numbers reported are benchmarks to guide acquisitions.

Kimbel Library anticipates a cost of \$5,473.00, or \$1,094 per year for five years based on the actual cost of core titles not owned for monographic acquisitions. Established programs in the humanities and technology will further support the program, as will resources provided by PASCAL via PASCAL Delivers and the PASCAL electronic resources. Journal subscriptions are an ongoing cost. The average cost of technology journals in 2013 = \$1,830 & \$195 for journals in the arts/humanities. The library provides access to 84% of core relevant to DCD but will want to consider subscriptions to new content in this emerging field.

NEW PROGRAM PROPOSAL

Student Support Services

Identify academic support services needed for the proposed program and any additional estimated costs associated with these services. (500 characters)

Staff Advisors already working within the Edwards College are sufficient in number to provide the needed support services without additional cost. The university's existing academic support services that provide for all students (tutoring, computer labs, learning assistance centers, library instruction, etc.) will still be available to these new majors.

Physical Resources

Identify any new instructional equipment needed for the proposed program. (500 characters)

The program can be supported by our current and near-future equipment levels: computer labs, a range of software packages, and instructional technology. CCU has introduced technology into every teaching space on campus; students will have access to current-generation hardware and regularly upgraded software. The Digital Production Studio and the Digital Humanities Hub will be equipped with state-of-the-art lighting, recording, filming, and editing technology, and advanced computing stations. It is projected to be complete by Fall 2015.

Will any extraordinary physical facilities be needed to support the proposed program?

Yes

No

Identify the physical facilities needed to support the program and the institution's plan for meeting the requirements, including new facilities or modifications to existing facilities. (1000 characters)

The program will be housed in the Edwards Building and in Brittain Hall. Renovations now taking place will coincide with the launch of the BA-DCD in Fall 2015. As part of the current online learning initiative, a Digital Production Studio is being built. In addition to serving as a lecture capture facility, this location will support professional video production, digital media composition, lighting design, and acting courses. The studio will contain studio-grade cameras, dollypods, teleprompters, a centralized production switcher that combines audio and video mixing, a Green Chroma key for variable backgrounds, and lighting controls. A Digital Humanities Hub is also being designed, complete with computer work stations, an Ashes2Art modeling area, and video-conferencing capabilities. The Hub is being funded by CCU's QEP Initiative to enhance experiential learning, and applications have already been submitted for both level 1 & 2 NEH grants. The Digital Production Studio and the Digital Humanities Hub are already fully funded through the university online learning initiative and the QEP initiative, so no additional costs are involved. The new costs in years 3 and 4 in the chart below anticipate updates in software and/or equipment to be shared with other departments.

NEW PROGRAM PROPOSAL

Financial Support

Estimated New Costs by Year						
Category	1st	2nd	3rd	4th	5th	Total
Program Administration	\$31,104	\$31,726	\$32,360	\$33,007	\$33,668	\$161,865
Faculty and Staff Salaries	\$64,634	\$127,015	\$160,538	\$203,949	\$248,525	\$804,660
Graduate Assistants						
Equipment			\$3,000	\$3,000		\$6,000
Facilities						
Supplies and Materials	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$12,500
Library Resources	\$1,094	\$1,094	\$1,094	\$1,094	\$1,094	\$5,470
Other*						
Total	\$99,332	\$162,335	\$199,492	\$243,550	\$285,787	\$990,495
Sources of Financing						
Category	1st	2nd	3rd	4th	5th	Total
Tuition Funding	\$285,229	\$572,260	\$769,039	\$900,949	\$1,017,029	\$3,544,506
Program-Specific Fees						
State Funding (i.e., Special State Appropriation)*						
Reallocation of Existing Funds*						
Federal Funding*						
Other Funding*						
Total	\$285,229	\$572,260	\$769,039	\$900,949	\$1,017,029	\$3,544,506
Net Total (i.e., Sources of Financing Minus Estimated New Costs)	\$185,897				\$731,242	\$2,554,011

*Provide an explanation for these costs and sources of financing in the budget justification.

NEW PROGRAM PROPOSAL

Budget Justification

Provide a brief explanation for the other new costs and any special sources of financing (state funding, reallocation of existing funds, federal funding, or other funding) identified in the Financial Support table. (1000 characters)

Note: Institutions need to complete this budget justification *only* if any other new costs, state funding, reallocation of existing funds, federal funding, or other funding are included in the Financial Support table.

Notes:

- (1) Program administration based on .25 of Director's salary plus 24% fringe for year one. Years 2-5 are based on a 2% increase.
- (2) 24% Fringe Benefits included with faculty salaries. Years 2-5 are based on a 2% increase.
- (3) Clerical/Support salary includes 24% fringe for year. Years 2-5 are based on a 2% increase.

NEW PROGRAM PROPOSAL

Evaluation and Assessment

Programmatic Assessment: Provide an outline of how the proposed program will be evaluated, including any plans to track employment. Identify assessment tools or software used in the evaluation. Explain how assessment data will be used. (3000 characters)

Each of the required DCD courses reflects the unique focus of this experiential humanities degree: to be able to think critically about digital culture and act purposefully and effectively with digital tools and platforms. Writing and research skills are emphasized throughout all phases of the curriculum alongside the conceptual literacies of the digital humanities. Students are required to demonstrate proficiency with written, oral, and electronic-based presentations of their work through a diverse range of learning technologies and multimodalities. The curriculum cultivates the skills and attitudes of collaborative production across multiple disciplines and skill sets. Finally, since this program is designed as a highly experiential degree, the outcomes to each level of the curriculum are tracked through the production of an advanced digital portfolio. Students contribute elements to the portfolio early in their academic careers, building on skills in order to realize work on a highly developed, digital or new media project. The project will demonstrate critical acumen and specific applied digital or media skills. The final portfolio will be utilized as a platform that allows students to transition into a professional or advanced academic context, and also will function as a more comprehensive and creative assessment measure.

All aspects of the curriculum are directed toward production of the final digital portfolio. In DCD 101 and each course beyond the foundation level, students create an element that is added to the portfolio to demonstrate competency in one of the student learning outcomes. In order to advance into the methods, advanced content, and capstone segments of the program, students must submit a project proposal and a plan for degree completion. The final portfolio project will serve as a résumé of a student's expertise in a particular area. The two components of the portfolio, discrete demonstrations of skill and critical knowledge gained throughout the curriculum, allow for a highly flexible assessment tool that can be used to investigate the impact of the curriculum at all levels, including a student's post-degree success. Throughout the curriculum, the portfolio requires an extensive level of feedback and audit from faculty and peer collaborators as well as revision by the student. The portfolio will also guide placement in the practicum, internships, and post-graduate pursuits. Criteria for placements in businesses outside CCU will be developed as these relationships are developed.

The final portfolio provides the means for program assessment; student learning outcomes, as demonstrated by artifacts in the portfolios, will be assessed using standard rubrics, and the results will be analyzed to determine strengths and weaknesses in curriculum and instruction. The information from all assessment measures will also provide the basis for adjustments to the portfolio trajectory and form. This curricular approach leads to a process of ongoing improvement for the program. The platform for the digital portfolio will depend on the outcome of current debates on campus. Future employment of graduates to be tracked through social media.

NEW PROGRAM PROPOSAL

Student Learning Assessment

Expected Student Learning Outcomes	Methods of/Criteria for Assessment
<p>Read comparatively and critically analog and digital texts, identifying, analyzing, and critiquing relevant cultural, aesthetic, and technical/structural themes.</p>	<ol style="list-style-type: none"> 1. Review of portfolio artifacts (gathered from foundation and 300-level courses) in DCD 345 2. Demonstration of critical and comparative analysis in final portfolio proposal and final portfolio project.
<p>Articulate concisely through written and oral expression the issues (e.g. social, cultural, aesthetic, technical, and economic) common to digital humanities research.</p>	<p>Discussions, exams, and papers assigned in the methods sequence that require students to reflect on theories and concepts learned in digital humanities sequence.</p>
<p>Collaborate with peers through use of new technologies & an agreed upon structure and democratic workflow that employs critical and affective feedback for revision.</p>	<ol style="list-style-type: none"> 1. Peer and faculty evaluation of coursework on collaborative assignments. 2. Narrative component of final portfolio project offers a specific critical reflection on process, including the role of collaborative production
<p>Demonstrate applied fluency and facility with the concepts, projects, and applications within the digital humanities.</p>	<ol style="list-style-type: none"> 1. Successful completion of portfolio project proposal review 2. Successful completion of DCD 495 and/or 496, and DCD 488 3. Successful review of final portfolio project.
<p>Articulate an understanding of the relevance of the medium of code to humanistic topics.</p>	<p>Hands-on exercises and exams in DCD 201 and in the advanced methods sequence-- DCD 301-304</p>
<p>Synthesize text/codes, images, and narratives across a variety of mediated formats (including but not limited to written essays, online forums, human-machine performance platforms, hypertexts, etc.)</p>	<ol style="list-style-type: none"> 1. Portfolio artifacts 2. Final portfolio project.

NEW PROGRAM PROPOSAL

Will the proposed program seek program-specific accreditation?

Yes

No

If yes, provide the institution's plans to seek accreditation, including the expected timeline for accreditation. (500 characters)

Will the proposed program lead to licensure or certification?

Yes

No

If yes, explain how the program will prepare students for licensure or certification. (500 characters)

NEW PROGRAM PROPOSAL

Teacher or School Professional Preparation Programs

Is the proposed program a teacher or school professional preparation program?

Yes

No

If yes, complete the following components.

Area of Certification

Please attach a document addressing the South Carolina Department of Education Requirements and SPA or Other National Specialized and/or Professional Association Standards.