

## Brothers, Sheila

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**From:** Schroeder, Margaret <m.mohr@uky.edu>  
**Sent:** Friday, January 26, 2018 12:25 PM  
**To:** Brothers, Sheila; McCormick, Katherine  
**Cc:** Jensen, Robert  
**Subject:** Proposed New MFA: Curatorial Studies  
**Attachments:** SAVS CS MFA Degree proposal-1-24-18.pdf

### Proposed New MFA: Curatorial Studies

This is a recommendation that the University Senate approve, for submission to the Board of Trustees, the establishment of a new MFA: Curatorial Studies, in the School of Arts and Visual Studies within the College of Fine Arts.

#### Rationale:

The proposed Master of Fine Arts in Curatorial Studies is a three-year (60 credit hours), hybrid online and residency program. It is designed to be a practice-based degree that prepares students for curatorial positions in a wide variety of arts organizations (as distinct from a museum studies program) as well as teaching positions at the college level. The unique character of the program and its relatively low cost to students, will attract high quality candidates nationwide and even internationally. Currently, there are only three other such programs in the United States and only two others internationally. The curatorial studies degree also differs from museum studies degree, in that the latter prepares students to work in art museum contexts, where registration, preservation, and scholarship are the primary focuses of the training. In contrast, curatorial studies involves working with contemporary art and artists and with community art groups and organizations. In addition to those skills, the proposed MFA degree will prepare graduates for teaching in higher education, from the community college level to research universities.

The program will be offered using existing resources. The program faculty estimate 4 new students entering the program each year.

The revised program is attached.

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1. This form has two sections. Section A contains information required by the University Senate and Registrar's office and Section B contains information required by two external entities, the CPE (Council on Postsecondary Education) and SACS-COC (Southern Association of Colleges and Schools Commission on Colleges). Although only Section A is required for University Senate approval, every question must be answered to receive CPE approval. Please write "not applicable" wherever that is the appropriate response, leaving no area blank.
  
2. The CPE requires that a pre-proposal and full proposal be submitted. The pre-proposal is submitted after a proposed program has received college-level approval. Answers to questions identified with a \* by the question number on this form should be used for the CPE's pre-proposal. Such questions are in both Section A and Section B. Please email [institutionaleffectiveness@uky.edu](mailto:institutionaleffectiveness@uky.edu) for more information about the CPE's [pre-proposal process](#). The CPE's full proposal requires completion of both Sections A and B of this form and is submitted after approval by UK's Board of Trustees.
  
3. Once approved at the college level, your college will send the proposal to the appropriate Senate academic council (HCCC and/or GC) for review and approval. Once approved at the academic council level, the academic council will send your proposal to the Senate Council office for additional review via a committee and then to the Senate for approval. Once approved by the Senate, the Senate Council office will send the proposal to the appropriate entities for it to be placed on an agenda for the Board of Trustees. The contact person listed on the form will be informed when the proposal has been sent to committee and other times as appropriate.

### SECTION A – INFORMATION REQUIRED BY UNIVERSITY SENATE

#### 1. Basic Information: Program Background and Overview

1a	Date of contact with Institutional Effectiveness <sup>1</sup> :	<i>Feb. 22, 2016</i>	
	<input type="checkbox"/> Appended to the end of this form is a PDF of the reply from Institutional Effectiveness.		
1b	Home College: <i>College Of Fine Arts</i>		
1c	Home Educational Unit (school, department, college <sup>2</sup> ): <i>School of Art and Visual Studies</i>		
1d*	Degree Type (Master's of Science, Master's of Business Administration, etc.): <i>MFA</i>		
1e*	Program Name (Biology, Finance, etc.): <i>Curatorial Studies</i>		
1f*	CIP Code (provided by <a href="#">Institutional Effectiveness</a> ): <i>50.1002</i>		
1g	Is there a specialized accrediting agency related to this program?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If "Yes," name: <i>National Association of Schools of Art and Design</i>		
1h	Was this particular program ever previously offered at UK but subsequently suspended?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," describe. (300 word limit)		

<sup>1</sup> You can reach Institutional Effectiveness by phone or email (257-2873 or [institutionaleffectiveness@uky.edu](mailto:institutionaleffectiveness@uky.edu)).

<sup>2</sup> Only interdisciplinary graduate degrees may be homed at the college level.

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1i*	Requested effective date:	<input checked="" type="checkbox"/> Fall semester following approval.	OR	<input type="checkbox"/> Specific Date <sup>3</sup> : <i>Fall 20</i>
1j*	Anticipated date for granting first degree(s): <i>2021</i>			
1k*	Contact person name: <i>Robert Jensen</i>	Email: <i>Robert.Jensen@uky.edu</i>	Phone: <i>7-2336</i>	
<b>2. Program Overview</b>				
2a*	Provide a brief description of the proposed program. (300 word limit)			
	<i>The Master of Fine Arts in Curatorial Studies is a three-year (60 credit hours), hybrid online and residency program at the graduate level. It is designed to be a practice-based degree that prepares students for curatorial positions in a wide variety of arts organizations (as distinct from a museum studies program) as well as teaching positions at the college level. Graduates will have had practical experience in exhibition development and design, art event planning, catalogue design and writing, fundraising, grant writing, conducting studio visits, promotion and marketing, creating community-based programming and similar activities related to careers in visual arts organizations. The unique character of the program and its relatively low cost to students, will attract high quality candidates nation-wide and even internationally.</i>			
2b	(similar to 13a) What is the need for the proposed program? For example, is there a shortage of trained professionals or has an accrediting/professional/government body expressed a need for this type of program? Provide justification and evidence to support the need and demand for this proposed program. Include any data on student demand; career opportunities at the regional, state, and national levels; and any changes or trends in the discipline(s) that necessitate a new program. (300 word limit)			
	This cutting-edge program will provides a terminal degree (the MFA is universally accepted as such) in visual arts curating and visual arts organizations management. Graduates would also be eligible to hold tenure-line faculty positions at the university level. Currently, there are only three other such programs in the United States and only two others internationally. The possession of a terminal degree instantly makes these graduates highly competitive in a diverse job market (according to National Bureau of Labor, job outlook for 2016-26 for Curatorial Positions is 13% higher than average [see attached PDF]). Although there are many two-year curatorial studies and museum studies programs across the country, students come out of these programs without the kind of hands-on training art organizations, especially small ones, require. Also, they do not have the credentials to teach at most colleges and universities, especially in tenure-line positions. The curatorial studies degree also differs from museum studies degree, in that the latter prepares students to work in art museum contexts, where registration, preservation, and scholarship are the primary focuses of the training. In contrast, curatorial studies involves working with contemporary art and artists and with community art groups and organizations. In addition to those skills, the proposed MFA degree will prepare graduates for teaching in higher education, from the community college level to research universities. We expect that our graduates will be highly competitive for many hybrid positions in higher education, which combine teaching and gallery oversight. The decision to offer this degree was based on the fact that we now have the faculty, facilities, and institutional connections to make such a degree possible. It is designed for students entering with background in art education, art history and visual studies, art studio, and arts administration. We also anticipate a significant amount of interest from applicants already working in the field, who want to secure teaching credentials.			

<sup>3</sup> Programs are effective the semester following approval. No program will be made effective unless all approvals, up through and including Board of Trustees and CPE approval, are received.

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2c*	<p>(similar to 11a) List the program objectives. These objectives should deal with how students will benefit from the program, both tangibly and intangibly. Give evidence that they will benefit. (300 word limit)</p>
	<p><i>The program responds to the needs of the Commonwealth and the country as a whole for highly trained curators capable of running art galleries, arts organizations, organizing art events, such as festivals, or holding teaching positions in higher education that service visual arts education. The program, by providing on-the-job training, will create graduates with a wide diversity of skills that are in high demand by art organizations and educational institutions. Through their curatorial activities and teaching abilities graduates will impact the Commonwealth by creating arts programming and instruction that will have positive cultural, intellectual, and financial impact on the communities in which they work. The program should achieve national recognition for its innovative curriculum and positive impact on graduates and their communities.</i></p>
2d*	<p>List the student learning outcomes (SLOs) for the proposed program. (300 word limit) (More detailed information will be addressed in Section A, part 5.)</p>
	<ol style="list-style-type: none"> <li>1. Demonstrate advanced professional competence in various aspects of curatorial practice: exhibition design and management, communication with artists and stakeholders, art installation, budgeting, marketing and promotion, social media outreach, and professional networking.</li> <li>2. Display a breadth of understanding in art and related disciplines and be able to think independently, to integrate, and to synthesize information associated with curatorial activities.</li> <li>3. Demonstrate an awareness of current issues and developments in contemporary art and visual culture and the basic ability and clear potential to contribute to the expansion and evolution of this field.</li> <li>4. Demonstrate ability to write and speak clearly and effectively to the visual arts communities, the general public, and in formal or informal teaching situations.</li> <li>5. Demonstrate possession of advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field of contemporary art and visual culture.</li> <li>6. Demonstrate at least a basic knowledge of bibliographic or information resources associated with work and analysis related to contemporary art and visual culture.</li> <li>7. Produce a high quality capstone thesis exhibition or equivalent, displaying the various expertises associated with the thesis project.</li> </ol>
2e	<p>Provide the rationale and motivation for the program. Give reference to national context, including equivalents at benchmark institutions. (150 word limit)</p>
	<p><i>The UK SA/VS MFA in Curatorial Studies will be the only three-year hybrid (online and residency), terminal degree program in the world, and will be one of four MFA degree programs in curatorial studies in the U.S, and only the second nationally accredited program. Like these other institutions we intend to keep our program small. And our overriding goal is to create a truly useful degree, which for us means three things: 1. terminal degree 2. practical skills training through a wide variety of positions and experiences and 3. low cost. We believe this will be the only degree program of its kind in the U.S. that will offer all three. Moreover students will be able to combine hands-on practical coursework in curatorial studies with coursework delivered on-line through the College of Fine Arts Arts Administration M.A. degree.</i></p>
2f	<p>Describe the proposed program's uniqueness within UK. (250 word limit)</p>
	<p><i>The SA/VS MFA in Curatorial Studies will partner with the online Master's degree in Arts Administration to enable Curatorial Studies students to develop professional competency in not-for-profit arts organization management. MFA students will be able to fulfill some of their degree requirements through the online arts administration courses allowing efficient progress towards graduation.</i></p>
2g	<p>Describe the target audience. (150 word limit)</p>
	<p><i>We are targeting a small, highly qualified group of students with backgrounds in art history, art education, art studio, or arts administration, who wish to enter the curatorial studies field and/or a teaching career in the visual</i></p>

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	<i>arts at the collegiate level.</i>	
2h*	Does the program allow for any concentrations?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
	If "Yes," name the concentration(s). ( <i>Specific course requirements will be described in Section A, part 7.</i> )	
	Concentration #1:	
	Concentration #2:	
	Concentration #3:	
2j*	Are necessary resources available for the proposed new program? ( <i>A more detailed answer is requested in Section A, part 4.</i> )	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
2k	Describe how the proposed program will be administered, including admissions, student advising, retention, etc. ( <i>150 word limit</i> )	
	<i>Admission will be competitive, with the acceptance of the candidate into the program determined by a strong writing sample (along with optional examples of curatorial work [if an applicant has prior work experience in the field] or a digital portfolio [if the candidate holds a B.A., B.F.A, or M.F.A. degree in art education or art studio]); a statement of purpose; three letters of recommendation; an undergraduate transcript (with GPA of at least 3.3); and GRE quantitative and verbal test scores (with a verbal score of at least 500). International students must be able to demonstrate English language proficiency (with Graduate College's minimum TOEFL score requirements met). All admissions will be reviewed by a multidisciplinary committee appointed by the School's DGS and comprised of faculty from art education, art history, and art studio. The program will have its own Graduate Advisor, who will be charged with student advising and retention.</i>	
2l	Are multiple units/programs collaborating to offer this program?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
	If "Yes," please discuss the resource contribution(s) from each participating unit/program. ( <i>150 word limit</i> ) ( <i>Letters of support will be addressed in Part A, section 7.</i> )	
	<i>We have made an agreement with the College of Fine Arts' Arts Administration Department, that will enable MFA students to take a minimum of nine credit hours in Arts Administration at a 500 level or above (these courses are offered online). See attached letter of support.</i>	
2m	Are there any UK programs, which the proposed program could be perceived as replicating?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
	If "Yes," give a rationale for why this is not duplication, or is a necessary duplication. ( <i>250 word limit</i> )	
	If "Yes," two pieces of supporting documentation are required.	
	<input type="checkbox"/> Check to confirm that appended to the end of this form is a letter of support from the unit chair/director who may perceive this program as a replicate.	
	<input type="checkbox"/> Check to confirm that appended to the end of this form is verification that the chair/director of the other unit has agreement from the faculty members of the unit. This typically takes the form of meeting minutes.	
2n	Will the faculty of record for the proposed new master's degree be the graduate faculty of the department/school offering the proposed new degree?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
	If "No," please describe the faculty of record for the proposed master's program, including: selection criteria; term of service; and method for adding/removing members. Will the existing director of graduate studies (DGS)	

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	in the department/school be the DGS for this proposed master's degree?
	The degree will be supported by a combination of graduate faculty in art history, art education, and art studio, lecturers in art studio who by definition cannot hold graduate faculty credentials, and qualified individuals with terminal degrees who do not come under regular faculty title series, such as the director of the UK Art Museum. Individuals will serve according to their expertise in fields related to curatorial studies. When acting as interns outside the university, a graduate faculty member will be assigned to be the instructor of record to ensure that course requirements are met and student grades properly recorded. The existing DGS will also be the DGS for the new degree. An Executive Degree Committee comprised of the Program Graduate Advisor, the School Director, and the School DGS will appoint and remove program faculty. The terms of service for graduate faculty will be continuous. The terms of service for non-graduate faculty will serve in supporting roles as needed.

2o	Will the program have an advisory board <sup>4</sup> ?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," please describe the standards by which the faculty of record will select members of the advisory board, the duration of service on the board, and criteria for removal. (150 word limit)		
	If "Yes," please list below the number of each type of individual (as applicable) who will be involved in the advisory board.		
	Faculty within the college who are within the home educational unit.		
	Faculty within the college who are outside the home educational unit.		
	Faculty outside the college who are within the University.		
	Faculty outside the college and outside the University who are within the United States.		
	Faculty outside the college and outside the University who are outside the United States.		
	Students who are currently in the program.		
	Students who recently graduated <sup>4</sup> from the program.		
	Members of industry.		
	Community volunteers.		
	Other. Please explain:		
	<b>Total Number of Advisory Board Members</b>		

3. Delivery Mode		UK DLP and eLearning Office <sup>5</sup>			
3a*	Initially, will any portion of the proposed program's core courses be offered via distance learning <sup>6</sup> ?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
	If "Yes," please indicate below the percentage of core courses that will be offered via distance learning.				
(check one)	1% - 24% <input checked="" type="checkbox"/>	25% - 49% <input type="checkbox"/>	50% - 74% <input type="checkbox"/>	75 - 99% <input type="checkbox"/>	100% <input type="checkbox"/>
	NOTE: Programs in which 25% or more of the program will be offered via distance learning may need to submit a <a href="#">substantive change prospectus</a> to SACS. Please contact <a href="mailto:institutionaleffectiveness@uky.edu">institutionaleffectiveness@uky.edu</a> for assistance. <i>The prospectus is required by SACS, but it is NOT required for Senate review.</i>				

<sup>4</sup> An advisory board includes both faculty and non-faculty who are expected to advise the faculty of record on matters related to the program, e.g. national trends and industry expectations of graduates.

<sup>5</sup> For questions about alternative delivery modes, please contact UK's Distance Learning Programs and e-Learning office (<http://www.uky.edu/DistanceLearning/>).

<sup>6</sup> Per the Southern Association of Colleges and Schools Commission on Colleges (SACS) definition of distance education, distance education is a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous.

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3b*	If <i>any</i> percentage of the program will be offered via the alternative learning formats below, check all that apply, below.	
	<input checked="" type="checkbox"/>	Distance learning.
	<input type="checkbox"/>	Courses that combine various modes of interaction, such as face-to-face, videoconferencing, audio-conferencing, mail, telephone, fax, email, interactive television, or World Wide Web.
	<input type="checkbox"/>	Technology-enhanced instruction.
	<input type="checkbox"/>	Evening/weekend/early morning classes.
	<input type="checkbox"/>	Accelerated courses.
	<input checked="" type="checkbox"/>	Instruction at nontraditional locations, such as employer worksite.
	<input type="checkbox"/>	Courses with multiple entry, exit, and reentry points.
	<input type="checkbox"/>	Modularized courses.

3c	Give pedagogical rationale for the use of alternative delivery modes in the proposed program. Consider the aspects below and elaborate as appropriate. (200 word limit)	
	<ul style="list-style-type: none"> <li>• Synchronous and asynchronous components.</li> <li>• Balance between traditional and non-traditional aspects.</li> <li>• Hybrid elements.</li> </ul>	
	<p><i>Students in the MFA in curatorial studies will have the opportunity to take advantage of the online courses in arts administration to acquire knowledge and skills related to grant-writing, fundraising, arts management and leadership, promotion and marketing, and enterprenurship. The online courses will also help students, if desired, to accelerate their time to completion, especially when such coursework is taken during the second and third summers or if the candidate is doing an internship outside the region. Indeed, 18 credit hours of the proposed degree will consist of internships at arts organizations. These internships will allow students to master critical professional skills through hands-on supervised work experience.</i></p>	

**4. UK Resources**

4a*	Will the program's home educational unit require new or additional faculty?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," provide a plan to ensure that appropriate faculty resources are available, either within UK or externally, to support the program. Note whether the new and additional faculty will be part-time or full-time faculty. If "No," explain why. (150 word limit)		
	<i>We made two hires, the gallery director and the professor of contemporary art, that specifically serve the needs of the program.</i>		
	If "Yes," when will the faculty be appointed? (150 word limit)		

4b*	Will the program's home educational unit require additional non-faculty resources, e.g. classroom space, lab space, or equipment?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," provide a brief summary of additional non-faculty resources that will be needed to implement this program over the next five (5) years. If "No," explain why. (150 word limit)		
	<i>We have a new building with several dedicated gallery spaces and museum which provide support for the program.</i>		

4c	Will the program include courses from another educational unit(s)?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If "Yes," list the courses and identify the other educational units and subunits that have approved the inclusion of their courses. (150 word limit)		
	<p><i>Possible arts administration courses (students are expected to take at least nine hours) include:</i></p> <p><i>AAD 520 The Arts and Artists in Society</i></p> <p><i>AAD 550 Grant Writing for Non-Profit Organizations</i></p> <p><i>AAD 565 Community Engagement in the Arts</i></p> <p><i>AAD 600 Arts Administration Technologies</i></p> <p><i>AAD 610 Financial Management for Arts Organizations</i></p> <p><i>AAD 620 Management and Leadership in the Arts</i></p>		

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	<p><i>AAD 630 Marketing Research and Planning for Arts Organizations</i> <i>AAD 640 Principles of Fundraising</i> <i>AAD 650 The Arts and the Law</i> <i>AAD 660 Social and Cultural Entrepreneurialism</i> <i>AAD 730 Marketing Strategies and Applications for Art Organizations</i></p>
	<p>If "Yes," two pieces of supporting documentation are required.</p> <p><input checked="" type="checkbox"/> Check to confirm that appended to the end of this form is a letter of support from the other units' chair/director from which individual courses will be used. The letter must include demonstration of true collaboration between multiple units<sup>7</sup> and impact on the course's use on the home educational unit.</p> <p><input checked="" type="checkbox"/> Check to confirm that appended to the end of this form is verification that the chair/director of the other unit has consent from the faculty members of the unit. This typically takes the form of meeting minutes.</p>

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<sup>7</sup> Show evidence of detailed collaborative consultation with such units early in the process.



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4d	<i>(similar to question 19)</i> Fill out the faculty roster below for full-time and part-time faculty teaching major core courses in the proposed new master's program.		
<p align="center"><b>NAME</b></p> <p align="center">List name &amp; identify faculty member as FT (full-time) or PT (part-time).</p>	<p align="center"><b>FACULTY CIP CODE<sup>8</sup></b></p> <p align="center">List the applicable CIP Code for the faculty member.</p>	<p align="center"><b>MAJOR CORE COURSES IN THE PROGRAM</b></p> <p align="center">List the major core courses in the program that the faculty member will teach and the frequency of the offering (e.g. "every spring")</p>	<p align="center"><b>OTHER QUALIFICATIONS</b></p> <p align="center"><i>If applicable</i>, list any other qualifications and comment on how they pertain to the courses in the program the faculty member will teach. <i>If not applicable</i>, mark with "n/a."</p>
<i>Miriam Kienle FT graduate faculty in art history</i>	50.0703	<i>A-H 650 - annually, semester varies Art 504 annually, semester varies</i>	
<i>Becky Alley FT lecturer, gallery director</i>	50.10	<i>Art 604 - every fall Art 794 - annually, both semesters Art 796 &amp; 797 - annually, both semesters</i>	<i>supervision of off site internships with arts organizations</i>
<i>Monica Visona FT graduate faculty in art history</i>	50.0703	<i>A-H 604 - biannually, semester varies</i>	
<i>Andrew Maske FT graduate faculty in art history</i>	50.0703	<i>A-H 604 - biannually, semester varies</i>	
<i>Marty Henton FT lecturer in art education</i>	13.1302	<i>A-E 550 - annually, semester varies A-E 560 - annually, semester varies</i>	
<i>Stuart Horodner, director UK Art Museum</i>	30.1401	<i>Art 795 - every semester</i>	
<i>FT graduate faculty in art history and art studio</i>	50.0703 and 50.0702	<i>Art 604 Curatorial Practice: Curatorial Projects</i>	<i>supervises curatorial project, most often Becky Alley, gallery director, but not limited to her</i>
<i>FT graduate faculty in art</i>	50.0703 and	<i>Art 796 Internship: Community Partners</i>	

<sup>8</sup> Consult your college's associate dean for faculty affairs for specific assistance with Classification of Instructional Programs codes (CIP codes).

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<i>history and art studio</i>	<i>50.0702</i>		
<i>rotating FT graduate faculty in art studio</i>	<i>50.0702 and 50.0703</i>	<i>A-S 793 Graduate Seminar (every fall)</i>	
	<i>50.070</i>		

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**5. Assessment – Program Assessment and Student Learning Outcomes (SLOs)**

5a	Referring to program objectives, student benefits, and the target audience (questions 2c and 2g), explain how the <i>program</i> will be assessed, which is different from assessing student learning outcomes. Include how the faculty of record will determine whether the program is a success or a failure. List the benchmarks, the assessment tools, and the plan of action if the program does not meet its objectives. <i>(250 word limit)</i>
	<i>An assessment committee of at least two program faculty will assess at least one or more SLOs annually (see attached assessment plan).</i>
5b	<i>(related to 2d and 14.c)</i> Based on the SLOs from question 2c, append a PDF of the program’s curriculum map <sup>9</sup> to the end of this form.
5c	Append an assessment plan <sup>10</sup> for the SLOs to the end of this form.

**6. Non-Course Requirements**

6a	Will the program require completion of a bachelor’s degree from a fully accredited institution of higher learning?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If “No,” explain below. <i>(150 word limit)</i>		
6b	The Graduate School requires applicants to have an overall GPA of 2.75 on undergraduate work. Will the program have a higher undergraduate GPA requirement?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If “Yes,” describe below. <i>(150 word limit)</i>		
	3.3 minimum college overall GPA. Students must demonstrate that they have the academic skill sets to succeed in this degree program since it requires high proficiency in a wide variety of writing, verbal, and visual communication skills.		
6c	Will the proposed program include requirements for testing (e.g. GRE, GMAT, TOEFL) to be considered for admission?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If “Yes,” name each test and describe the specific requirements, scores, etc. below. <i>(150 word limit)</i>		
	<i>The GRE will be required with a minimum 500 verbal score. Students for whom English is a second language will have to fulfill published Graduate School standards for admission: TOEFL or IELTS Scores: All applicants whose native language is not English will be asked to self-report one of these scores on the application. As for GRE or GMAT scores, the Graduate School requires official language scores be sent to them directly from the reporting agency. TOEFL scores should be sent directly to them from Educational Testing Service (ETS). IELTS scores should be sent directly to them from the International English Language Testing Service specifying the University of Kentucky Graduate School, Lexington, Kentucky as the recipient institution. The minimum acceptable TOEFL score is 550 (paper-based), 213 (computer-based), or 79 (internet-based). The minimum IELTS score is 6.5. Submitted scores must be no more than two years old.</i>		

<sup>9</sup> Course mapping (or “curricular mapping”) is a representation of how faculty intend to approach and assess each of the student learning outcomes identified for the courses for the degree program, with an emphasis on only those courses required for all degree candidates. It is a master chart that indicates which objectives are being met, to what extent, and how often. This identifies whether an objective is “introduced,” “developed,” and/or “mastered” within a given course; it may be helpful also to chart any classroom-based assessment measures used to demonstrate that claim.

<sup>10</sup> An assessment plan is typically a tabular grid that illustrates the artifacts, rubrics, assessment team, and periods of assessment for the SLOs.

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6d	Will the program have a world language requirement?	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," describe below. (150 word limit)		
	n/a		
6e	The Graduate School allows transfer of up to nine credits or 25% of course work. Please describe transfer credit limitations below for the proposed program. (150 word limit)		
	The program will allow transfer of up to nine graduate level credit hours of coursework compatible with the degree. It will also allow sharing of up to nine credit hours (non-concurrently) between a Curatorial Studies MFA and another graduate program, such as an MFA in Studio Art.		
6f	Will the program have a thesis requirement (Plan A)? (If "Yes," explain the requirements below. If "No," proceed to question 6g)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	Every student will be required to curate an exhibition or its equivalent, including all aspects of its design, production, and publicity (advertising, catalogue, fundraising, etc.)		
6g	Will the program have a non-thesis requirement (Plan B)? (If "Yes," explain the requirements below. If "No," proceed to question 6h)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," explain the requirements below.		
6h	Provide the final examination criteria.	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	n/a		
6i	Describe termination criteria.	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	Graduate GPA falls below 3.0; failure to maintain good standing in program; failure to make regular progress toward degree completion		
<b>7. Course Requirements.</b>			
7a	Document the total credit hours required by level below. At least two-thirds of the minimum requirements for the master's or specialist degree must be in regular courses, and at least half of the minimum course requirements (excluding thesis, practicum, or internship credit) must be in 600- or 700-level courses.		
	400G-level:	500-level: 15	600-level: 24
			700-level: 21
7b*	What is the total number of credit hours required for the degree? <sup>11</sup> (e.g. 24, 32)	60	
	If an explanation about the total credit hours is necessary, use the space below. (150 word limit)		
	<i>Our accreditation body, the National Schools of Art and Design, requires that all M.F.A. programs regardless of content should require 60 total credit hours.</i>		
	Use the grids below to list core courses, electives, courses for a concentration, etc. Use the course title from the Bulletin or from the most recent new/change course form.		

<sup>11</sup> A non-thesis option (Plan B) requires that six or more graduate credit hours of course work be submitted in lieu of a thesis.

**NEW MASTER'S DEGREE PROGRAM**

**7c\*** **Program Major Core Courses.** These courses are required for all students in the program and include prerequisite courses. Check the appropriate box to describe the course as either “program core” or “prerequisite.”

Prefix & Number	Course Title	Type of Course	Credit Hrs	Course Status <sup>12</sup>
<i>A-E 550</i>	<i>Community Art Education</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	No Change
<i>A-E 560</i>	<i>Museum Education</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	No Change
<i>A-H 650</i>	<i>Contemporary Art (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	New
<i>A-H 504/604</i>	<i>Practical Problems in Art History</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	No Change
<i>A-S 793</i>	<i>Graduate Seminar</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	No Change
<i>Art 504</i>	<i>Curatorial Practice: History, Theory, Practice (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	New
<i>Art 604</i>	<i>Curatorial Practice: Curatorial Projects (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	New
<i>Art 748</i>	<i>Thesis Research (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	0	New
<i>Art 768</i>	<i>Thesis Preparation and Presentation (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	6	New
<i>Art 794</i>	<i>Internship: Bolivar Gallery (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	New
<i>Art 795</i>	<i>Internship: Art Museum at UK (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	3	New
<i>Art 796</i>	<i>Internship: Community Partners (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	6	New
<i>Art 797</i>	<i>Internship: Arts Organizations (approved)</i>	<input checked="" type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite	6	New
		<input type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite		Select one....
		<input type="checkbox"/> Pgm Core <input type="checkbox"/> Prerequisite		Select one....

**Total Core Courses Credit Hours: 42**

<b>7d</b>	Is there any narrative about prerequisite courses for the program that should be included in the Bulletin? If “Yes,” note below. (150 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
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<b>7e</b>	Is there any narrative about core courses for the program that should be included in the Bulletin? If “Yes,” note below.	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
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<sup>12</sup> Use the drop-down list to indicate if the course is a new course (“new”), an existing course that will change (“change”), or if the course is an existing course that will not change (“no change”).

**NEW MASTER'S DEGREE PROGRAM**

*Students must take either A-E 550 or A-E 560; A-H 504 or A-H 604 to satisfy degree requirements. Students who took a contemporary art history course as undergraduates or who have considerable coursework in contemporary art, may substitute another upper division A-H course for A-H 650.*

*Each credit hour of internship requires 40 hours of internship work. Internships can be taken in different configurations based on student's interest and contacts. The student must complete a minimum of 720 working internship hours. Of these each student is required to complete a 3 credit hour internship at the Art Museum at UK and a 3 credit hour internship for the SA/VS Bolivar Art Gallery. The remaining internship hours must be split among at least 2 other approved venues/organizations, including at least one that is based in Lexington. Students are encouraged to seek summer internships out of the state and internationally with assistance of the faculty. We based work hours per credit hour on the Senate Guidelines for Practicum/Internship.*

**Program Guided Electives<sup>13</sup>** (Guided electives for all students in the program.)

7f\* Does the program include any guided electives? (If "Yes," indicate and note the specific courses in the grid below. If "No," indicate and proceed to question 7i.) Yes  No

7g\* Using the grid provided, list the guided electives below.

Prefix & Number	Course Title	Credit Hrs	Course Status <sup>14</sup>
AAD 520	<i>The Arts &amp; Artists in Society</i>	3	No Change
AAD 550	<i>Grant Writing</i>	3	No Change
AAD 565	<i>Community Engagement</i>	3	No Change
AAD 600	<i>Arts Administration Technologies</i>	3	No Change
AAD 610	<i>Financial Management for Arts Organizations</i>	3	No Change
AAD 620	<i>Management &amp; Leadership in the Arts</i>	3	No Change
AAD 630	<i>Marketing Research and Planning for Arts Organizations</i>	3	No Change
AAD 640	<i>Principles of Fundraising</i>	3	No Change
AAD 650	<i>The Arts &amp; the Law</i>	3	No Change
AAD 660	<i>Social &amp; Cultural Entrepreneurship</i>	3	No Change
<b>Total Credit Hours as Guided Electives:</b>		9	

7h Is there any narrative about guided electives courses that should be included in the Bulletin? If "Yes," note below. (150 word limit) Yes  No

*Students who take guided electives in Arts Administration must be advised by AAD faculty in the selection of their courses.*

**Program Free Electives<sup>15</sup>**. (Free electives for all students in the program.)

7i\* Does the program include any free electives? (If "Yes," indicate and proceed to Yes  No

<sup>13</sup> Guided electives are available to all students in the program and are organized as groups of elective courses, from which a student chooses one (or two, or three, etc.).

<sup>14</sup> Use the drop-down list to indicate if the course is a new course ("new"), an existing course that will change ("change"), or if the course is an existing course that will not change ("no change").

<sup>15</sup> Program free electives are available to all students in the program (regardless of any concentration(s)) and the choice of which course(s) to take is up to the student. Courses are not grouped but can be described as "student must take three courses at the 600-level or above."

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	question 7j. If "No," indicate and proceed to 7l.)			
7j*	What is the total number of credit hours in free electives?	9		
7k	Provide the free electives courses language that will be included in the Graduate School Bulletin. (150 word limit)			
	<b>Courses for a program's concentration(s).</b>			
	Click <a href="#">HERE</a> for a template for additional concentrations <sup>16</sup> .			
7l	Does the program include any concentrations? (If "Yes," indicate and proceed to question 7m. If "No," indicate and proceed to 7p.)		Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
7m	Concentration name: <i>n/a</i>			
Prefix & Number	Course Title (Check the appropriate box to describe the course as "a core course for the concentration" or "an elective course for the concentration.")	Credit Hrs	Course Status <sup>17</sup>	
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
			<input type="checkbox"/> Core <input type="checkbox"/> Elective	Select one....
7n	Provide concentration-related language that should be included in the Graduate School Bulletin. (150 word limit)			
	<i>n/a</i>			

<sup>16</sup> Append a PDF with each concentration's courses to the end of this form.

<sup>17</sup> Use the drop-down list to indicate if the course is a new course ("new"), an existing course that will change ("change"), or if the course is an existing course that will not change ("no change").

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7o	Does the program have an additional concentration? (If "Yes," indicate and proceed to question 7p. If "No," indicate and proceed to 7r.)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
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7p	Concentration #2 Name:	n/a
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Prefix & Number	Course Title (Check the appropriate box to describe the course as "a core course for the concentration" or "an elective course for the concentration.")	Credit Hrs	Course Status <sup>18</sup>
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....
	<input type="checkbox"/> Core <input type="checkbox"/> Elective		Select one....

*Total Credit Hours, Concentration #2:*

7q	Provide concentration-related language that should be included in the Graduate School Bulletin for the second concentration. (150 word limit)
	n/a

7r	Is there anything else about the proposed program that should be mentioned? (150 word limit)
	n/a

**8. Degree Plan**

8a	Create a degree plan for the proposed program by listing in the table below the courses that a typical student would take each semester. Use the spaces for "Year 3" only if necessary. If multiple concentrations are available, click <a href="#">HERE</a> for a template for additional concentrations. Append a PDF with each concentration's semester-by-semester program of study to the end of this form.			
	<b>YEAR 1 - FALL:</b>	A-S 793; A-H 650; Art 504; Art 794 or 795	<b>YEAR 1 - SPRING:</b>	A-H 604; free elective; Art 794 or 795
	<b>YEAR 2 - FALL :</b>	Art 604; A-E 550 or 560; AAD	<b>YEAR 2 - SPRING:</b>	AAD course; free elective; Art 796

<sup>18</sup> Use the drop-down list to indicate if the course is a new course ("new"), an existing course that will change ("change"), or if the course is an existing course that will not change ("no change").



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	<i>course; Art 796 or 797</i>		<i>or 797</i>
<b>YEAR 3 - FALL:</b>	<i>free elective; Art 768; Art 796 or 797</i>	<b>YEAR 3 - SPRING:</b>	<i>AAD course; Art 768; Art 796 or 797</i>

8b	With reference to the degree plan above, explain how there is progression in rigor and complexity in the courses that make up the program. (150 word limit)
	<i>Students entering the program conduct basic coursework in art history and community engagement, and gain their initial gallery experience in the SA/VS Bolivar Art Gallery and then the UK Art Museum. In the second year their curatorial experiences will extend beyond UK facilities; they will expand their managerial knowledge through arts administration coursework; and it is at this time that students will be expected to take on independent projects. In the third year, students engage in advanced curatorial projects and work with external art institutions. They produce a capstone thesis exhibition that they have organized, fund-raised for, advertised, and so forth.</i>

**9. Approvals/Reviews**

Information below does not supersede the requirement for individual letters of support from educational unit administrators and verification of faculty support (typically takes the form of meeting minutes).

	<b>Reviewing Group Name</b>	<b>Date Approved</b>	<b>Contact Person Name/Phone/Email</b>
9a	<i>(Within College) In addition to the information below, attach documentation of department and college approval. This typically takes the form of meeting minutes but may also be an email from the unit head reporting department- and college-level votes.</i>		
	<i>SA/VS Faculty</i>	<i>May 2016</i>	<i>Robert Jensen / 7-2336 / Robert.Jensen@uky.edu</i>
			/ /
			/ /
			/ /

9b	<i>(Collaborating and/or Affected Units)</i>		
			/ /
			/ /
			/ /
			/ /
			/ /
			/ /
			/ /
			/ /

9c	<b>(Senate Academic Council)</b>	<b>Date Approved</b>	<b>Contact Person Name</b>
	Health Care Colleges Council (if applicable)		
	Graduate Council		



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**SECTION B – INFORMATION REQUIRED BY CPE AND SACS**

**10. Program Overview – Program Quality and Student Success**

10a*	<p>Highlight any distinctive qualities of the proposed program. Are any faculty nationally or internationally recognized for expertise in this field? Does this program build on the expertise of an existing locally, nationally, or internationally recognized program at UK? (300 word limit)</p>
	<p><i>The M.F.A. in curatorial studies is only the fourth of its kind in the United States and the only one in the region. The degree uniquely blends some classroom instruction with mostly hands-on experiences working in galleries and related institutions. It is a terminal degree, making graduates competitive for positions in community arts organizations, museums, contemporary art galleries, and in college and university environments. Students will work with our internationally recognized faculty in all three areas (art studio, art education, and art history). They will enrich the graduate programs in the respective disciplines through collaborative projects and other forms of intellectual and practical exchange.</i></p>
10b*	<p>(similar to 2b) What are the intended student learning outcomes (SLOs) of the proposed program? Address one or more of the five areas of learning – broad, integrative knowledge; specialized knowledge; intellectual skills; applied learning; and civic learning. (300 word limit)</p>
	<p><i>The M.F.A. combines civic education through community arts experiences with the more technical expertise required to operate exhibition spaces, raise money, organize and hang exhibitions and so on. Graduates will have a broad knowledge of contemporary art and will be able to communicate that knowledge through catalogue essays, wall text and other forms of written and verbal expression.</i></p>
10c	<p>Clearly state the student admission, retention, and completion standards designed to encourage high quality. (300 words)</p>
	<p><i>GRE scores will be used along with academic transcripts, writing sample, statement of purpose, and three letters of recommendation in the admission process (as well as an optional portfolio of visual art and/or curatorial work if applicable). A minimum 500 verbal score on the GRE is expected for applicants along with a college cumulative GPA of at least 3.3. International students must be able to demonstrate English language proficiency. The minimum acceptable TOEFL score is 550 (paper-based), 213 (computer-based), or 79 (internet-based). Since only a small number of students will be admitted to the program in any year (2-3), we expect a highly competitive pool of applicants whose qualifications will easily exceed our minimum requirements. During their program student success will be carefully monitored annually by the student's faculty committee. At the end of the first year each student's performance will be evaluated in order to be allowed to go from the first to the second year. From the second year to the end students will be expected to maintain at least a 3.0 GPA and make continual progress to the degree.</i></p>
10d*	<p>Describe how the proposed program will articulate with related programs in the state. Include the extent to which student transfer has been explored and coordinated with other institutions. Note: Convert all draft articulation agreements related to this proposed program to PDF and append to the end of this form. (300 word limit)</p>
	<p><i>Due to the program's unique features no graduate level external transfers will be permitted. Graduate students in other degree programs within the College of Fine Arts such as arts administration, art studio, art history, or art education would be evaluated on a case by case basis to determine eligibility. Students graduating with undergraduate degrees in arts administration, art education, art history or art studio in any college in the Commonwealth would all be eligible to apply. Graduates with degrees in communications or design would also be considered if they can demonstrate an interest in contemporary art. The program will allow transfer of up to nine graduate level credit hours of coursework compatible with the degree. It will also allow sharing of up to nine credit hours between the Curatorial Studies MFA and other graduate degrees, such as an Art Studio MFA.</i></p>

**11. Mission: Centrality to the Institution's Mission and Consistency with State's Goals**

11a*	<p>(similar to question 2c) List the objectives of the proposed program? These objectives should deal with the specific institutional and societal needs that the program will address. (300 word limit)</p>
	<p><i>1) To create a jobs-oriented terminal degree, whose graduates will be nationally competitive. 2) To provide the highest quality intellectual and practice experiences in the operation of visual arts galleries and comparable arts organizations.</i></p>

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	<p>3) To provide graduates with the widest possible skill sets, demonstrating the ability to select, organize, and hang exhibitions, to fundraise, to promote, and to articulate in verbal and written form ideas relevant to exhibits and other similar activities.</p> <p>4) To provide students with extensive experiences working with contemporary artists, curators, community arts organizations and other important contributors to the production, dissemination, and display of contemporary art.</p> <p>5) To satisfy regional and national demand for individuals skilled in a full range of operations related to galleries, community arts organizations, and comparable organizations.</p>
11b*	<p>Explain how the program objectives above in item 11a support at least two aspects of <a href="#">UK's institutional mission and academic strategic plan</a>? (150 word limit)</p> <p><i>1) The new degree is intended to improve the quality and distinctiveness of the graduate program in SA/VS consistent with the University's strategic goal by largely replacing the M.A. in art history with a more career-oriented degree. Graduates would have better opportunities to find employment in their field than are currently available to graduates with M.A. degrees in art history.</i></p> <p><i>2) The new degree inherently fosters multi-disciplinary learning. Graduates must demonstrate a wide range of practical and intellectual skills.</i></p> <p><i>3) The new degree should inspire innovative ways to advance the public good while serving especially underprivileged (economic and/or ethnic) groups through the community service aspects of the candidates' training. Graduates would be well-trained to take on the single-handed operation of small arts organizations, making significant impact on smaller communities within the Commonwealth and beyond.</i></p>
11c*	<p>How do the program objectives above in item 11a support at least two aspects of the Council on Postsecondary Education's (CPE) Strategic Agenda and the statewide implementation plan? (300 word limit)</p> <p><i>The new MFA in curatorial studies addresses at least four of CPE's strategic goals. If one measures student success by jobs and job creation we believe that this professional, terminal degree will produce strongly trained graduates capable of fulfilling a wide variety of arts-related jobs. The presence of strong cultural programming has long been demonstrated to have a direct economic impact on the communities they serve by making their communities more attractive places to live, thus enhancing the community's competitiveness in attracting businesses and furthering economic development. The innovative degree leverages existing resources to create well-prepared graduates with bright futures.</i></p>
11d*	<p>If an approval letter from an Education Professional Standards Board (EPSB) is required, check the box below and append a PDF version of the letter to this form. <input type="checkbox"/></p> <p>(E.g. any program leading to teacher, principal, or superintendent certification, rank change, etc.)</p>
<b>12. Resources</b>	
12a*	<p>How will the program support or be supported by other programs within the institution? For example, shared faculty, shared courses, collaborative research, etc. (300 word limit)</p> <p><i>The MFA in curatorial studies draws on the strengths of four existing programs (art education, art history, art studio, and arts administration). Faculty from each area will service the degree. The new degree compliments the other graduate degrees, inviting shared knowledge between students and collaborative projects, especially between the curatorial studies candidates and candidates for the MFA in art studio.</i></p>
12b	<p>What will be the projected "faculty-to-student in major" ratio? (150 word limit)</p> <p><i>We do not expect to have more than nine students in the degree program at any one time, so that faculty to student ratio will never be less than 1 to 2.</i></p>
12c	<p>Describe the library resources available<sup>19</sup> to support this program. Access to the qualitative and quantitative library resources must be appropriate for the proposed program and should meet recognized standards for study at a particular level or in a particular field where such standards are available. Adequacy of electronic access, library facilities, and human resources to service the proposed program in terms of students and faculty</p>

<sup>19</sup> Please contact Institutional Effectiveness ([institutionaleffectiveness@uky.edu](mailto:institutionaleffectiveness@uky.edu)) for more information.

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	will be considered. (300 word limit)		
	<i>Library resources for the new degree are the same that supports our other degree programs in SA/VS. The Art collections in the Lucille Caudill Little Fine Arts Library comprise over 60,000 volumes of monographs. There are approximately 140 serials subscriptions and another eight subscriptions for online databases that specifically serve art studio and art history, such as ArtStor, Art Index, Artbibliographies Modern and Bibliography of the History of Art. The collection in regards to contemporary art and curating are more than adequate for the program.</i>		
12d	Describe the physical facilities and instructional equipment available to support this program. Physical facilities and instructional equipment must be adequate to support a high-quality program. Address the availability of classroom, laboratory, and office space, as well as any equipment needs. (300 word limit)		
	<i>The primary laboratory for the curatorial studies degree is SA/VS new exhibition space, the Bolivar Art Gallery. It is here that students will get their initial first-hand contact with the nuts and bolts of running an exhibition space, curating, hanging, and promoting shows. The secondary laboratory for the degree is the UK Art Museum, where students can further their training in the above mentioned areas while developing new knowledge in areas such as museum registration and conservation. SA/VS's new building provides more than adequate space and equipment to meet the on-site needs of degree candidates.</i>		
<b>13. Demand and Unnecessary Duplication</b>			
13a*	Provide justification and evidence to support the need and demand for this proposed program. Include any data on student demand, employer demand, career opportunities at any level, or any recent trends in the discipline that necessitate a new program. (300 word limit)		
	<ul style="list-style-type: none"> <li>• This evidence is typically in the form of surveys of potential students, enrollments in related programs at the institution, employer surveys, and current labor market analyses.</li> <li>• Anecdotal evidence is insufficient. Demonstrate a systematic collection of data, thorough study of the data, and a reasonably estimated student demand for the program.</li> <li>• Provide evidence of student demand at state and national levels.</li> </ul>		
	<i>Enrollments in the three existing MFA programs in curatorial studies are small: Florida International has 15 graduate students enrolled; MICA has 20 students; U.C. Irvine currently has 2 students enrolled. There is good reason for these small numbers. In late February 2016, Higher Ed Jobs, the online job site, posted 30 full-time nationally advertised positions and two part-time positions in fields for which these graduates would be both eligible and competitive. Annually there are also 3-4 university gallery director positions available. Reviewing these job descriptions, the overriding characteristics are for candidates to have a broad background in fundraising, museum education, installation, promotion and similar activities. In Fall 2014 among art and designs schools accredited by the national accreditation organization NASAD, 112 students were enrolled nationally in museum studies M.A. programs and 363 students in MA. in arts administration programs. While these numbers are considerably smaller than the number of students pursuing an MFA in studio art they are indicative of general student interest in pursuing careers in visual arts curating and management. At the University of Kentucky we have currently three undergraduates interested in pursuing the new degree when it becomes available. We don't think we will have trouble attracting students to the program. What is important is attracting the highest quality student population and ensuring that these graduates will be nationally competitive in a highly competitive field.</i>		
13b	Clearly state the degree completion requirements for the proposed program. (150 word limit)		
	<i>According to NASAD standards a MFA requires a minimum of 60 credit hours. In the new degree there are 42 credit hours in the required core curriculum, including a graduation thesis project. Students are also required to complete a minimum of 720 hours of internship work (each credit hour of an internship equals 40 hours of actual work). The student must complete at least three hours of internship at the Bolivar Art Gallery, three at the UK Art Museum, and six more hours at regional or national visual arts institutions.</i>		
13c*	Will this program replace or enhance any existing program(s) or tracks (or concentrations or specializations) within an existing program? (300 word limit)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	<i>If "Yes," explain: While the School of Art and Visual Studies does not contemplate eliminating its M.A. program in art history, the curatorial studies degree will largely replace this degree in terms of enrollment and student</i>		

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	<i>support. The M.A. will continue to service our own undergraduates wishing to pursue a graduate degree in art history (especially via the University Scholars program whereby they receive graduate credit for undergraduate hours completed in the degree) as well as undergraduates regionally interested in obtaining a Master's degree.</i>		
13d	Identify the primary feeders for the program. (150 word limit)		
	<i>Graduates with bachelor degrees in art studio, art history and/or visual studies, art education, and arts administration are the primary feeders for the program. We expect candidates from both within and without the Commonwealth. We would also consider graduates who have completed majors in communications and design fields or liberal arts degree holders with a demonstrated interest in contemporary visual arts.</i>		
13e	Describe the student recruitment and selection process. (300 word limit)		
	<i>Once approved the program will be advertised nationally via online sites devoted to the visual arts and will be included in our normal recruiting campaigns for all our graduate programs. Applications will be reviewed by a interdisciplinary faculty committee who will rank the candidates according to their qualifications and demonstrations of academic promise. Since financial support is limited only the very top candidates will be admitted into the program.</i>		
13f*	Specify any distinctive qualities of the proposed program. (300 word limit)		
	<ul style="list-style-type: none"> <li>• Are any of your faculty nationally or internationally recognized for expertise in this field?</li> <li>• Does this program build on the expertise of an existing locally, nationally, or internationally recognized program at your institution?</li> <li>• Do you have any specialized research facilities or equipment that are uniquely suited to this program?</li> </ul>		
	<ol style="list-style-type: none"> <li>1. This will be only one of four MFA in curatorial studies degrees in the nation.</li> <li>2. The program takes advantage of exceptional faculty and staff in the areas of contemporary art and its exhibition, most notably Stuart Horodner, director of the UK Art Museum and Becky Alley, director of the Bolivar Art Gallery.</li> <li>3. The program will be integrated with our current visiting artist program, which brings national and internal artists to UK for workshops, lectures, and exhibitions.</li> <li>4. Graduates would be eligible to hold tenure line faculty positions at the university level, positions that require a terminal degree.</li> <li>5. The degree focuses on contemporary art galleries and community arts organizations, unlike many existing M.A. degree programs that are devoted to training graduates for museum careers.</li> <li>6. The decision to offer this degree was based on the fact that we now have the faculty, facilities, and institutional connections to make such a degree possible.</li> <li>7. Our graduates will be highly competitive for many hybrid positions in higher education, which combine teaching and gallery oversight, as well as visual arts positions where a single individual may be responsible for most or all aspects of the operation of an arts organization.</li> </ol>		
13g	Provide any evidence of a projected net increase in total student enrollments to the campus as a result of the proposed program. (300 word limit)		
	<i>We have gathered only anecdotal evidence from our own undergraduates who have indicated their desire to enroll in a degree program of this kind. Many of our undergraduates in art history have gone on to pursue M.A. degrees in museum studies at regional, national, and international universities. We believe this degree will be an attractive alternative to M.A. degree programs for students whose specific desire is to engage in contemporary art and community arts organizations.</i>		
13h	Use table below to estimate student demand for the first five years following implementation.		
	Academic Year	# Degrees Conferred	Majors (headcount) Fall Semester
	2017 - 2018	0	2
	2018 - 2019	0	4
	2020 - 2021	2	7

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	2021 - 2022	4	9
	2022 - 2023	7	9
13i	Clearly describe all evidence justifying a new program based on changes in the academic discipline or other academic reasons. (300 word limit)		
	<p>1) Curator and visual arts management positions have become increasingly competitive with a corresponding rise in expected qualifications. The MFA is equivalent to the Ph.D. for most positions giving graduates a competitive advantage.</p> <p>2) The contemporary art world continues to expand rapidly and has acquired in the last two decades a global dimension. Graduates would have employment opportunities not only in the region or in the country, but internationally.</p> <p>3) Interest in advanced education in art history among students has been steadily declining as well as academic positions in the field. This new degree shifts the focus of the graduate program to where the greatest opportunities for career employment lie.</p>		
13j	Has the Council on Postsecondary Education identified similar programs? <sup>20</sup>	Yes <input type="checkbox"/>	No <input type="checkbox"/>
	If "Yes," the following questions (5h1 – 5h5) must be answered.		
(1)	Does the program differ from existing programs in terms of curriculum, focus, objectives, etc.? (150 word limit)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If "Yes," explain: <i>First, it is a terminal degree rather than a Master of Arts degree as the vast majority of museum studies programs are. Second, it is a three-year degree that is intensively practice-based. Third, the degree focuses on contemporary art and community engagement rather than focusing on traditional museum practices, as do most museum studies degrees.</i>		
(2)	Does the proposed program serve a different student population (e.g., students in a different geographic area or nontraditional students) from existing programs? (150 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," explain:		
(3)	Is access to existing programs limited? (150 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," explain:		
(4)	Is there excess demand for existing programs? (150 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "Yes," explain:		
(5)	Will there be collaboration between the proposed program and existing programs? (150 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
	If "yes," explain the collaborative arrangements with existing programs. If "no," explain why there is no collaboration with existing programs.		
13k*	Are there similar programs in other <a href="#">Southern Regional Education Board (SREB)</a> states in the nation?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	If "Yes," please answer the questions below to demonstrate why this proposed program is needed in addition to the one(s) currently in existence.		
13k.i*	Identify similar programs in other SREB states and in the nation.		
	Florida International University offers a MFA in curatorial studies.		
13k.ii*	Does the program differ from existing programs in terms of curriculum,	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>

<sup>20</sup> Please contact Institutional Effectiveness (institutionaleffectiveness@uky.edu) for help with this question.

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	focus, objectives, etc.? If "Yes," explain. (300 word limit)		
	The two chief distinctive qualities of our new degree program and those existing programs are the overriding emphasis on practical experience versus classroom instruction, which predominates elsewhere, and the comparative low cost of the program. The latter is especially important because visual arts jobs, especially at the entry level, are typically not high paying positions. It is important to us that we do not saddle our graduates with a high debt load that would be difficult for them to repay.		
13k.iii*	Does the proposed program serve a different student population (e.g., students in a different geographic area and non-traditional students) from existing programs? If "Yes," explain. (300 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
13k.iv*	Is access to existing programs limited? If "Yes," explain. (300 word limit)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	Access is limited only in the sense that there are few programs nationally of this kind that focus on contemporary art as opposed to museum studies and of these much fewer that offer a terminal degree.		
13k.v*	Is there excess demand for existing similar programs? If "Yes," explain. (300 word limit)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
	As indicated above, there are only a handful of comparable degree programs in the U.S. and none in the region.		
13k.vi*	Will there be collaboration between the proposed program and existing programs? If "No," explain. (300 word limit)	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
13l	Would your institution like to make this program available through the <a href="#">Academic Common Market</a> <sup>21</sup> ?	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
13m	Clearly describe evidence of employer demand. Such evidence may include employer surveys, current labor market analyses, and future human resources projections. Where appropriate, evidence should demonstrate employers' preferences for graduates of the proposed program over persons having alternative existing credentials and employers' willingness to pay higher salaries to graduates of the proposed program. (300 word limit)		
	<i>As noted above, in late February 2016, Higher Ed Jobs, the online job site, posted 30 full-time nationally advertised positions and two part-time positions in fields for which these graduates would be both eligible and competitive. As an example of the type of positions available, UC Davis just posted a position for chief curator, advertised at between \$5,433 - \$11,283 a month. Salary clearly corresponds to experience and degrees in hand. UC Davis's minimum qualifications for this position consists of a MA in art history, studio practice, or equivalent education and experience. They expect "expertise in the field of contemporary art with an skills to work beyond area of specialization to support the museum's inclusive artistic program. Five years management experience in a museum or non-profit venue and curatorial experience at the same, or as an independent curator with implemented projects. Track record of significant, academically rigorous and compelling exhibitions and publications. Acquaintance with and enthusiasm for all areas of visual arts education. acility with public presentation and convening diverse public groups. Demonstrated experience managing substantial department, project, and program budgets. Experience using managerial and leadership skills to lead by example and encourage collaborative efforts. Writing skills to prepare a variety of correspondence, reports,</i>		

<sup>21</sup> Please contact Institutional Effectiveness ([institutionaleffectiveness@uky.edu](mailto:institutionaleffectiveness@uky.edu)) for more information.



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	<i>policies/procedures, informational documents, position descriptions, training manuals, and performance evaluations. Strategic planning and analytical experience." Their preferred qualifications are a "PhD in art history, studio practice, or related field. Experience working in a higher education environment. Experience in launching new projects and/or working in start-up environments." The new MFA in curatorial studies graduate who have all these skill sets, save only a large independent record of experience. However, as an entry level candidate they would, because of the extensive internship program, much more experience than graduates from other programs.</i>
13n*	Describe the types of jobs available for graduates, average wages for these jobs, and the number of anticipated openings for each type of jobs at the regional, state, and national levels.
	<i>Here are some sample types of jobs currently available for which the degree's graduates would qualify. Salaries based on these currently advertised positions.</i> <i>1) Curators (as much as \$150,000 a year to as little as \$40,000)</i> <i>2) Arts Program Coordinator (\$79,368-\$58,800)</i> <i>3) Preparator/Exhibition Designer (not posted)</i> <i>4) Curatorial Assistant (\$50,000)</i> <i>5) Art Handler (\$18 per hour)</i> <i>6) Director of Exhibition Planning (not posted)</i> <i>7) Assistant Director for Exhibitions Curator (\$5,000 per month)</i> <i>8) Curator for Exhibitions and Interpretation (commensurate with experience)</i> <i>9) Director of Education and School Partnerships (commensurate with experience)</i> <i>10) Director of Campus Relations (not posted)</i> <i>11) Cultural Access Program Director (not posted)</i> <i>12) Public Engagement Manager (not posted)</i>
<b>14. Assessment and Oversight</b>	
14a*	Describe how each program-level student learning outcome will be assessed and how assessment results will be used to improve the program. (250 word limit)
	See attached assessment plan.
14b*	Describe <i>program</i> evaluation procedures for the proposed program. These procedures may include evaluation of courses and faculty by students, administrators, and departmental personnel as appropriate. Program review procedures shall include standards and guidelines for the assessment of student outcomes implied by the program objectives and consistent with the institutional mission. (300 word limit)
	<i>The degree program will fall under our national accreditation body, the National Schools of Art and Design (NASAD). We will seek program approval for the degree through NASAD and when the School undergoes re-accreditation, the new degree will similarly be assessed.</i>
14c	Identify both the direct and indirect methods by which the intended student learning outcomes (SLOs) will be assessed. (300 word limit)
	See attached assessment plan
14d	<b>Procedures for Course Mapping of SLOs (related to question 5b)</b>
14d.i	Which components will be evaluated, i.e. course mapping? (300 word limit)
	See Attached Assessment Plan
14d.ii	When will components be evaluated? (150 word limit)
	See attached assessment plan
14d.iii	When will the data be collected? (150 word limit)
	See attached assessment plan
14d.iv	How will the data be collected? (150 word limit)

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	<i>See attached assessment plan</i>
14d.v	What will be the benchmarks and/or targets to be achieved? (150 word limit) <i>75% of students will meet or exceed expectations in each of the seven SLOs. 90% of the students will graduate within the three-year period. 50% of graduates will find immediate job placement in fields closely related to their degree.</i>
14d.vi	What individuals or groups will be responsible for data collection? (150 word limit) <i>See attached assessment plan</i>
14d.vii	How will the data and findings be shared with faculty? (150 word limit) <i>See attached assessment plan</i>
14d.viii	How will the data be used for making programmatic improvements? (150 word limit) <i>See attached assessment plan</i>
14d.ix	What are the measures of teaching effectiveness? (150 word limit) <i>Instructors will be assessed through student evaluations per semester. We will expect a rating of at 3.0 average on the evaluations.</i>
14d.x	What efforts to improve teaching effectiveness will be pursued based on these measures? (150 word limit) <i>We will review evaluations with faculty as part of our regular review process.</i>
14d.xi	What are the plans to evaluate students' post-graduate success? (150 word limit) <i>We intend to track intensively the post-graduate career of these students and to evaluate the quality of our program in relation to their relative success.</i>

**15. Cost and Funding of the Proposed Program<sup>22</sup>**

15a	Will this program require additional resources? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
	If "Yes," please provide a brief summary of additional resources that will be needed to implement this program over the next five years. (300 word limit)
15b	Will this program impact existing programs and/or organizational units within your institution? (300 word limit) Yes <input type="checkbox"/> No <input checked="" type="checkbox"/> If "Yes, briefly describe.
15c	Provide adequate documentation to demonstrate sufficient return on investment to the state to offset new costs and justify approval for the proposed program. (300 word limit) <i>n/a</i>

**16.\* Budget Funding Sources, by Year of Program**

All the fields in number 16 are required for the CPE's pre-proposal form. Estimate the level of new and existing resources that will be required to implement and sustain the program using the spreadsheet below. Please answer in terms of dollar amounts. All narratives have a 100-word limit.

<sup>22</sup> For questions about cost and funding of the program, please contact your department chair, business officer, or associate dean for academic affairs.

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<b>Total Resources Available from Federal Sources (Federal sources include grants, earmarks, etc.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New	0	0	0	0	0
Existing	0	0	0	0	0
Narrative/Explanation:	n/a				
<b>Total Resources Available from Other Non-State Sources (Non-state sources include philanthropies, foundations, individual donors, etc.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New	\$50,000	\$100,000	\$150,000	\$200,000	\$250,000
Existing	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Narrative/Explanation:	<p><i>We have been cultivating a private donor and have proposed a \$2 million ask. \$1.5 million of that donation, should it arise, would be devoted to the MFA in curatorial studies, supporting graduate student funding, budgets for exhibitions and comparable endeavors, and other expenses related to program operation. We can offer the program without this donation, but the donation would significantly increase what the program could offer students. Since such gifts are typically incremental in nature we are estimating \$50,000 per year until the full gift is received. It is possible however that we will receive the entire amount by the program's startup date.</i></p>				
<b>State Resources (State sources include general fund revenue, grants, pass-thru funds, etc.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New	0	0	0	0	0
Existing	\$871,428	\$897,571	\$915,522	\$933,832	\$952,509
Narrative/Explanation:	<p><i>State resources listed here relate to the three faculty positions most immediately tied to the new degree program. Increases are based on an annual 3% merit raise. This figure excludes salaried positions upon which the program will draw, principally the director of the UK Art Museum and faculty in the Arts Administration program. In all cases, the new degree does not require an adjustment in existing salary commitments.</i></p>				
<b>Internal (The source and process of allocation and reallocation should be detailed, including an analysis of the impact of the reduction on existing programs and/or organization units.)<sup>23</sup>:</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
(New) Allocated Resources		1,000	2,000	3,000	4,000
(Existing) Reallocated Resources	\$30,220	\$30,724	\$31,239	31,764	\$32,299

<sup>23</sup> The source and process of allocation and reallocation should be detailed, including an analysis of the impact of the reduction on existing programs and/or organizational units.

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Narrative/Explanation:	<i>Traditionally the M.A. degree in art history and visual studies offered two teaching assistantships to qualifying students. These would primarily be transferred to the new degree. Expenditure increases represent an annual 2% increase in the TA award. New revenue would be generated by students in support of their exhibition resource projects.</i>
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<b>Student Tuition (Describe the impact of this program on enrollment, tuition, and fees.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New	37806	75,612	132,321	170127	170127
Existing	56709	56,709	56709	56709	56709

Narrative/Explanation:	<i>The current M.A. program in art history has three active students. Assuming an average tuition (in-state, out-of-state) of \$18,903 per year, and assuming that the M.A. enrollments stay constant, the new students will increase revenue by two students in the first year, four students in the second, and by the third year we expect seven students enrolled in the program. By the fourth and fifth year we expect nine students enrolled annually, at which point we would cap the number of graduate students in the program.</i>
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<b>Total Funding Sources</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
<u>Total</u> New	87806	176612	284321	373127	424127
<u>Total</u> Existing	963357	990004	1008470	1027305	1046517
<b>TOTAL FUNDING SOURCES</b>	\$1,051,163	\$1,166,616	\$1,292,791	\$1,400,432	\$1,470,644

**17. Breakdown of Program Expenses/Requirements<sup>4</sup>**

**(Please note – all the fields in number 17 are required for the CPE’s pre-proposal form.)**

<b>Staff: Executive, Administrative &amp; Managerial (Include salaries and whether new hires will be part time or full time.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New	0	0	0	0	0
Existing	197,739	203,671	209,781	216,074	222,556

Narrative/Explanation <sup>24</sup> :	<i>Current administration and staff will handle the new degree. The rate of increase is based on an annual 3%.</i>
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<b>Other Professional (Include salaries.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing	206,649	212848	219233	225810	232,584

Narrative/Explanation:	
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<b>Faculty (Include salaries and whether new hires will be part time or full time.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year

<sup>24</sup> Discuss whether new hires will be full-time or part-time.

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New	0	0	0	0	0
Existing	\$467,040	\$481,051	495,483	510,348	525,658
Narrative/Explanation <sup>25</sup> :	<i>Included in faculty salaries are only faculty who will consistently teach graduate courses in the degree. Other faculty will occasionally contribute to the degree but are not included here. The rate of increase is based on an annual 3%.</i>				
<b>Graduate Assistants (Include salaries and/or stipends.)<sup>26</sup></b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New					
Existing	20,200	20,200	20,200	20,200	20,200
Narrative Explanation/Justification:	<i>The School currently offers two teaching assistantships in art history. Each comes with a stipend of \$10,100 + tuition waivers from the Graduate School. We expect to largely transfer these assistantships to the new degree.</i>				
<b>Student Employees (Include salaries and/or stipends.)</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New	n/a				
Existing	n/a				
Narrative Explanation/Justification:	n/a				
<b>Equipment and Instructional Materials</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New	0	\$1,000	\$2,000	\$3,000	\$4,000
Existing	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Narrative Explanation/Justification:	<i>We currently use our visiting artists' fund to support exhibitions in the Bolivar Art Gallery. Students will be expected as part of their education to raise money for the exhibitions they hold. We are estimating a modest growth in revenue. We will also be undertaking development efforts that might significantly increase the budget to support student projects.</i>				
<b>Library (Include new journal subscriptions, collections, and electronic access.)</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New					
Existing					
Narrative Explanation/Justification:	n/a				
<b>Contractual Services</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New					
Existing					
Narrative	n/a				

<sup>25</sup> If new hires are involved, explain whether new hires will be full-time or part-time.

<sup>26</sup> Identify the number of assistantships/stipends to be provided; Include the level of support for each.

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Explanation/Justification:					
<b>Academic and/or Student Services</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing	52,000	53,040	54,648	55,700	56,814
Narrative Explanation/Justification:	<i>U.K. resources that fund professional advisors in the College of Fine Arts should be adequate to manage advising services. Salary increases for the existing advisor, including benefits, has been pegged at 2% annually.</i>				
<b>Other Support Services</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing					
Narrative Explanation/Justification:	<i>n/a</i>				
<b>Faculty Development (Include travel, conference fees, consultants, etc.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing					
Narrative Explanation/Justification:	<i>We currently do not have funds supporting faculty development. All such efforts (and funding) come either out of the College of Fine Arts' or the Provost's Office.</i>				
<b>Assessment (Include personnel, software tools, data collection tools, survey administration, outside consulting services, etc.)</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing					
Narrative Explanation/Justification:	<i>We do not have budget support for our assessment efforts. They are part of the regular duties of administrative staff and faculty.</i>				
<b>Student Space and Equipment</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing					
Narrative Explanation/Justification:	<i>n/a</i>				
<b>Other</b>	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
New					
Existing					
Narrative Explanation/Justification:	<i>NOTE: We expect to cover all costs for this program with existing resources or through our development efforts. If we fail to raise additional revenues to fund an expanding degree program, and if there are no university recurring dollars to</i>				

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*support growing enrollments, we will place an enrollment cap on the degree, ensuring that our existing resources are adequate to meet expenses for the new degree.*

<b>Total Expenses/Requirements</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
New	0	1,000	2,000	3,000	4,000
Existing	948,628	975,810	1,004,345	1,033,132	1,062,812
<b>TOTAL Program Budgeted Expenses/Requirements:</b>					
<b>GRAND TOTAL</b>	<b>1<sup>st</sup> Year</b>	<b>2<sup>nd</sup> Year</b>	<b>3<sup>rd</sup> Year</b>	<b>4<sup>th</sup> Year</b>	<b>5<sup>th</sup> Year</b>
Total Funding Sources	<u>1,051,163</u>	<u>1,166,616</u>	<u>1,292,791</u>	<u>1,400,432</u>	<u>1,470,644</u>
Total Expenses/Requirements	<u>948,628</u>	<u>976,810</u>	<u>1,006,345</u>	<u>1,036,132</u>	<u>1,066,812</u>
<b>TOTAL NET COST:</b>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>

**18. Course Descriptions**

**18a Program Core Courses (includes pre-major and pre-professional courses)**

<b>Prefix &amp; Number</b>	<b>Course Description (from the Bulletin or the most recent new/change course form)</b>
A-E 550	<i>Community Art Education (3) An examination of community arts organizations and the role they play in identifying and interpreting the diverse artistic make-up of the community. The course will provide students with the tools to define, locate, and research community organizations as potential sites for art programming.</i>
A-E 560	<i>Museum Education (3) An examination of educational techniques and practices of learning in a museum setting. The course will focus on educational theories, learning styles and techniques, audiences, educational materials and outreach strategies that will prepare students for successful professional careers in museum education.</i>
A-H 650	<i>Contemporary Art (3) Through lectures, readings, discussions, and research, this course examines major issues raised in art and art criticism since 1965. Particular attention is given to the impact of social, intellectual, and technological developments upon art making and concepts of art and the artist.</i>
A-H 604	<i>Practical Issues in Art History (subtitle required). This course examines art from a practical perspective. It introduces various disciplines that relate to the understanding of art, such as materials, formats, handling, display, storage, conservation, and connoisseurship (3) In this course students will have the opportunity to engage firsthand with artworks, meanwhile deepening their knowledge of the background and context of the types of art examined. May be repeated under a different subtitle to a maximum of six credits.</i>
A-S 793	<i>Graduate Studio Seminar (3) A studio seminar for graduate students in the studio area, in all areas of concentration. Lectures, discussion and criticism will focus on current formal and theoretical problems in the arts. Emphasis will be placed on the integration of concepts and practices arising in the different fields in the visual arts with critical discourse through monthly group critiques.</i>
Art 748-68	<i>Thesis Research (0) and Thesis Preparation and Presentation (6) Half-time to full-time work on thesis. May be repeated to a maximum of six semesters AND Independent study to formulate and prepare capstone exhibition under the direction of a thesis advisor. A formal learning contract between student and thesis advisor is required.</i>
Art 794	<i>Internship: Bolivar Art Gallery (3)</i>
Art 795	<i>Internship: Art Museum at UK (3)</i>
Art 796	<i>Internship: Community Partners (6) - offsite internship at approved local arts organization</i>

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Art 797	<i>Internship: Arts Organizations (6) - offsite internship at approved arts organization</i>
<b>18b</b>	<b>Program Guided Electives Courses (for the major)</b>
Prefix & Number	Course Description (from the Bulletin or the most recent new/change course form)
AAD 520	<i>The Arts &amp; Artists in Society (3) The arts and artists have influenced concepts of love, war, religion, race, ethnicity and gender and helped societies face problems, celebrate accomplishments, mourn losses, beautify environments and drive economies. The course will investigate the intersection of arts and civic life. Through writing research papers, exploring topics including the intrinsic and extrinsic value of the arts, and through analyzing social, economic and political trends, students will learn the role of the arts and artists in historical and contemporary society.</i>
AAD 550	<i>Grant Writing (3) The competitive grant proposal process is the ultimate exercise in organizational capacity, yet the process itself can be elusive. In AAD 550: Grant Writing for Nonprofit Organizations, students will develop proposal writing, development and research skills. Specific topics will include writing style and format, advanced analysis of tone, institutional prospect research, program design, strategic planning, building a case for support, identifying funding sources, creating the letter of intent, evaluation, sustainability, organizational capacity, and grant writing ethics. Throughout the course, students will write a complete grant proposal for an organization of their choice.</i>
AAD 565	<i>Community Engagement (3) All arts programming activities are meant to engage attendees at some level. This seminar examines various ways arts administrators provide community engagement activities within their organizations, including performing arts producing and presenting organizations, museums and art centers and other types of arts organizations. In Community Engagement in the Arts, students will discuss the risks audience members take in order to participate in the arts, why community engagement is important, types of community engagement activities, how to develop community engagement programs and activity evaluation and assessment.</i>
AAD 600	<i>Arts Administration Technologies (3) From brochures to websites to video, arts organizations are investing more time and resources in effectively communicating with the public. As such, arts administrators must be skilled in utilizing current technology to convey messages. In this course, students will learn a variety of software applications that will aid in the successful creation of print materials, websites, video and other multi-media presentations. Additionally, the course will introduce concepts of design principles and relevant theories.</i>
AAD 610	<i>Financial Management for Arts Organizations (3) Financial management is a central function of successful arts management. It is the foundation in which human, physical and financial resources are maintained and monitored. In the nonprofit sector, the relationship of "mission to money" is a key conceptual framework that must be understood by arts managers. Arts managers are the source of financial information to both internal and external stakeholders and successful financial analysis is essential for sound strategic planning and governance. This course guides students through key topics of financial management including accounting practices, interpreting financial statements, creating mission-driven budgets, analyzing cashflow, developing cost-benefit analyses and managing investments.</i>
AAD 620	<i>Management &amp; Leadership in the Arts (3) People are the basis of arts organizations. Understanding the factors that determine individual actions and interactions, being able to solve problems, capitalize on new opportunities and reach goals is necessary for being a successful leader in a work environment. As such, this course focuses on the planned, systematic process in which applied organizational theory and behavioral science principles and practices are introduced into organizations, toward the goal of increasing organizational and individual effectiveness. The course prepares students to organize and motivate people within an arts organization, manage social environments, and execute strategic change. Topics explored include organizational design, decision-making, conflict resolution, designing effective reward systems, team building, and organizational dynamics and culture. Additionally, students will focus on reflecting</i>



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	<i>upon their own leadership skills and abilities.</i>
AAD 630	<i>Marketing Research and Planning for Arts Organizations (3) Arts managers are consistently faced with the challenge of connecting arts offerings with an audience. Understanding the possible markets and developing strategies to reach the desired audience are part of every arts organization's primary administrative activities. Throughout this course, students will explore theories and frameworks crucial to the marketing function including product development, market research, consumer behavior, brand development, pricing strategies and promotion techniques. Students will utilize the knowledge to analyze marketing strategies, investigate consumer behavior and conduct primary and secondary marketing research for an arts organization. Prereq: AAD 600.</i>
AAD 640	<i>Principles of Fundraising (3) Most nonprofit organizations earn more than half of their annual revenue from fundraising activities, involving contributions from businesses, foundations, government, and individuals. This course will examine how each of these entities are identified, contacted, courted, asked and ultimately convinced to contribute. Students will learn practical fundraising techniques such as how to identify government and foundation granting programs, how to write successful grants to those programs, how to identify potential individual donors and solicit their contributions, and how to identify and carry out special events that lead to contributions from a variety of donors. The philosophies and theories that underlie the concept of charitable giving will also be examined, as will the ethical considerations inherent in the fundraising process. Prereq: AAD 600, AAD 610, or consent of instructor.</i>
AAD 650	<i>The Arts &amp; the Law (3) How does art interact with law? How does law impact artistic creation? How can arts administrators ensure that their organization legally protects itself? Understanding the legal environment in which arts organizations exist and artists create empowers arts administrators to make sound and reasoned decisions. Throughout this course, students will be exposed to a variety of legal topics related to artistic creation and the managing of arts organizations. The course will provide historical and contemporary introduction to the laws and policies, both in the United States and internationally, related to intellectual property, First Amendment, cultural property, human resource management, labor relations, immigration and cultural exchange, and contract development and enforcement.</i>
AAD 660	<i>Social and Cultural Entrepreneurship (3) Utilizing entrepreneurial concepts, social entrepreneurs use innovative solutions in order to achieve social change. Social entrepreneurialism is a burgeoning field that is garnering attention from investors, philanthropists, foundations and nonprofit leaders in order to achieve meaningful social returns while maintaining financially viable organizations. This course introduces students to the field of social entrepreneurship and explores how to start, grow and maintain successful mission-driven cultural ventures.</i>

**18c Program Free Electives Courses**

Prefix & Number	Course Description (from the Bulletin or the most recent new/change course form)

**18d Courses for a Track. (If multiple tracks are available, click [HERE](#) for a template for additional tracks. Append a**

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PDF to the end of this form with each track's courses and descriptions.

Prefix & Number	Course Type	Course Description (from the Bulletin or the most recent new/change course form)
<i>n/a</i>	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
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	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	
	<input type="checkbox"/> Track Core <input type="checkbox"/> Track Elective	

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**19. Specific faculty involved in the degree program.**

*(similar to question 4d)* Fill out the SACS<sup>27</sup>-required faculty roster below, for full-time and part-time faculty teaching in the program. Abbreviations for the NAME and COURSES TAUGHT columns are below the table. *Please contact Institutional Effectiveness ([institutionaleffectiveness@uky.edu](mailto:institutionaleffectiveness@uky.edu)) for help with this question.*

<b>NAME</b>  List name & Identify faculty member as F or P.	<b>COURSES TAUGHT</b>  Include term; course prefix, number and title; & credit hours. (D, UN, UT, G)	<b>ACADEMIC DEGREES AND COURSEWORK</b>  List relevant courses taught, including institution and major.  List specific graduate coursework, if needed	<b>OTHER QUALIFICATIONS AND COMMENTS</b>  Note qualifications and comments as they pertain to course taught.	<b>NEW COURSES</b>  Include course prefix, number, and title.
<i>Becky Alley FT</i>	<i>A-H 502 Spring 2016 Museum Studies II: Internship 3 credit hours UT; A-H 504 (P); (biannually, semester varies); 3 credit hours; UT &amp; G</i>	<i>MFA University of Kansas; Director of Bolivar Art Gallery</i>	<i>Extensive experience as gallery director (Murray State University; Lexington Art League and the University of Kentucky Bolivar Art Gallery)</i>	<i>Art 604 Curatorial Practice: Curatorial Projects (each fall) 3 credits; G; Art 794 Internship: Bolivar Art Gallery (annually, both semesters) 3 credits G Art 796 Internship: Community Partners (as needed) 6 Art 797 Internship: Arts Organizatins (as needed) 6 credits</i>
<i>Miriam Kienle FT</i>	<i>A-H 350 Contemporary Art (fall 2015) 3 credit hours; UT</i>	<i>Ph. D. University of Illinois at Urbana</i>	<i>Dr. Kienle specializes in</i>	<i>A-H 650 Contemporary Art</i>

<sup>27</sup> Southern Association of Colleges and Schools Commission on Colleges (SACS).

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	& G		<p><i>modern and contemporary art, with an emphasis on collage, new media, participatory art practices, digital and public humanities, and the history and theory of modern communication. Curatorial practice is central to Dr. Kienle's research and teaching. Dr. Kienle has curated many national and international exhibitions at venues such as Dorsky Curatorial Projects (New York), Krannert Art Museum (Champaign, IL), Burlington City Arts Center (Burlington, VT), and São Roque Museum (Lisbon).</i></p>	<p><i>(annually, semester varies) 3 credit hours; UN &amp; G Art 504 Curatorial Practice: History, Theory, Practice (annually, fall semester) 3 credits; UN &amp; G</i></p>
<p><i>Stuart Horodner FT</i></p>		<p><i>MFA from the Mason Gross School of the Arts at Rutgers University, New Brunswick, N.J. Director of the Art Museum at UK</i></p>	<p><i>MFA. Extensive experience as gallery and museum director. previously artistic director of the Atlanta Contemporary Art</i></p>	<p><i>Art 795 Internship UK Art Museum (annually, both semesters) 3 credit hours; G</i></p>

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*Center. He has held positions as visual arts curator at the Portland Institute for Contemporary Art, Portland, Ore.; director of the Bucknell University Art Gallery, Lewisburg, Pa., and was co-owner of the Horodner Romley Gallery, New York. He has taught classes at Bucknell University, Pacific Northwest College of Art, Portland State University and the University of Victoria, in British Columbia. Horodner founded and co-directed the Affair at the Jupiter Hotel, an intimate art fair in Portland, Ore.; and has organized and participated in symposia and educational initiatives at The Armory Show, College Art Association,*

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			<i>Concordia University, Kansas City Art Institute, New York University, Rhode Island School of Art and Design, UK, University of Wisconsin-Madison, among others.</i>	
<i>Andrew Maske FT</i>	<i>A-H 504/604 Practical Issues in Art History (subtitle required) spring 2013; 3 credit hours; UT &amp; G</i>			
<i>Marty Henton FT</i>	<i>A-E 550 Community Art Education fall 2009; fall 2010; fall 2014 fall 2012 3 credit hours; UT &amp; G; A-E 560 Museum Education spring 2010; spring 2011; spring 2012; spring 2013; spring 2015 3 credit hours; UT &amp; G</i>	<i>M.A. in Art Education, Western Kentucky University</i>	<i>Teacher and leader of The Living Arts and Science Center, Lexington, 2004-09 1981-2002 Designed and developed classes for students at LASC, Lexington and in the after school art program</i>	
<i>Full time graduate faculty in art history and in art studio</i>				<i>Art 598 Coordinated Studies in Curatorial Studies (offered as required) 3 credits; UN &amp; G</i>
<i>Full time graduate faculty in art history and in art studio</i>				<i>Art 796 Internship: Community Partners (offered as required) 3 credits; G</i>
<i>Full time graduate faculty in art studio</i>	<i>A-S 793 Graduate Seminar (each fall) 3 credits; G</i>			

**NEW MASTER'S DEGREE PROGRAM**

<i>Full time graduate faculty in art history and in art studio</i>				<i>Art 797 Internship: Arts Organization (offered as required) 3 credits; G</i>
FT = full time PT= part time	D = developmental UN = undergraduate nontransferable		UT = undergraduate transferable G = graduate	

## School of Art and Visual Studies—College of Fine Arts

### 1. Introduction

#### Assessment Plan for Master of Fine Arts in Curatorial Studies (MFA)

##### *Unit Mission Statement*

The primary mission of the School of Art and Visual Studies at the University of Kentucky is to link the study of art and visual culture to the broad aims of the University's undergraduate, liberal arts tradition by providing world-class instruction in the history, theory, and practice of art. To this basic mission we add opportunities for advanced study through undergraduate professional programs and graduate instruction. We aim to educate all of our students not just to be competitive in arts-related careers as professional artists, educators, and scholars but also to prepare them for future challenges in fields outside the arts; and, most importantly, our graduates will become the future audiences and patrons of the arts. Through our own research and service we maintain SA/VS's long and distinguished tradition of contributing to the cultural matrix of the Commonwealth. As researchers and creative individuals we strive to advance the frontiers of knowledge in our respective disciplines, achieving and maintaining recognition at the regional, national, and international level. We serve the campus and wider community by bringing what we have learned home to Kentucky, through high-quality exhibitions and by sharing our knowledge and experiences on the local and regional level.

##### *Basic Assessment Approach*

Assess SLOs 1, 2, 3, and 4 annually (for descriptions see below). Assess SLOs 5, 6, and 7 every other year using the appropriate review process: preliminary, continuing, qualifying and final (for descriptions see below).

##### *Definition of Key Terms:*

*Assessment:* A strategy for understanding, confirming, and improving student learning through a continuous and systematic process of review and feedback.

*Curriculum Map:* A semester by semester plan of coursework within a degree that incorporates degree requirements and assessments.

*Learning Outcomes:* Statements of learning expectations

*Indirect Evidence:* Data from which inferences can be made about attainment of learning outcomes, but which is not directly assessed.



*Direct Evidence:* Data that is used for assessment of learning outcomes , i.e, demonstrates actual learning and the acquisition of specific skills.

## **2. Assessment Oversight, Resources**

The Graduate Advisor of Curatorial Studies Program will act as the assessment coordinator for the MFA Curatorial Studies Program and will work with the Art Studio, Art Education, Art History & Visual Studies, and Arts Administration Graduate Advisors to monitor the activities within the program as well as help initiate, evaluate and formalize assessment instruments. It is the responsibility of the Graduate Advisor of Curatorial Studies to monitor the activities that occur in the program. The Graduate Advisor will lead the assessment conversation held each fall and will write the assessment report due to the university on October 31. (Arts administration, art education, and art history and visual studies required coursework in the Curatorial MFA degree will be assessed within the context of each program's regular assessment cycle.)

## **3. Program-Level Learning Outcomes with regard to point: 1) to develop into professional curators who are both technically, conceptually and intellectually prepared to participate at the local, regional and national level**

***OUTCOME 1: Demonstrate advanced professional competence either in some aspect of studio art, academic art history and visual studies, art education, or arts administration through a significant body of work***

Students will present a body of work each semester they are enrolled that will be evaluated by informal critiques with faculty at the middle and end of each semester. A formal evaluation during the mandated annual faculty committee reviews will also take place in accordance to the MFA program's review schedule (appropriate to the semester/year of study). The arts administration portion of this SLO, when relevant, will be conducted independently by the arts administration assessment committee.

### ***Artifact***

Evaluation by a faculty committee will take place every semester of MFA enrollment and the evaluation instrument is the Preliminary, Continuing, Qualifying or Final Review Form (appropriate to the semester/year of study).

A-E 555 Community Art Education

A-E 560 Museum Education

A-H 603 Art History Through the Art Object

A-H 604 Practical Issues in Art History

A-H 650 Contemporary Art (required)

Art 504 Curatorial Practice: History, Theory and Practice (required)

Free Electives in Concentration

A-S 793 Grad Seminar (required)

***Cycle***

2017-18

2018-19

2019-20

***OUTCOME 2 Display the ability to think independently, to organize and to manage projects associated with curatorial activities.***

Evaluation by a faculty committee will take place every semester of MFA enrollment and the evaluation instrument is the Preliminary, Continuing, Qualifying or Final Review Form. (appropriate to the semester/year of study)

***Artifact***

Art 604 Curatorial Practice: Curatorial Projects (required)

Art 794 Internship: SAVS Art Gallery (required)

Art 795 Internship: UK Art Museum (required)

Art 796 Internship: Community Partners (required)

Art 797 Internship: Arts Organizations (required)

Art 748 Thesis Research (required)

Art 768 Thesis Preparation &amp; Presentation (required)

***Cycle***

2017-18

2018-19

2019-20

***OUTCOME 3 Demonstrate an awareness of current issues and developments in contemporary art and visual culture and the basic ability and clear potential to contribute to the expansion and evolution of this field.******Artifact***

The assessment tool for this learning outcome is an evaluation rubric to be completed at the end of the semester by the instructor of record for each course. The assessment report will be separated by the year each student is in the program (the students' cohort). The composite scores across multiple courses for each cohort of students will serve as the basis for the annual assessment for this SLO.

A-S 793 Graduate Seminar

A-H 650 Contemporary Art

A-H 603 Art History Through the Art Object

A-H 604 Practical Issues in Art History

Art 504 Curatorial Practice: History, Theory, and Practice

Art 748 Thesis Research

Art 768 Thesis Preparation & Presentation

**Cycle**

2017-18

2018-19

2019-20

***OUTCOME 4 Demonstrate ability to write and speak clearly and effectively to the visual arts communities, the general public, and in formal or informal teaching situations, including a demonstration of at least basic knowledge of bibliographic or information resources associated with work and analysis related to contemporary art and visual culture.***

**Artifact**

The assessment tool for this learning outcome is an evaluation rubric to be completed at the end of the semester by the instructor of record for each course. The assessment report will be separated by the year each student is in the program (the students' cohort). The composite scores across multiple courses for each cohort of students will serve as the basis for the annual assessment for this SLO. (We will be using the same rubrics to evaluate SLO #4 as is used for SLO #3.)

A-E 550 Community Art Education

A-E 560 Museum Education

A-H 603 Art History Through the Art Object

A-H 604 Practical Issues in Art History

A-H 650 Contemporary Art (required)

Art 504 Curatorial Practice: History, Theory and Practice (required)

A-S 793 Grad Seminar (required)

Art 768 Thesis Preparation & Presentation

**Cycle**

2017-18

2018-19

2019-20

***OUTCOME 5 Demonstrate possession of advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field of contemporary art and visual culture.***

**Artifact**

Many of these skills will be acquired either through practical education via internships or through the online arts administration courses (assessed by the arts administration faculty). However, all graduates must demonstrate these abilities in relation to their final curatorial thesis project, which will begin to be annually assessed at the end of the third year of the program (2020). An evaluation rubric will be scored by multiple faculty in conjunction with the curatorial thesis project.

AAD 600 Arts Administration Technologies  
 AAD 610 Financial Management for Arts Organizations  
 AAD 630 Marketing Research and Planning for Arts Organizations  
 AAD 640 Principles of Fundraising  
 Art 504 Curatorial Practice: History, Theory, and Practice  
 Art 604 Curatorial Practice: Curatorial Projects  
 Art 768 Thesis Preparation & Presentation

***Outcome 6 Demonstrate at least a basic knowledge of grantwriting, fundraising, marketing and management skills related to operating a non-profit arts organization.***

***Artifact***

These skills will be acquired through student coursework in the online Arts Administration program and assessed by the arts administration faculty through their regular assessment cycle. However, the final curatorial thesis project will use an evaluation rubric (the same as SLOs #5 and 7) to assess final student competencies in these areas.

AAD 550 Grant Writing  
 AAD 600 Arts Administration Technologies  
 AAD 610 Financial Management for Arts Organizations  
 AAD 630 Marketing Research and Planning for Arts Organizations  
 AAD 640 Principles of Fundraising  
 Art 768 Thesis Preparation & Presentation

***Outcome 7 Produce a high quality capstone exhibition or equivalent, displaying the various expertises associated with the capstone project.***

***Artifact***

All graduates must demonstrate these abilities in relation to their final curatorial thesis project, which will begin to be annually assessed at the end of the third year of the program (2020). An evaluation rubric will be scored by multiple faculty in conjunction with the curatorial thesis project (the same rubric used for SLOs #5 and 6).

Art 768 Thesis Preparation & Presentation

***Cycle***

Year 3

**5. Curriculum Map**

Because of the subjective and complex nature of cultivating artistic and curatorial talent, much of the skills used for design, aesthetic production, and mastery of materials require repetition and risk taking to refine. Many hours, weeks, months, and years of diligent and thoughtful practice are required for an artist to create at the academic level. The same concepts that are taught at the undergraduate levels are still required at the graduate level, the difference is the employment of those skills into an articulation of sophistication, whether conceptually, materially or performatively. There is no one-way to make art or to be a curator. Research at the graduate level communicates visual knowledge that represents a critical appreciation of artworks from the past as well as the contemporary moment. Evident in the curriculum map is our approach to consistent re-introduction of concepts and reinforcing of material skills with the emphasis being on mastery at the latest and most individual research stages.

I=introduce, R=reinforce, E=emphasis

Course	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6	SLO 7
AAD 550				R			
AAD 600					I	I	
AAD 610					R	R	
AAD 630					R	R	
AAD 640					R	R	
A-H 650	I		I	I			
A-H 503/603	R		R	R			
A-H 506/604	R		R	R			
Art 504	I	I	I	I	I		
Art 604	R	R	R	R	R		
Art 768	E	E	E	E	E	E	E
A-S 793	I		I	I			

## 6. Assessment Methods and Measures

### *Direct Methods:*

Faculty Review Committees

### *Indirect Methods:*

Grades

GPA

## 7. Data Collection and Review

Students are required to be evaluated by a MFA in Curatorial Studies faculty committee at the end of each year of their MFA enrollment. These evaluations are recorded and archived using the Review form developed and approved by the faculty to measure the student's progress, taking the learning objectives as the

standard criteria. Students are provided with a copy of the evaluation form as well as an overview of all the commentary and suggestions made by the committee regarding the student's progress. These forms are the Preliminary, Continuing, Qualifying or Final Review Form (appropriate to the year of study).

### **8. Assessment Cycle and Data Analysis**

The review process and forms allow for a continued assessment throughout the duration of the applied study. The Graduate Advisor uses the data to plot trends and evaluate teaching effectiveness each year. This analysis is brought to the Area Coordinators who facilitates a discussion with the entire faculty to determine programmatic strengths and weaknesses and programmatic changes.

### **9. Teaching Effectiveness**

Since students in the Curatorial Studies program may not teach, teacher effectiveness is not part of the program's assessment plan, at least initially. However, if a Curatorial Studies student does receive a teaching assistantship, then the student will be evaluated each semester they teach by the same process (the Teacher Course Evaluation or TCE used to evaluate MFA students in the Art Studio program).

### **10. Post-graduate Success**

Our School will analyze data provided by the Alumni Survey and will work with the Office of Institutional Research to look at other possible methods for determining if graduates are successful in the professional setting.

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## Archivists, Curators, and Museum Workers

[Summary](#)[What They Do](#)[Work Environment](#)[How to Become One](#)[Pay](#)[Job Outlook](#)[State & Area Data](#)[Similar Occupations](#)[More Info](#)

### Summary

#### Quick Facts: Archivists, Curators, and Museum Workers

<b>2016 Median Pay</b>	\$47,230 per year \$22.71 per hour
<b>Typical Entry-Level Education</b>	<a href="#">See How to Become One</a>
<b>Work Experience in a Related Occupation</b>	None
<b>On-the-job Training</b>	None
<b>Number of Jobs, 2016</b>	31,000
<b>Job Outlook, 2016-26</b>	13% (Faster than average)
<b>Employment Change, 2016-26</b>	4,200



Archivists, curators, and museum workers maintain and display art.

#### [What Archivists, Curators, and Museum Workers Do](#)

Archivists appraise, process, catalog, and preserve permanent records and historically valuable documents. Curators oversee collections of artwork and historic items, and may conduct public service activities for an institution. Museum technicians and conservators prepare and restore objects and documents in museum collections and exhibits.

#### [Work Environment](#)

Archivists, curators, museum technicians, and conservators work in museums, historical sites, governments, colleges and universities, corporations, and other institutions. Most work full time.

#### [How to Become an Archivist, Curator, or Museum Worker](#)

Archivist, curator, and conservator positions typically require a master's degree related to the position's field. Museum technicians typically have a bachelor's degree. Prior experience gained through an internship or by volunteering in archives or museums is helpful in getting a position as an archivist, curator, museum technician, or conservator.

#### [Pay](#)

The median annual wage for archivists, curators, and museum workers was \$47,230 in May 2016.

#### [Job Outlook](#)

Overall employment of archivists, curators, museum technicians, and conservators is projected to grow 13 percent from 2016 to 2026, faster than the average for all occupations. The need to store information in archives and public interest in science, art, and history, may continue to spur demand for archivists, curators, museum technicians, and conservators. Applicants should expect very strong competition for jobs.

#### [State & Area Data](#)

Explore resources for employment and wages by state and area for archivists, curators, and museum workers.

#### [Similar Occupations](#)

Compare the job duties, education, job growth, and pay of archivists, curators, and museum workers with similar occupations.

**[More Information, Including Links to O\\*NET](#)**

Learn more about archivists, curators, and museum workers by visiting additional resources, including O\*NET, a source on key characteristics of workers and occupations.

[What They Do ->](#)

**SUGGESTED CITATION:**

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Archivists, Curators, and Museum Workers, on the Internet at <https://www.bls.gov/ooh/education-training-and-library/curators-museum-technicians-and-conservators.htm> (visited November 24, 2017).

**Last Modified Date:** Tuesday, October 24, 2017

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[www.bls.gov/ooh](https://www.bls.gov/ooh) | Telephone: 1-202-691-5700 | [Contact OOH](#)



Dr. Robert Jensen  
Director  
School of Art and Visual Studies  
College of Fine Arts  
Lexington, KY 40506

Dear Dr. Jensen,

I am writing in support of the proposal for the MFA in Curatorial Studies which includes required courses from the Department of Arts Administration in order to students to complete their degrees. The Arts Administration faculty voted on the proposal and are in favor of the inclusion of our courses in the proposed MFA.

The courses that the MFA students would take are offered on a regular basis as part of the MA in Arts Administration degree. The courses are primarily restricted for Arts Administration students and the new MFA students. Because courses are sequenced a minimum of twice per academic year (fall, spring, and summer), the inclusion of the MFA students does not present a capacity issue. The Arts Administration faculty agree that the addition of the MFA students will offer new and interesting perspectives to the courses.

We look forward to working with you and your faculty on this collaborative degree.

Sincerely,



Rachel Shane, Ph.D.  
Chair, Department of Arts Administration

seeblue.