

The University of North Carolina at Charlotte

Department of Art

Master of Arts in Arts Administration

Request for Authorization to Establish

THE UNIVERSITY OF NORTH CAROLINA
Request for Authorization to Establish a New Degree Program

INSTRUCTIONS: Please submit five copies of the proposal to the Senior Vice President for Academic Affairs, UNC Office of the President. Each proposal should include a 2-3 page executive summary. The signature of the Chancellor is required.

Date: May 8, 2002

Constituent Institution: The University of North Carolina at Charlotte

CIP Discipline Specialty Title: Arts Management

CIP Discipline Specialty Number: 50.0704 Level: B M 1st Prof

Exact Title of Proposed Program: Master of Arts in Arts Administration

Exact Degree Abbreviation (e.g. B.S., B.A., M.A., M.S., Ed.D., Ph.D.): M.A.

Does the proposed program constitute a substantive change as defined by SACS? Yes No

a) Is it at a more advanced level than those previously authorized? Yes No

b) Is the proposed program in a new discipline division? Yes No

Proposed date to establish degree program (allow at least 3-6 months for proposal review):

month January year 2003

Do you plan to offer the proposed program away from campus *during the first year of operation*?

Yes No

If so, complete the form to be used to request establishment of a distance learning program and submit it along with this request. Not applicable

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Executive Summary

In September, 2001, the Department of Art was granted permission to plan an M.A. in Arts Administration. Interest in and support for this program came from a variety of sound sources, including our own University's upper administration and area arts administrators, all of whom see a need for the professional training of arts managers. By November 28, 2001, the entire Department of Art faculty passed the "Request for Authorization to Establish a New Degree Program" unanimously.

The design of the M.A. in Arts Administration is based on the underlying belief that successful arts administrators must be familiar with both the practical and theoretical contexts of the visual arts. The program offers professional and academic training in the administration and leadership of visual arts organizations through balanced interdisciplinary course offerings from the Department of Art (which administers the program), the Master of Public Administration program, Department of Communications Studies, the Departments of English and Anthropology, and the Office of International Programs, among other University resources. The M.A. in Arts Administration program serves students who need to acquire professional knowledge preparing them to be effective arts leaders and managers, whether established professionals seeking to broaden existing skills, newcomers seeking future employment, artists starting their own organizations, or others seeking professional arts administration experiences. Students may enroll in the M.A. in Arts Administration program on either a full-time or part-time basis.

Its educational objectives include:

1. To provide the tools and skills leading to significant professional competence and career enhancement in arts administration by preparing students for leadership positions in various international, national, and regional public, private, and corporate arts organizations including museums and galleries, community non-profit organizations, and arts foundations.
2. To prepare and sensitize students for the expert handling, care, research, and presentation and exhibition to the public of tangible art objects through hands-on experiences, such as internships and staging exhibitions.
3. To teach and encourage responsible fiscal management, fundraising, promotion and public relations, marketing and development.
4. To develop and enhance each student's ability to promote the arts ethically and responsibly to a broader public while developing sensitivity to a region's cultural needs and community issues.
5. To develop an appreciation and understanding for the diversity of artistic expression and its roles in contemporary society at both practical and theoretical levels.

In order to achieve these objectives, the Department of Art proposes to establish a 40-credit hour Masters of Arts degree in Arts Administration and the formation of fourteen new courses (six core courses, four electives, one internship course, two thesis courses, and one course for Graduate Residency, all of which have been approved by a variety of University committees). All other coursework for this multidisciplinary M.A. in Arts Administration is found through

crosslisted graduate courses that already exist in other units (Departments of Public Administration, Communications Studies, Anthropology, and English).

The proposed M.A. in Arts Administration will strengthen programming that is already in place in the Department of Art by providing enhanced prospects not only for current undergraduate students wishing to increase professional opportunities after completing baccalaureate programs at UNC Charlotte, but also for future students from beyond this region. As the only M.A. in Arts Administration in the state or immediate region, it could also improve the department's and university's profile by providing instruction in professional management of arts organizations.

Undergraduate art majors, as well as other University citizens, will benefit by observing active arts professionals researching, speaking publicly, staging exhibitions, and creating, overall, a vital and more lively art scene on campus and beyond. Furthermore, the proposed M.A. in Arts Administration will also enhance the University's overall graduate programming by offering interdisciplinary courses drawing upon and enhanced by the expertise of colleagues in other units, who have been consulted and approve of this program's implementation. It is expected that the proposed arts administration graduate degree and courses will generate interest in the institution at large for students from a variety of backgrounds and disciplines such as Art, Business, Public Administration, Communications, among other fields. Graduate students in other units, then, will also be served, such as those attending the Master's in Public Administration courses cross-listed with the M.A. in Arts Administration, since all students attending interdisciplinary courses will have increased opportunities to learn about crucial issues in non-profit management at multiple levels (including arts management). Graduate students in other programs, such as Public Administration, may seek and attend complementary M.A. in Arts Administration courses. In short, by combining practical and theoretical coursework and experiences, the proposed courses reinforce and expand the quality of graduate instruction in arts administration.

This new program does not require onerous initial expenditures for supplies, equipment, or new faculty lines, making it a reasonable and cost-effective program. The Department of Art is currently seeking to hire a program coordinator who would teach core courses for this proposed graduate program (including Introduction to Arts Administration and Marketing for the Arts) and direct the internships and thesis credits; a Gallery/Museum Director position has also been requested for 2003, to supplement all coursework and expertise for this new program. Following the example of M.A. degrees in Arts Administration at other institutions, experienced arts administrators would supplement coursework by providing additional classes. Increased load on the present faculty is minimal; at present, only two Department of Art faculty will be teaching courses in the M.A. in Arts Administration core curriculum.

As outlined in the accompanying documents, admission requirements for the M.A. in Arts Administration presume some background in the practice and/or history of the visual arts, as befits a program generated by a visual arts department; however, we envision participation from other cultural arts units (such as Music, Dance, and Theatre) in the future, depending on their interest in initiating additional program development.

The proposed curriculum of the Master of Arts in Arts Administration program allows students, in consultation with the Coordinator and advisors, to tailor an individual program of study within a diverse selection of offerings. A minimum of 40 credit hours is required to complete the program, including 22 hours of core courses all students must complete, 9 hours of elective

courses, at least one 3 credit hour internship with a professional arts organization, and 6 hours of thesis credits. The degree of Master of Arts in Arts Administration is awarded for completion of scholarly research that advances knowledge in the field. Evidence of this is demonstrated by a successful thesis defense demonstrating mastery of relevant subject matter, among other criteria. All students must complete at least one supervised and approved field experience with a visual arts organization. For those with extensive previous professional arts administration experience, this credit could be waived (and used for elective credit). For those currently employed in an arts organization, this credit could be earned at the place of a student's employment, as long as it is not simply an extension of regular duties but exposes the student to different kinds of challenges. All students must also complete thesis (capstone) requirements consisting of two courses (Thesis I and Thesis II), 3 credit hours each, over the last two semesters. The Thesis is the final portion of degree work; it provides an opportunity to accomplish substantial professional work which focuses on each student's professional interests and expertise, and culminates in a public defense of the thesis project. Students choose between three options, in consultation with the program Coordinator and advisors, to suit their individual interests: (1) planning and executing an exhibition (on-campus or at another art space in Charlotte or the region) accompanied by a written thesis explicating the project; (2) planning and executing an administrative/research project (which may be accomplished in the context of an internship) accompanied by a written thesis explicating the project; or (3) conducting original research which is presented in the form of a written thesis.

In summary, this is a reasonable and realistic program for which there is demonstrated need. There is genuine interest in this program from unofficially recruited students who have already begun the application process to enter the M.A. in Arts Administration. Area professionals and University administrators have encouraged the program's initiation, proving their dedication to its development and success. In response to this demand and interest, the Department of Art has created a strong, viable program in a short period of time, demonstrating their support of the program as well. We now hope for permission to implement this program, to the benefit of many students, professionals, and, eventually, the broader art community at large.

I. DESCRIPTION OF THE PROGRAM

A. Describe the proposed degree program (i.e., its nature, scope, and intended audience).

The proposed Master of Arts in Arts Administration requires 40 semester hours of graduate-level course work (including 22 required credit hours, nine credit hours of electives, a six credit-hour master's thesis and a three credit-hour internship). The design of the M.A. in Arts Administration is based on the underlying belief that successful arts managers must be familiar with both the practical and theoretical contexts of the arts. It offers professional and academic training in the administration and leadership of not-for-profit visual arts organizations through balanced interdisciplinary course offerings from the Department of Art, the Master of Public Administration program, and Department of Communications Studies, among other University resources. Since this program is being developed and administered by the Department of Art, it targets candidates working in venues which collect and exhibit art (in the future, however, the Departments of Music, and Dance and Theatre might become partners and offer tracks for candidates principally interested in working in performance venues). The program serves students who need to acquire solid professional knowledge preparing them to be effective visual art leaders and managers, whether established professionals seeking to broaden their existing skills, newcomers seeking future employment, artists starting their own organizations, or board members and volunteers in arts organizations.

B. List the educational objectives of the program.

The Arts Administration program will strike a balance in addressing both artistic and administrative concerns by combining theoretical and practical foundation course work with hands-on experience. Students would be expected to complete course work, a thesis, and a one-semester supervised internship off campus. The program will require completion of at least 40 credit hours divided among core courses in arts administration, graduate electives, an internship, and a thesis - based on a research topic selected by the student in consultation with the student's program advisor. The thesis portion consists of three options: (1) conducting directed research culminating in a written thesis; (2) planning and executing administrative research; or, (3) planning and executing an exhibition (both Option 2 and 3 must be accompanied by a written portion). This program is designed to prepare professional arts administrators for careers that successfully promote, manage, and exhibit visual arts to the public.

Educational Objectives

1. To provide the tools and skills leading to significant professional competence and career enhancement in arts administration by preparing students for leadership positions in various international, national, and regional public, private, and corporate arts organizations including museums and galleries, community non-profit organizations, and arts foundations.
2. To prepare and sensitize students for the expert handling, care, presentation and exhibition of tangible art objects through hands-on experiences, such as internships and staging exhibitions.

3. To teach and encourage responsible fiscal management, fundraising, promotion and public relations, marketing and development.
4. To develop and enhance each student's ability to promote the arts ethically and responsibly to a broader public while developing sensitivity to a region's cultural needs and community issues.
5. To develop an appreciation and understanding for the diversity of artistic expression and its roles in contemporary society at both practical and theoretical levels.

C. Describe the relationship of the program to other programs currently offered at the proposing institution, including the common use of: (1) courses, (2) faculty, (3) facilities, and (4) other resources.

1. The Department of Art at UNC Charlotte already offers a B.A. and B.F.A. degree in Art. The proposed M.A. in Arts Administration will build on the Department of Art's strengths by offering an additional emphasis on arts administration. There are currently at least two faculty members (Lili Bezner and Jeff Murphy) who will offer graduate coursework in the M.A. in Arts Administration program (one associate professor, one assistant professor). However, given the specialty required for this new program, the Department of Art has been authorized to hire an administrative Coordinator (with a required teaching load) for this new program, and will seek an additional tenure-track hire the following year (a Museum/Gallery Director, to coordinate exhibitions and teach courses outside the expertise of existing faculty).
2. The M.A. in Arts Administration will be interdisciplinary in design, drawing upon and enhanced by the expertise of colleagues in other units at UNC Charlotte including the Master's in Public Administration (M.P.A.), Department of Communications Studies, Department of English, among other units that have been consulted. In discussion with M.P.A. coordinators, two of their courses were identified as integral to the M.A. in Arts Administration and are found in the "core" requirements; other M.P.A. courses provide many of the program's electives (see Curriculum, III). Both the M.P.A. and M.A. in Arts Administration programs emphasize administration of non-profit and governmental bodies and, so, perfectly coordinate with one another. Communications and English courses also contribute useful electives for arts administrators, as noted in the Curriculum section of this document. In the future, Belk College of Business Administration courses may be added in the areas of marketing and management of for-profit organizations. The Department of Art could develop courses of our own in these areas or focus on nonprofit venues. Given the dominance of non-profit organizations for the visual arts, a non-profit emphasis for the M.A. in Arts Administration will prepare students for a variety of professional situations in the job market today.
3. The future development of relationships with other UNC Charlotte departments promises ever stronger opportunities for M.A. in Arts Administration students to gain valuable expertise in additional pertinent areas. As stated before, the Department of Music and the Department of Dance and Theatre might become partners and offer tracks for candidates principally interested in working in performance venues. The Department of History's newly designed M.A. concentration in Public History might also offer additional useful interdisciplinary opportunities for both sets of graduate students. In addition, the Master's

in Arts Administration could help revive, at the graduate level, courses once taught in the undergraduate Museum Studies minor, *e.g.* Curation and Collections, Museum Education, and Museum Administration.

4. Facilities and resources necessary for implementation of this M.A. in Arts Administration program include the use of existing classrooms for seminars and the New Technologies course, and the expanded use and funding of on-campus exhibition spaces (two galleries in Rowe and one at the Cone Center) for the thesis/exhibition option. Additional office space for the administration of this program by the proposed Coordinator will need to be provided. Faculty and students will make use of the Department of Art's Visual Resources Library, Media Services, and current library holdings and resources (including printed and electronic materials as well as ongoing library acquisitions and inter-library loan) to support the curriculum.

II. JUSTIFICATION FOR THE PROGRAM

National studies affirm art's essential role in building economic strength and vitality. Cultural events and organizations not only encourage community interactions but also entice tourists and fuel educational and economic engines. In 1996, the National Endowment for the Arts created a nationwide series of forums ("American Canvas"). Charlotte conducted one such conference with national and local leaders (including Charlotte Mayor Pat McCrory and other representatives from the arts, education, business, and government) to determine the value of the arts and to identify ways to build a solid infrastructure for the arts. Findings from the regional meetings in Rock Hill and Charlotte concluded that the arts improve communities by: aiding community reclamation and reinvigoration; attracting businesses to communities; bringing revenues to the community; enhancing the quality of life; promoting corporate and public support; inspiring citizen responsibility for ensuring an arts legacy for our communities; and bringing artists to the table with civic and business leaders to solve community problems of all kinds.

The RAND organization, a nonprofit institution that helps improve policy and decision making through research and analysis, has expertly analyzed the growing impact of arts organizations on regional and national levels. In various recently published reports, RAND has found that as arts organizations place greater emphasis on engaging their audiences, they often lack the expertise and resources needed to do so effectively. Some of the RAND publications examine why people become involved in the arts, how arts organizations can influence their participation, and what lessons can be learned from leaders in the field.

Like many other sources, RAND reports that today growing numbers of arts institutions devote more attention and resources to increasing public participation. "An increase in the supply of arts -- particularly the dramatic increase in small nonprofit arts institutions -- has sparked a corresponding increase in arts participation (National Endowment for the Arts, 1997)." While "small non-profit and community-based arts organizations are proliferating," they often have to patch together financial support from a diverse mix of public and private sources." Raising funds has become more challenging; government support has increasingly shifted from the federal to the state and local levels (DiMaggio, 1991). Limited resources and staffs make participation-building strategies imperative. The ability to design and

implement strategies for influencing people's participation in the arts is, they find, essential. To adapt to these changes in the arts environment, arts institutions often must re-examine their missions and roles, moving toward a more general concern for the public benefits of the arts which can promote "openness to new ideas and creativity," "a variety of social and economic benefits" (such as "community pride"), as well as expression of "the country's rich cultural diversity and pluralism" which helps to reinforce national identity.

An M.A. in Arts Administration program helps prepares future leaders to negotiate the challenging territories of arts administration by offering frameworks and models for designing and implementing strategies influencing people's expanding participation in the arts. Most arts organizations do not want simply to expand their market and increase their revenues, but also seek to broaden their definitions of art while invigorating their organization's community participation. According to RAND analyses:

In setting out to increase public participation in their activities, arts institutions face a series of strategic and tactical choices for which they are often unprepared. At the strategic level, they must decide what their goals are and why. At the tactical level, they must decide how to accomplish their goals. Moreover, most nonprofit arts institutions face severe resource constraints¹, so the strategic and tactical choices they make about goals and approaches will affect not only the success of their participation-building efforts, but also the resources available for programming and other artistic and organizational activities.

¹ We surveyed 102 arts organizations during the course of our research. When asked to name the single greatest challenge to their participation-building efforts, these organizations consistently cited the difficulty of balancing competing demands against their available resources. When asked to name the three biggest challenges his organization faced, one respondent said, "First, dollars; second, dollars; and third, dollars."

Knowing how to fundraise, market, and budget the arts, RAND studies (and other researchers) point out, "is not really equivalent to understanding the dynamics of the process individuals go through in deciding whether to participate in the arts." Future administrators must also be aesthetically attuned to the creation of attractive and compelling exhibitions, the history of art and its place in society, among other more theoretical and/or design-oriented matters. The proposed M.A. curriculum attempts to balance these dynamic skills leading to successful arts administration by developing each student's ability to address both theoretical and practical concerns in arts management.

A. Describe the proposed program as it relates to:

1. The institutional mission and strategic plan:

The degree fits well with concepts and aspirations expressed in UNC Charlotte's Mission Statement and Academic Plan. The professional degree program we propose will contribute to what has been identified as our institution's "special responsibility to build the intellectual capital of ... the greater Charlotte metropolitan region." (Mission Statement, *UNC Charlotte Academic Plan, 2002-2007*, p. 7) We share the perception that "Continuing changes in the work force will result in the return to higher education of many college graduates seeking postbaccalaureate degrees ... and the upgrade of job-related skills through continuing

professional education." (*Plan*, p. 5) Although we expect to channel some of our own graduating seniors directly into this program, we also anticipate attracting a number of individuals who have been out of school for a while. These students will range from individuals seeking administrative positions in museums and other cultural institutions; practicing studio artists who may have an interest in starting their own galleries or arts organizations; corporate executives charged with overseeing collections, sponsoring exhibitions, or serving as liaisons with the arts community; to professionals already in positions of leadership in arts organizations seeking advanced degrees to enhance their careers.

We have planned a program that will help continue the "development of Charlotte's capacity to respond to the cultural needs of the citizens of the region," especially through sharing and joining "resources in collaboration with those of other institutions" (*Plan*, p. 6). Over the past years, the Department of Art has worked collaboratively on several ventures with the McColl Center for Visual Art (formerly the Tryon Center for Visual Art), an internationally-known artists residency program founded through substantial funding from the Bank of America. We expect that collaboration to continue and that we will draw upon the expertise of its administrators as consultants and potential adjunct faculty in our program (such as McColl Center President Suzanne Fetscher). Our Department has also worked closely with The Light Factory, the city's premier photographic art gallery, described by the National Endowment for the Arts as a "catalyst for art in the Southeast." The Light Factory's Director, Mary Anne Redding, recently received her M.A. in Arts Administration from the Art Institute of Chicago and has been working with us in preparing this document. Yet another organization with which we would seek collaboration is the Arts and Science Council, which provides the planning, oversight, and funding to Charlotte's arts and science organizations. It is the nation's third largest local arts (funding) agency, with fiscal year 2001 revenues of \$17.8 million. Both Ms. Fetscher, Ms. Redding, and Harriet Sanford, Chief Executive Officer of the Arts and Science Council, among many others in the professional arts community, have expressed genuine interest in playing significant roles in the M.A. in Arts Administration program; all three have agreed to be on its Advisory Board. We also plan to draw upon our relations with several gallery owners and managers, administrators, and artists in order to build a program that will be well-represented by experienced professionals from the region.

The proposed M.A. in Arts Administration would enhance the "cultural profile" of both the University and the city. Each year, the Department of Art sponsors approximately 20 exhibitions and special presentations featuring a range of local, regional, national, and international artists. The Department will continue to provide quality exhibitions and other visual arts programming for the campus and the Charlotte community. Implementation of the M.A. further promotes artistic expression in the community -- graduate students will curate on-campus and off-campus exhibitions and arts events, intern with professional arts organizations, and contribute generally to an enhanced culturally rich climate both at UNC Charlotte and beyond.

Finally, our proposed program shares fully in the institutional commitment to strengthen involvement in "interdisciplinary programs and activities" (*Academic Plan 2002-2007*, p. 2), as evidenced in our curriculum (III).

2. Student Demand

Although it is difficult to project precisely the demand for a new degree, it is clear to planners of this Master of Arts in Arts Administration program that there are, and will continue to be, excellent employment and career enhancement opportunities for persons equipped with a high quality advanced degree in Arts Administration for a number of reasons that follow, including regional interests, student requests, and informal survey data.

Impetus to initiate an M.A. in Arts Administration came initially from the Charlotte arts and business communities as a means of supporting diverse arts and sciences institutions in the region. As a result of this interest, University administration urged the Department of Art to research this program; in the process of this research and planning, department committee members were also convinced of a need for this program. As our region has grown (some 29 percent in the decade of the 1990s, according to U.S. census data), so have our numbers of students in institutions of higher learning and number of active arts organizations in the metropolitan area.

Leaders of arts organizations in Charlotte have indicated a high degree of interest not only in providing internship opportunities for Arts Administration graduate students in their organizations, but in using this M.A. in Arts Administration for their own employees to enhance and advance their career objectives. Harriet Sanford, the CEO of the Charlotte/Mecklenburg Arts and Science Council, one of the most successful community fundraising institutions in the U.S., told one committee member in response to an informal survey of community demand for the degree: "your decision to focus on a Master of Arts Administration is essential. We have lots of untrained people running our growing institutions. All knowledge can't come from on-the-job training." During this informal regional survey of over 15 arts organizations, many arts leaders similarly responded that they would recommend our Master's program for their staff.

The growing numbers of undergraduates seeking an art major (presently over 500 at UNC Charlotte today) indicate a strong and sustainable pool from which to draw enrollment for the proposed Master of Arts degree. Indeed, a few of our graduating majors in Art have expressed interest in pursuing an M.A. in Arts Administration at UNC Charlotte, as have a number of current undergraduates in our program (as expressed in informal surveys distributed this November during advising sessions). In this informal survey, of almost 200 current art undergraduates, most expressed interest in obtaining graduate degrees specific to their chosen disciplines (M.F.A. for studio artists, the majority of our students, or M.A. in Art Education for art education students). However, principal benefits students sought from a graduate degree were "better jobs," "higher income," and "more opportunities," all of which are facets of intent in the Arts Administration program. Second, a majority of students sought "art related business courses," "business and marketing," and "a wider understanding of business management/administration in the art world." Since most of our undergraduate art majors are still unfamiliar with the Arts Administration master's degree, many might be attracted to it once they learn of its professional applications. It seemed evident that a professional and practical graduate degree in arts administration would actually serve the needs of many students responding to this survey.

The Department of Art has already started a file of potential applicants who have called or expressed interest in graduate programs in art over this last year, in order to provide a

potential base of at least five new students at inception. Professional contacts at art organizations and departments in other states have also been informed of the program and asked to recommend applicants. The informal surveys described above, anecdotal information (based on student e-mail inquiries and informal surveying of current students and alumni), support from area business and art leaders, and the art community's interest and stated need for the degree and interns, all lead us to conclude that there will be significant interest in this program.

3. Societal need (For graduate, first professional, and baccalaureate professional programs, cite manpower needs in North Carolina and elsewhere.)

The arts fields have grown dramatically over the last 30 years creating the demand for professionals with both sharp management skills and artistic sensibilities to manage arts organizations. Expanding art fields provide artists with more opportunities to showcase their work, and create a job market for professionals to assist them on arts councils, arts centers, museums, galleries, foundations, arts advocacy organizations, media centers, etc. Thus, interdisciplinary curricula combining art, history, theory, communications, public relations, marketing, law, and fundraising prepare future arts managers for the expanding market of jobs in a flexible variety of arts organizations.

Development of new non-profit organizations and businesses in our area has similarly led to an increase in public and private settings where visual displays may be housed and art-related jobs are available. In light of expanded growth in population and the current emphasis on the arts in the Charlotte area, it is particularly advantageous for UNC Charlotte's Department of Art to step into a high profile position by providing graduates in arts administration to serve the greater Charlotte area and beyond. At UNC Asheville, these needs have been recognized by the establishment of a Foundation working to launch its downtown into a vital arts center and create necessary exhibition space for its undergraduate art majors while invigorating the community's arts environment (see "UNCA Foundation Working to Launch Downtown Arts Center," *Asheville Citizen-Times*, 18 March 2001, p. B7). An M.A. here in Charlotte will also complement and expand Charlotte's art environment, by creating a more active and visible arts scene. Arts institutions are instrumental in developing the cultural life of cities and regions; they can strengthen the economics of an area through employment, production, and tourism. UNC Charlotte's participation in creating strong arts managers, interns, and exhibitors contributes to the greater community by stimulating not only sources of support, but also the enlightenment and pleasure which the arts can offer.

Designated as a regional/national graduate program, the M.A. in Arts Administration has the advantage of being located in Charlotte, one of the fastest growing cities in the U.S. Charlotte is home to many distinguished cultural institutions including the Mint Museum of Art and the Mint Museum of Craft and Design, the Light Factory Media Arts Center, the Museum of the New South, the McColl Center for Visual Art and its Residency Program, Spirit Square Center for the Arts and Education, the Afro-American Cultural Center, Discovery Place Science Museum, the Charlotte Museum of History, and the Arts and Science Council, among many other organizations housing collections, placing exhibitions, and/or managing the visual arts. Most, if not all, of these institutions already serve as hosts for interns from numerous educational institutions in the Charlotte area. These arts and sciences establishments provide a highly desirable and appropriate environment for such a

degree program and many of their leaders have expressed a desire for an arts administration program in the region.

We include here institutions in the arts *and sciences* because the M.A. in Arts Administration program outlined in this document will prepare professionals to be visually articulate and aesthetically effective in presenting diverse kinds of content to a variety of audiences. Our purpose is to raise the level of visual sophistication in institutions under the guidance of skilled managers and administrators who are visually literate and practically trained. While we intend to service those students from the Charlotte area and region who choose our program, we also expect that the M.A. will attract students from a broader geographic audience.

Finally, we intend to place students in international internships, working with UNC Charlotte's Office of International Programs office; therefore, this program encourages the education of individuals prepared to compete in an international economy and global environment.

4. Impact on existing undergraduate and/or graduate academic programs of your institution:

The proposed M.A. in Arts Administration degree will provide enhanced prospects for current undergraduate students wishing to increase professional opportunities after completing baccalaureate programs at UNC Charlotte. With its emphasis on practical as well as theoretical values, the new master's degree will help facilitate a transition from undergraduate to graduate study for promising students who are interested in our new program. Current undergraduate programs in art enroll in excess of 500 majors and will serve as "feeder" mechanisms for our new graduate program. The proposed arts administration degree will generate significant interest in the institution at large for students in a variety of disciplines, such as business, public administration, communications, music, and dance and theatre, who may be interested in pursuing arts management but have no alternative program in the state of North Carolina in which to enroll. (For discussion of the program's impact on the Department of Art's use of existing faculty and need for part-time faculty, see IV.D.)

Will the proposed program strengthen other programs?

The proposed M.A. in Arts Administration will strengthen programming that is already in place in the Department of Art. We expect to create new graduate courses, some with undergraduate counterparts, with the expectation that arts administration content can be distributed at the baccalaureate level when appropriate.

Will it stretch existing resources?

We expect that resources necessary to accommodate the proposed degree will already be in place at the time of the degree's inception. An Arts Administration degree's most important resource is its faculty. We have initiated the process of recruiting a Coordinator who will be responsible for administering the program and teaching necessary courses such as Introduction to Arts Administration, Marketing for the Arts, and Communication for the Arts. The department plans to recruit a gallery/museum director during the 2002-2003 academic year. Charlotte is home to many substantial cultural institutions such as the McColl Center, the Arts and Science Council, the Mint Museum, and the Light Factory. We expect that these institutions will provide adjunct faculty members, particularly in the first

few years. Other concerns, such as office space and clerical support, will come from existing resources and requests for increased future allocations. The department is planning to occupy most of the Rowe Arts Building when a new humanities building is constructed. This transition has the potential to increase allocated space for the new program.

How many of your programs at this level currently fail to meet Board of Governors' productivity criteria?

None.

Is there a danger of proliferation of low-productivity degree programs at the institution?

UNC Charlotte is a rapidly growing institution in a major metropolitan area with a need for many post-baccalaureate degree programs, as befitting a university of its size. There is no danger of a proliferation of low-productivity degree programs.

B. Discuss potential program duplication and program competitiveness

1. Identify similar programs offered elsewhere in North Carolina. Indicate the location and distance from the proposing institution. Include a) public and b) private institutions of higher education.

There are no other public or private institutions of higher education in North Carolina that offer graduate-level programs in Arts Administration. North Carolina State University has a History and Public History graduate program, but it is geared to Public History and archival training. UNC Greensboro has an M.A. in History with a concentration in Historic Preservation or Museum Studies. UNC Charlotte, among other public institutions, offers graduate training in public administration and public history. But none of the programs in North Carolina focus on the arts, much less the visual arts. At UNC Charlotte, then, a unique and flexible graduate program specializing in Arts Administration will attract students from across the state, as well as the region and beyond. Based on data gathered from the Association of Arts Administration Educators' website, there are fewer than 30 M.A. in Arts Administration programs in the U.S. and Canada. Some of these programs are offered by institutions in the southeast, such as American University, Florida State University, University of Alabama, and Virginia Tech, but none are in proximity to Charlotte. For working professionals in the region, it would not be feasible for interested individuals to travel to another state for their studies.

2. Indicate how the proposed new degree program differs from other programs like it in the University. If the program duplicates other UNC programs, explain a) why is it necessary or justified and b) why demand (if limited) might not be met through a collaborative arrangement (perhaps using distance education). If the program is a first professional or doctoral degree, compare it with other similar programs in public and private universities in North Carolina, in the region, and in the nation.

Again, there are no other public or private institutions of higher education in North Carolina that offer graduate-level programs in Arts Administration. At UNC Charlotte, the closest parallel to the M.A. in Arts Administration is found in the Master of Public Administration

program, which coordinates with the M.A. in Arts Administration perfectly in its focus on non-profit management. Whereas these two programs coordinate well, neither duplicates the other. The Master's in Arts Administration offers a specific expertise in the practical and theoretical issues pertinent to the management of the visual arts; it exploits the expertise of our campus's existing programs and faculty and reflects the fact that the majority of arts institutions are non-profit organizations.

The proposed M.A. in Arts Administration at UNC Charlotte parallels similar programs across the nation. However, each master's program in Arts Administration seeks its own character and they vary widely in the scope of their curricula: some emphasize training in specific types of arts organizations (such as visual arts or the performing arts); others are more comprehensive in scope; some emphasize Museum Studies; others emphasize for-profit business courses. Not all arts administration programs offer Master of Arts degrees; a few grant Master of Science degrees. Our program distinguishes itself within this variety by its special emphasis on non-profit management and its blend of theoretical and practical training, designed to prepare students for a variety of potential job markets. Since the 1980s, with drastic cuts to public art organizations' budgets, arts administrators must be educated in the economics of art (marketing, fundraising, budgets, etc.) in order to manage arts organizations effectively. However, they must also be attuned to the special place of arts in society -- issues such as: how to make art attractive to an audience; how to reach an audience; how to assess arts' viability to a community; how to market arts events; and how to be sensitive to cultural needs and education. Thus, all of the programs that the designers of this document emulated attempt to create strong leaders who are sensitive to and knowledgeable of art's aesthetics, history, and context, while also training realistic and practical fiscal managers.

C. Enrollment (baccalaureate programs should include only upper division majors, juniors, and seniors).

Headcount enrollment

Show a five-year history of enrollments and degrees awarded in similar programs offered at other UNC institutions (using the format below for each institution with a similar program); indicate which of these institutions you consulted regarding their experience with student demand and (in the case of professional programs) job placement. Indicate how their experiences influenced your enrollment projections.

Not applicable; there are no M.A. programs in Arts Administration at any UNC institutions.

Use the format in the chart below to project your enrollment in the proposed program for four years and explain the basis for the projections:

	Year 1 (2002-03)	Year 2 (2003-04)	Year 3 (2004-05)	Year 4 (2005-06)
Full-time	5	8	10	12
Part-time	8	12	12	14
TOTALS	13	20	22	26

These enrollment projections are derived from student requests, regional interests, and our survey data. (See II A 2)

Please indicate the anticipated steady-state headcount enrollment after four years:

Full-time 12 Part-time 14 Total 26

SCH production (upper division program majors, juniors and seniors only, for baccalaureate programs).

Use the format in the chart below to project the SCH production for four years. Explain how projections were derived from enrollment projections (see UNC website for a list of disciplines comprising each of the four categories).

Year 1 (1/2 year)	Student Credit Hours		
Program Category	UG	Master's	Doctoral
Category I			
Category II		81	
Category III			
Category IV			

Year 2	Student Credit Hours		
Program Category	UG	Master's	Doctoral
Category I			
Category II		252	
Category III			
Category IV			

Year 3	Student Credit Hours		
Program Category	UG	Master's	Doctoral
Category I			
Category II		288	
Category III			
Category IV			

Year 4	Student Credit Hours		
Program Category	UG	Master's	Doctoral
Category I			
Category II		342	
Category III			
Category IV			

Student credit hour production was based on a variety of factors such as: expressions of interest from the Charlotte arts communities; general anecdotal information (conversations with current student populations and email/phone inquiries about and requests for graduate art programs); and, informal student and community surveys (discussed in Section 11.A.2.). However, another persuasive reason for these projection numbers is the actual and substantial growth experienced not only by our region, city, and University, but by the Department of Art over the past several years.

The department is currently growing at a rate that is far in excess of the University and, in fact, is in the process of creating mechanisms to control that growth. In academic year 2001-02 the unit grew in excess of 20 percent; we expect that our current student population will be a fertile source of new Master's in Arts Administration students, especially considering the fact that more than half of our majors direct their undergraduate experience toward areas of study that have more practical or applied applications in job markets in the arts (i.e. graphic design, e-media, and illustration).

The planners of this document speculated in our data collection and projections that a modest percentage growth would be appropriate, with a more substantial growth rate in the first two years and more modest growth in ensuing years after the program is established. While there can be no guarantee that we will meet these credit hour projections, the data supplied here is in part correlative to the exponential interest and growth UNC Charlotte's Department of Art has recently experienced – indications of a need for arts-related areas of study in our growing, metropolitan location.

III. Program Requirements and Curriculum

A. Program Planning

1. List the names of institutions with similar offerings regarded as high quality programs by the developers of the proposed program.

M.A. in Arts Administration programs vary widely from institution to institution. Some emphasize visual arts theory, exhibitions, or museum history; others accent business courses. All, however, seek a blend of practical and theoretical experiences in arts administration through course work and hands-on professional experience (internships and/or staging exhibitions).

Art Institute of Chicago
American University
Indiana University
New York University
University of Oregon

Goucher College
Drexel University
Boston University
University of New Orleans

In each of these programs, there are consistent and constant core classes, which are reflected in our own design for UNC Charlotte's M.A. in Arts Administration (including, for instance, Introduction to Arts Administration, Marketing for the Arts, Art and the Law, etc.). By researching M.A. programs in Arts Administration and identifying the "expected" core courses in each program, we have designed a competitive and viable graduate program.

2. List other institutions visited or consulted in developing this proposal. Also list any consultants' reports, committee findings, and simulations (cost, enrollment shift, induced course load matrix, etc.) generated in planning the proposed program.

- a. Letters of inquiry to 29 public and private institutions of higher learning with art programs in the state of North Carolina asking the following questions:
 1. Does your institution offer an Arts Administration program or one that has instructional tracks that are similar (i.e. Museum Studies) at the graduate level? If a program is offered at the undergraduate level please indicate this.
 2. What is the enrollment history for the degree (UG and/or Graduate) for the past five years and its rate of growth comparative to the institution as a whole?
 3. What is the history of placement for the graduates of your program?

We received 17 responses in total with no institution in North Carolina answering these questions affirmatively regarding specific graduate programming in Arts Administration. Duke University has a Museum Studies program with 1-2 students annually. They indicate that all doctoral students seeking museum appointments have been successful. Elizabeth City State University has an undergraduate minor in Museum Studies, established in 1999, with 10 students presently enrolled. Salem College has an undergraduate Arts Management program that was established in 1978, averaging 3-6 graduating majors per year. With respect to placement, "over the last ten years all but one or two graduates who have sought employment or graduate work in arts management have been successful within six months," according to Douglas B. Borwick, Program Coordinator.

- b. Three consultations with Light Factory Director Mary Anne Redding (who recently received an M.A. in Arts Administration from the Chicago Art Institute), providing valuable feedback in the planning of this program's mission and curriculum.
- c. Informal discussions with arts administrators in Charlotte, such as Suzanne Fetscher, President of the McColl Center for the Arts.
- d. Discussions with arts administrators in other college or university programs (as evidenced in "a" above), including consultation with Greg Sholette, Chair of the Master of Arts in Arts Administration Program at The School of the Art Institute of Chicago.

- e. Copious study of M.A. in Arts Administration programs (see list above) outlined on internet sites in order to create a viable, strong program with expectations comparable to those at institutions with long standing arts administration programs.

B. Admission. List the following:

1. Admissions requirements for proposed program (indicate minimum requirements and general requirements).

Most M.A. in Arts Administration programs require some art history and studio background (to varying degrees). We believe, like designers of other programs, that previous art experiences are vital for anyone participating at any management level in a visual arts institution. The core requirement, as stated in most programs' mission statements: a true devotion to the arts and a sincere desire to expand the enlightenment that the arts can offer.

An undergraduate degree with a major in an arts field (art history, museum studies, studio practice, etc.) and/or significant experience in an arts related field is preferred. An interview with the Arts Administration admissions committee is recommended. Any determined deficiencies in undergraduate coursework will need to be made up during the first year. Applicants who fail to meet any of these minimal requirements may request an interview with the admissions committee and may be considered for conditional admission; decision of this committee is final.

In addition to UNC Charlotte's Graduate School requirements, admission to the M.A. in Arts Administration program requires:

- * 9 or more credit hours (three courses minimum) of undergraduate courses in art history, including Art History Survey (two semesters) and Contemporary Art.
- * 9 or more credit hours (three courses minimum) of undergraduate courses in studio art; or, demonstrable, discipline-based expertise in one art area (may be documented by portfolio); or, for those without substantive studio experience, approval of the M.A. in Arts Administration admissions committee.
- * Acceptable scores on the Graduate Record Examination.
- * Acceptable scores on the TOEFL test if English is not the applicant's native language.
- * Essay exemplifying excellent writing and communication skills to be evidenced by the Graduate School's required essay for admissions (and, if applicable, by the interview with the Program Coordinator). This essay should address the applicant's statement of purpose for enrolling in the M.A. in Arts Administration, research interests, career or professional goals, and how the applicant hopes to expand the enlightenment that the arts can offer.

2. Documents to be submitted for admission (listing or sample).

A complete application to the Graduate School at UNC Charlotte including: transcripts from all post-secondary institutions attended; GRE scores; an essay describing the applicant's experience and objectives in undertaking graduate study; and three letters of reference.

C. Degree requirements. List the following:

The Master of Arts in Arts Administration program allows students, in consultation with the Coordinator, to tailor an individual program of study within a diverse selection of offerings.

1. Total hours required. 40 credit hours are required to complete the program.

The student must complete:

22 hours of core courses:

- MAAA 6001 Introduction to Arts Administration (3 cr.)
- MAAA 6100 Curatorial Theory and Exhibition Design (3 cr.)
- MAAA 6125 New Technologies for Arts Organizations (3 cr.)
- MAAA 6150 Law and the Arts (1 cr.)
- MAAA 6160 Marketing for the Arts (3 cr.)
- MAAA 5212 Contemporary Art Theory and Criticism (3 cr.)
- MPAD 6311 Non-Profit Management (3 cr.)
- MPAD 6324 Financial Analysis for Government and Non-Profit Organizations (3 cr.)

9 hours of Elective Coursework (to be chosen and designed in consultation with Coordinator):

- MAAA 7100 Communication for the Arts (on demand; 3 cr.)
- MAAA 7150 Education and Arts Administration (on demand; 3 cr.)
- MAAA 7300 History and Theory of Art Museums (on demand; 3 cr.)
- MAAA 7700 Topics in Arts Administration (on demand; 1-3 cr.; such as Managing Artists Residency Programs, Managing Public Art Programs, Collections Management, and Practical Aspects of International Art Business, etc.)
- COMM 6146 Media Relations (3 cr.)
- COMM 6145 Communication Campaign Management (3 cr.)
- COMM 5102 Federal Interpretation of the First Amendment (3 cr.)
- COMM/MPAD 6170 Communication Law and Policy (3 cr.)
- MPAD 6134 Human Resources Management (3 cr.)
- MPAD 6131 Public Budgeting and Finance (3 cr.)
- MPAD 6142 Managing Grants and Contracts in Public and Nonprofit Sectors
- ANTH 5120 Intercultural Communications (3 cr.)
- ENGL 5182 Writing and Designing Computer Based Documents (3 cr.)

1-Credit Electives:

- MPAD 6320 Strategic Planning for Nonprofit Organizations
- MPAD 6321 Resource Development in Nonprofit Organizations
- MPAD 6322 Volunteer Management
- MPAD 6323 Grantwriting
- MPAD 6325 Legal Aspects of Nonprofit Organizations

3 hours of internship: 3 credits = 1 internship, mandatory; 6 credits = two internships or one longer one (highly recommended, depending on each students' past and present experiences in arts organizations). 3 credits = 10.5 hours of work per week, over a 15 week semester (MAAA 7800).

6 hours of thesis (capstone) requirements (two courses: MAAA 7990, MAAA 7991, 3 credits each, over last two semesters)

The Thesis is the final portion of degree work; it provides an opportunity to accomplish substantial professional work which focuses on each student's professional interests and expertise. Students choose between three options to suit their individual interests:

1. Planning and executing an exhibition (on-campus or at another art space in Charlotte or the region) accompanied by a written portion explicating the project;
2. Planning and executing an administrative/research project (which may be accomplished in the context of an internship) accompanied by a written portion explicating the project; or
3. Conducting research which is presented in the form of a traditional written thesis.

2. Proportion of courses open only to graduate students to be required in program (graduate programs only).

Only six hours of electives may be taken at the 5000 level. All other coursework must be taken at the 6000 level or above.

3. Grades required.

Letter grades are used to designate the quality of the work completed.

<u>Letter Grade</u>	<u>Meaning</u>
<i>A</i>	Commendable
<i>B</i>	Satisfactory
<i>C</i>	Marginal
<i>U</i>	Unsatisfactory

A student is expected to achieve *A*'s or *B*'s in all course work taken for graduate credit and must have at least an average of *B* in order to graduate. Internships and theses are graded on a Pass/No Credit or Pass/Unsatisfactory basis and, therefore, will not be included in the overall assessment of cumulative average. The program Coordinator evaluates the record of any student who receives a course grade of *C* or less or whose grade point average falls below a 3.0. On the basis of this evaluation, the student may be placed on probation for one semester, or dismissed from the college. An accumulation of more than two grades of *C* will result in termination of the student's enrollment in the graduate program. If a student makes a grade of *U* for any course, enrollment will be terminated and the student cannot take any further graduate course work without being readmitted to the program. Readmission to the program requires approval of the Dean of the Graduate School upon the recommendation of the Program Coordinator.

4. Amount of transfer credit accepted.

No more than six credit hours may be transferred from another institution. Only courses with grades of *A* or *B*, earned in a graduate program accredited by the Southern Association of Colleges and Schools or other similar agency, may be accepted for transfer credit. Transfer credit is not automatic and requires the approval of the Program Coordinator.

5. Other requirements (e.g. residence, comprehensive exams, thesis, dissertation, clinical or field experience, second major, etc.)

The student must satisfy all the requirements of the Graduate School. In addition:

- * Upon completion of 18 hours of coursework, the student can apply for admission to Candidacy through the Graduate School (see *Graduate Catalog*).
- * After admission to candidacy, each student must successfully complete a comprehensive examination (and must be enrolled during the semester in which they take the examination).
- * Each student must fulfill the requirements of one three-credit internship (see individual course descriptions for more information on this requirement).
- * Each student must fulfill the requirements of six credit hours earning a Thesis (see individual course descriptions, above, for more information on the expectations and options for this requirement).

6. Language and/or research requirements.

If a student seeks an internship in a country wherein English is not the primary language (or uses a language with which the student has no proficiency), he or she must take appropriate language classes in order to prepare for this experience. These foreign language courses would not count as graduate credits in this program. Each student's individual language needs will be negotiated in conjunction with the Program Coordinator.

7. Any time limits for completion.

Per *Graduate Catalog 2000-2002* instructions, "students in graduate degree programs are required to maintain continuous registration (fall and spring semesters) for thesis... project, or directed study until work is completed." Continuous registration begins the semester in which approval for the thesis, project, or directed study topic is received. There are a maximum of six years to complete all requirements.

D. List existing courses by title and number and indicate (*) those that are required. Include an explanation of numbering system. List (under a heading marked "new") and describe new courses proposed.

Existing Courses:

- *MPAD 6311 Non-Profit Management (3 cr.)
- *MPAD 6324 Financial Analysis for Government and Non-Profit Organizations (3 cr.)
- COMM 6146 Media Relations (3 cr.)
- COMM 6145 Communication Campaign Management (3 cr.)
- COMM 5102 Federal Interpretation of the First Amendment (3 cr.)
- COMM 6170 Communication Law and Policy (3 cr.)
- MPAD 6131 Public Budgeting and Finance (3 cr.)
- MPAD 6134 Human Resources Management (3 cr.)
- MPAD 6142 Managing Grants and Contracts in Public/ Nonprofit Sectors (3 cr.)
- ANTH 5120 Intercultural Communications (3 cr.)
- ENGL 5182 Writing and Designing Computer Based Documents (3 cr.)

- MPAD 6320 Strategic Planning for Nonprofit Organizations (1 cr.)
- MPAD 6321 Resource Development in Nonprofit Organizations (1 cr.)
- MPAD 6322 Volunteer Management (1 cr.)
- MPAD 6323 Grantwriting (1 cr.)
- MPAD 6325 Legal Aspects of Nonprofit Organizations (1 cr.)

New Courses:

- *MAAA 5212 Contemporary Art Theory and Criticism (3 cr.)
A survey of major critical theories in art history and criticism that have greatly influenced exhibition and research practices from the 1980s to the present. Primary texts assigned cover artists and writers associated with postmodernism, deconstruction, semiotics, multiculturalism, feminism, etc. Crosslisted with ARTA 4212.
- *MAAA 6001 Introduction to Arts Administration (3 cr.)
An overview of the history, characteristics, administration, and development of arts organizations (small to large). Covers conceptual and practical issues in arts administration such as: the social history and functions of arts organizations; responsibilities of arts administrators; fundraising of public and private money; budgeting; arts marketing; audience development; cultural policies; and the struggle to maintain an artistic mission.
- *MAAA 6100 Curatorial Theory and Exhibition Design (3 cr.)
Seminar focusing on the history and theory of exhibitions and contemporary curatorial practice while learning a wide range of exhibition models. Explores practical applications in exhibition, such as devising technical and logistical procedures in design and installation (including layout, lighting, wall texts, security, condition reporting, preparation of artwork for transit, loans, installation plans, etc.)
- *MAAA 6125 New Technologies for Arts Organizations (3 cr.)
New technologies impact each area of arts organizations' operations and programming. This course examines current trends and practices; web marketing and development; using the web as exhibition space; planning for video conferencing; etc.
- *MAAA 6150 Law and the Arts (1 cr.)
Introduction to the legal system and political processes as they relate specifically to the visual arts today. Topics include: American and international laws affecting arts organizations; facilities liability; intellectual property (copyright and trademark); freedom of expression (First Amendment and censorship in the arts); basic contract law; tax exemptions; etc.
- *MAAA 6160 Marketing for the Arts (3 cr.)
Application of marketing techniques to arts organizations through examination of theories and practices of strategic marketing, public relations, and development. Topics include: consumer behavior; audience development; market segmentation and research; planning, pricing, and distribution of the art "product;" donor development; and strategies of promotion via mass media.
- MAAA 7100 Communication for the Arts (on demand; 3 cr.)
Students learn the theories and practices of written and oral communication that are required for successful arts administration. An array of writing styles will be covered,

e.g., researching and writing for arts publications such as catalogs, writing wall labels, press releases, reports, grants, etc. Students present research publicly, are videotaped and critiqued to develop public speaking skills.

MAAA 7150 Education and Arts Administration (on demand; 3 cr.)

No art organization today can ignore broader educational missions to the public. This course examines how various educational goals in arts organizations can aid in the cultural enrichment of all levels of society.

MAAA 7300 History and Theory of Art Museums (on demand; 3 cr.)

Seminar in the history, philosophy, functions and roles of art museums, as well as other arts organizations. Course will combine visits to local arts organizations and the use of guest speakers in the professional fields of arts administration. Students research original works of art, usually in the Mint Museum collection.

MAAA 7700 Topics in Arts Administration (1-3 cr.); could include, for instance:

Managing Artists Residency Programs (on demand; 1 cr.): Introduction to the management practices involved in artists' residency programs (such as the McColl Center for the Arts). Managing Public Art Programs (on demand; 1 cr.): Introduction to the history and practice involved in the management of public art programs common in most urban communities today. Practical Aspects of International Art Business (on demand, 1 cr.)

*MAAA 7800 Internship (3 cr.): All students must complete at least one supervised internship with a credible and functioning arts organization. For those with extensive previous professional arts administration experience, this credit could be waived (and used for elective credit). For those currently employed in an arts organization, this credit could be earned at the place of a student's employment, as long as it is not simply an extension of regular duties but exposes the student to different kinds of challenges.

*MAAA 7990 Thesis I (Preparation; second-to-last semester; 3 cr.)

Structured class which guides students in preparing for conducted research and executing a thesis. Topics include learning appropriate research methods, making an outline/plan, creating an annotated bibliography, forming a thesis statement/abstract, etc. For those planning an exhibition, this course would include developing a curatorial strategy, designing the exhibition, planning and obtaining art work to show, insurance for work, etc. Each student is signed off by the Program Coordinator at every stage.

*MAAA 7991 Thesis II (Execution; last semester; 3 cr.)

Structured class in which students execute preparations achieved during Thesis I. If student is accomplishing a written thesis, topics include researching, writing, and producing the final paper. If student is accomplishing a public exhibition, topics include executing the exhibition and public relations, writing catalog/label copy, planning panel discussions, education, outreach, etc. All students will give a public presentation on his or her project at the end of each project ("orals" component). Each student is supervised by Thesis committee and signed off by the Program Coordinator at every stage.

*MAAA 7999 Graduate Residence (0 cr.)

Allows for students to continue toward completion of their program requirements and maintain continuous registration.

IV. FACULTY

- A. List the names of persons on the faculty who will be directly involved in the proposed program. Provide complete information on each faculty member's education, teaching experience, research experience, publications, and experience in directing student research, including the number of theses and dissertations directed for graduate programs. The official roster forms approved by SACS can be submitted rather than actual faculty vita.**

<u>Name</u>	<u>Rank</u>	<u>Department</u>
Dr. Lili Bezner	Associate Professor	Art (History)
Dr. Dana Bradley	Assistant Professor	Political Science
Dr. Gary Ferraro	Professor	Anthropology
Dr. Alan Freitag	Assistant Professor	Communications
Prof. Jeff Murphy	Assistant Professor	Art (E-Media)
Dr. Gary R. Rassel	Associate Professor	Political Science
Dr. Gregory Wickliff	Associate Professor	English

Faculty vita are found in Appendix E.

- B. Estimate the need for new faculty for the proposed program for the first four years. If the teaching responsibilities for the proposed program will be absorbed in part or in whole by the present faculty, explain how this will be done without weakening existing programs.**

An M.A. in Arts Administration "will require additional faculty," as noted in the *UNC Charlotte Academic Plan 2002-07* (p. 53). The proposed master's will initially require one additional faculty line (the Coordinator) to support establishment of the program, and as acknowledged by the College of Arts and Sciences administration. Within a year, another faculty line (the Museum/Gallery Director) will be needed to provide quality programming and curricula in areas not covered by any faculty at UNC Charlotte. In total, then, two new faculty lines will allow for at least four graduate classes to be taught per semester (in addition to graduate classes that are already being offered). Funding for adjunct faculty will be necessary to provide instruction in areas not covered in existing programs or by existing faculty. Requests for any additional faculty (beyond the two itemized above) will be based on student enrollment demands. The projected faculty needs for this program include:

1. Program Coordinator: appropriate advanced terminal degree, highly experienced with large arts organizations and who can: administer the program while providing necessary coursework (e.g., Marketing in the Arts, Introduction to Arts Administration, Communication for the Arts, and Topics in Arts Administration); hire professional adjunct faculty; organize guest lecturers; supervise admissions of students to the program; supervise internships (including international placement); raise funds and grants; cultivate working relationships with the broader arts community; appoint community and other advisory committees; approve programs of study; supervise job placement; communicate to the Chair and the Graduate School all appropriate matters affecting the program; etc.

2. Museum/Gallery Director: appropriate advanced terminal degree, highly experienced with arts management and exhibition, who can: provide necessary coursework (e.g. Curatorial Theory and Exhibition Design, Education and Arts Administration, Collections Management, and Topics in Arts Administration); supervise internships and student exhibitions; organize the rotations of exhibitions in on-campus galleries; raise funds and grants; cultivate on-going working relationships with the broader arts community; aid in the duties of the Coordinator (listed above); etc.

3. Adjunct faculty: working professionals with direct and recent experience in major arts organizations. Every national M.A. in Arts Administration program includes a qualified roster of practitioners with experience and leadership skills in major arts organizations. This is an important component of any successful master's in Arts Administration; for instance, Goucher employs approximately twelve adjunct lecturers. All are highly educated and experienced in prominent arts organizations as directors (of organizations such as State Art Councils, Museums, Cultural Centers, etc.), panelists (for the National Endowment for the Arts among other prestigious national organizations), consultants to nonprofit institutions, advisors and leaders of public art organizations, advisory committees, etc.

4. In addition, Guest Speakers and Visiting Lecturers will be employed to provide additional on-demand expertise in specialty areas for which there is no expertise on campus or in the immediate region, such as MAAA 6150 Art and the Law. This class, included in the required course lists of every M.A. in Arts Administration program studied, has been designed to reflect the fact there are few practicing *arts* lawyers available to teach it on a consistent basis. By making the course one credit, the University can hire specialists for short session courses (such as two consecutive weekends), making the course attractive not only to our students but also to students from the professional community at large. While searching to hire the Arts Administration Program Coordinator, the search committee will also seek applicants with the professional ability to teach this highly specialized course, as well as the more general required courses (Introduction to Arts Administration and Marketing for the Arts). However, given the nature of arts administration programs, the preference is to find specialized practicing arts attorneys to instruct students in contemporary legal practices.

C. If acquisition of new faculty requires additional funds, please explain where and how these funds will be obtained.

When the Department of Art was planning initially for this program, the *Academic Plan 2000-2005* indicated a commitment to providing the needed funds for the hiring of additional faculty members upon implementation of new graduate program. Both the earlier plan and later *Academic Plan 2002-2007* state, "[a]nd while it can be expected that new programs eventually will generate new resources from increased enrollments, reallocation by the Provost and within the Colleges will be necessary in the short-term to launch new initiatives." The Department of Art makes regular requests at appropriate times during the academic year for both replacement and new faculty lines. It is our expectation that any additional faculty resources will be part of the normal allocation procedures to departments through the College of Arts and Sciences. As has been documented elsewhere in this request, the Department of Art is recruiting a Program Coordinator and expects to receive permission to recruit a Museum/Gallery Director, in addition to College of Arts and Sciences

funding for part-time adjunct faculty members who will be recruited from the Charlotte arts community and beyond.

D. Explain how the program will affect faculty activity including course load, public service and scholarly research.

Each faculty member contributing to the Master's in Arts Administration will initially maintain his or her prescribed standard credit hour teaching load per semester (depending on each members' workload policy); as graduate theses and advising duties increase, faculty loads may be appropriately adjusted, if necessary. The proposed Arts Administration curriculum makes use of some in-house expertise, including that of one art historian (Lili Bezner, Associate Professor), whose undergraduate course load will shift minimally to accommodate graduates in *Contemporary Theory and Criticism* (an existing course taught once every two years that can accommodate graduate Arts Administration students alongside select upper-level undergraduates). Another faculty member in Electronic Media, Jeff Murphy (Assistant Professor), could teach the *New Technologies* course. In the future, additional useful existing faculty could include Associate Professor Eldred Hudson (Exhibition Design) and Associate Professor Susan Brenner (Field Studies in Visual Art, wherein students visit art spaces in New York City). In each of these cases, his or her course load shifts minimally, but may make necessary the occasional use of adjunct faculty to fill in for their undergraduate courses. The addition of graduate courses should not significantly affect faculty ability to provide service and research, although art faculty contributing to the graduate program should be given credit in helping create a more professional and dynamic department.

The Department of Art understands and strongly believes in the importance of honoring commitments to its present undergraduate program, and does not plan to shift resources away from it. Rather, the proposed M.A. program should bring valuable resources to the undergraduate program, e.g., additional faculty lines, connections to working professionals, engaging events, lectures, exhibitions and research projects, that should enrich it.

V. LIBRARY

A. Provide a general statement as to the adequacy of present library holdings for the proposed program.

J. Murrey Atkins Library evaluators have concluded that library holdings are adequate (see Appendix G).

B. State how the library will be improved to meet program requirements for the next five years. The explanation should discuss the need for books, periodicals, reference materials, primary source materials, etc. What additional library support must be added to areas supporting the proposed program?

Given the relatively new status of the discipline of "arts administration," the organizers of this program do not foresee needing extensive materials for immediate implementation of this program. To implement this Program, there are no additional resources required (as

noted by Atkins Library evaluators); any resources needed in the next year can use a proportion of funds allotted the Department of Art in their yearly requests for new items. Additional library support and materials will be requested as needed over the next five years, such as primary source materials, book orders, and periodicals, as well as other sources to be identified by the Program Coordinator and the needs of the program.

C. Discuss the use of other institutional libraries

Other libraries that could be utilized by Arts Administration graduate students include the Research Library at the Mint Museum, as well as other collections in cultural institutions in the area that carry professional publications current in the field of arts administration and that might not be found immediately in UNC Charlotte's own library. The use of UNC Charlotte's interlibrary loan services will also enhance the Program's reference materials.

VI. FACILITIES AND EQUIPMENT

A. Describe facilities available for the proposed program.

The proposed program will primarily share facilities already available at UNC Charlotte, including the following:

1. Faculty and departmental offices and classrooms (additional office space in Rowe for the Coordinator will need to be identified)
2. Slide Library/Visual Resources, Department of Art (Winningham)
3. On-campus galleries (two in Rowe Building, one at the Cone Center)
4. Library resources through J. Murrey Atkins Library (including their art collection)
5. Various campus collections housing the University art collection, which could be a useful resource for the master's program
6. Computer labs for students
7. Graduate School of UNC Charlotte, which responds to information inquiries, processes applications for admissions, and monitors progress toward degree completion

B. Describe the effect of this new program on existing facilities and indicate whether they will be adequate, both at the commencement of the program and during the next decade.

The existing facilities are adequate, for now. As the program develops in the future, certain facilities will need to be expanded and funded. The implementation of an Arts Administration graduate program (wherein students can choose to curate on-campus exhibitions) will require increased support of our gallery operations as we will need to expand and develop existing spaces designated for exhibitions and installations. We will also find additional exhibition venues off-campus while continuing our commitment to supplement funding through grants (such as the National Endowment for the Arts, industry donors, and our recently established endowment). Additional resources for the Department of Art's Visual Resources (the Slide Library) will also need to be addressed as student demand increases for these facilities.

All such needs in the future, of course, will be assessed by the demands of M.A. in Arts Administration student activities and enrollment.

C. Discuss any information technology services needed and/or available.

For our proposed required *MAAA 6125 New Technologies* course we will require access to a classroom equipped with a projection unit, computer, internet connection and specialized software. Access to equipment for video conferencing will be needed for some class sessions. Outside of class time, students in MAAA 6125 will need access to many of the information technology services already available: network storage space, email, word processing software, and Web access. The Department of Art currently has one multi-use lab with 29 workstations and separate facilities equipped with a data projector, network port, and computer for the purpose of computer-based demonstrations in this course.

The College of Arts and Sciences Office of Instructional Technology is available to help with the immediate development of an M.A. in Arts Administration website, which will advertise the new program, facilitate applications, and offer general information outlining the merits of the program to a national and international audience.

D. Discuss sources of financial support for any new facilities and equipment.

Graduate students in Arts Administration will be placed into internships with cultural institutions across the city and region, and the cultural institutions will be asked to "partner" with the University by providing quality facilities. By offering a practical, high-profile, and useful graduate program that reaches into the community and enriches it, the Department is also in a stronger position to approach area businesses for additional financial support.

The M.A. in Arts Administration will need continuing operating support from the College of Arts and Sciences in the form of equipment monies and facility upgrades. As expressed in other sections of this document, the infrastructure needed to administer the degree is generally in place, with the exception of a need for additional future gallery support both in terms of space and operating dollars. We anticipate a thorough redesign of our present facilities when the new Humanities building is completed. We expect the Department will occupy most of the Rowe Arts Building, which will allow for classroom and office space dedicated to M.A. in Arts Administration operations.

VII. ADMINISTRATION

Describe how the proposed program will be administered giving the responsibilities of each department, division, school, or college. Explain any inter-disciplinary or inter-unit administrative plans. Include an organizational chart showing the "location" of the proposed program.

See attached Department of Art Organizational Charts, Appendix A.

This M.A. program will administered solely by the Department of Art.

VIII. ACCREDITATION

Indicate the names of all accrediting agencies normally concerned with programs similar to the one proposed. Describe plans to request professional accreditation. If the proposed new degree program is at a more advanced level than those previously authorized or if it is in a new discipline division, was SACS notified of a potential “substantive change” during the planning process? If so, describe the response from SACS and the steps that have been taken to date with reference to the applicable procedure.

There is no recognized professional organization that specifically accredits graduate programs in Arts Administration. Most programs are accredited through individual institutions of higher learning pertinent to their region. UNC Charlotte is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, Georgia 30033-4097; telephone number 404-679-4501) to award baccalaureate, master’s, intermediate, and doctoral degrees. SACS does not need to be notified of any "substantive changes" during the planning process.

IX. SUPPORTING FIELDS

Are other subject-matter fields at the proposing institution necessary or valuable in support of the proposed program? Is there needed improvement or expansion of these fields? To what extent will such improvement or expansion be necessary for the proposed program?

Certain subject-matter fields (in particular, Public Administration and Communication Studies) at UNC Charlotte are both necessary and valuable to the M.A. in Arts Administration. There is no indication at this time, given consultations with those fields' coordinators, that they need improvement or expansion. In discussions with Joel Gallegos, Director of Education Abroad at UNC Charlotte, we have initiated the creation of a pool of international internships for the graduate students in Arts Administration, an expansion Mr. Gallegos welcomed and encouraged as a strong component of our program.

X. ADDITIONAL INFORMATION

Include any additional information deemed pertinent to the review of this new degree program proposal.

None

XI. BUDGET

Provide estimates (using the attached form) of the additional costs required to implement the program and identify the proposed sources of the additional required funds. Use SCH projections (section II.C.) to estimate new state appropriations through enrollment increase funds. Prepare a budget schedule for each of the first three years of the program, indicating the account number and name for all additional amounts required. Identify EPA and SPA positions immediately below the account listing. New SPA positions should be listed at the first step in the salary range using the SPA classification rates currently in effect. Identify any larger or specialized equipment and any unusual supplies requirements.

For the purposes of the second and third year estimates, project faculty and SPA position rates and fringe benefits rates at first year levels. Include the continuation of previous year(s) costs in second and third year estimates.

Additional state-appropriated funds for new programs may be limited. Except in exceptional circumstances, institutions should request such funds for no more than three years (e.g., for start-up equipment, new faculty positions, etc.), at which time enrollment increase funds should be adequate to support the new program. Therefore it will be assumed that requests (in the “New Allocations” columns of the following worksheet) are for one, two, or three years unless the institution indicates a continuing need and attaches a compelling justification. However, funds for new programs are more likely to be allocated for limited periods of time.

Given the expected enrollment in the proposed new master's degree program, staffing for the proposed program will initially be accomplished through the currently funded staff plus the additional line already discussed with the College of Arts and Sciences. Additional staffing will be funded by enrollment increase resources.

The summary of estimated additional costs for the first three years of the proposed program are found in Appendix B.

XII. EVALUATION PLANS

All new degree program proposals and degree program track descriptions must include an evaluation plan which includes: (a) the criteria to be used to evaluate the quality and effectiveness of the program, (b) measures to be used to evaluate the program, (c) expected levels of productivity of the proposed program/track for the first four years of the program (numbers of graduates), (d) the names, addresses, and telephone numbers of at least three persons...qualified to review this proposal and to evaluate the program once operational, and (e) the plan and schedule to evaluate the proposed new degree program prior to the completion of its fifth year of operation once fully established.

A. Criteria to be used to evaluate the proposed program (not in an order of priority).

The Master's of Arts in Arts Administration program will have several educational objectives, which are listed under "description of the Program" presented earlier (section IB of this document). These objectives will serve as criteria for the assessment of student learning outcomes described as follows:

1. Students will be able to demonstrate professional competence in arts administration as leaders of international, national, and regional public, private, and corporate arts organizations including museums and galleries, community non-profit organizations, and arts foundations.
2. Students will be able to demonstrate professional competence in the expert handling, care, research, presentation and exhibition of tangible art objects to the public through hands-on experiences, such as internships and staging of exhibitions.
3. Students will demonstrate professional competence in responsible fiscal management, fundraising, promotion and public relations, marketing and development.
4. Students will develop an appreciation and understanding for the diversity of artistic expression and its roles in contemporary society at both practical and theoretical levels.

B. Measures to be used to evaluate the program

The success of the program will be measured through how well students are prepared for professional employment at the conclusion of their degree program. The Program Coordinator and graduate faculty will be responsible for tracking student achievement through the use of a variety of methods including the following:

1. Continuous monitoring of quality and number of applicants over time as a reflection of program reputation.
2. Monitoring results of Comprehensive exam to be administered at the conclusion of 18 credit hours.
3. Evaluations of Theses at degree conclusion.
4. Evaluations of Internships to be completed in consultation with professional arts organizations and site supervisors.
5. Placement of graduates in professional venues.
6. Survey of graduates at conclusion of degree.
7. Survey of graduates three years after graduation.

C. Projected productivity levels (number of graduates):

	Year 1 (2002-2003)	Year 2 (2003-2004)	Year 3 (2004-2005)	Year 4 (2005-2006)	TOTALS
B					
M	0	5	8	10	23
I/P					
D					

D. Recommended consultants/reviewers: Names, titles, addresses, e-mail addresses, and telephone numbers. May not be employees of the University of North Carolina.

Mary Anne Redding, Executive Director
The Light Factory
809 West Hill Street
Charlotte, NC 28232
Phone: (704) 333-9755
email: info@lightfactory.org

Suzanne Fetscher, President
McColl Center for Visual Art
(formerly Tryon Center for Visual Art)
721 N. Tryon Street
Charlotte, NC 28202
Phone: (704) 332-5535
email: fetscher@tryoncenter.org

Harriet Sanford, CEO
Arts and Science Council
227 West Trade Street
Charlotte, NC 28202
Phone: (704) 372-9667
email: harriet.sanford@artsandscience.org

Prof. Gregory Sholette, Chair
Master's Program in Arts Administration
Art Institute of Chicago
37 South Wabash Ave.
Chicago IL 60603
Phone: (312) 899-5100
email: gsholette@artic.edu

E. Plan for evaluation prior to sixth operational year.

An annual self evaluation will be conducted by program faculty with adjustments made in consideration of these reviews. Outside consultants will be invited to evaluate the degree in

the fifth year of operation. Additionally, the Graduate Council requires a periodic review of all graduate programs. Thus, the program will be reviewed on an ongoing basis both internally and externally.

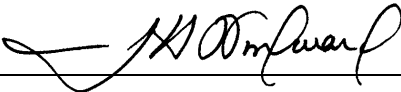
XIII. REPORTING REQUIREMENTS

Institutions will be expected to report on program productivity after one year and three years of operation. This information will be solicited as a part of the biennial long-range planning revision.

XIV. STARTING DATE AND INSTITUTIONAL APPROVAL

Proposed date of initiation of proposed degree program: January 2003

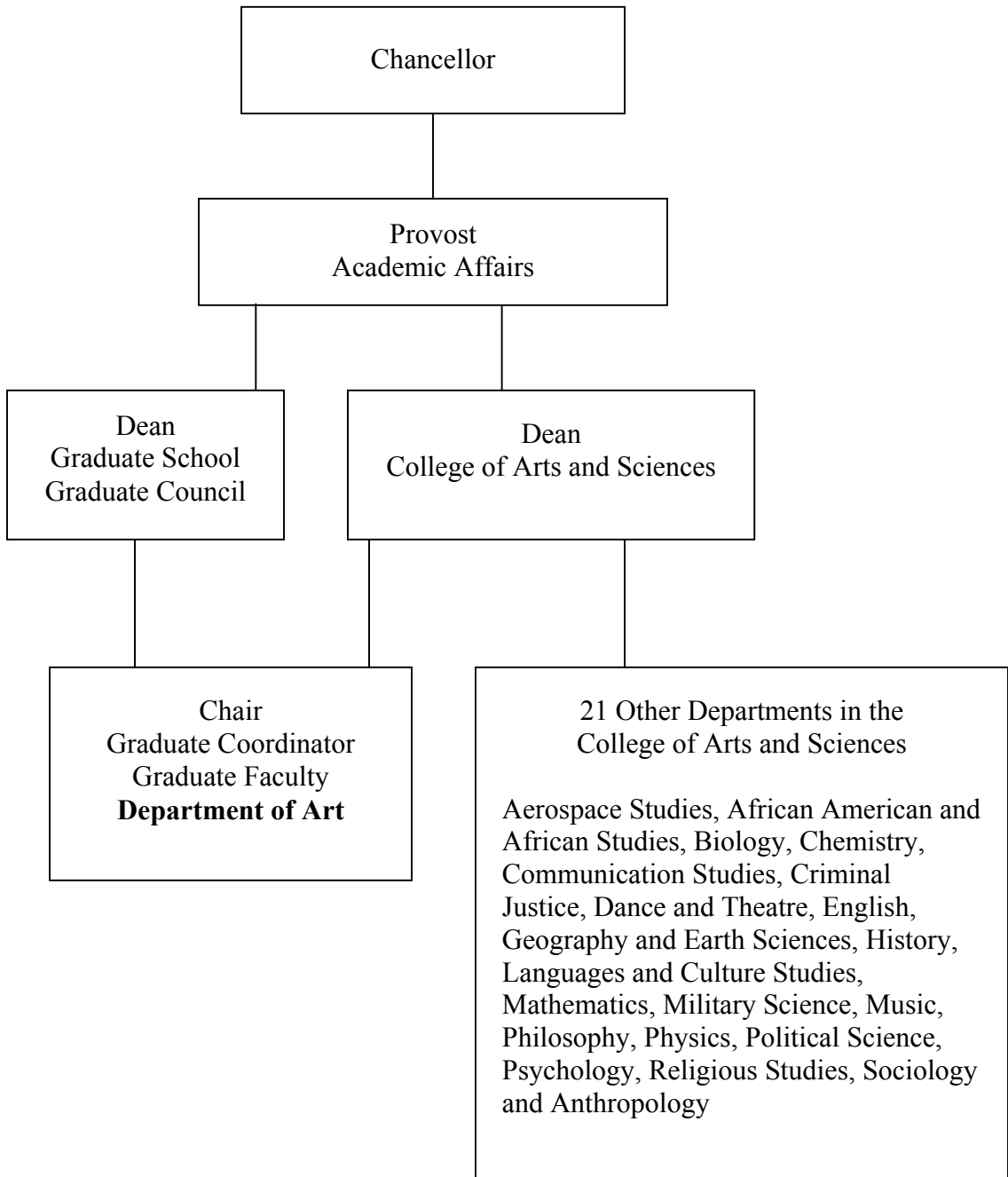
This proposal to establish a new program has been reviewed and approved by the appropriate campus committees and authorities.

Chancellor _____ 

Appendix A

Department of Art Organizational Charts

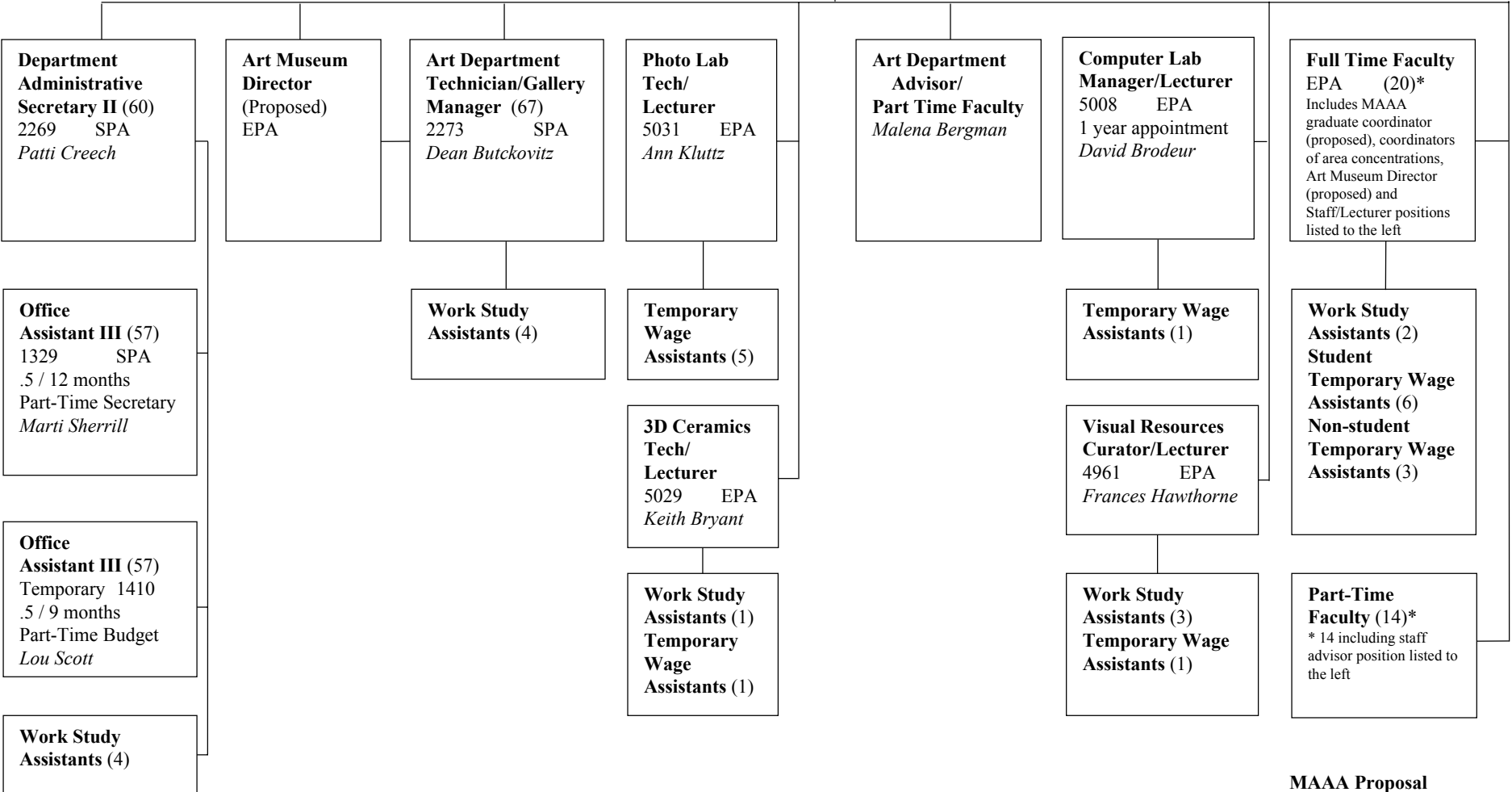
**University of North Carolina at Charlotte
Organizational Chart**



UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

DEPARTMENT OF ART
ORGANIZATIONAL CHART

Department Chair
5014 EPA
Roy Strassberg



Appendix B

Budget Projections for the First Three Years of Program
Operation

**Projected Funding for New Degree Program
 Master of Arts in Arts Administration
 Regular Term 2002-2003
 (Based on 2001-2002 Change in Student Credit Hours)**

Program Category	Change in Student Credit Hours			Instructional - Position Funding Factors			Instructional Positions Required		
	Undergrad	Masters	Doctoral	Undergrad	Masters	Doctoral	Undergrad	Masters	Doctoral
Category I				643.72	171.44	138.41	0.000	0.000	0.000
Category II				487.37	249.94	146.74	0.000	0.000	0.000
Category III				364.88	160.93	122.95	0.000	0.000	0.000
Category IV				230.52	102.45	70.71	0.000	0.000	0.000

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0

Fringes for faculty salaries
 FICA @ 7.65%; \$0
 Retirement @ 9.71% \$0
 Medical @ \$2,933 \$0

 \$0

Total Positions Required	0.000
Instructional - Position Salary Rate (FY 02)	\$61,786
<i>101-1310</i> Instructional Salary Amount	\$0
Other Academic Costs 44.89300%	0
<i>Purpose 101</i> Total Academic Requirements	\$0
<i>Purpose 151</i> Library 11.48462%	0
<i>Purposes 152, 160, 170 180</i> General Instit Support 54.04980%	0
Neg Adj Factor 50.00000%	n/a
In-state SCHs 0	
Financial Aid (in-state) 67.99800%	0
Total Requirements	\$0

SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM/TRACK

<i>Institution</i>	UNC Charlotte	<i>Date</i>	May 3, 2002
<i>Program (API#, Name, Level)</i>	50.0704, Arts Administration, Master's		
<i>Degree(s) to be Granted</i>	Master of Arts	<i>Program Year</i>	2002-2003

ADDITIONAL FUNDING REQUIRED - BY SOURCE

	Reallocation of Present Institutional Resources	Enrollment Increase Funds	Federal/State or Other Non-state Funds (Identify)	New Allocations	Total
101 Regular Term Instruction					
1210 SPA Regular Salaries	\$13,200				\$13,200
.6 FTE secretary	13,200				
1110 EPA Non-teaching Salaries					0
1310 EPA Academic Salaries					0
1810 Social Security	1,010				1,010
1820 State Retirement					0
1830 Medical Insurance					0
2000 Supplies and Materials	2,500				2,500
2300 Educational Supplies	1,250				
2600 Office Supplies	1,250				
3000 Current Services	2,500				2,500
3200 Communications	1,250				
3400 Printing & Binding	1,250				
4000 Fixed Charges					0
5000 Capital Outlay (Equipment)	2,500				2,500
5100 Office Equipment	1,250				
5200 EDP Equipment	1,250				
TOTAL Regular Term Instruction	\$21,710	\$0	\$0	\$0	\$21,710
151 Libraries					
TOTAL Libraries	\$0	\$0	\$0	\$0	\$0
189 General Institutional Support					
TOTAL General Inst. Support	\$0	\$0	\$0	\$0	\$0
TOTAL ADDITIONAL COSTS	\$21,710	\$0	\$0	\$0	\$21,710

NOTE: Accounts may be added or deleted as required.

SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM/TRACK

Institution	<u>UNC Charlotte</u>	Date	<u>May 3, 2002</u>
Program (API#, Name, Level)	<u>50.0704, Arts Administration, Master's</u>		
Degree(s) to be Granted	<u>Master of Arts</u>	Program Year	<u>2003-2004</u>

ADDITIONAL FUNDING REQUIRED - BY SOURCE

	Reallocation of Present Institutional Resources	Enrollment Increase Funds	Federal/State or Other Non-state Funds (Identify)	New Allocations	Total
101 Regular Term Instruction					
1310 EPA Academic Salaries 1.007 FTE		31,098			31,098
1810 Social Security		2,379			2,379
1820 State Retirement		3,020			3,020
1830 Medical Insurance		1,476			1,476
2000 Supplies and Materials		2,086			2,086
2300 Educational Supplies		1,086			
2600 Office Supplies		1,000			
3000 Current Services		2,500			2,500
3100 Travel		1,000			
3200 Communications		1,000			
3400 Printing & Binding		500			
4000 Fixed Charges					0
5000 Capital Outlay (Equipment)		2,500			2,500
5100 Office Equipment		1,250			
5200 EDP Equipment		1,250			
TOTAL Regular Term Instruction	\$0	\$45,059	\$0	\$0	\$45,059
151 Libraries					
5000 Capital Outlay (Equipment)		5,175			5,175
5600 Library Book/Journal		5,175			
TOTAL Libraries	\$0	\$5,175	\$0	\$0	\$5,175
189 General Institutional Support					
2000 Supplies and Materials		4,355			4,355
2600 Office Supplies		4,355			
3000 Current Services		10,000			10,000
3200 Communications		5,000			
3400 Printing & Binding		5,000			
4000 Fixed Charges					0
5000 Capital Outlay (Equipment)		10,000			10,000
5100 Office Equipment		5,000			
5200 EDP Equipment		5,000			
TOTAL General Inst. Support	\$0	\$24,355	\$0	\$0	\$24,355
TOTAL ADDITIONAL COSTS	\$0	\$74,589	\$0	\$0	\$74,589

NOTE: Accounts may be added or deleted as required.

**Projected Funding for New Degree Program
 Master of Arts in Arts Administration
 Regular Term 2004-2005
 (Based on 2003-2004 Change in Student Credit Hours)**

Program Category	Change in Student Credit Hours			Instructional - Position Funding Factors			Instructional Positions Required		
	Undergrad	Masters	Doctoral	Undergrad	Masters	Doctoral	Undergrad	Masters	Doctoral
Category I				643.72	171.44	138.41	0.000	0.000	0.000
Category II				487.37	249.94	146.74	0.000	0.000	0.000
Category III		171		364.88	160.93	122.95	0.000	1.063	0.000
Category IV				230.52	102.45	70.71	0.000	0.000	0.000

0 171 0
171

Fringes for faculty salaries
 FICA @ 7.65%; \$5,022
 Retirement @ 9.71% \$6,375
 Medical @ \$2,933 \$3,117

\$14,514

Total Positions Required	1.063
Instructional - Position Salary Rate (FY 02)	\$61,786
<i>101-1310</i> Instructional Salary Amount	\$65,652
Other Academic Costs 44.89300%	29,473
<i>Purpose 101</i> Total Academic Requirements	\$95,125
<i>Purpose 151</i> Library 11.48462%	10,925
<i>Purposes 152, 160, 170 180</i> General Instit Support 54.04980%	51,415
Neg Adj Factor 50.00000%	n/a
In-state SCHs 0	
Financial Aid (in-state) 67.99800%	0
Total Requirements	\$157,465

SUMMARY OF ESTIMATED ADDITIONAL COSTS FOR PROPOSED PROGRAM/TRACK

Institution	UNC Charlotte	Date	May 3, 2002
Program (API#, Name, Level)	50.0704, Arts Administration, Master's		
Degree(s) to be Granted	Master of Arts	Program Year	2004-2005

ADDITIONAL FUNDING REQUIRED - BY SOURCE

	Reallocation of Present Institutional Resources	Enrollment Increase Funds	Federal/State or Other Non-state Funds (Identify)	New Allocations	Total
101 Regular Term Instruction					
1310 EPA Academic Salaries 1.566 FTE		65,652			65,652
1810 Social Security		5,022			5,022
1820 State Retirement		6,375			6,375
1830 Medical Insurance		3,117			3,117
2000 Supplies and Materials		4,959			4,959
2300 Educational Supplies		2,500			
2600 Office Supplies		2,459			
3000 Current Services		5,000			5,000
3100 Travel		2,000			
3200 Communications		1,500			
3400 Printing & Binding		1,500			
5000 Capital Outlay (Equipment)		5,000			5,000
5100 Office Equipment		2,500			
5200 EDP Equipment		2,500			
TOTAL Regular Term Instruction	\$0	\$95,125	\$0	\$0	\$95,125
151 Libraries					
5000 Capital Outlay (Equipment)		10,925			10,925
5600 Library Book/Journal		10,925			
TOTAL Libraries	\$0	\$10,925	\$0	\$0	\$10,925
189 General Institutional Support					
2000 Supplies and Materials		15,000			15,000
2600 Office Supplies		15,000			
3000 Current Services		20,000			20,000
3200 Communications		10,000			
3400 Printing & Binding		10,000			
4000 Fixed Charges					0
5000 Capital Outlay (Equipment)		16,415			16,415
5100 Office Equipment		8,000			
5200 EDP Equipment		8,415			
TOTAL General Inst. Support	\$0	\$51,415	\$0	\$0	\$51,415
TOTAL ADDITIONAL COSTS	\$0	\$157,465	\$0	\$0	\$157,465

NOTE: Accounts may be added or deleted as required.

Appendix C

Proposed Graduate Catalog Copy

CATALOG COPY

Department of Art
173 Rowe Building
(704- 687-2473
www.uncc.edu/maaa

Degree

M.A. in Arts Administration

Arts Administration Program Coordinator

(To be appointed)

Arts Administration Program Committee

(To be appointed)

Graduate Faculty

Lili Bezner, Associate Professor, Department of Art
Dana Bradley, Assistant Professor, Department of Political Science
Gary Ferraro, Professor, Department of Anthropology
Alan Freitag, Assistant Professor, Department of Communication Studies
Jeff Murphy, Assistant Professor, Department of Art
Gary Rassel, Associate Professor, Department of Political Science
Gregory Wickliff, Associate Professor, Department of English

Program of Study

The design of the M.A. in Arts Administration is based on the underlying belief that successful arts administrators must be familiar with both the practical and theoretical contexts of the visual arts. The program offers professional and academic training in the administration and leadership of visual arts organizations through balanced interdisciplinary course offerings from the Department of Art (which administers the program), the Master of Public Administration program, Department of Communications Studies, and other University resources. The M.A. in Arts Administration program serves students who need to acquire professional knowledge preparing them to be effective arts leaders and managers, whether established professionals seeking to broaden existing skills, newcomers seeking future employment, artists starting their own organizations, or others seeking professional arts administration experiences. Students may enroll in the M.A. in Arts Administration program on either a full-time or part-time basis.

Educational Objectives:

1. To provide the tools and skills leading to significant professional competence and career enhancement in arts administration by preparing students for leadership positions in various international, national, and regional public, private, and corporate

arts organizations including museums and galleries, community non-profit organizations, and arts foundations.

2. To prepare and sensitize students for the expert handling, care, research, and presentation and exhibition to the public of tangible art objects through hands-on experiences, such as internships and staging exhibitions.
3. To teach and encourage responsible fiscal management, fundraising, promotion and public relations, marketing and development.
4. To develop and enhance each student's ability to promote the arts ethically and responsibly to a broader public while developing sensitivity to a region's cultural needs and community issues.
5. To develop an appreciation and understanding for the diversity of artistic expression and its roles in contemporary society at both practical and theoretical levels.

Admission Requirements

An undergraduate degree with a major in an arts field (art history, museum studies, studio practice, etc.) and/or significant experience in an arts related field is preferred. An interview with the Arts Administration Coordinator is recommended. Any determined deficiencies in undergraduate coursework will need to be made up during the first year. Applicants who fail to meet any of these minimal requirements may request an interview with the program Coordinator and/or admissions committee and may be considered for conditional admission; decision of this committee is final.

Admission to the M.A. in Arts Administration program requires:

1. A complete application package to the Graduate School at UNC Charlotte including (among other requirements): official transcripts from all post-secondary institutions attended; an essay describing the applicant's experience and the objectives in undertaking graduate study (see #6, below); and three letters of reference.
2. 9 or more credit hours (three courses minimum) of undergraduate courses in art history, including Art History Survey (two semesters) and Contemporary Art.
3. 9 or more credit hours (three courses minimum) of undergraduate courses in studio art; or, demonstrable, discipline-based expertise in one art area (may be documented by portfolio); or, (for those without substantive studio experience), approval of the M.A. in Arts Administration program Coordinator and/or admissions committee.
4. Acceptable scores on the Graduate Record Examination.
5. Acceptable scores on the TOEFL test if English is not the applicant's native language.

6. Essay exemplifying excellent writing and communication skills to be evidenced by the Graduate School's required essay for admissions (and, if applicable, by an interview with the program Coordinator). This essay should address the applicant's statement of purpose for enrolling in the M.A. in Arts Administration, research interests, career or professional goals, and how the applicant hopes to expand the enlightenment that the arts can offer.

Degree requirements

The Master of Arts in Arts Administration program allows students, in consultation with the Coordinator and advisors, to tailor an individual program of study within a diverse selection of offerings. A minimum of 40 credit hours is required to complete the program, including 22 hours of core courses all students must complete, 9 hours of elective courses, at least one 3 credit hour internship, and 6 hours of thesis credits. The degree of Master of Arts in Arts Administration is awarded for completion of scholarly research that advances knowledge in the field. Evidence of this is demonstrated by a successful thesis defense demonstrating mastery of relevant subject matter, among other criteria.

1. Core Courses (22 credit hours):

- MAAA 6001 Introduction to Arts Administration (3)
- MAAA 6100 Curatorial Theory and Exhibition Design (3)
- MAAA 6125 New Technologies for Arts Organizations (3)
- MAAA 6150 Law and the Arts (1)
- MAAA 6160 Marketing for the Arts (3)
- MAAA 5211 Contemporary Art Theory and Criticism (3)
- MAAA/MPAD 6311 Non-Profit Management (3)
- MAAA/MPAD 6324 Financial Analysis for Government and Non-Profit Organizations (3)

2. Elective Courses (9 credit hours; to be chosen and designed in consultation with advisor and/or program Coordinator; only 6 hours of electives may be taken at the 5000 level. All other coursework must be taken at the 6000 level or above):

- MAAA 7100 Communication for the Arts (3)
- MAAA 7150 Education and Arts Administration (3)
- MAAA 7300 History and Theory of Art Museums (3)
- MAAA 7700 Topics in Arts Administration (1-3)
- COMM 6146 Media Relations (3)
- COMM 6145 Communication Campaign Management (3)
- COMM 5102 Federal Interpretation of the First Amendment (3)
- COMM/MPAD 6170 Communication Law and Policy (3)
- MPAD 6134 Human Resources Management (3)
- MPAD 6131 Public Budgeting and Finance (3)
- MPAD 6142 Managing Grants and Contracts in Public and Nonprofit sectors (3)
- ANTH 5120 Intercultural Communications (3)

ENGL 5182 Writing and Designing Computer Based Documents (3)
MPAD 6320 Strategic Planning for Nonprofit Organizations (1)
MPAD 6321 Resource Development in Nonprofit Organizations (1)
MPAD 6322 Volunteer Management (1)
MPAD 6323 Grantwriting (1)
MPAD 6325 Legal Aspects of Nonprofit Organizations (1)

3. Internship (3 credit hours): All students must complete at least one supervised and approved field experience with a visual arts organization. For those with extensive previous professional arts administration experience, this credit could be waived (and used for elective credit). For those currently employed in an arts organization, this credit could be earned at the place of a student's employment, as long as it is not simply an extension of regular duties but exposes the student to different kinds of challenges. One 3 credit hour internship consists of at least 10.5 hours of work per week at the host institution, over a 15 week semester.
4. Thesis (6 credit hours): All students must complete thesis (capstone) requirements consisting of two courses (Thesis I and Thesis II), 3 credit hours each, over the last two semesters. The Thesis is the final portion of degree work; it provides an opportunity to accomplish substantial professional work which focuses on each student's professional interests and expertise, and culminates in a public defense of the thesis project. Students choose between three options, in consultation with the program Coordinator and advisors, to suit their individual interests:

- * Directed Project: planning and executing an exhibition (on-campus or at another art space in Charlotte or the region) accompanied by a written portion explicating the project; or
- * Directed Project: planning and executing an administrative/research project (which may be accomplished in the context of an internship) accompanied by a written portion explicating the project; or
- * Thesis : conducting research which is presented in the form of a traditional written thesis.

Additional Requirements

Students must satisfy all the requirements of the Graduate School (see Graduate Catalog).
In addition:

1. Upon completion of 18 hours of coursework for the M.A. in Arts Administration, the student's performance will be evaluated by the program Coordinator, who will notify the student of the Department's approval of his or her continuation in the M.A. program.
2. Upon completion of 18 hours of coursework, the student can apply for admission to Candidacy through the Graduate School (see Graduate Catalog).

3. Students are required to complete an "Application to Candidacy" form no later than the early part of the semester they wish to graduate. This form lists all courses to be counted toward the degree. It should be signed by the student and returned to the M.A.A.A. program office.
4. After admission to candidacy, each student must successfully complete a comprehensive examination (and must be enrolled during the semester in which they take the examination).
5. Students are also required to file an "Application for Degree" with the Registrar's Office in the semester prior to the one in which they plan to graduate. The due dates for this application are announced in the course catalog each semester.
6. All students must present a written thesis (written using a format acceptable to the Graduate School) to the Advisory Committee. The student must defend the thesis at a presentation before the M.A.A.A. faculty.
7. Students are required to maintain continuous registration (fall and spring semesters) for thesis work until its completion. Continuous registration begins the semester in which approval for the thesis topic is received. Students have a maximum of six years to complete all requirements.

Grade Requirement

Students are expected to achieve A's or B's in all course work taken for graduate credit and must have at least an average of B in order to graduate. Internships and theses are graded on a Pass/No Credit or Pass/Unsatisfactory basis and, therefore, will not be included in the overall assessment of cumulative average. The program Coordinator evaluates the record of any student who receives a course grade of C or less or whose grade point average falls below a 3.0. On the basis of this evaluation, the student may be placed on probation for one semester, or dismissed from the college. An accumulation of more than two grades of C will result in termination of the student's enrollment in the graduate program. If a student makes a grade of U for any course, enrollment will be terminated and the student cannot take any further graduate course work without being readmitted to the program. Readmission to the program requires approval of the Dean of the Graduate School upon the recommendation of the program Coordinator.

Transfer Credit Accepted

Up to six credit hours may be transferred to the Arts Administration program from another institution. Only courses with grades of A or B, earned in a graduate program accredited by the Southern Association of Colleges and Schools or other similar agency, may be accepted for transfer credit. Transfer credit is not automatic and requires the approval of the program Coordinator and the Dean of the Graduate School.

Advising

Each student is assigned an advisor and given program guidelines when admitted to the program. The advisor is a member of the M.A.A.A. faculty. Students should meet with their advisors and/or the program Coordinator to develop a schedule each semester before registering.

Language Requirement

The program has no language requirement. However, if a student seeks an internship in a country wherein English is not the primary language (or uses a language with which the student has no proficiency), he or she must take appropriate language classes in order to prepare for this experience. These foreign language courses do not count as graduate credits. Each student's individual language needs will be negotiated with the program Coordinator.

Financial Assistance

Awards are available on a competitive basis through the Graduate School. Several administrative units on campus also employ graduate students. Other forms of financial aid, such as loans, are available; contact the Financial Aid Office at 704-547-2461 for further information.

Appendix D

Course Proposals and Syllabi

Course Proposal**MAAA 6001. Introduction to Arts Administration.****Catalog Copy:**

MAAA 6001. Introduction to Arts Administration. (3) An overview of the history, characteristics, administration and management of arts organizations. *(Fall)*

Justification:

This is the foundational course required of all students covering crucial issues in arts administration such as the functions of arts organizations, responsibilities of arts administrators, fundraising of public and private money, budgeting, cultural policies, etc. Every M.A. in Arts Administration program that coordinators of this proposal researched offered this course.

Logistics:

It will be offered each Fall. Students who begin the program in the Fall will take the course in their first semester (students who begin in the Spring will take the course the following Fall). It will be taught by the coordinator of the M.A. in Arts Administration program, ensuring that students in the program have a common grounding in major theoretical and practical applications and concepts in the fields of arts administration.

MAAA 6001 - INTRODUCTION TO ARTS ADMINISTRATION
(SAMPLE SYLLABUS; Drexel, Chicago, etc.)

Goals: This course will provide an introduction to arts organizations, their overall purpose and mission, how they are organized, and their roles and responsibilities in relation to the society. A second focus is on the matter of cultural policy as part of a broader spectrum of public policy, both in the US and elsewhere. A third focus will emphasize learning about managing arts organizations, blending techniques of for-profit and non-profit management so that students can see the similarities and differences between the two types of organizations. Our primary interest will be in understanding realistically, honestly, and energetically what the arts, and their organizations, bring to the life of the society, who benefits from that process, and how. It will be crucial for you to bring your own experiences into the discussions, using the readings as starting points rather than definitive texts. Guest lecturers from arts organizations will also speak to the class. This course works best if it is an interactive one with vigorous class discussions. Independent writing will also be judged since everyone from specialists to leaders in all professions needs to communicate properly.

Required Texts:

Packet of articles; books on Reserve.

Reframing Organizations - Artistry, Choice, and Leadership, (2nd Ed), Lee Bolman and Terrence Deal, San Francisco: Jossey-Bass Publishers, 1997.

The Politics of Culture, G. Bradford et al, eds., New Press, 2000.

Management and the Arts. William Byrnes. Focal Press, 1999.

Optional/Suggested Texts (also on Reserve):

Benedict, Stephen, ed., *Public Policy and the Muse*. New York: W.W. Norton & Company, 1991.

Heibrun, James and Charles M. Gray. *The Economics of Art and Culture*. Cambridge UP, 2001.

Theodoulou, S. Z. and M.A. Cahn, eds. *Public Policy: The Essential Readings*. Englewood Cliffs, NJ: Prentice Hall, 1997.

Wolf, Thomas. *Managing a Nonprofit Organization*.

Wilbur, Robert, ed. *The Complete Guide to Nonprofit Management*.

Class Requirements:

- * *Attendance* at all classes, assigned exhibitions, and special lectures.
- * *Participation* in class discussions is essential and required, and will figure heavily in your overall evaluation. Short papers/written assignments (see syllabus) will be required which we will discuss in class (20%).
- * *Assigned Readings*: You are responsible for all assigned readings. For some days, portions of the readings list will be assigned to individuals or team groups (who will report on select readings' contents to the rest of the class). In addition, each student will be expected to prepare *oral reports* for a group on readings (to be assigned on Day 1, "class leaders"); these reports should be brief summaries of the salient themes in particular readings, isolating what are, for you, the key questions raised and articulating your views of them (10%).
- * *Journal (15%)*: There are three main components of the journal: entries about the course readings; reflections on the exhibitions, events, etc. that you have been viewing; and

summaries of the media, press, journals, etc. that you are reading, stories in the arts and culture that you are following, etc.

1. Readings: these entries do not have to account for each individual reading, but rather should be your reflections on the weekly groupings, identifying which texts are of most interest, or most problematic, for you, and why. This is an opportunity to enhance your critical reading skills, and to let me know what you're getting out of the materials.

2. Your active and ongoing involvement with art is central to your success as an arts administrator. For this reason, you are expected to visit exhibitions, performances, events, etc. on a regular basis. Again, what I am interested in for the journal is not so much a description or listing but rather an analysis of the works you encounter; why these works are of interest to you, what you think of them and why, etc.

3. This part of the journal is designed to help you follow issues of interest and importance to you, and keep a record of your thoughts as events proceed. You should, as a professional, be developing the habit of reading in a diverse sampling of media, including professional journals, online sources, newspapers, and more, in order to develop a complex, balanced and well-informed perspective.

* *Research Projects:*

1. *Cultural Policy Project:* Two class sessions will explore cultural policy as it has been conceptualized and implemented in a place of interest to you. The key determinant in selecting the location for your study is to identify a place where there is an important policy question currently in play, and to focus your research in that direction. You will be organized into small work groups (3-5 people) early in the semester, and will be expected to develop, as a group, a work plan and final presentation. Each group is also responsible for handing in a set of materials pertaining to its research (for inclusion in the MAAA archive), and each student is also required to submit a 3-4 page written summary of her/his research (20%).

Public arts policy topics may be international, federal, state or local. The topic can be a broad look at government funding or narrowly focused on one policy issue. Below is a list of possible *topics*:

public art	immigration policy
censorship	community access
internet access	arts education
state standards for arts	outreach activities
tax policy	public facilities for arts
copyright	arts in urban development
cultural equity	fund raising regulations
cultural democracy	cultural tourism

Proposal: A proposal for your policy paper is due in September(day TBA). The proposal should include:

- a. Working Title
- b. Thesis statement
- c. Annotated bibliography of at least 10 items

Policy Paper: Your final paper should include:

- a. Proper introduction
- b. Thesis statement
- c. Definition of the chosen public policy issue
- d. Explanation of the public purpose involved
- e. Exploration of conflicts surrounding the issue
- f. History of past policy in this area

- g. Presentation of public policy strategy alternatives
- h. Case for a specific strategy or set of strategies
- i. Proper conclusion

Oral Presentation: The oral presentations; each group will give a formal, carefully timed, and well rehearsed presentation of your public arts policy topic. It should have a clear introduction and succinct conclusion and include all of the above, carefully balanced to cover all aspects.

2. *Final Project (Organizational Assessment):* This is due at the last class, and includes both a written paper and an oral presentation in class. (A separate hand-out will outline the goals and assessment of this major project). Students are to write about an arts-related organization that they wish to create. It should include: the mission statement, development (fund raising) plans, its core competency, community partnerships, a plan to recruit a board of directors, a vision statement, several bylaws, and some goals and objectives. It should have a press release telling the public about this newly created organization, attached as an appendix. All sources of information used should be identified; students will present the key points about their newly created organization in front of the class for 5 minutes (5%). Written research project 30% of grade. The topic must be different from your master's project!

OTHER POLICIES:

Academic dishonesty will not be tolerated; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs and accommodations; please see me during the first weeks of class.

Course Outline and Content

DAY 1: Introduction to the course; the history and roles of arts organizations;
 defining the arts organization in the community
 Student presentations on work and interests
 Assign "class leaders," explain course requirements

Class Activity: Write a letter to a friend, colleague, or legislator stating the value of the arts. You may choose to focus on a particular art form or you may wish to talk about the arts in general. What do the arts contribute to society? Why should we support them even if there is little public money or they have uncomfortable or controversial content?

I. History; Introduction to Organizations & Management (Structural Frame)

Discussion Points:

- > Private sector vs. non-profit sector (differences vs. similarities)
- > Types of organizations - "The Public Trust"
- > Nature of non-profit organizations - 501(c)(3) status and the IRS
- > How is performance measured?
- > Managerial roles in organizations
- > Discussion of the Frame
- > How groups are organized
- > Organization charts - why use them; what do they mean?

Readings Due:

B&D - pages 35-97

Wolf, Ch. 1

John W. O'Hagan, *The State and the Arts: An Analysis of Key Economic Policy Issues in Europe and the US* (North Hampton MA: Edward Elgar Publishing, 1998) [Ch. 2 - Non-Private Benefits; Ch. 7 - Museums]

Heibrun et.al. *The Economics of Art and Culture*, selected chapters

Class Activities: Student teams develop a brief strategic plan of an arts organization of their choosing.

II. Planning: Mission, Goals & Objectives

Discussion Points:

- > Why do organization's plan?
- > How to perform strategic planning
- > Social, economic, political and legal environments of organizations
- > Mission driven organizations vs. profit driven ones (Mission Statements)
- > Setting priorities
- > Rational vs. natural organizations

Assignment Due: Write a 2-3 page paper on "Your Personal Philosophy of Arts Management".

Link in specific life experiences and those key parts of the course that seem to affect you the most and explain why these impact your philosophy. What can others in the future such as co-workers or subordinates expect of you?

Discuss: copies of arts organizations' mission statements

Read: Bolman & Deal; Wolf, Ch. 2 (45-81)

"Building Your Company's Vision" by James C. Collins and Jerry I. Porras, *The Harvard Business Review*, Sept.-Oct. 1996/on reserve.

III. Management: The Human Resource Frame

Discussion Points:

- > The significance of the Human Resource Frame
- > Social Man School and the Organizational Humanism School of Management
- > Myers-Briggs Type Indicator
- > Team Building
- > The staffing function of management
- > Importance of communication

Readings Due: B&D pages 99-158; Packet articles

Class Activities: Students complete a Myers-Briggs Type Indicator analysis and receive interpretation. Student teams analyze motivators in arts organizations.

IV. Management: The Political Frame; Decision Making in Organizations; The Symbolic Frame

Discussion Points:

- > The significance of the Political Frame
- > The managerial function of directing
- > Leadership: How different from management?
- > Techniques to use in interviewing leaders

- > The Janis and Mann Conflict Model: 4 models of decision-making
- > Avoiding "Groupthink"
- > Identifying neurotic organizations
- > Methods of decision-making for managers and administrators
- > Understanding the role of power in decision-making
- > The Managerial Grid
- > Organization culture and its importance in management and leadership
- > Checking the climate in the organization

Readings Due: B&D - pages 159-262; TBA

Class Activities:

- > Workshop: Negotiation for scarce resources; write a Mission Statement; apply classroom work to leadership and management practice
- > Discussion of students' experiences in arts organizations

V-VI. Public Policy and Arts Administration - Overview of Key Points Controlling and Program Evaluation; Managing Change

Discussion Points:

- > What does the public policy process have to do with the arts?
- > The impacts of government action on arts administration
- > Understanding the public policy process - federal and state
- > U.S. Senate and House Hearings
- > The managerial function of controlling
- > Performance measurements in for-profit and non-profit administration
- > Fundraising at the grassroots level
- > Performing program evaluation - where do you start?
- > What does your image say when sending brochures to the public
- > Assessing, implementing, and communicating the need for change
- > What to do during the transition period

Class Activities: Analyze various public policies; present teams' research on Cultural Policy
Readings (to be divided among class members):

1. John W. O'Hagan, *The State and the Arts: An Analysis of Key Economic Policy Issues in Europe and the US* (North Hampton MA: Edward Elgar Publishing, 1998) [Ch. 4 - Regulation (Copyrights, Freedom of Expression, International Trade; Ch. 5 - Taxation; Ch. 6 - Direct Expenditures]
2. Judith Huggins-Balfe, "Art Patronage: Perennial Problems, Current Complications" in *Paying the Piper: Causes & Consequences of Art Patronage* (Urbana/Chicago: U Illinois Press).
3. Kevin Mulcahy, Cultural Patronage in Comparative Perspective: Public Support for the Arts in France, Germany, Norway, and Canada," *Journal of Arts, Management, Law and Society* 27/4 Winter 1998.
4. *The Arts in the World Economy*, Olin Robinson et.al., eds.), Salzburg Seminar (Hanover NH: UP of New England), 1994 [chapters: Hans Haacke, "Caught Between Revolver and Checkbook;" Mathias Kriesberg, "Art: A Casualty of our Age;" Marilyn Laurie, "Corporate Funding for the Arts;" Marilyn Perry, "The Art Museum and the Public;" Mark Schuster, "Arguing for Government Support of the Arts: An American View."]
5. Theodoulou, S. Z. "The Contemporary Language of Public Policy: A Starting Point." In Theodoulou, S. Z. and M.A. Cahn, eds. *Public Policy: The Essential Readings*. Englewood Cliffs, NJ: Prentice Hall, 1997.

Case Studies of Evaluation:

1. Wyszomirski, Margaret Jane. "The Arts and Performance Review, Policy Assessment, and Program Evaluation: Focusing on the Ends of the Policy Cycle." *Journal of Arts Management, Law and Society*, Fall 1998, vol. 28, no.3, pp.191-199.
2. Jackson, Maria-Rosario. "Arts and Culture Indicators in Community Building Update." *Journal of Arts Management, Law and Society*, Fall 1998, vol. 28, no.3, pp.201-205.
3. Stevens, Louise K. "Impacts, Measurements, & Art Policy: Starting the Change Process." *Journal of Arts Management, Law and Society*, Fall 1998, vol. 28, no.3, pp.225-228.
4. Hodsoll, Frank. "Measuring for Success and Failure in Government and the Arts." *Journal of Arts Management, Law and Society*, Fall 1998, vol. 28, no.3, pp.230-239.
5. Edward, Deborah. "Evaluation: Patching It Together." *Lessons Learned: Case Studies*. NEA, accessed July 16, 1999. [http://arts.endow.gov/pub/Lessons/Case studies/Edward.html](http://arts.endow.gov/pub/Lessons/Case%20studies/Edward.html)

VII. Governance: The Role of a Board; Selection; Operations; Development and Evaluation

Discussion Points:

- > The role of an external board in organizations: is it management or governance?
- > Vested Self Interest vs. The Public Trust
- > Developing by-laws for the organization
- > Recruitment of the Executive Director, the Board; diversifying a Board
- > Monitoring functions - quality, finances, executive director performance
- > Legal aspects of boards
- > Best practices in selecting a board - terms, succession
- > Creating job descriptions for your board of directors
- > Board Officers, Committees, Agenda setting
- > How to manage board conflict; how to analyze vital signs
- > Communication among board members
- > The role of the executive director in the process
- > Providing feedback to board members
- > Holding board training and orientation sessions, and retreats
- > The role of the executive director and staff in this effort
- > The use of consultants in board development
- > The Board's responsibility for itself - Board Evaluations
- > Having the board understand its stakeholders

Readings:

1. Nello McDaniel and George Thorn. *Arts Boards: Creating a New Community Equation*. NY: Arts Action Research, 1994.
2. Brian O'Connell. *The Board Member's Book. 2nd Ed.* NY:The Foundation Center, 1993.
3. John Carver. *Boards that Make a Difference*. Jossey-Bass: San Francisco. 1990.
4. Wolf, Chs. 10-11 (334-354) - developing an agenda and running a meeting; collaborations with community groups.

Class Activities:

- > Students develop some by-laws that may assist an arts organization of their interest; develop a plan for selecting their diversified arts organization boards
- > Students create job descriptions for board of directors and/or their Executive Director

VIII: The Idea of Public Culture; What is Cultural Policy?

Readings:

1. Eagleton, Terry, Versions of Culture in *The Idea of Culture*, Blackwell, 2000, pp. 1-31.
2. Hall, Stuart, Whose Heritage? Un-settling "The Heritage," *Re-imagining the Post-nation*, Third Text, Winter 1999-2000, pp. 3-13.
3. Van den Bosch, Annette, Arts Policy and Funding in the US: Some Critical Perspectives, *The European Journal of Cultural Policy*, vol. 3 no. 2, 1997, pp. 305-22.
4. Steinberg, Carol, The Struggle for an Arts Council in South Africa, *The European Journal of Cultural Policy*, vol. 1 no. 2, 1997, pp. 245-72.
5. Lulanski, Pano and Varbanova, Lidia, The Culture of Sofia: At the Crossroads of Paradox and Optimism, *The European Journal of Cultural Policy*, vol. 2 no. 1, 1997, pp. 163-72.
7. García Canclini, Néstor, Cultural Policy Options in the Context of Globalization, in *The Politics of Culture*, G. Bradford et al, eds., pp. 302-26.
8. Tennenbaum, Silvia, Haider's Culture War, *The Nation*, 4/10/00.

In-Class Team Activity: Design a collaboration with another community group. Describe the reason for the collaboration, who initiates; how work gets done; what is the ultimate product; who benefits; how does the community benefit.

XI: The Idea of the Nonprofit Sector and Cultural Policies

Readings:

1. Hall, Peter Dobkin, A Historical Overview of the Private Nonprofit Sector, in *The Nonprofit Sector: A Research Handbook*, W. Powell, ed., Yale University Press, pp. 3-21.
2. Salamon, Lester M., *Holding the Center: America's Nonprofit Sector at a Crossroads*, Nathan Cummings Foundation, 1997, pp. 3-69.
3. Kreidler, John, Leverage Lost: Evolution in the Nonprofit Arts Ecosystem, in *The Politics of Culture*, G. Bradford et al eds., New Press, 2000, pp. 147-168.

X: Issues Related to Private Support: Problems and Solutions

Readings (to be divided among students):

1. Renz, Loren and Atlas, Caron, excerpts from *Arts Funding 2000: Funder Perspectives on Current and Future Trends*, The Foundation Center and Grantmakers in the Arts, 1999, pp. 11-25, 38-52.
2. Emerson, Jed, *The US Nonprofit Capital Market: An Introductory Overview of Developmental Stages, Investors and Funding Instruments*, The Roberts Enterprise Development Fund, 1998, pp. 4-33.
3. Beene, M. Melanie, *The Structural Relationship of Culture and Philanthropy from a Practitioner's Perspective*, pp. 1-24.
4. Hofkin, Leah A., *Foundation Involvement in the Arts: A Framework for Assessing Organizational Integrity*, AIMAC Conference, 1998, pp. 1-11.
5. Westphal, Bea and Kirchberg, Volker, *Fundraising for the Arts in Eastern Germany-A Comparative Analysis of Particularities*, AIMAC Conference, 1998, pp. 1-11.
6. Barstow, David, Art, Money and Control: Elements of an Exhibition, *NYTimes*, 12/6/99.
7. Rosenbaum, Lee, Brooklyn Hangs Tough, *Art in America*, 1/2000, pp. 59-63, 143.
8. De Montebello, Philippe, Making a Cause Out of Bad Art, *NYTimes*, 10/5/99.
9. Anderson, Maxwell, A Powerful Artwork, *NYTimes*, 10/7/99.
10. Lowry, Glenn D., The Art That Dares, *NYTimes*, 10/13/00

11. (optional) Magie, Dian, Arts Funding into the 21st Century, *Creative America*, President's Committee on the Arts and Humanities, 1997, pp. 1-25
12. Wyszomirski, Margaret Jane. "From Accord to Discord: Arts Policy During and After the Culture Wars." In Mulcahy, Kevin V. and Margaret Jane Wyszomirski, eds. *America's Commitment to Culture Government and the Arts*, Boulder: Westview Press, 1995, pp.1-46.
13. Dubin, Steven C. "The Government as Patron: Angel or Demon?" In Dubin, Steven C. *Arresting Images: Impolitic Art and Uncivil Actions*. New York: Routledge, 1992, pp. 278-293.

XI: Art and the State: Issues Related to Public Funding

Readings:

1. Zimmer, Annette and Toepler, Stefan, Cultural Policies and the Welfare State: The Cases of Sweden, Germany and the US, *Journal of Arts Management, Law and Society*, Fall 1996, pp. 167-94.
2. Kammen, Michael, Culture and the State in America, *The Journal of American History*, Dec. 1996, pp. 791-813.
3. *National Endowment for the Arts: Strategic Plan FY 1999-2004*, (excerpts) NEA, 1999, pp. X, 1-3.
4. Brenson, Michael, Convenience and Process: Private versus Public Arts Funding, *Andy Warhol Foundation for the Visual Arts, Paper Series on the Arts, Culture and Society*, 1998, pp. 1-18.
5. Thomas Peter Kimbis, "Surviving the Storm: How the National Endowment for the Arts Restructured itself to SERve a New Constituency," *Journal of Arts Management, Law, and Society* 27/2 Summer 1997.
6. Jeremy McCarter, "The NEA's Dubious Survival Strategy," *The New Republic*, Feb. 8, 1999.

XII. Impact, Revival & Other Goals: The Instrumentalization of Culture

Readings: Economic Impact

1. Frost-Kumpf, Hilary Anne, Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities, *Americans for the Arts*, 1998, pp.9-17.
2. Rothstein, Edward, A Shifting American Landscape: Downtown, Theme Parks for the Arts, *NYTimes*, 12/6/98.
3. Riding, Alan, A Symbol of Renewal in South London: The Tate Modern, Bright Star on the Thames' Other Side, *NYTimes*, 5/1/00
4. Blumenthal, Ralph, Transforming Theatre Row: An Unlikely Urban Drama Heads for a Happy Ending, *NYTimes*, 5/11/00.
5. Barnes, Julian E., A Bit Nervously, Theatre Row Packs Up, *NYTimes*, 3/13/00.
6. *Cultural Heritage and Development Action Network: Working Group Meeting*, World Bank, Jan. 1998.
7. Seaman, Bruce A., excerpt from Arts Impact Studies: A Fashionable Excess, in *The Politics of Culture*, G. Bradford et al, eds., New Press, 2000, pp. 279-285

Readings: Social Impact

1. Executive Summary, from Champions of Change, the Impact of the Arts on Learning, EB Fiske, ed., *The Arts Education Partnership and The President's Committee on the Arts and Humanities*, 2000, pp. viii-xii.
2. Stern, Mark J. and Seifert, Susan C., excerpt from *Community Revitalization and*

the Arts in Philadelphia, Social Impact of the Arts Project/ University of Pennsylvania School of Social Work, 1998, pp. 4-19.

3. Jackson, Maria-Rosario, *Arts and Culture Indicators in Community Building Project*, The Urban Institute, 1999, pp. 1-3.

4. Jackson, Maria-Rosario, *Public Policy and the Trajectory of Future Research on Public Opinion about Involvement in the Arts and Culture*, American Assembly, 1997, pp. 1-4.

XIII: Issues for Cities (Charlotte & Beyond); Cultural Tourism: The Arts as a Means of Social Change and Community Development

Readings:

1. Charlotte cultural readings packet (TBA)
2. DiMaggio, Paul, *Class Authority and Cultural Entrepreneurship*, pp. 1-45.
3. Duncan, Carol, "Public Spaces, Private Interests," in *Civilizing Rituals*, pp. 48-71.
4. Obejas, Achy and Miller, Sabrina L., Facing a Cultural Debate: Museums struggle to boost diversity, but draw fire when efforts fall short, *Chicago Tribune*, 2/13/00.
5. "A Report on Cultural Tourism Projects in America"; *Tourism Report*. from the Travel Industry Association of America.
6. "The Earnings Shift: The New Bottom Line Paradigm for the Arts Industry in a Market Driven Era", Louise Stevens, *The Journal of Arts Management, Law and Society*, Vol. 26, Number 2, Summer 1996.

XIV: At the Moment/Current Issues

Readings:

1. Hixson, Kathryn, Randolph Street Gallery: What Happened?, *NEA Website: Lessons Learned*, 2000.
2. Wilkins, Will K., An Organization is Born, *NEA Website: Lessons Learned*, 2000.
3. Ward, Julia, Youth, Organization and the Co-Generate Project: Making Art Matter in the Late, Late Show of the Twentieth Century, in *1998-99 Field Guide: A Report from the National Peer Technical Assistance Project*, National Association of Artists' Organizations (NAAO), National Association for Media Arts and Culture (NAMAC), and National Association of Latino Arts and Cultures (NALAC), 1999, pp. 19-24.
4. Anderson, Phil, Developing New Audiences with Community Collaborators: The Walker Art Center Film & Video Department, in *1998-99 Field Guide: A Report from the National Peer Technical Assistance Project* (above), pp. 30-37.
5. Jiménez, Lillian, An Organization Reinvents Itself: Third World Newsreel, in *1998-99 Field Guide: A Report from the National Peer Technical Assistance Project* (above), pp. 46-53.
6. Ontiveros, Mario, Under Construction: Conditions, Propositions and Operations from a Generation of "Emerging" Artists and Arts Administrators, in *Field Guide 1999-2000: The Co-Generate Project*, NAAO's Leadership Development Initiative, National Association of Artists' Organizations (NAAO), 2000, pp. 8-10.
7. Kelly, Kevin, New Rules for the New Economy, *WIRED* website archive, Sept. 1997.
8. Walker, Jesse, Upstarts in Radio's Land of the Blah, *NYTimes*, 1/29/00.
9. Surowiecki, James, Eminent Domain, *ArtForum*, 2000

XV. Final Reports on Research Projects/Presentations

Course Proposal**MAAA 6100 Curatorial Theory and Exhibition Design.****Catalog Copy:**

MAAA 6100. Curatorial Theory and Exhibition Design. (3) Seminar focusing on the history and theory of exhibitions and contemporary curatorial practice; students explore a wide range of exhibition, design, and installation models. *(Spring)(Alternating years)*

Justification:

This is a foundational course required of all students and prepares them for careers in visual arts organizations (none of which can succeed if these foundations in curatorial theory and exhibition design go unrecognized). In this course, students will learn the complexities of exhibiting art, handling objects, and professional practices involved in showing visual art to the public. This course is especially crucial for those students choosing the Thesis option of staging an exhibition. This course explores practical applications of exhibition and curatorial practice, such as devising technical and logistical procedures in design and installation (including layout, lighting, wall texts, security, condition reporting, preparation of artwork for transit, loans, installation plans, etc.) through hands-on experience.

Logistics:

It will be offered each Spring or Spring alternate years (depending on the needs of the students). It will be taught either by the coordinator of the M.A. in Arts Administration, professional adjunct faculty from the community, or (as discussed in the "Request for Authorization to Establish a New Degree Program" document) by the future hire of a University Gallery Director.

MAAA 6100-- CURATORIAL THEORY AND EXHIBITION DESIGN
(Sample Syllabus from: Drexel, U of St. Thomas, Harvard, U of Toronto)

Goals: This course introduces students to the evolving, diverse principles of curatorial practice and design. Topics include: research methodologies; formations, acquisitions, and management of collections; and their use for aesthetic, educational, and research purposes. It also examines: the roles of professionals who care for and use collections; ethics; cataloging and registration; loans; issues of interpretation to the public; and accessibility (both physical and intellectual).

We will put our historical and theoretical knowledge about exhibitions into practice by organizing a collaborative team project preparing an original exhibition from a selected portion of University (or other) Collection objects. The class will work together to conceptualize, plan, fundraise for, and curate the exhibition (including all phases of research, selection, fundraising, interpretation/education, layout design, and public relations).

Class format will incorporate lectures, discussions, workshops, and field trips. Guest speakers from exhibiting arts organizations with varied expertise will aid our knowledge of the many aspects of exhibition development and expand our notions about professional practice.

Student Evaluation will be based on the following:

* **30%** Preparation through weekly readings, and participation in class discussions and projects; exhibition contributions.

* **10%** A brief *presentation*, by each student, of some contemporary "curatorial issue" as represented in a local newspaper, the International Art Newspaper, any web site, periodical or journal which discusses or reports on curatorial matters (hand in outline).

* **30% Curatorial Research paper.** Curatorial Research Paper: After selecting your area of research for the exhibition, write an 15-20 page paper exploring your topic and presenting your findings. If researching additional artists and works to include in the exhibition, recommend works to be considered for inclusion. Comment on how these works would add to, amplify, or modify the exhibition ideas and interpretation. Take care to write a well-formed paper, with a clear introduction, body, and conclusion and with proper references to sources in notes and a bibliography. The content should provide an assessment of current literature on the subject, and show clear evidence of critical thinking. Choose a topic, in consultation with the course director, related to any of the following class topics as they relate to the curatorial role.

* **30% Exhibition Prospectus:** Write a sample prospectus for our exhibition (3-4 pages). It should include a description of the exhibition, including goals; a rationale for why this exhibition is significant; identification of potential audience; and argument for why your organization is equipped to organize the project. This should be a persuasive piece of writing. It needs to include pertinent facts but also has to convince readers of the importance of this project.

Final Exhibition Prospectus: Due during finals week. Revise your first exhibition prospectus in light of current plans for exhibition. Include with it: updated checklist with full identification information for each object, including lender (attach a list of addresses for lenders if applicable); sample loan letter requesting a specific loan from its owner; roster of proposed education programs for the exhibition; 1-page abstract for a possible gallery guide for the exhibition; write an introductory label and a section label for the exhibition, in that section, select 2 objects and write a didactic label for each one; one sample press release.

Assessment will be based on the exhibition/presentation of a proposal and related materials which will demonstrate through appropriate modes of documentation:

* a clearly communicated design concept that is perceptive in its analysis of key exhibition

issues, well constructed and engaging in terms of ideas;

* a creative design process that identifies the range and relevance of the criteria involved and rigorously tests the design concepts and propositions against these criteria;

* a process of critical evaluation leading to a well resolved and represented final design proposition that can sustain its argument.

Work will be evaluated in the above categories against the following criteria:

- density - scope and ambition of work in resolving complex and contradictory issues
- clarity of thinking
- innovation
- critical evaluation
- quality of communication
- project management

Modes of documentation may include: drawings; photographic material; multi-media material; quantitative/qualitative data; 3D models or prototypes; web-based material, text. All web , 3D and multi-media work should be presented in a digital portfolio to a standard suitable for assessment purposes.

Required Readings: David Dean, *Museum Exhibition: Theory & Practice* (Routledge) 1994/98.
John H. Falk and Lynn D. Dierking, *The Museum Experience*, 1992
Beverly Serrell, *Exhibit Labels: An Interpretive Approach*, 1996
Jean L. Sousa, *Telling Images: Stories in Art*, 1997

Other Policies:

Academic dishonesty will not be tolerated; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs; please see me during the first week of class to discuss necessary accommodations.

CLASS SCHEDULE

SESSION 1: Introduction to the course. Overview of the exhibition process and the curator's role (maintenance, acquisitions, research, exhibitions, teaching, relationship to Board and community, budgeting, ethics, fund-raising, establishment of policies)

READ:

K. Lochnan, "What it means to be a curator," *Art Gallery Handbook*, OAG, vol. 2, 103-6.

Gaynor Kavanagh, et al., "Curatorial identity, in *Museum Provision and Professionalism*, ed. G. Kavanagh, 1994, pp. 127 B 141.

John Murdoch, "Defining curation," loc. cit., pp. 142 B 146.

Moira G. Simpson, *Making Representations: Museums in the post-colonial Era*, 1996, pp. 35-49, 68-9.

SESSION 2: Responsibility to the Object: Exhibitions, Catalogs, Study

READ:

Practice, "Art History: Its Use and Abuse, pp. 277-326.

"The Ill-Assorted couple: Collecting and Exhibiting Institutions," *Muse*, VIII (fall 1990) pp. 61-67.

Roy Strong, "Scholar or Salesman: The Curator of the Future," *Muse*, VI (summer 88) pp. 16-20.

SESSION 3: Curatorial Concepts & the Research Process (analyzing artifacts and fine arts)

For class: Visit an exhibition at a UNCC (or Charlotte arts organization). Try to ascertain what its conceptual organizing idea is. What do the intellectual underpinnings seem to be? (Read labels, examine art content, exhibition sections, peruse catalogue, if there is one.) What goals do you think the curator had for the exhibition—what would visitors see, experience, learn? How did the curator(s) bring the show together (research, loans?) Why was this particular exhibition done?
Assignment due: Select an exhibition catalogue from any past exhibition at any museum. Apply the same questions to that exhibition, using only the catalogue. Bring your insights to class to share in discussion.

READ:

Exhibition Process and Prospectus packet
Dean, *Museum Exhibition*, Intro, Chapters 1, 2, 5, 7, pp. 103-100

SESSION4: Developing Budgets and Planning an Exhibition; Registration responsibilities

For Class: Be prepared to select a research area/brainstorm exhibition plans
Start Exhibition Prospectus

READ:

Dean, chapter 4
Sheila Canby, The Curator's dilemma: dispelling the mystery of exotic collections, *Museum International*, no. 203 July-Sept. 1999, 11-15.
Simpson, op. cit. Cultural Artefacts; a question of ownership, pp. 191-214.

SESSION5: Curatorial Problems; Fundraising, development, sources of funding, writing a competitive proposal (guest speaker TBA)

For class: "Taking stock" - discuss class exhibition goals; discuss criteria for selection; develop preliminary list of works. Assessment of our Exhibition Project and Future Plans (possible fundraising efforts, writing loan letters, considering audiences, etc. - assign areas)

Hand-in & Present: "Curatorial Issues" paper for discussion.

READ:

Falk & Dierking: *The Museum Experience* (consider impact of its ideas on our exhibition)
Jim Endersby "The Evolving Museum," *The Public Understanding of Science*, 6, 1997 185-206.
Hooley McLaughlin "The Pursuit of Memory: Museums and the Denial of the Fulfilling Sensory Experience," *The Journal of Museum Education* 23, no. 3 1998, pp. 10-12.

SESSION6: Donors, Cultural Property, Evaluations, Ethics, Acquisition

READ:

Lily Koltun, "Two Porcupines Dancing", *The Private Collector and the Public Institution*, ed. S. Campbell, Toronto, 1998, pp. 124-137.
Carol Duncan, "Something Eternal, The donor memorial", *Civilizing Rituals*, pp.72-101.
Mary-Lou Simac, David Walden, "The Cultural Property Export and Import Act," S. Campbell loc.cit. pp. 107-123.
Simpson, op. cit., Human Remains and Cultural Property, the *Politics of Control*, pp. 171-189.

SESSION7: The Politics of Display, "Voice," curatorial authority

READ:

Carol Duncan, "The Modern Art Museum, It's a man 's world." *Civilizing Rituals*, 102 132.

SESSION8: Changing role of the Curator (roundtable of curators from the community; come prepared with questions, issues to discuss)

READ:

T. Ruddel, "The Changing Role Of The Curator," and "The Changing Curatorial Context", *Muse*, (summer/autumn) 1991, 2-4.

B. Franco, "The History Museum Curator of the 21st Century," *History News*, 51/ 3 1996, 6-10.

SESSION9-10: Interpretive Strategies: Exhibition and Design (guest speaker, exhibit designer and coordinator (TBA)
Exhibition Labels and Gallery Guides; education programs

In class: discussion of design issues for our exhibition; discussion of possible education programs for our exhibition.

READ:

David Dean, chp. 3, 7, 110-131.

Beverly Serrell, Exhibit Labels and Dean, chp. 7, 110-131.

Sousa, *Telling Images*

SESSION11-12: Opening the Exhibition, Inviting the Public; Public Relations
Overview of public relations in museums, openings and special events, media relations, writing the press release, advertising, etc.)
Discussion of next steps, individual assignments.

READ:

Kathleen McLean, *Planning for People in Museum Exhibitions*

SESSIONS13-15: Executing the Exhibition
(individual assignments, presentations TBA; guest speakers TBA)

ADDITIONAL SOURCES

- Ambrose, Timothy and Crispin Paine (1993). *Museum Basics*, ICOM and Rutledge, New York.
- Belcher, Michael (1991). *Exhibitions in Museums*, Smithsonian, Washington, D.C.
- Brawne, Michael (1982). *The Museum Interior: Temporary + Permanent Display Techniques*, Thames and Hudson, London, Great Britain.
- Carter, Rob (1995). *Working with Computer Type*, Roto Vision SA, Switzerland.
- Crosby, Fletcher, Forbes (1970). *A Sign Systems Manual*, Studio Vista, London, England.
- Holtz, Herman (1998). *The Consultant's Guide to Proposal Writing*, Third Edition, John Wiley & Sons, Inc., Toronto.
- Klein, Larry (1986). *Exhibits: Planning and Design*, Madison Square Press, New York.
- Kopper, Philip (1982). *The National Museum of Natural History*, Harry N. Abrams, Inc., New York.
- Koren, Leonard and R. Wippo Meckler (1989). *Graphic Design Cookbook: Mix & Match Recipes for Faster, Better Layouts*, Chronicle Books, San Francisco.
- Leech, Thomas (1993). *How to Prepare, Stage and Deliver Winning Presentations*, American Management Association, New York.
- Maier, Manfred (1977). *Basic Principles of Design*, Van Nostrand/Reinhold Company, Toronto.
- Meggs, Philip B. (1983). *A History of Graphic Design*, Van Nostrand Reinhold company, Toronto.
- Parkard, Robert T. (1981). *Architectural Graphic Standards*, Seventh Edition, John Wiley & Sons, Toronto.
- Panera, Julius and Martin Zelnik (1979). *Human Dimension and Interior Space: A Source Book of Design Reference Standards*, Whitney Library of Design, New York.
- Ruder, Emil (1967). *Typography*, Alec Tiranti Ltd., London, Great Britain.
- Serrell, Beverly (1996). *Exhibit Labels: An Interpretive Approach*, Alta Mira Press, Walnut Creek, CA.
- Spiekermann, Erik and E.M. Ginger (1993). *Stop Stealing Sheep and Find Out How Type Works*, Adobe Press, Mountain View, CA, USA.
- Wakita, Osamu A. and Richard M. Linde (1976). *The Professional Handbook of Architectural Detailing*, Second Edition, John Wiley & Sons, Toronto.

Course Proposal

MAAA 6125. New Technologies for Arts Organizations

Catalog Copy:

MAAA 6125. New Technologies for Arts Organizations. (3) An introduction to the use and application of new technologies in the operations and programming of arts organizations. *(Fall)(Alternating years)*

Justification:

This a core foundational course. New electronic technologies impact each area of arts organizations' operations, programming, and promotion. This course examines current trends and practices, including: web marketing and development; using the web as exhibition space; planning for video conferencing; etc. Organizers of this document were strongly encouraged by advisors to offer this course to graduate students of arts administration given the strong influence of new technologies on arts organizations today.

Logistics:

This course will be taught in Spring, either yearly or in alternate years, depending on the needs of the students. It has been designed and endorsed by Assistant Professor Jeff Murphy in the Department of Art.

MAAA 6125: New Technologies and the Arts Organization

Instructor: Jeff Murphy

Time: TBA

Office: ROWE 289 Phone: x3026

Office hours: M-W, 4:00 - 5:00 PM

Email: jemurphy@email.uncc.edu

Course Description: MAA 6125: New Technologies and the Arts Organization will survey the dynamic field of current and developing technologies as they relate to the administrative aspects of an arts organization. This course will address these new technologies and investigate methodologies for the effective implementation of these new media forms.

Course Objectives:

These are just a few of the topics explored in this course:

- ▶ development of new media including Web Sites, CD-ROM, and DVDs
- ▶ usability issues and the World Wide Web
- ▶ principles of Interactive design
- ▶ principles of presentation design
- ▶ basics of digital imaging
- ▶ video and audio technologies
- ▶ virtual galleries and exhibition spaces
- ▶ image management
- ▶ basic database software and terminology
- ▶ developing technology plans

Course Format: This is primarily a lecture course. However, due to the nature of the material, both demonstrations and workshop type sessions will be employed. There are several projects that require the use of the computing lab and therefore, software tutorials will be assigned so that one can become familiar with the features of these applications. In addition to the research paper and multimedia presentation required from each student, there will be several smaller projects and a good deal of reading assigned. This is a three-credit course that meets three hours per week and will require a significant amount of work outside of class time.

Attendance: Attendance and class participation will be considered in your final grade. Students who miss four classes can expect their final grade to drop one letter. This is a departmental policy. If you arrive to class after attendance has been taken, then it is your responsibility to inform me during that class period. If you do not, your absence will remain. Excessive tardiness (3 times late to class) will count as an absence.

Required Texts:

Web Site Usability: A Designers Guide, by Jared M. Spool (Editor). ISBN: 155860569X
Arts Administration and Management, by Harvey Shore. ISBN: 0899300723

MAAA 6125: New Technologies and the Arts Organization
Instructor: Jeff Murphy

Assignments and Grade Composition:

Usability Study and Comparative Analysis of Two Web Sites	40%
Each student is to evaluate and compare two existing Web Sites that reflect similar arts organizations. This written comparison must be at least 6 written pages and in addition, contain flowcharts and other graphical information.	
Arts Organization Technology Report and PowerPoint Presentation	30%
Students are required to visit an arts organization and assess their use of technology. This information will be presented to class electronically.	
Web Site Plan and Flowchart	10%
Create an outline/flowchart for an arts organization based the defined mission and strategic goals.	
Planning Report	10%
Develop a one-page plan for the use of technology within a specific arts organization and present this to the class for discussion.	
Tutorials and Homework	10%

Work will be graded A, B, C, D, or F. All work must be completed to receive a passing grade, so don't decide to skip a project if you are doing well. All UNCC students have the responsibility to be familiar with and to observe the requirements of The UNCC Code of Student Academic Integrity. This code forbids cheating, fabrication or falsification of information, multiple submission of academic or artistic work, abuse of facilities and equipment, and complicity in academic dishonesty. The normal penalty is zero credit on the work involving dishonesty and further substantial reduction of the course grade.

Late Assignments: A letter grade will be deducted from the assignment grade should the work not be complete at the scheduled deadline. The only excuses that will be excepted for late work are sickness (documented) and death. PERIOD. In order to be fair to those who sacrifice to get the work in on time, I must stick to this policy. Following the initial deadline, projects will be dropped another grade for each week late. As some of these projects are dependent on technology, allow yourself some room for technical difficulties, and back up all of your work. **BACK UP ALL OF YOUR WORK!**

Incomplete Grade: An I is given for documented medical problems and serious situations. If for some reason you find that you cannot complete the requirements of the course, your best option is to withdraw.

Special Accommodations: Students with disabilities requiring accommodation in this course should contact Disability Services in Fretwell 230 and bring appropriate documentation to the instructor.

Course Proposal
MAAA 6150. Law and the Arts

Catalog Copy:

MAAA 6140. Law and the Arts. (1) An introduction to the legal system and political processes as they relate specifically to the visual arts today. *(On demand)*

Justification:

This is a core foundational course introducing arts administration students crucial legal issues facing arts managers today; it is a course found in every credible M.A. in Arts Administration program researched by coordinators of this proposal. Topics include: American and international laws affecting arts organizations; facilities liability; intellectual property (copyright and trademark); freedom of expression (First Amendment and censorship in the arts); basic contract law; tax exemptions; etc., as they relate specifically to the visual arts.

Logistics:

This 1-credit course will be taught, potentially, in a variety of ways. Organizers of this proposal recognize that the course should, if not must, be taught by an arts lawyer intimately familiar with legal issues covered in the class. Appropriate professionals from the community, or guest lecturers from outside the community, will be hired to teach this course either during a short interim summer period, or over the course of one to two weekends. It is anticipated that this course will generate interest and additional students from the community that could help offset costs of an arts lawyer's fees or travel costs.

MAAA 6150 – LAW AND THE ARTS
[Sample Syllabus; U of Oregon, Stanford, Chicago]

This 1-credit course introduces students to the primary legal issues facing an arts administrator today, including some consideration of history and ethics. Topics explored include: artists' rights; freedom of expression, copyright, and trademark; cultural property (archaeological preservation, international protection of the cultural heritage in war and peace, and indigenous cultures); and pressing legalities facing arts organizations. Guest speakers (such as practicing artists, collectors, and museum professionals) may also supplement our studies.

Required Materials:

John Henry Merryman and Albert Elsen, *Law, Ethics and the Visual Arts* (Third Edition, 1998).

Recommended Texts (on reserve):

Art Law in a Nutshell. Leonard Duboff, ed. West Information Publishing Group: 2000.

Law and the Arts. Susan Tiefenbrun, ed. Greenwood Publishing Group: 1999.

Law and the Image: The Authority of Art and the Aesthetics of Law. Costas Duzinas and Lynda Nead, eds. U of Chicago P: 1999.

Reading Preparation Tips: Most textbooks are written primarily in prose, not cases. Feel free, in some instances, to skim the assigned readings focusing attention on cases, statutes, treaties and other primary materials as directed. We will consider cases, and factual (case study) accounts as the basis for class discussions. The assignment dates may be adjusted slightly during the course to accommodate guest speakers, panel discussions, or occasional adjustments to reading assignments.

Course Requirements: You are required to attend class and prepare the readings, and complete the assignments (participation, short written assignments, research paper). You must satisfy all requirements to pass this course.

Other Policies:

Academic dishonesty will not be tolerated; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs; please see me during the first week of class to discuss necessary accommodations.

Attendance Policy: Attendance and preparation are required. The order of readings below is a best estimate of where we will be for each session, however, be prepared to make minor adjustments to this schedule.

Assignments: Each must be completed by the day they are due, typed, with full citations.

1. *Class Leaders/Participation:* for each topic assigned, a panel of two students will take responsibility for preparing the material and helping me lead class discussion. Panels and their assignments will be arranged at the first meeting. 20% of grade.

2. *In-Class Papers:* two, itemized in syllabus; projects focusing on specific issues relating to assigned readings. 3-5 pages each. 30% of grade.

3. *Research Paper:* one, 10-15 pages. All students will write research papers. A list of proposed paper topics will be provided. Students who prefer to work on other topics are encouraged to do so, provided the topic is approved in advance. A topic is more likely to be approved if it examines something that is current and unresolved and that requires you to get out of the library and into the art world, in contact with artists, dealers, museum people, collectors or others (administrators, legislators) to learn more about the case or problem or activity or institution or proposal and to get authentic, experience-based ideas about the problem and its workable resolution. Other kinds of topics are of course possible, but for any such topic it is up to you to define it and to persuade me to approve it.

Each student will meet with the instructor during the first class sessions to help you get started on your paper. In executing your paper assignment, be inventive. Use your imagination in developing ideas to pursue, people to talk to, ways of acquiring information, presentation of your results. In researching for and writing your paper, be ambitious. In principle, you should try to write something worth publishing. Depending on the topic and your discipline, the medium of potential publication might be the art press (ARTnews, ARTnewsletter, Art in America, IFAR Journal) or the intellectual popular press (New York Times Magazine, Harpers) or a professional journal like the Stanford Law Review. It is YOUR obligation to have a research topic assigned or approved by the second class session and to meet with the instructor for help. All papers are finally due on or before the last day of class; each will be presented before the class. **No extensions will be granted or exceptions made.** 50% of grade.

COURSE CONTENT (subject to revision):

I. Introduction to Art Law & Artists' Rights: Freedom of Expression, copyright, the internet as they relate specifically to the artist. Consideration of the artists's moral rights in a work of fine art, including the artist's right to resale profits. We consider some of the legal issues in an artist's relationships with his/her lawyer, dealer, and a museum, including some special problems for artists in tax related matters (regarding wills and estates).

Law, Ethics and the Visual Arts, Ch. 3 and 5

II. Constitutional Law - The Fifth Amendment and freedom of expression, intellectual property, copyright, and trademark, and other key issues for arts organizations today.

Art in the Courtroom. Vilis R. Inde. Praeger Publishing Text: 1998 (review of 5 art trials over last 20 years; 5th Amendment, copyright law, contract law, valuation of art, etc.)

II. Plunder Reparations and Destruction

Law, Ethics and the Visual Arts, Ch. 1 - This chapter introduces the historical background, and historically based legal issues in the contemporary trade in art, artifacts, and antiquities.

In-Class Paper #1:

Prepare a factual account of a work of art, an artifact, or an antiquity that was the subject of plunder, or destruction during war, occupation or colonialization. The account should describe the work, its significance, and discussion of its known or suspected provenance.

III. Repatriation of Cultural Property

These readings discuss the contemporary movement for the return of cultural property through statutes, treaties, and diplomacy.

Selected Readings from:

Legal Aspects of International Trade in Art. Martine Briat, ed. Kluwer Law International: 1996.

Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures. Joseph L. Sax. U of Michigan P: 1999.

Thinking About the Elgin Marbles: Critical Essays on Cultural Property, Art and Law. John Henry Merryman. Kluwer Law International: 2000.

Symonides, Janusz. "Cultural rights: a neglected category of human rights." *International Social Science Journal*, Dec 1998, vol.50, no.4, pp.559-564.

IV. The Illicit International Trade in Art: Who Owns the Past?

These readings deal with legal issues related to the contemporary marketplace in art, artifacts and antiquities. We begin with the legal distinctions between stolen property and property which has been exported in violation of the domestic laws of the exporting country

Law, Ethics and the Visual Arts, Ch. 2

Focus: Elicofon, Autocephalos, New Zealand v. Ortiz, handout: U.S. v. An Antique Platter of Gold and Michael Steinhard, and Jeanneret v. Vichey.

UNESCO's Cultural Website. <http://www.unesco.org/culture/index.htm>

In-Class Paper #2:

Discuss legal, ethical and other argument for and against the return of cultural property discussed in assignments above.

V. Museum Ethics and Management (contracts, facilities liability, tax exemptions, The Americans With Disabilities Act, how national legislation can affect the way arts organizations operate, and other related legal issues)

Collection management issues and NAGPRA (on reserve)

Statutory and Treaty Limitations on the General Rules Regarding Theft and Illegal Export

Selected Readings from:

The Law (in Plain English) for Galleries. Leonard D. Duboff. Allworth Press: 1999.

A Guide to Copyright for Museums and Galleries. Peter Wienand, et.al. Routledge: 2000.

Course Proposal
MAAA 6160. Marketing for the Arts.

Catalog Copy:

MAAA 6160. Marketing for the Arts. (3) Examination of primary marketing techniques used by arts organizations today including the theories and practices of public relations, development, audience development, market research, and promotional strategies. *(Fall)*

Justification:

With fewer public funds available since the 1980s, arts organizations must focus on fundraising and promotion to thrive. This core foundational course introduces students to the applications of marketing techniques in arts organizations through examination of strategic marketing, public relations, and development (and offering students in the program a common grounding in major concepts and practices of marketing for the arts). Topics include: consumer behavior; audience development; market segmentation and research; planning, pricing, and distribution of the art "product;" donor development; and strategies of promotion via mass media.

Logistics:

This course will be taught by the program coordinator, or appropriate professionals from the community when necessary, each Fall or Fall, alternating years.

MAAA 6160 -- MARKETING FOR THE ARTS

[Sample Syllabus; Goucher, Drexel]

Course Description: to provide students with an up-to-date overview of the principles of arts marketing and give them practical experience with the most important tools and methods used in marketing. Students will complete the class with a set of skills and knowledge that they will need in order to be effective executives in arts organization. Content includes: research into audience development and market segmentation; coordinating public relations and marketing efforts to provide maximum impact for an arts institution; marketing's relationship to fundraising; developing internal and external PR and marketing plans; advertising issues, such as telemarketing, publication design and production, direct mail techniques, and other effective modes of communication with the media and the public. Course materials will include readings, guest speakers, in-class simulation/exercises, and the analysis of case studies.

Required Texts (additional suggested texts at end of syllabus):

The Drucker Foundation Self-Assessment Tool: Process Guide. Gary J. Stern, Peter F. Drucker, et.al., eds. Jossey-Bass (2nd edition), 1998.
Hopkins, Karen. *Successful Fundraising for Arts and Cultural Organizations.* Oryx Press, 1996.
Kolb, Bonita M. *Marketing Cultural Organizations.* Oak Tree Press, 2000.

Optional Texts (also on reserve):

Byrnes, William J. *Management and the Arts* (Second Edition). Focal Press, Boston (1999).
Guthrie, Kevin. *The New York Historical Society: Lessons from One Nonprofit's Long Struggle to Survive* (on reserve).
Jeffri, Joan. *Arts Money: Raising It, Saving It & Earning It.* University of Minnesota Press: Minneapolis. 1989.

Grades will be based upon:

1. Attendance at all classes
2. Participation and preparedness: frequency and quality of input in discussion and in-class projects, quality of demonstrated synthesis of readings (10%)
3. Weekly assignments including: brochure; press release; pitch letter; media advisory; crisis management; case analysis and recommendations; etc. (40%)
4. Public speaking (10%)
5. Program Development/Final Project: students evaluate, strategize and write a complete marketing plan for an actual visual arts organization in Charlotte or the region, including press release, development of suggested promotional strategies (additional handout provided, 30%).

Other Policies:

Academic dishonesty will not be tolerated in this class; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs; please see me during the first week of class to discuss necessary accommodations.

COURSE CONTENTS (additional specific readings from required list TBA):

I. Introduction to marketing and its history in arts organizations -- have you ever heard of the Metropolitan?

- * Theories and techniques of marketing
- * Managers' roles and responsibilities
- * What is marketing (for- vs. non-profit organizations)?

Assignment: Select three marketing techniques used in the for-profit world and describe how they can be applied to a specific arts organization. You can use the same arts organization for all three techniques, or a different one for each technique. Analyze the purpose of the marketing technique and/or its target market for the for-profit organization, and compare how this can be applied to your arts organization. Be as creative as possible.

II. The Evolution of Arts Organizations and Arts Management

- * What differentiates marketing for the arts and cultural sector?
- * Apply marketing theories and concepts specifically to the arts:
 - Branding and image crafting
 - How marketing and fundraising tie together for non-profits
 - Evaluating success of a marketing campaign
 - Ethical issues

Assignment: Read *The Drucker Foundation* guide (combines long-range planning and strategic marketing to achieve results, improve overall effectiveness, learn from customers, and reach nonprofit organization's mission. Bring discussion questions.

III. Media and Public Policy

Read: Borquez, Julio. "Newsmaking and Policymaking: Steps Toward a Dialogue. In Spitzer, Robert, ed., *Media and Public Policy*. Praeger Publisher, 1993, pp. 31-40.
Paletz, David E., "The Media and Public Policy." In Graber, D., McQuail D., and Norris, P., eds., *The Politics of News, The News of Politics*. Washington: Congressional Quarterly Press, 1998, pp. 218-237.

IV. Marketing Techniques

- * Market Research
- * Budgets and Market Segmentation
- * Telemarketing
- * Database Marketing
- * Designers and Printers
- * Video Production and Uses of Videos
- * Websites and Webbase Marketing

Read: *Standing Room Only* - Parts I and II and Packet articles. Compare and contrast the approaches identified in the readings (effectiveness, ease, cost, among other considerations).

Assignment: Analyze Brochures: Select a brochure from an area arts organization and analyze it. Who is its target market? What is the message of the brochure? Is the message appropriate for the target market? Is the design appropriate for the target market? What do think works, and doesn't work, about the brochure - and why? What do you like, and not like, about the brochure - and why? Are there elements you would add/delete from the brochure (pay particular attention to the placement and flow of information).

In-class Team Projects: Outline a 30-second video PSA. Write the script and lay out the pictures and music. Be sure the PSA is promoting only one message.

V. Issues of Audience in Arts Marketing

- * Market Research
- * Audience; "customers" -- Development, evaluation, and retention
Developing surveys; focus groups
Studying audience trends
Attracting and informing the audience

Assignment: Write a 2-3 page evaluation discussing ways in which focus groups can be used. What is the reason for the focus group? What are you trying to find out? Who will be participating in your focus group? What questions might be asked? How would the information be used? Besides money considerations, are there any other obstacles to its effective use?

In-class project: Teams develop surveys and analyze them. What information does the survey tell you about the audience? Be specific and site the reasons for your conclusions. What recommendations can you make based on the survey results? What programs would you suggest be implemented, augmented, continued or, possibly, discontinued?

VI. Marketing Case Studies and Strategies

- * Advertising methods (how do you target the public; how do you know "it works"?)
- * Planning and budgeting a marketing campaign
- * Grantwriting
- * Case studies of successful marketing strategies
- * Marketing and Fundraising
- * Programming against the competition

Team Assignments: Write a plan for a subscription or membership direct mail campaign that utilizes exchanged lists and purchased lists, including Prizm clusters. Establish a schedule. How many pieces are you planning to mail? How big is your organization's list? What is the criteria for selecting additional well-targeted lists? What are those lists? Be sure to include your design and printing in the schedule: copy to designer, design treatments due, brochure to press, brochure to mailhouse.

VII. Public and Media Relations -- Communications

- * Press Releases
- * Direct Mail, analysis of brochures
- * Media Advisory headlines and texts
- * "Pitch letters"

Assignments: NOTE: Informational accuracy, spelling, and proper grammar are important!

1. Write a press release for a Charlotte arts organization. This organization must really exist and the event for which you are writing must actually take place, or have occurred. Be sure to include all necessary elements of a press release. Remember that a press release is not a brochure, so the tone is not a sales piece.

2. Write a pitch letter to a newspaper editor "pitching" a story. The newspaper must actually exist in the Charlotte area and be for an actual specific event happening (or happened) in Charlotte. Be sure your letter and story idea are appropriate for that newspaper. Your letter must convince the editor to assign someone to write the story. Remember to have a spokesperson that the writer can interview (and explain why this spokesperson is appropriate).

3. Prepare a media advisory for a Charlotte arts organization. This organization must really exist, and the event for which you are writing must actually take place, or have occurred. Be sure to include all necessary elements of a media advisory. Remember that the event you select should be visual and worthy of electronic media attention or a good photo opportunity.

VIII. Marketing Media Relations (Guest Speaker, TBA)

Assignment: You work for a visual arts organization that is mounting a four-week exhibition of contemporary landscape paintings. Your budget for marketing and public relations is \$5,000.

How will you use this budget to promote the show? Consider:

- Media buying: print ads, radio, TV, design costs for ads, production costs for radio/TV spots?
- Direct mail: design, printing, postage, mailhouse?
- Press: postage for press releases, photo duplication, etc.?
- What else?

IX. Strategic Planning and decision making: The Arts Administrator as Public Citizen

- * How successful management and marketing are related.
- * Fundamentals of Leadership and Group Dynamics (management styles - exercises)

Assignment (Case Study): Read *The New York Historical Society: Lessons from One Nonprofit's Long Struggle to Survive* by Kevin Guthrie (on reserve at the Library). Write a 4 page paper on the following issues, and prepare for a dialogue/debate about the proposed alternative management decisions the Society may have taken. Students should be prepared to justify their recommendations for alternative action in anticipation of a lively discussion. Consider:

1. Critical issues the organization faced (and is facing); key stakeholders; external influences and other pertinent facts.
2. Prepare a set of recommended marketing strategies you would take as the CEO of the NY Historical Society to stabilize and strengthen the organization and set it moving forward (hopefully reinstating long term viability).

X. Introduction to Public Speaking and Presentations to the Public/Media

Assignment/Exercise: Students prepare a 5-minute, persuasive presentation to the class on the merits of an present campus exhibition from a marketing perspective (such as its merits to the community). Presentations are part of the public speaking exercises and content will only be graded for organization with the major emphasis of evaluation placed on the professional delivery of the materials.

In-class Project: Prepare interview questions for other students; these questions should be posed as if the speaker is being interviewed by the press and the student asking the question is a member of the press or television media.

XI. Crisis Management and Public Relations

In Class Project: prepare crisis plan

Assignment: A major art museum in your city is going to display a controversial group show of multi-media artists dealing with extremely "difficult" and serious issues (such as sexual orientation, religion, spousal abuse, alcoholism, nudity, AIDS, etc.). The show is one of high artistic merit and has received rave reviews in other cities, where it has been displayed. Part of the mission of your museum is to promote works by new artists and this is another reason why your Director has chosen to display this show. The membership of the museum is rather conservative, but is also willing to be challenged by new works.

1. As Marketing Director, plan a presentation for the next Board Meeting to explain your plan for solving the problem (in front of class; 10-15 minutes each; the class will act as Board Members in a Q and A after your presentation).
2. Write a press release for this show for distribution to the class.

Additional Recommended Texts:

Bryson, John M. *Strategic Planning for Public and Nonprofit Organizations. Revised Edition.* Jossey-Bass: San Francisco. 1995.

Byrnes, William J. *Management and the Arts. Second edition.* Butterworth-Heinemann: Stoneham, MA. 1999.

Crawford, Robert W. *In Art We Trust.* FEDAPT: New York. 1981.

McDaniel, Nello and George Thorn. *Arts Planning -- A Dynamic Balance.* Arts Action Research: New York. 1997

Thorn, George and Nello McDaniel. *Toward a New Arts Order.* Arts Action Research: New York. 1993.

Turk, Frederick J. and Robert P. Gallo. *Financial Management Strategies for Arts Organizations.* ACA Books: New York. 1984.

Wilbur, Robert. *The Complete Guide to Nonprofit Management.*

Wolf, Thomas. *Managing a NonProfit Organization.* Prentice Hall Books: New York. 1990.

Performing Arts texts (provide useful models to the visual arts):

Kotler, Philip. *Standing Room Only: Strategies for Marketing the Performing Arts.* Harvard Business School Press, 1997.

Newman, Danny. *Subscribe Now: Building Arts Audiences Through Dynamic Subscription Promotion.* Theatre Communications Group, 1981.

Morison, Bradley. *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It.* Americans for the Arts, 1992.

Reiss, Alvin. *Don't Just Applaud - Send Money! The Most Successful Strategies for Funding and Marketing the Arts.* Theatre Communications Group, 1995.

Course Proposal

MAAA 5212. Contemporary Art Theory and Criticism

Course Catalog:

MAAA 5212. Contemporary Art Theory and Criticism. (3) A survey of major critical theories in art history and criticism that have influenced exhibition and research practices from the 1980s to the present. Crosslisted with ARTA 4212 [course number change from 3212 to 4212 currently in progress]. (*Spring, alternate years*)

Justification:

This is a core foundational course that organizers of this proposal were strongly advised to include in the arts administration curriculum. It exposes students to the primary theoretical issues facing arts professionals today, providing them with crucial background on the history of art presentation in recent decades. Primary texts assigned cover artists and writers Spring, alternate years, associated with postmodernism, deconstruction, semiotics, multiculturalism, feminism, etc.

Logistics:

This course is already taught at the undergraduate level to art majors and architecture students. Its course number is currently in the curricular process of changing from 3212 to 4212 to reflect the level of instruction. Undergraduates in the course must be seniors (or high-ranking juniors, with permission of instructor). The two accompanying syllabi reflect the higher level of performance expected of graduate students. Existing faculty member Lili Bezner, Associate Professor, will continue to teach the course with no change to its present rotation and frequency.

CONTEMPORARY THEORY AND CRITICISM (Graduate Level)

MAAA 5212
W 6:00-8:50 pm, Rowe 175
bcbezner@email.uncc.edu

Dr. Lili Corbus Bezner
Winn 203B #2742/2473
Office Hr: T/Th 10-11/by appt.

Course Description: to survey major critical theories in recent art history and criticism of the 1980s to the present. This course demands a thoughtful, questioning, and open intellectual nature in order to be appreciated. This class will combine lecture, discussion, and participation, written assignments, and exams. Suggested pre-req: ARTA 3212 (Art History Methods).

Required texts/Reading requirements: Brian Wallis' Art After Modernism and selected readings (indicated by ** on syllabus) to be handed out or available on reserve. You are responsible for ALL assigned readings. Class discussion will focus on these readings and the issues they present so each student is expected to have finished all readings by class time in order to participate fully and demonstrate verbally his/her understanding of issues during discussion. It is also required that you take notes during your readings and make questions concerning them (to share with me and the class) in order to foster full comprehension and discussion. Note that some readings say "skim well" (do not read them with the intensity of others and you don't have to discuss them in your journals, but know a couple of main ideas/issues); others say "skim" (read the article lightly, so you are introduced very generally to its overall major issues, but not with your typical thoroughness, with notetaking or rereading).

Attendance: For graduate students, attendance at all classes is required. A few classes, especially those in which films will be shown, will go over the allotted time. Please note that more than ONE unexcused absences will result in a grade of F. If you must, however, miss one class, you must consult me and provide a persuasive reason for your absence. If you arrive after roll call, it is your responsibility to correct your absence mark in my gradebook after class; the absence cannot be corrected days or weeks later. Excessive tardies may lower your grade. Perfect attendance may work in your favor, especially if you are a borderline student.

Grading Policy: There will be **no make-up exams or extensions** of deadlines except under very unusual emergency situations (in these rare cases, phone numbers and authorized letters must be provided and will be verified by the professor, in advance when possible). No incompletes will be given for the class. Assignments not handed in on their due-dates will be graded down. This syllabus contains all due-dates and requirements so please plan your time wisely to avoid difficult situations. I have the option of giving surprise quizzes if the need arises. The use of undocumented sources and/or copying another person's ideas/words will result in an F for that project or the demand for a re-write. All projects will be handed back as soon as possible.

Requirements:	Participation.....15% of grade (0-15 pts)
*all assignments	Readings Journal.....25% of grade (0-25 pts)
will be longer for	Midterm (not required)
graduate students.	Creative Project/Paper....40% of grade (15-20+ pages)
	Take-home Final.....20% of grade

1. **READINGS JOURNAL:** As outlined in the "Reading requirements" above, the reading assignments in this class are extremely important to your success in this course. This assignment will help discipline and increase your reading skills while helping you keep pace with the intensity of subjects and issues presented. You will be required to keep a "readings journal" that I will check and note each month. Every day, while and after you read your assigned readings, you should make notes asking questions of material presented, seeking deeper issues

and associations of critical and historical importance. Try to find overriding issues that stream throughout all the readings. Do not merely take notes, quoting the texts but reflect and examine the readings deeply. Include questions/issues for class discussion. The journal should be on stapled looseleaf notebook paper only (so that you can continue writing even when I am grading a portion of it). You should write at least 4-6+ pages per each day's readings (preferably typed, but can be neatly printed). This journal must be brought to each class so that you can share its contents with the class if asked to. (0-25 pts - handed in 3 times.)

2. **EXAM:** The last weeks of class you will be given a take-home final to write and complete for the due date. This will be a comprehensive and creative final to be typed, double-spaced. Your grade will reflect how successfully you articulate (concisely and using grammatically correct language) the most comprehensive information pertinent to questions asked (more later). Any surprise quizzes will be averaged into this portion. 20% of grade.

3. **CREATIVERESEARCHPROJECT:** in the last weeks of class, you will be asked to present your creative project (which you have worked on the whole semester) to the class. This project should involve the creation of the MOST POSTMODERN work of art you can think of and create (not to be a work made for another class). Technical abilities will not matter for my purposes; what will matter is your concise and articulate presentation of the piece justifying HOW and WHY it is "postmodern" (using different theories of postmodernism [at least three], which definition(s) do you use and favor, what critical sources, etc.) This assignment should be taken seriously; remember that its focus is on the comprehension and articulation of critical ideas rather than the object. You will be asked to hand in an accompanying 15 page or more paper detailing the issues presented and critical/artistic inspirations as well. The class will also be provided with peer evaluation forms to assess your presentation, organization, articulation of issues, and critical expertise. The student who achieves the highest peer evaluation tally will be announced at the last meeting during final's week. We will draw numbers to decide the order of presentation. You will have only 10-15 minutes each (depending on the number of students) to present the project and will be cut off after your time is over (practice these at home before class!) If we do not finish in this time, we will continue during our final exam period. 40% of grade.

4. **PARTICIPATION (15% of grade):** All graduate students are expected, and required, to participate regularly in class discussions with meaningful, insightful commentary. Verbal participation does not consist merely of asking passive questions but inciting thoughtful response in the class overall. As this is a smallish class, pose questions to other class members, invoking their participation, rather than merely discussing issues with the professor. Be careful to listen to others and provide response time for others, rather than dominating the discourse (courtesy, respect). A to B students regularly contribute thoughtful, questioning issues to the class having clearly done the readings and having thought deeply on the implications of pertinent issues (14-15 pts). C students contribute regularly or occasionally, with less evidence of having done the readings (more superficial observations and questions) (about 10 pts). D to F students hardly participate verbally at all (0-6 pts). Lack of participation can figure heavily in your overall evaluation and grade.

SELF-AGENCY: This course will be student-driven (i.e. the professor will not be "spoon-feeding" you information for passive consumption. It will demand responsibility for keeping up with assignments; your own behavior, sense of self-respect, and attitude will be reflected in your performance. Empower your own sense of self and responsibility by keeping to task, reviewing this syllabus daily, showing passion and commitment. No one student can expect to be "special" from the others (such as thinking his/her absences are exempt from the rules).

Final Note: always feel free to come see me during office hours or by appointment if you have

any difficulties at all concerning assignments, readings, studying, etc. or have ideas on how to improve the class -- if you do not communicate with me, I cannot help you! However, do not try to communicate important or personal issues with me immediately before or after class as this is NOT an optimum time for effective communication -- COME TO OFFICE HOURS, please.

Plagiarism/Code of Conduct: Copying another person's answer during an exam or not using your own original ideas and words for tests and papers will result in an F for that assignment. When you use any source other than yourself in your paper, that source must be accompanied by a footnote/endnote. Failure to cite outside sources can result in an F or the demand for a re-write. All UNCC students have the responsibility to be familiar with and to observe these requirements forbidding cheating, fabrication or falsification of information, multiple submission of academic work, plagiarism, abuse of academic materials, abuse of facilities or equipment, and complicity in academic dishonesty (helping other to violate the code). If you do not have a copy of the Code, you can obtain one from the Dean of Students Office. Standards of academic integrity will be enforced in this course. Students are expected to report cases of academic dishonesty they become aware of to the professor who is responsible for dealing with them.

SYLLABUS: (may be subject to revisions)

W 1/12 Introduction to course and art theory/criticism -- Art and Culture

Discuss: Raymond Williams, "Culture" and "Art" definitions from *Keywords: A Vocabulary of Culture and Society*, Oxford, 1976/1983 pp. 41-45, 87-98.

In-class: write and discuss brief responses to the following questions --

What is "culture"? Who defines it? For who and to what end? How many kinds of culture are there; how does it relate to ideas of diversity, democracy, and the marketplace? Why does it need to be administered; who does this for whom and why?

SEE: Rear Window (Hitchcock) - "seeing" the world of representations

W 1/19 Modernism to Postmodernism (If you haven't read it before, carefully read Clement Greenberg's "American-Type Painting"; on reserve)

**DeGenvieve, "On Teaching Theory"

**Levin, "Farewell to Modernism"

**Gitlin, "Postmodernism"

AAM: Krauss, "The Originality of the Avant-Garde..."

AAM: Hughes, "The Rise of Andy Warhol"

AAM: SKIM WELL - Wallis, Introduction

AAM: SKIM - Kelly, "Re-Viewing Modernist Criticism"

DISCUSS: From Kant to Greenberg, the autonomy of art from popular culture, politics, and society has been a central feature of western aesthetics and institutions. How does postmodernism disrupt this paradigm?

W 1/26 Postmodernism (above) cont'd; Intro to Deconstruction (background/history)

FILM: toward a deconstructive universe... (*Un Chien Andalou*, Maya Deren)

AAM: Hoberman, "After Avant-Garde Film"

**Brower, "Photography in the Age of Falsification"

**Ansberry, "Alterations of Photos Raise...Issues"

AAM: SKIM WELL- Solomon-Godeau, "Photography After Art Photography"

W 2/2 Structuralism, Post-Structuralism, Deconstruction (background/history)
 AAM: Barthes, "From Work to Text" (semiotics)
 AAM: Foucault, "The Subject and Power" ("other")
 Reader Response, "subjectivity"
 AAM: Acker, "Realism for the Cause of Future Revolution"
 VISIT: www.theory.org.uk (University of Leeds website) - take the quiz!
 HAND IN JOURNALS (on all readings to date, including today, 2/2)

W 2/9 Above cont'd; Simulacra & PM society - see Bladerunner (class til 9:45+)
 **Connor, "Postmodern TV, Video and Film"
 AAM: Baudrillard, "The Precession of Simulacra"
 AAM: SKIM Jameson, "Progress Versus Utopia..."
 AAM: SKIM Crary, "Eclipse of the Spectacle"

W 2/16 The 1980s and Postmodern Art
 ** Haden-Guest, "Art or Commerce?" [Koons]
 AAM: Crimp "Pictures"
 AAM: Foster, "Re:Post"
 AAM: SKIM Owens, "The Allegorical Impulse: Toward a Theory of PM"

W 2/23 NO CLASS (at conference) - *Last day to drop course!*

W 3/1 The 1980s and NeoExpressionism
 **Hirschberg, "Four Brushmen of Apolcalypse"
 **Kramer, "Ghastly Schnabel..."
 **Danto, "What Happened to Beauty?"
 AAM: Lawson, "Last Exit: Painting" (1981)
 AAM: SKIM Kuspit, "Flak from the 'Radicals'..."
 AAM: SKIM Buchloh, "Figures of Authority..."
 MIDTERM (second half of class); **HAND IN JOURNALS**
 New reading packet to be handed out with additional readings

W 3/8 No Class - Spring Break

W 3/15 Summary discussion of Postmodern theory, pros & cons; applications.
 Discussion:

1. If we accept various theorists' descriptions of the post-modernist era, what has been gained and what lost in terms of aesthetics and the sense of cultural identity? What changes in art institutions have grown out of this paradigm shift? How might one manage the presentation and management of a post-modern culture and what does it imply in terms of the artist and the public for art in the years ahead?

2. The artist: for or against society? Walter Benjamin and others focus on the "ideal" artist who actively seeks to transform society while Greenberg and others are concerned with the art object for its own sake. Where does the responsibility of the arts administrator lie? Is it with the artist, including those who express little concern for social mores? Or is the arts administrator a mediator between different, even conflicting social spheres and publics? Or, is the administrator, like the artist, a producer of meaning and social values? What role should beauty, ethics, politics and power play in these considerations? What alternatives can

one envision to the present institutional system, and is it the arts administrator's place to help bring these about?

In-class: See Star Trek video about communication

W/3/22

Activist art and politics 1980s-90s (assorted artists and movements)

AAM: Lippard, "Trojan Horses: Activist Art and Power"

AAM: Benjamin, "The Author as Producer"

AAM: SKIM Rosler, "Lookers, Buyers, Dealers. and Makers..."

ON RESERVE:

Felshin, "Introduction," But Is It Art? (1995) - look through entire book; also skim Ch. 2 (on Gran Fury); will read Ch. 11-12 for next week.

Reimaging America: The Arts of Social Change (1990) - read intro, skim other chaps to get acquainted w/ the book.

Daniel J. Sherman, "Quatremere/Benjamin/Marx: Art Museums, Aura, and Commodity Fetishism," (1994)

Gregory Sholette, "Authenticity 2: REPOhistory. Anatomy of an activist An Urban Art Project," (New Art Examiner 1999.)

VISIT: websites on the NEA, freedom of expression (such as www.freedomforum.org) for general discussion

In-class project: prepare an activist art group project

W 3/29

Contemporary Feminism (background)

** Chadwick, "Women Artists and the Politics of Representation"

** Gever & Magnan, "The Same Difference: On Lesbian Representation"

Feminism & Postmodernism; the "gaze" (Sherman, Kruger, Guerrilla Girls, WAC)

AAM: Mulvey, "Visual Pleasure and Narrative Cinema"

AAM: SKIM - Linker, "Representation and Sexuality"

AAM: SKIM - Penley, "Feminist Film Theory"

VISIT: Guerrillagirls.com and explore for discussion

ONRESERVE: Felshin, But is it Art? Skim Ch. 11-12 (Guerrilla Girls, WAC)

In-class: see video on MTV, gender, and the Gaze

W 4/5

Multiculturalism, Cultural Identity and Difference, Post Colonialism, Queer Theory, Masculinity, etc.

** hooks, "Eating the Other" and "Critical Interrogation"

** Said, Selections from Orientalism, 1978

** Stern, "How Men Look," etc. from Art Journal 1997

ON RESERVE: Lippard, Mixed Blessings (read intro, skim about)

VISIT: www.theory.org.uk (read up on queer theory under "resources")

In-class: Gomez-Pena video

Discussion: In an ideal, democratic society should ethnic and cultural differences really be taken into account? Is there such a thing as a "color blind" system? Would that be a good thing if it did exist? And if identity is not natural but is instead formed by culture should special exhibitions, programs, and even museums be devoted to people of a particular race, gender, or sexual orientation? How do these concerns impact issues of leadership and marketing?

W 4/12

Contemporary issues: Art and the Environment; Censorship and Culture Wars

**Gablík, "Toward an Ecological Self;" "Ecological Imperative," Art Journal (Summ. 1992)

ON RESERVE: Skim all lightly but pick ONE Chap. to read & discuss, from:
Heins, Sex, Sin, & Blasphemy; Bolton, Culture Wars; or Art Matters:
How the Culture Wars Changed America

VISIT ON WEB: any sites/articles/etc. on Brooklyn Museum controversy
over the "Sensation" show this year for discussion

BE PREPARED TO DISCUSS: any issue of recent years involving "culture
wars" (of your choice - but read up on it and get educated on the
subject!)

HAND IN JOURNALS

W 4/19

Contemporary Issues cont'd; The Electronic Age, Information and Communication
Technologies, and InfoCulture (digital/video)

** "Digital Reflections" and other readings, Art Journal 1997

** Bolton, "My So-Called Life" in Exposure 1995

** Dery, Intro, Escape Velocity

** "The Virtual Barrio" by Gomez-Pena

** "Digitalian Treasures" by Erkki Huhtamo

ON RESERVE: Donna Haraway, Simians, Cyborgs and Women: The
Reinvention of Nature.

SEE IN CLASS: Assorted videos (Wegman, Marelllo, others)

VISIT: www.airworld.net (by Jennifer and Kevin McCoy)

DISCUSS: What, if any, new paradigms does information and
communication technology offer the artist, the arts administrator,
and society in general? In what way can we think and apply this
technology differently as cultural producers and citizens?

W 4/26

Presentations Begin

CREATIVE PROJECTS DUE (written portion)

HAND OUT FINAL EXAM

W 5/3

Presentations cont'd

FINAL EXAM DUE BACK TO ME

W 5/10

Meet for Final's time 7-10 -- continue Presentations; all assignments returned

Course Proposal
MAAA 7100 Communication for the Arts

Catalog Copy:

MAAA 7100. Communication for the Arts (3) Examination of the theories and practices of written and oral communication required for successful arts administration. *(on demand)*

Justification:

Arts administrators must write and communicate consistently for grants, exhibition publications, memos, promotional materials, public lectures, etc. An array of writing styles will be covered, e.g., researching and writing for arts publications such as catalogs, writing wall labels, press releases, reports, grants, etc. Students present research publicly, are videotaped, and critiqued to develop public speaking skills.

Logistics:

This is an elective course to be offered on demand, according to student need. It can be taught by the coordinator of the program, by other qualified Department of Art faculty, professionals from the arts community, or (as discussed in the "Request for Authorization to Establish a New Degree Program" document) by the potential future hire of a University Gallery Director. Organizers of this proposal were urged by a professional arts administrator to include this course in the curriculum given the realistic demands on successful arts administrators to be effective in both written and oral communication.

MAAA 7100 COMMUNICATION FOR THE ARTS
[Sample Syllabus; DePaul, Drexel]

Objectives:

This course is designed to improve students' abilities to communicate effectively in both written and oral forms. Students learn the theories and practices of written and oral communication that are required for successful arts administration. An array of writing styles will be covered, e.g., researching and writing for arts publications such as catalogs, writing wall labels, press releases, reports, memos, grants, brochures, etc. Students present research publicly, are videotaped, and critiqued to develop public speaking skills. We will focus on non-marketing related writing (covered in *Marketing for the Arts*), such as the development and writing of grant proposals. We will also explore various kinds of proposal formats used by those working in non-profit organizations, examining successful examples. Each student will work with a non-profit organization in preparing a grant proposal for them. The sessions will consist of seminar-workshops, with occasional guest presentations, small group editing, and oral presentations.

Texts:

1. *Winning Grants Step By Step* by Mim Carlson (Support Centers of America)
2. *Program Planning & Proposal Writing* by Norton J. Kiritz (Expanded Version, 1980; The Grantsmanship Center)
3. *How To Be Your Museum's Best Advocate* (American Association of Museums)
4. Packet of readings, supplied by instructor

Grading:

Your participation is very important; we will work together to evaluate everyone's writing. *All draft copies must be turned in with enough copies for everyone in your review group.* It is assumed that you will work in a professional manner and turn in neat copy, on time. Late papers' grades will be lowered; messy copy will also lower the grade, even if the ideas are clear. All students are expected to attend every class. If you miss more than two classes you cannot pass the course. Please be considerate of others by getting to class on time.

Assignments

Percentage of Grade

Advocacy Letter, Op-Ed Piece, Brochure	
Board Memorandum, Thank You Letter, etc.	30%
Final Grant Proposal (including all stages of production)	30%
Wall labels/Catalog copy	20%
Grant Proposal Presentation	10%
Class Participation and Preparedness	10%

Other Policies:

Academic dishonesty will not be tolerated in this class; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs; please see me during the first week of class to discuss necessary accommodations.

OUTLINE OF COURSE CONTENT

I: Introduction to Communication Studies

Introduction: Writing for the arts, introductions, syllabus review, planning for your proposal

Background: Media studies, persuasive communication, business writing, and classical and modern rhetoric. Study and discussion will cover: (1) the evolution of modern media (from print and book publishing to TV and the Internet) and their impact on society and culture; (2) the theory and practice of persuasive communication--as exemplified in a variety of forms from campaign debates and business memos to TV commercials and political cartoons; (3) essential principles of effective professional and technical communication.

In-class exercise: Examine media broadcasts and advertisements, identifying sender, receiver, message, etc. Does this analysis yield any unexpected or noteworthy insights? Is the message effective? What is its best feature? Its main weakness?

II. Media Communication Theories and Techniques of Media Analysis

- * Marshall McLuhan
- * Roland Barthes and semiotics
- * Contemporary Issues: "Infotainment" and Hype

In-class exercise: Use the theorists above to analyze and "deconstruct" an art's organization's public media events, news reports, brochures, or advertisements (samples to be provided in class).

Assignment: search the Web for an interesting visual arts site; save the URL and be prepared to discuss the item in class. Describe the language used, the appearance and organization of content, its ease or difficulty in communicating content. Compare marketing techniques and models found and presentation styles.

III: Advocacy & Voicing Opinions: Using the Media as a Vehicle to present cases

Read: Articles on the *SENSATION* exhibition at BMA, sample op-ed piece; articles on the NEA, economic impact brochure, and *How To Be Your Museums Best Advocate*

Ongoing Assignment: Read art news coverage. Be prepared to come to class each week ready to identify one notable event on the local, national or international art scene.

Write: 1) A one-page letter to your U. S. Congress representative in defense of the NEA
2) An op-ed (opinion-editorial) piece of 500 words to express your opinion publicly in a newspaper; then, write one with the opposite point of view.

IV. Communicating Information, Ideas, and Details for Governance Corporate Communications (memos, letters, oral presentations); Professional Technical Writing (reports tables, charts, figures, etc.)

Hand-outs: Internal communication information

Resources: The Foundation Center @ Free Library of Philadelphia

Write: As the Executive Director of an arts organization, write a memorandum to your board outlining an advocacy position or program you wish them to endorse

Assignment: Read pages 1-19, 49-53, and 71-79 in *Winning Grants Step By Step*, and pages 1-3 and 7-23 in *Program Planning & Proposal Writing*

V. Types of Art Grants (NEA, State Agencies, etc.); Writing Grant Proposals

Making the case; key points for writing effectively. Introduction, Problem, Statement, and Objectives sections. Types of art grants. Guest Speaker (TBA).

Write: Introduction, Problem Statement, and Objectives for your grant proposal (Drafts will be edited in workshops, but will not be graded. Revised versions are due in class the following week.)

Assignment: Read pages 21-39 in *Winning Grants Step By Step*, and pages 24-38 of *Program Planning & Proposal Writing*

VI. Writing effective Methods, Evaluation and Future Funding sections

Workshop: (a) Presentation of grant proposal subjects, b) review and discussion of drafts of Introduction, Problem Statement and Objectives

Write: Methods, Evaluation and Future Funding sections for your grant proposal

Assignment: Read pages 41-47 and 55-63 in *Winning Grants Step By Step*, and pages 5-6 and 39-47 of *Program Planning & Proposal Writing*

VII. Constructing budgets; summaries and cover letters

Workshop: review and discussion of Methods, Evaluation, and Future Funding sections

Read: Hand-outs; list of NC Arts grants (on-line; TBA)

Write: Budget, Summary and Cover Letter for your grant proposal

Assignment: Read pages 65-67 and 81-89 in *Winning Grants Step By Step* and the Project Tracks Guidelines

VIII. Alternate proposal formats, State Arts Council applications, letters of intent, the most important fund raising document of all (hint: thank you letters)

Workshop: review and discussion of budgets, summaries and cover letters

Write: 1. Final drafts of your grant proposals

2. A thank you letter to the grantor who just made a grant to your organization

IX. Conducting Research: alternative methodologies; formatting; citing sources

Assignment: Research briefly (2-3 pages) a single work of art; document the sources (at least 5) using MLA then Chicago styles.

Read: MLA and Chicago manuals of styles (on reserve)

X. Communicating to the Public; who, how, and why? [Wall Labels]

Assignment: go to a major visual arts exhibition; read all label copy on the walls and handouts, catalogs, associated with the show.

Write: A wall label for a single work of art in three forms (one paragraph each):

1. for the "uninitiated" in art (8th-grade reading level model)

2. for the college educated viewer

3. for the specialist or serious art enthusiast

Discussion/Workshop: Preparation for oral presentations; review and discussion of grant proposals

XI: Communicating to the Public; who, how, and why? [Catalogs]

Assignment: compare and contrast three recent exhibition catalogs; list their merits and drawbacks for discussion in class (2-3 page write-up, to hand in).

XII. Communicating to the Public [Brochures]

Assignment: compare and contrast exhibition brochures.

In-class: teams design and plan for an imaginary exhibition's brochure

LASTWEEKS:

Individual Meetings with Instructor; finish writing Grant application for arts organization; in-class discussions on each student's specific project.

Presentations of final projects to the "Board"; final versions of proposals due. If possible, members from the organization for whom you are writing the grant may attend these sessions and provide valuable feedback.

Course Proposal

MAAA 7150 Education and Arts Administration

Catalog Copy:

MAAA 7150 Education and Arts Administration (3) Examination of the various educational missions and goals pertinent to arts administration today. (*on demand*)

Justification:

No art organization today can ignore broader educational missions to the public; without a viewing public supporting arts programs, there is little justification for an arts organization's existence. This course examines how various educational goals in arts organizations can aid in the cultural enrichment of all levels of society. Again, it was strongly urged as a course for our proposed curriculum by an advisor to this program.

Logistics:

This elective course will be taught on demand by the coordinator of the program or, when necessary and possible, appropriate adjunct professionals from the community (or, as discussed in the "Request for Authorization to Establish a New Degree Program" document) by the potential future hire of a University Gallery Director.

MAAA 7150 -- EDUCATION AND ARTS ADMINISTRATION
[Sample Syllabus: U of Michigan, Chicago]

Goal: A critical mission, often justifying the very existence of an arts organization, is to reach and educate the vast public, including a diverse audience from adults to children, from newcomers who are unfamiliar to the arts, to those who are educated professionals, patrons, or connoisseurs. This course examines the complexities involved in arts education and interpretation while exploring how various educational goals in arts organizations can aid in the cultural enrichment of all levels of society.

Readings:

- Cahn, Steven M. (1997). *Classic and Contemporary Readings in the Philosophy of Education*. New York: McGraw Hill, Inc.
- Falk, J.H. & Dierking, L.D. (1992). *The Museum Experience*. D.C.: Whalesback Books.
- Falk, J.L., & Dierking, L.D. (1995). *Public Institutions for Personal Learning: Establishing a Research Agenda*. Washington, D.C: American Association of Museums.
- Roberts, L. (1997). *From Knowledge to Narrative*. Washington, D.C: Smithsonian.
- Course packet: available from instructor

Course Requirements:

- * **Attendance** at all sessions (on- and off-campus). Students who miss more than one session will not pass the course.
- * Regular and voluntary **participation** in discussions and in-class projects. This is a graduate seminar, and it depends upon each participant for its energy and vitality. You should make a point of contributing meaningful information at least once during each class session. This constitutes **25%** of the final grade in the course.
- * **Reading** assignments as posted here and announced in class. Assignments are listed on the day they are DUE. These assignments may change as the semester proceeds.
- * **Field Studies Paper** (10-15 pages); constitutes **25%** of the final grade in the course; separate hand-out provided for this and Research Paper.
- * **Research Paper** (15-20 pages); constitutes **30%** of the final grade.
- * **Comprehensive Final Exam**; constitutes **20%** of the final grade.

Other Policies:

Academic dishonesty will not be tolerated; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs and accommodations; please see me during the first weeks of class.

Class Contents:

I Introduction to the course: Overview of the course objectives, format, and mutual expectations. We will consider the following questions:

1. What are the central issues in museum education?
2. What is the history of the field?
3. What are some representative theories and methods?

Readings: Hooper-Greenhill, E. (1994). Museum education. In E. Hooper-Greenhill (Ed.), *The educational role of the museum* (pp. 229-257). Routledge: London.
"Excellence and Equity" and "The Accessible Museum," AAM.

Reserve: "*The Language of Civilization: The Vital Role of the Arts in Education*" by the President's Committee on the Arts and Humanities;
"*Educating for the Workplace through the Arts*", by the NEA;
"*Perspectives on Education Reform: Arts Education as Catalyst*" by J. Paul Getty Trust

II. Contexts of museum experiences.

Museum experiences reflect multiple interactions among physical, social, and personal contexts. We will discuss Falk & Dierking's Interactive Experience Model (IEM) and consider:

1. What are the key features of each context in the IEM?
2. How can the contexts be considered or engineered to foster learning?
3. What are the advantages and disadvantages of a contextual model for research, evaluation, and exhibition design?

Readings: Falk & Dierking (1992). Chapters 1 through 6; Falk & Dierking (1995). Chapters by Hedge and Evans.

III. Learning, memory, and motivation in museums.

One of the troubling problems in museum education is finding the appropriate terms to capture (and assess, promote, etc.) the consequences of visitors' experiences. "Learning" seems unduly narrow, yet "residue" and "long-term impact" seem vague and lack the psychological grounding needed for understanding the processes of change.

1. What is the nature of learning and how is it relevant to the mission of a museum?
2. Are there varieties of learning that vary by visitor and museum?
3. How do visitors' memories and motivational characteristics change as a function of museum experiences?
4. What are the values and liabilities of importing psychological and educational terms from school contexts to understand museum experiences?

Readings: Falk & Dierking (1992). Chapters 7 & 8
Falk & Dierking (1995). Introduction and Chapters by Falk, Dierking, & Holland; Roschell; Herman & Plude; Csikszentmihalyi & Hermanson
Falk, J.H., Moussouri, T., & Coulson, D. (1998). The effect of visitors' agendas on museum learning, *Curator*, 41, 2, 107-120.

- McManus, P.M. (1993). Memories as indicators of the impact of museum visits. *Museum Management and Curatorship*, 12, 367-380.
- Anderson, D. & Lucas, K.B. (1997). The effectiveness of orienting students to the physical features of a science museum prior to visitation. *Research in Science Education*, 27(4), 485-495.

IV. Creating and assessing museum experiences ("Field Studies" research).

One of the primary missions of museum educators is to create experiences for visitors. We will consider how visits can be organized for the casual visitor and school groups and consider how structuring the experience alters the visit. Exhibition design, physical pathways, labels and text, and interpreters and docents all contribute to the experience. We will also consider how to study and assess these design features in the environment for learning in various museums.

1. Should the museum experience be structured for visitors?
2. What are the pros and cons of various design features that guide visitors to specific experiences?
3. What methods and theories are heuristic for studying learning, conceived broadly, in various museums?

- Readings:
- Falk & Dierking (1992). Chapters 9, 10, 11
Falk & Dierking (1995). pp.23-34 and pp. 127-140
Allen, S. (1997). Using scientific inquiry activities in exhibit explanations. *Science Education*, 81(6), 715-734.
- Gelman, R., Massey, C.M., & McManus, M. (1991). Characterizing supporting environments for cognitive development: Lessons from a children's museum. In L.B. Resnick, J.M. Levine, and S.D. Teasley (Eds), *Perspectives on socially shared cognition* (pp.226-256). Washington, DC: APA.
- Schauble, L. and Bartlett, K. (1997). Constructing a science gallery for children and families: The role of research in an innovative design process. *Science Education*, 81(6), 781-793.

V. Museum visit and observation ("Field Studies" research).

Choose a museum that you have not visited (ever or recently) and visit it with a classmate or friend. Observe visitors as they are engaged with several exhibits and note the features of their experiences that foster or impede learning, motivation, affect, memory, or other successful interactions. Use the IEM or other course material to interpret the visitors' experiences and be prepared to give a 5 minute report at the next class.

VI. Situated activity and the culture of practice.

A growing number of researchers espouse socio-cognitive and socio-cultural theories of learning to analyze learning wherever it occurs. The key features include: the co-construction of meaning with social guidance and collaboration; attention to contextual constraints such as history, politics, and culture; analyses of unique and immediate situational constraints; and consideration

for repeated and enduring habits or practices that shape expertise. These ideas extend Vygotsky's concepts of "interpsychological planes of functioning" and the "zone of proximal development" to elaborated concepts of participation, activity, and identity. These perspectives may be especially valuable for understanding informal learning and lead us to ask:

1. What additional information is provided by viewing museum experiences through the lenses of socio-cognitive and socio-cultural theories?
2. How do participatory, collaborative, and scaffolded social arrangements operate in museum contexts?
3. How can museums foster "cultures of practice" among visitors?

Readings:

- Falk & Dierking (1995). Chapters by Ogbu and Matusov & Rogoff
Lave, J. (1991). Situating learning in communities of practice. In R.B. Resnick, J.M. Levine, & S.D. Teasley (Eds.), *Perspectives on socially shared cognition* (pp.63-82). Washington, DC: American Psychological Association.
Paris, S.G. (1997). Situated motivation and informal learning. *Journal of Museum Education*, 22-27.
Schauble, L., Leinhardt, G., & Martin, L. (1997). A framework for organizing a cumulative research agenda in informal learning contexts. *Journal of Museum Education*, 22, 3-8.
Ansbacher, T. (1998) John Dewey's "Experience and Education": Lessons for museums. *Curator*, 41 (1).

VII. School-museum connections.

Informal learning is identified in part by comparisons to formal learning in schools and in part by the ways in which informal learning contexts support mandated educational agenda. We will consider various ways that formal education is complemented and supplemented by informal learning opportunities, in particular, by museum schools and school field trips.

Readings:

- K.King (1998). Alternative educational systems: A multi-case study in museum schools. Doctoral dissertation, Indiana University. Chapters 2 & 8.
Paris, S.G., Yambor, K.M., & Packard, B.W-L. (1998). Hands-On Biology: A museum-schools-university partnership for enhancing children's interest and learning in science. *Elementary School Journal*, 98 (3), 267-288.
Falk, J.H., & Dierking, L.D. (1997). Assessing the long-term impact of school field trips. *Curator*, 40(3), 211-218.
Griffin, J., & Symington, D. (1997). Moving from task-oriented to learning-oriented strategies on school excursions to museums. *Science Education*, 81(6), 763-779.

VIII. Museums, schools, communities, and families.

Discussion of family visits in museums, school-museum connections. Then we will consider how families visit museums with special attention to the age of the children, the social dynamics and

discourse of the adults, the type of museum, the novelty or familiarity of the museum, and the pre and post-visit activities of families.

1. Do parents provide scaffolded support for children's learning?
2. Do parents promote inquiry, curiosity, and question-asking?
3. How do family members interact as they navigate through exhibits?

Readings:

- Borun, M., Cleghorn, A., & Garfield, C. (1995). Family learning in museums: A bibliographic review. *Curator*, 38 (4), 262-270.
- Borun, M., Chambers, M., & Cleghorn, A. (1996). Families are learning in science museums. *Curator*, 39(2), 123-138.
- Diamond, J. (1986). The behavior of family groups in science museums. *Curator*, 29 (2), 139-153.
- Crowley, K. & Callanan, M.A. (1998). Identifying and supporting shared scientific reasoning in parent-child interactions. *Journal of Museum Education*, 23, 12-17.
- Leichter, H. J., Hensel, K., & Larsen, E. (1989). Families and museums: Issues and perspectives. *Marriage and Family Review*, 13(4), 15-50.

IX. Assessment of learning. Guest lecturer.

- Readings: Falk, J. (1997). Testing a museum exhibition design assumption: The effect of explicit labeling of exhibit clusters on visitor concept development. *Science Education*, 81(6), 679-687.

X. Mediating museum experiences - Fine Arts vs. Artifacts

Docents, interpreters, and staff provide a variety of assistance to visitors that range from structured presentations to informal question-answering.

1. Is assistance sought and appreciated by visitors?
2. Do docents and explainers provide appropriate information and assistance?
3. What kind of training and supervision is useful for docents?

- Readings: Diamond, J., St. John, M., Cleary, B., & Librero, D. (1987). The Exploratorium's explainer program: The long-term impacts on teenagers of teaching science to the public. *Science Education*, 71(5), 643-656.

XI. Edutainment? The role of museums in packaging experiences.

The challenges of interpretation often reflect the tensions between curators and educators, between archival functions of museums and outreach roles.

1. Can museums balance their roles of entertainment and education? Should they even try? Can museums compete with other community venues and "destination experiences" such as DisneyWorld?
2. What are the historical changes in museums' cultural responsibilities and what will their roles be in the next 20-50 years?

Readings:

Roberts (1997). Chapters 1, 2 & 3

Alt, M. B., & Shaw, K. M. (1984). Characteristics of ideal museum exhibits. *British Journal of Psychology*, 75, 25-36.

XII. Visitors' voices and stories.

We will explore the narrative as a form of reporting and assessing the impact of museum experiences on individuals. We also consider the perspectives of disenfranchised museum visitors and "voices" of gender, race, disability, and poverty as they react to portrayals or lack thereof of their own identities in culture and history. An underlying theme is the "ethics of interpretation".

1. Why do some people avoid museums?
2. What is the ethical responsibility of museum education toward citizens who do not visit museums, who may be at risk for poor education in schools, or who may be recent immigrants to the area?
3. Can narrative frames provide a useful technique for museum research?

Readings:

Roberts (1997). Chapters 4 & 5

Gable, E. (1996). Maintaining boundaries, or mainstreaming' black history in a white museum. In S. MacDonald S. & G. Fyfe (Eds.), *Theorizing museums: Representing identity and diversity in a changing world*. Blackwell Publishers.

Porter, G. (1996). Seeing through solidity: A feminist perspective on museums. In S. MacDonald S. & G. Fyfe (Eds.), *Theorizing museums: Representing identity and diversity in a changing world*. Blackwell Publishers.

XIII. Visual literacy and aesthetic appreciation.

Three fundamental features of object-centered learning are: the nature of viewing and analysis; the quality of the reflection and discourse stimulated by the experience; and the affective reactions to the objects and experience. We will consider various definitions and approaches to aesthetic appreciation, apply them to different kinds of museums, and consider the roles of age and experience in developing aesthetic appreciation.

1. Can young children and naive viewers appreciate the quality of an object fully, deeply, and meaningfully? How do we captivate the newcomer without boring the arts connoisseur?
2. Is aesthetic experience more than direct emotion or perception?
3. How can exhibitions be designed to promote aesthetic responses?

Readings:

Adams, E. (1991). Back to basics: Aesthetic experience. *Children's Environments Quarterly*, 8(2), 19-29.

Danvers, J. (1995). The knowing body: Art as an integrative system of knowledge. *Journal of Art and Design Education*, 14(3), 289-297.

- Darby, J.T., & Catterall, J.S. (1994). The fourth R: The arts and learning. *Teachers College Record*, 96(2), 299-328.
- Fairchild, A.W. (1991). Describing aesthetic experience: Creating a model. *Canadian Journal of Education*, 16(3), 267-280.
- Hargreaves, D.J., & Galton, M.J. (1992). Aesthetic learning: Psychological theory and educational practice. In B. Reimer & R. Smith (Eds.), *The arts, education, and aesthetic knowing* (pp. 124-150). Chicago, IL: University of Chicago Press.
- Perkins, D. N. (1994). *The intelligent eye: Learning to think by looking at art*. Santa Monica, CA: Getty Center for Education in the Arts.

XIV. Technology and museum education.

Readings TBA

Course Proposal
MAAA 7300 History and Theory of Art Museums

Catalog Copy:

MAAA 7300. History and Theory of Art Museums (3) Seminar in the history, philosophy, functions and roles of art museums, as well as other arts organizations. Course will combine visits to local arts organizations and the use of guest speakers in the professional fields of arts administration. *(On demand)*

Justification:

To become knowledgeable and effective arts leaders, students should be exposed to the histories and functions of art museums and organizations. In this seminar, students also research original works of art from local collections (such as The Mint Museum) to strengthen their understanding of the complex roles of visual arts exhibition, presentation, and history. This course has been taught as a topics course at an undergraduate level during short summer session (as "Stint at the Mint") but translates well into a graduate course for arts administration. It is another course recommended by advisors to the coordinators of this proposed program.

Logistics:

This is an elective course to be taught on demand by existing faculty (Associate Professor Lili Bezner) in the Department of Art, the program coordinator, or qualified adjunct faculty.

HISTORY & THEORY OF ART MUSEUMS

MAAA 7300

Time TBA

Rowe 175; Area Museums/Galleries

Prof. Lili Bezner

Call 547-2473 (art office) or

bcbezner@email.uncc.edu

COURSE DESCRIPTION: An interactive introductory seminar in the history and practice of art museums. Students will research works of art in the Mint Museum (Randolph location) using the library there and at UNCC, present oral reports to the class in the Museum galleries, etc. We will also study the roles and functions of other arts organizations in the city, so all students must be able to meet at a variety of locations in Charlotte (and parking will not always be free).

GOALS: Museums today are growing and are often identified as one of the most popular cultural institutions visited by Americans. The American Association of Museums estimates that in the 1990s attendance grew by over two hundred million visitors. Thus, art majors as well as general liberal arts students should be familiar with the role of arts institutions in contemporary America. The general goal of this course is to introduce students to the general history, philosophy, and functions of art museums through hands-on experience in an art museum and discussions with museum professionals. We will explore crucial issues and processes involved in the history and objectives of art museums, such as: general museum operations; ethics; theory and interpretation; conceptualization, planning, and design of exhibits; the development of exhibition themes and goals; formations of collections and their use for educational and research purposes; writing for art museum audiences; formation of collections and their use for educational and research purposes; etc.

COURSE EXPECTATIONS:

1. Do all assigned readings for each day that they are due. Required texts (to buy) are: *Exhibiting Contradictions* by Alan Wallach, *Museums in Motion*, and *Primitive Art in Civilized Places* by Sally Price. A large packet of readings will also be given to you.
2. Attend all classes.
3. Keep a daily journal of your thoughts on readings/activities. Do NOT merely take "notes" on the readings and issues presented but *respond* to them as a totality, thoughtfully questioning the ideas encountered, and summarizing all the readings for that day. Each day's readings should provoke 1-3 pages written in response. This journal will be handed in twice, with your sections due on each Friday. Each will receive up to 10 points each (20% of grade).
4. Participation is expected; in fact, you will be need to have questions in mind, if not written down, for each class and in particular for each guest speaker (they have been told you will be prepared and ready with good questions to elicit thoughtful dialogue!) Periodically we will also have in-class projects to do, which will also be assessed (see Syllabus: 20%). Another 20% of total grade (20-18 = A, or consistent, probing participation, asking thought-provoking questions (but without overly dominating others in the class!); 17-16 = B, above-average participation, as above, but not as consistent as A students; 15-14 = C, or average participation but not as much energetic effort expended or evidence of profound understanding of issues and/or readings; etc.) If you never speak up and show no evidence of engagement or doing the readings, you risk receiving a zero.
5. Research Papers: Choose a single object in the Mint Museum's collection to research in their Library and at UNCC (40% of grade; breakdown below). You will not only study the individual object (its history of ownership, authenticity, etc.) but also the artist (if known) and context

(social/historical) of its making. Each student will present their research to the entire class on the last day of the course. You will be asked to write a number of essays on this object including:

-- one 15+ page research paper (think of it, perhaps, as a "pretend" catalog essay) on the piece providing its essential information born of your research. Be sure to include all pertinent information (such as medium, dimensions, a "provenance," as well as your multiple research sources, smoothly integrated). 30% of grade.

-- one half-page (1-2 paragraphs only) "label" on the object (one written for specialists or those more familiar with art, another for more general audiences, including children). This will be a difficult exercise in writing *less* rather than more. You will have to ask yourself, what do people visiting an art museum "need" to know about this object? Are you writing to the college-educated, to a more general audience? Why? Be sure to go beyond mere visual description! You may need to write two or more versions to satisfy such questions! 5% of grade.

-- Personal statement, discussing more informally the experience of this exercise including your justification for choices made, the availability of resources and research materials, the theoretical dilemmas encountered, etc. 1 - 2 pages. 5% of grade.

All of these papers must be typed using a 12 point font and one-inch margins. You should peruse catalogs in the libraries in order to familiarize yourselves with how catalogue texts are/can be written.

ATTENDANCE: You are expected to attend every class. If you miss more than one class, you risk receiving a lowered grade.

This course demands that you have reliable transportation to and from the venues listed in the syllabus; parking may not be free during the day downtown so additional expense may be incurred (parking at the Mint on Randolph is free).

OTHER POLICIES:

Academic dishonesty will not be tolerated in this class; be familiar with the UNCC Academic Code (on our website) and adhere to those rules forbidding plagiarism and duplication of material, etc. Any cases of academic dishonesty will result in an F or drastically reduced grade.

Students using Disabilities Services need to make the instructor aware of any special needs; please see me during the first weeks of class.

Some useful numbers, places to visit, and websites to consult!

Mint Museum library - 704-337-2023 (see packet for hours, directions). Their website is very useful, especially in for its "Links" to other pertinent websites.

Mint Museum and Mint Museum of Craft + Design - 704-337-2000

American Association of Museums (AAM) - <http://www.aam-us.org/index.htm> - they publish *Aviso* (monthly newsletter) and *Museum News* (bimonthly)

International Council on Museums (ICOM) - www.icom.org - great website, info on protecting cultural heritages, definition and Code of Ethics for museums (publish *Journal for Conservation and Museum Studies*)

Smithsonian Center for Museum Studies - <http://web1.si.edu/cms> - excellent! One site for internships/jobs, too.

General museum studies resources: <http://link.bubl.ac.uk>

Artsjournal.com/Brooklyn (lots on Sensation show controversy in Brooklyn)

OUTLINE OF CONTENTS - may be subject to revision given any changes to speakers' schedules, etc.

- I. Introduction. What is an Art Museum? Who is the art in museums *for*?
Visit UNCC library to see Museum Studies/arts resources & catalogs (future models) - peruse Museum materials and periodicals on line.
- II. Early Museum history in Europe; History of American Art Museums 19th-20th c.
Exhibiting Contradictions: Read Intro, Chs. 1-3
Packet: *Museums in Motion*, Ch. 1 "What is an Art Museum?"
Ch. 2 "The Art Museum"
Intro. to Museum Work, Ch. 2 "History of Museums"
- III. The Museum Profession; functions
Packet: *Museums in Motion*, Ch. 13 - "The Museum Profession"
Intro. to Museum Work, Ch. 1 "Museums Defined," Ch. 2 "Am. Art Museum," Ch. 10 "Conclusion"
Guest Speaker: **Dean Bucktowitz**, Gallery Director, UNCC (about non-profit, academic arts exhibition); tour galleries on campus
- IV. History continued; Politics and Theory (what issues do museum shows reflect?)
Exhibiting Contradictions: SKIM, Ch. 6 (Regionalism/theme shows) and SKIM lightly Ch. 4 (Parrish & Spanish-Am. War)
Packet: Eindhoven, *Am. Art Museum*: Ch. 5 - "The Devel. of Am. Modernism..." (esp'ly part on Pollock & Bauhaus)
Buren, "Function of the Museum"
Displays of Power, Ch. 1 "Intro: Museums as Contested Sites"
HAND IN: Journal #1
- V. History of 20th c. avant-garde exhibitions; The Museum of Modern Art (MOMA):
Exhibiting Contradictions: Ch. 5 (MOMA)
Packet: Cockcroft "Abstract Exp'sm, Weapon of the Cold War"
- VI. Ethics of Ownership and Museum Practice
Artnews articles on Courbet and Hine forgeries
Artnews on London "Marbles" and miscel. clippings on Nazis & art
- VII. The Mint Museum, Randolph Rd.
Tour of collections - start deciding which art object you want to research and write about! Must commit to an object by next week, in writing.
READ: *Museums in Motion*, Ch. 8 "Museum as Conservation"
Guest Speaker, Kurt Warneke, Installation and Design

READ: *Museums in Motion*, Ch. 10 "Museum as Exhibition"
Guest Speaker, Cheryl Palmer, Director of Education
Packet: Burcaw, Ch. 15 "Visitors and Interpretation"
Einreinhofer, Ch. 6 "Art for the Masses..."
Group Activity: Pretend to "curate" your "dream-show" - make a checklist of what to get, where, and how, possible funding, how to evaluate it, [brainstorm a theoretical exhibition situation].

XIII. The Mint Museum, Randolph Rd.

READ Packet: *Museums in Motion*, Ch. 7 "Museum as Collection"
Duncan, "Art Museums & the Ritual of Citizenship"
Activity: Observe museum goers (discretely!). Take notes of their activities, actions, behaviors & report your findings back to the group for discussion.
Guest Speaker, Sarah Wolf, tour of library facilities
Guest Speaker, Martha Bayberry, Registrar, "Behind the Scenes" Tour

IX. TOURS of Downtown art spaces - select readings below!

Mint Museum of Craft + Design. Guest Speaker
Discussion: Separation of "craft" and "art"?
Bank of America (meet at the Odell Building). Guest Speaker
Discussion: Corporate support of the arts; pros/cons
Taylor-Hodges Gallery. Guest Speaker.
Discussion: Private spaces, for-profit, functions?
Tryon Center for the Arts and Spirit Square (exhibition). Guest Speaker.
Discussion: Artists residencies programs

Hand in Journal #2

READ: Packet - Gurian, "Noodling Around with Exhibition Opportunities" in *Exhibiting Cultures* (think about these issues as you visit these spaces)

READ - Money, Corporations and Patronage (Sensation/Brooklyn) in Packet:
"Capitalism & the American Art Museum," Ch. 7, *The Am. Art Museum*
"And Now A Work About the Sponsors," *Artnews* (May 2000), 218-222
"Following the Money," *Artnews* (Jan. 2000), pp. 150-155
"Art, Money & Control," *NY Times* (Dec. 1999)
"The Power of Art in NYC" (internet, Examiner)
"Art and Commerce on a Collision Course" (internet article)

X. "Primitive art" and Exhibition Theory/Practice

READ: Primitive Art in Civilized Places (read whole book)

- XI.** Collecting and Exhibiting “other” cultures (at the Mint)
Packet: Durrans (internet article), “Behind the Scenes...”
Baxandall “Exhibiting Intention...”
Vogel, “Always True to the Object” (African art)
Activity: Compare & contrast labels from American vs. PreColumbian sections (how do they differ?)
Guest Speaker, Michael Whittington, Curator Pre-Columbian/African
- XII.** Revisionism and Recent Controversies
Exhibiting Contradiction, Ch. 7 (“West as America”), Ch. 8 & 9 on revisionism
Packet: Displays of Power, Ch. 5 “A Matter of Perspective: Revisionist History and The West as America” (LONG)
HAND IN Journal #3
- XIII.** Final Weeks (at the Mint):
Consultations about research/writing papers, labels - all due last week.
Presentations of each project to the rest of the class; reading final labels.

Course Proposal
MAAA 7700. Topics in Arts Administration

Catalog Copy:

MAAA 7700. Topics in Arts Administration. (1-3) Special topics in arts administration. (*On demand*)

Justification:

This graduate program in arts administration is new - to the Department of Art, the College of Arts and Sciences, the University, and the region at large. A Topics course allows for (1) the flexible programming of courses not covered in previous course proposals and (2) inclusion of special topics to be offered by arts professionals in the Charlotte arts community. Topics courses could "test" future arts administration courses and may include, for instance:

1. **Managing Artists Residency Programs** (on demand; 1 cr.): Introduction to the management practices involved in artists' residency programs (such as the Tryon Center for the Arts).
2. **Managing Public Art Programs** (on demand; 1 cr.): Introduction to the history and practice involved in the management of public art programs common in most urban communities today (such as the Arts and Science Council).
3. **Practical Aspects of International Art Business** (on demand; 1 cr.): introduction of international issues pertaining to arts organizations and crucial preparation for students who plan to participate in internships outside of the U.S.
4. **Collections Management** (1-3 cr.): overview of facilities management for arts organizations collecting and exhibiting visual arts. Covers the design, care, and accessibility of collections; basic conservation; archival practices; developing a collections policy (acquisitions, ethics, loans, deaccessioning); systems of classification; registration; storage and retrieval; monitoring the environment; legal aspects of collections; security concerns; repatriation; etc.

Logistics:

Topics courses would be taught on demand by qualified faculty from the Department of Art, the University or adjunct professionals from the community.

MAAA 7700 – TOPICS IN ARTS ADMINISTRATION
(1-3 credits)

This course is designed to supplement existing Program studies. Topics courses allow for: 1) the teaching of classes not otherwise covered by the curriculum, and 2) incorporation of specialized topics taught by professional arts administrators. They offer the possibility of providing additional and useful programming for Arts Administration students on specific topics taught by practicing professionals; such classes offer the opportunity, as well, to explore a course's potential contribution to the overall curriculum before officially adding it to the curriculum.

Samples of potential Topics courses in the future, depending on faculty and community resources as well as student interest:

Managing Artists Residency Programs (1 cr.): introduction to the management practices involved in artists residency programs, such as Charlotte's own Tryon Center for the Arts.

Managing Public Art Programs (1 cr.): introduction to the history and practice involved in the management of public art programs common in most urban communities today.

Practical Aspects of International Art Business (1 cr.): introduction to international art business practices, especially important to those who will have internships, or plan to work, in foreign countries.

Collections Management (1-3 cr.): facilities management for collecting and exhibition arts organizations. Covers the design, care, and accessibility of collections; basic conservation; archival practices; developing a collections policy (acquisitions, ethics, loans, deaccessioning); systems of classification; registration; storage and retrieval; monitoring the environment; legal aspects of collections; security concerns; repatriation; etc.

Course Proposal**MAAA 7800. Internship in Arts Administration****Catalog Copy:**

MAAA 7800. Internship in Arts Administration (3) Supervised internship with an arts organization. (*Fall, Spring*)

Justification:

To prepare realistically for a career in visual arts management and to gain valuable hands-on experience, all students in the M.A. in Arts Administration program must complete at least one supervised 3-credit internship with a credible and functioning arts organization.

Logistics:

This mandatory internship would be supervised by the program coordinator and supervisors at the institution hosting the intern. Special cases will be under the coordinator's supervision as well. For those with extensive previous professional arts administration experience, this credit could be waived (and used for elective credit). For those currently employed in an arts organization, this credit could be earned at the place of a student's employment, as long as it is not simply an extension of regular duties but exposes the student to different kinds of challenges. 3 credits = 1 internship ~~(mandatory)~~; 10.5 hours of work per week over a 15 week semester; 6 credits = two internships or one longer one (optional but highly recommended, depending on each student's past and present experiences in arts organizations).

MAAA 7800 -- INTERNSHIP IN ARTS ADMINISTRATION

Objective: All MAAA students must complete at least one supervised internship with a credible and functioning arts organization. Students successfully completing this internship will accomplish one of the degree's primary objectives: to acquire meaningful work experience with a professional arts organization. To achieve the 3-credits worth required of one internship, each student must complete at least 10.5 hours of work per week, over a 15-week semester.

Assessment:

Each intern will create a "contract" (negotiated by the student, host organization, and advisor) to fulfill one semester-long, 3-credit experience working in a professional context. Obligations include:

1. Preparation: *In advance*, each student must research existing host institutions, articulate a focus of study, and set-up a meaningful and professional internship experience, according to each student's interests and in conjunction with input from the Program Coordinator (who will help provide information on available internships with a variety of arts organizations). All preparations be accomplished by the first day of the semester. If the student needs foreign language requirements for an international position, these skills must be achieved before beginning the internship (credits from language courses do not count toward the Master's).

2. Execution: in weekly meetings, each student will report to his or her advisor about the internship experience; the advisor will also supervise and oversee the internship through regular consultations with the host organization's advisor; together all three will agree upon a satisfactory term and research project.

3. Journal: each student will write a journal reflecting on key issues, dilemmas, and successes in his or her internship experience in an arts organization; to be discussed with the Advisor in weekly sessions.

4. Product: each student will produce a 15-20 page paper that contributes to the body of knowledge in the field. This paper may take a number of forms, depending on the nature of the internship and focus of study: an original research paper; a case study; or further analysis of a topic of the student's interest supported by existing literature. All should reflect a thorough understanding (and bibliography) of relevant sources. Some possible areas of research activity include:

- *Marketing research for an arts organization (such as planning a communications campaign, public relations tactics for a future event, assessment of an event's effectiveness, market research, etc.)
- *Non-profit governance and management (such as Board relations; human resources management and development, such as organizing volunteers)
- *Budgeting or fundraising projects for an arts organization
- *Exhibition planning or execution
- *Educational missions and objectives research
- *Museum administration (registration, collections management, curation, etc.)
- *Research of art collection, specific exhibition, public art programs, etc.

Exceptions/Exemptions:

For those with extensive previous professional arts administration experience, these 3-credits (accomplished during the context of an internship) could be waived by the Program Coordinator (and used for elective credit instead). For those currently employed in an arts organization, these credits could be earned at the place of a student's employment, as long as it is not simply an extension of regular duties but exposes the student to different kinds of challenges.

Course Proposal
MAAA 7990 Thesis I

Catalog Copy:

MAAA 7990. Thesis I (3) Structured course preparing arts administration students for conducted research and execution of a thesis project.

Justification:

In this proposed curriculum, all graduate students in arts administration are required to take six hours of thesis (capstone) requirements including MAAA 7990 Thesis I and MAAA 7991 Thesis II over their last two semesters. The Thesis is the final portion of degree work; it provides an opportunity to accomplish substantial professional work focusing on each student's professional interests and expertise. Students choose between three options to suit their individual interests:

1. planning and executing an exhibition (on-campus or at another art space in Charlotte or the region) accompanied by a written thesis explicating the project;
2. planning and executing an administrative/research project (which may be accomplished in the context of an internship) accompanied by a written thesis explicating the project; or
3. conducting original research which is presented in the form of a written thesis.

This course (MAAA 7990) prepares second-to-last semester students in the research and execution of their thesis projects. Projects in the course include learning appropriate research methods, making an outline/plan, creating an annotated bibliography, forming a thesis statement/abstract, etc. For those planning an exhibition, this course would include developing a curatorial strategy, designing the exhibition, planning and obtaining art work to show, insurance for work, etc. Each student is signed off by project Coordinator at every stage.

Logistics:

This course will be taught on demand and supervised by the program coordinator, with additional help from various instructors, readers, and reviewers from other disciplines and areas of expertise (as suits the needs of each individual student's thesis project and committee).

MAAA 7990 -- THESIS I in Arts Administration

[Sample Syllabus; Art Institute of Chicago]

GOALS: This 3-credit course prepares the exiting Master's student for execution of her/his Thesis, by providing students with skills necessary to generate application-based research questions, critically evaluate research studies, construct research designs and generate viable research proposals. It is a structured class (using lectures, discussions, and other activities) that guides students in preparation of research and the Thesis's execution. Projects include learning appropriate research methods; making an outline/plan; creating an annotated bibliography; and, forming a thesis statement. For those planning an exhibition, this course would include developing a curatorial strategy, designing the exhibition, planning and obtaining work to show, insurance for the work, etc. Each student is signed off by project Coordinator at every stage.

OVERALL MISSION: For students to develop Thesis Proposals that promise to yield original research of value to the field and quality visual arts programming to the public at large; and, to complete required studies in the MAAA Program.

OPTIONS:

1. *Written Research Thesis:* preparing to write an original publishable research paper.
2. *Exhibition Thesis:* preparing for an original exhibition of visual arts materials.
3. *Administrative Research Thesis:* conducting research of a specific administrative issue while interning with an arts organization (constructing a Media Relations Plan; assessing Board effectiveness; marketing a specific exhibition; etc.)

REQUIRED ACTIVITIES and ASSIGNMENTS:

1. In-class activities/homework (Research Paper Critiques/2)
2. Thesis Proposal (successful completion of proposal process up to and including defense)
3. Outline and Annotated Bibliography
4. Proposed Program Evaluation
5. Needs Assessments (market surveys; survey team; et.al.)
6. Successful defense of the Proposal

To assist the student in organizing this complex process, the steps towards course completion/proposal completion, along with the sign-off deadlines, are attached to this syllabus ("Timelines"). A further requirement is that students work their way through the attached "sign-off sheet" by the end of the course. Timelines are designed to help each student stay on track and on schedule during the first semester of their thesis work. Each deadline should be considered firm.

ATTENDANCE: Attendance at all class sessions is required; if you miss more than two sessions, you will not receive credit. Participation in discussions is also required.

EVALUATION:

In-class activities, homework	10%
Research Paper critique (presentations/2 each)	10%
Successful completion of proposal process up to and including proposal defense	70%
Thesis outline	10%

RESEARCH PAPER CRITIQUE: The research paper critique presentation is a 15-20 minute presentation of a critical analysis of a (preferably) empirical research study in the student's area of interest. The student should furnish the rest of the class with a one page, typed summary of the study to be critiqued, give a presentation and lead a critical discussion concerning the study. The presentation/discussion should utilize at least three concepts from the text/lecture/course and should point out strengths and weaknesses of the research design. The instructor will provide some outlines to help the student structure this presentation. This assignment serves the dual purpose of honing the students' skills in research design, while engaging them in the literature in a critical manner.

FINAL RESEARCH PROPOSAL: The final research proposal should follow the outline furnished by the instructor and should describe a viable, sound research design in the student's area of interest. It should demonstrate mastery of the concepts covered in the course and should be creative in that, while it is connected to an existing body of knowledge, it significantly adds to that body. It should potentially lead to a paper that would be publishable in a refereed journal, in the given field.

NOTE: This is a complex and at times very intense process. Please do not hesitate to contact the instructor for additional consultation, especially in the early stages of question formulation.

*****Basic topics of the course*****

What are the possible subjects of research related to arts administration that one might choose to explore? Is this a topic already written about and if so what will the student bring to it that is new and unique? How to generate a working hypotheses around a given topic and then design a research plan around it? What types of research methods might be deployed by the student: literature reviews, surveys & interviews? Discussions about quantitative Vs subjective approaches to research and writing. How to use a case study or ways of comparing several case studies? How to generate useful questions for a survey or an interview? Methods of description and documentation versus methods of analysis and of interpretation. Writing - getting started, writing the abstract, developing an outline, revising the paper, writing the conclusion. The defense - what it is and how to do it. Locating a reader. Issues of ethics.

* How to choose an appropriate subject area/topic? Consider:
personal background (roots, education, work experience, current activities)
given period in time
given resources
possibilities of collaboration with institutions/individuals
possibilities of publication

* How to build up fruitful relationship with an advisor?

* How to write a thesis? (Goals and instruments: principles of thesis writing)
What is a thesis? (European and American models)
What are the rules of thesis writing?
Is the thesis a monography or a panorama?
Is the thesis historical or theoretical?
Is the subject of the thesis old or contemporary?
What are the resources of the research?

Primary and secondary resources
 How to use a library?
 How to make a bibliography?
 How to edit a glossary?
 What is a bibliographical data?
 Preliminary list of contents of the thesis as hypothesis
 Appendixes and footnotes
 What is the rhetoric of the thesis?
 Who does the thesis talk to?
 What language (vocabulary) does the thesis use?
 The rules of quotations (when, how, from whom)
 Quotation, paraphrase and plagiarism
 System of quotations and footnotes
 System of authors and dates
 Hypertext
 Editing and updating a website
 Look of the thesis (layout, margins, line, underline, paragraphs, quotation marks, etc.)
 The final bibliography
 The final appendixes
 The final list of content
 The possibilities/forms of publication

* Research: methodology (analysis of study cases)

How to create a digital database?
 How to build up links with research centers?
 How to involve institutions/individuals into the research?

* Research: analysis

Analysis tends to be associated with empirical and social-science based analysis

Modes of analysis

empirical (impact or effect)
 logical (coherence)
 normative (ethical standards)
 legal (law and human rights)

* Research: problem definition

What is the problem to be solved?
 What is the opportunity to improve?

stages: data and reports
 focusing events
 international standards
 media attention
 prominent persons

key factors:	monitoring flows of information	innovation
	understanding context	capacity
	research and analysis	creativity

* Research: resources:

libraries	interviews	
think tanks	statistics	
databases	surveys	oral history

* Introduction into project management; What is project management?

Differentiate between working in projects and working in structures: projects are special tasks, structures are permanent tasks. Projects mean a concentration of efforts to realize something that is defined by its content and its temporal limitation (exhibitions, theater performances, festivals, publication of books or periodicals, films, etc.). Structures normally build the institutional frame, the administrative and bureaucratic level, and mean continuity, preservation, regulation.

* Methods of project management

technical level

- setting up of an organizational structure
- planning and controlling of the dates and timing
- planning and controlling of the finances
- planning and controlling of the resources

social level

- environmental analysis
- strategy
- project culture
- external and internal communication
- additional qualification and values of successful project management
- acceptance within the team
- ability for conflict management
- flexibility, motivation, innovation

COURSE OUTLINE (subject to minor revision):

Week 1: Introduction of instructor and students

- * Introduction to the course: requirements, overview of the course
- * Overview of schedule
- * Explanation of Assignments
- * Types of Theses: Research- and Project-based Theses
- * Presentation of students' ideas on their thesis; topics
- * Take a copy of research papers outlines
- * For next week: choose a research paper to be analyzed/critiqued and distribute its copies

Week 2:

- * Literature Search : A Library Presentation (includes an intro to the library catalog and select databases of your choice AND a bibliographic game to introduce students to the stacks.
- * Discussion of student ideas
- * Distribution of chosen research papers among class members, schedule of presentations for week 3-4-5
- * NAMING AN ADVISOR (see sign-off sheet)
- * For next week: RESEARCH PAPER CRITIQUE #1
- * For next week: NAMING A READER (see sign-off sheet)

Week 3:

- * Research Methodology
- * Due: RESEARCH PAPER CRITIQUE #1

- * Discussion of student ideas
- * NAMING A READER (see sign-off sheet)
- * For next week: RESEARCH PAPER CRITIQUE #2

Week 4:

- * Proposal Outline
 - * Measurement and variables
 - * Types of Research (continued)
 - * Hypothesis formation
 - * Evaluation of Research Design
 - * Descriptive Methods
 - * Quasi experimentation
 - * Control and interpretability
- RESEARCH PAPER CRITIQUE #1
- * For next week: RESEARCH PAPER CRITIQUE #2
 - * For next week: COMPLETED QUESTION CLUSTER DUE
- ADVISOR CONSULTED AGAIN (see sign-off sheet for both)

Week 5:

- * Ethics and research
- RESEARCH PAPER CRITIQUE #2
- * COMPLETED QUESTION CLUSTER DUE
- ADVISOR CONSULTED AGAIN (see sign-off sheet for both)
- * Individual meetings with instructor
 - * For next week: BIBLIOGRAPHY DUE (see sign-off sheet)

Week 6:

- * Qualitative Research
- * Grounded Theory
- * Interviewing
- * Continuing discussion of thesis topics
- * BIBLIOGRAPHY DUE (see sign-off sheet)
- * Individual meetings with instructor
- * For next week: INITIAL PROPOSAL DUE (see sign-off sheet)

Week 7:

- * Action Research
- * Correlation
- * Single Case Studies
- * INITIAL PROPOSAL DUE (see sign-off sheet)
- * Individual meetings with instructor

Week 8:

- * Questionnaire design
- * Focus Groups
- * How to develop an outline
- * Individual meetings with instructor
- * For next week: FINAL PROPOSAL DUE (see sign-off sheet) and Meeting with advisor again, name respondents (see sign-off sheet)

Week 9:

- * The thesis document, constituent parts
- * Outline development
- * FINAL PROPOSAL DUE (see sign-off sheet)
- * Meeting with advisor again, name respondents (see sign-off sheet)
- * For next week: ABSTRACT COMPLETED (see sign-off sheet)

Week 10:

- * Continuing discussion of student outlines
- * ABSTRACT COMPLETED (see sign-off sheet)
- * Individual meetings with instructor
- * For next week: PRELIMINARY OUTLINE DUE (see sign-off sheet)

Week 11:

- * Continuing discussion of student outlines
- * PRELIMINARY OUTLINE DUE (see sign-off sheet)
- * Individual meetings with instructor

Week 12:

- * Continuing discussion of student outlines
- * Individual meetings with instructor
- * For next week: IN-CLASS PROPOSAL DEFENSE

Week 13:

- * PRESENTATION OF PROPOSALS
 - * IN-CLASS PROPOSAL DEFENSE
 - * For next week: IN-CLASS PROPOSAL DEFENSE
- (Weeks 13 through 15 be sure to schedule with your advisor and readers)

Week 14:

- * PRESENTATION OF PROPOSALS
 - * IN-CLASS PROPOSAL DEFENSE
- (Weeks 13 through 15 be sure to schedule with your advisor and readers)
- * For next week: FINAL OUTLINE AND ANNOTATED BIBLIOGRAPHY DUE (see sign-off sheet)

Week 15:

- * FINAL OUTLINE AND ANNOTATED BIBLIOGRAPHY DUE (see sign-off sheet)

THESIS I - TIMELINE

NAME OF STUDENT:

STEP 1 (week 2): * NAMING AN ADVISOR

adviser signature

instructor signature

STEP 2 (week 3): * NAMING A READER

adviser signature

instructor signature

STEP 3 (week 5): * COMPLETED QUESTION CLUSTER

adviser signature

instructor signature

STEP 4 (week 5): * ADVISOR CONSULTED AGAIN

adviser signature

instructor signature

STEP 5 (week 6): * WORKING BIBLIOGRAPHY DUE

instructor signature

STEP 6 (week 7): * INITIAL PROPOSAL DUE

adviser signature

instructor signature

reader signature

writing instructor signature

STEP 7 (week 9): * FINAL PROPOSAL

adviser signature

instructor signature

STEP 8 (week 9): * Meeting with advisor again * name respondents

adviser signature

instructor signature

STEP 9 (week 10): * ABSTRACT COMPLETED

advisor signature

instructor signature

STEP 10 (week 11): * PRELIMINARY OUTLINE

advisor signature

instructor signature

STEP 11 (week 13): * IN-CLASS PROPOSAL DEFENSE

advisor signature

instructor signature

reader signature

STEP 12 (week 15): * FINAL OUTLINE AND ANNOTATED BIBLIOGRAPHY DUE

advisor signature

instructor signature

Course Proposal
MAAA 7991. Thesis II.

Catalog Copy:

MAAA 7991. Thesis II. (3) Structured course for arts administration students executing Thesis I project.

Justification:

Thesis II facilitates the execution of the preparations achieved during Thesis I, under supervision of the program coordinator and other faculty/professionals on the student's thesis committee. If the student is accomplishing a written thesis, projects include researching, writing, and producing the final paper. If the student is accomplishing a public exhibition, projects include executing the exhibition and public relations, writing catalog/label copy, planning panel discussions, education, outreach, etc. All students will give public presentations of his or her project at the end of each project ("orals" component).

Logistics:

This course, taken in the student's last semester of residency, will be supervised and organized by the program coordinator. Each student is also supervised by his/her Thesis committee and signed off by project coordinator at every stage.

MAAA 7991 -- THESIS II in Arts Administration
[Sample Syllabus; Drexel and Chicago]

Goals: Executing the preparations achieved during Thesis I. All students give a public presentation on their projects at the end of the semester ("orals" component), including a Q and A session with the audience. Each student is supervised by a Thesis committee and signed off by the project Coordinator at every stage (a "Timeline," like that provided in materials for Thesis I, will be provided).

Options (already determined during Thesis I):

1. *Written Research Thesis:* Continued research and writing of the final paper producing original research, in publishable form. Body of the Thesis paper typically at least 40 pages.

2. *Exhibition Thesis:* executing the exhibition planned during Thesis I; including public relations, writing all catalog and/or label copy, planning panel discussions, education, outreach, etc. Must be accompanied by a written thesis explicating the project's evolution, assessment, goals, outcomes, etc. Body of the Thesis typically at least 20-25 pages, with additional appendices of pertinent materials, as outlined here and in consultation with advisors.

3. *Administrative Research Project:* executed in context of a professional internship with an arts organization, researching and achieving explicit administrative goals. Must be accompanied by a written Thesis explicating the project's evolution, assessment, goals, outcomes, etc. Body of the Thesis typically at least 20-25 pages, with additional appendices of pertinent materials, as outlined here and in consultation with advisors.

Course Contents:

Students will meet weekly to discuss their projects and assess their progress toward finalizing the Thesis, share rough drafts, and create viable presentations for all research components (using MLA v. Chicago, among other editorial matters relevant to the production of the Thesis). A "Timeline" will be provided to check off the timely completion of the thesis's contents and facilitate meeting with advisors and readers.

Guidelines for Writing the Master's Thesis:

A Master's thesis should be a contribution to the body of knowledge in the field. It may be action-research, a case study, or a restructuring of information in a new or unique manner. Typical theses contain between 25 and 50 pages of objectively written text augmented by tables of contents, tables of figures (graphs, charts), etc., plus a very complete bibliography of relevant sources and, if necessary, appendices containing supporting documents.

The organization and apportionment of a typical thesis is given below. The actual number of pages allocated to each section would be determined by the nature of your specific thesis topic (and to be determined in consultations with your Thesis

Committee members and readers). Of course the writing should meet the highest professional standards.

Contents may include:

- Cover Page
- Table of Contents
- Table of Figures, or charts or graphs (as needed)
- Statement of Purpose, objectives, or "the problem"
- Literature and Background; theories appropriate to the study
- Definition of Terms
- Procedure
- Limitations of the Study
- The Body of the Thesis (20 - 40 pages)
- Summary
- Conclusions and Implications for further study
- Bibliography
- Figures, Tables, Charts, Diagrams 2 (not found within the text)
- Appendices (if appropriate; as needed)

Since each thesis is an original effort and is thereby unique, the above suggested structure must be seen as *typical* but *not necessarily prescribed*. In every case specifics will have to be worked out between the author and her/his advisor.

Cover Page: A single page with the title of the thesis, your name, your degree(s), "University of North Carolina, Charlotte," the words "submitted in partial fulfillment of the Master of Science degree in Arts Administration," and the date.

Table of Contents: Start with page number "i". All major sections of the thesis should be entered and their page numbers provided.

Table of Figures or charts or graphs or...: Each table begins a new page. Pages are numbered with lower case Roman numerals continuing the sequence that began with the table of contents.

Statement of Purpose, objectives, or "the problem:" This is the first paragraph of the thesis. In two or three sentences the author should explain the reason(s) for the thesis. This section appears on page 1 of the thesis.

Literature and Background (theories appropriate to the study): This section should discuss what was revealed in your search of the literature and research in the field. The most relevant studies should be cited by name and briefly described along with the identification of their shortcomings or implications for your study.

Definition of Terms: Any "special" terms not usually encountered that are critical to understanding your study or endeavor should be explained. An example would be that "the YES committee is the Youth Education Strategy committee."

Procedure: You explain how your study was carried out. "Data was gathered by a questionnaire and compared through statistical analysis to similar audience studies done by the Mint Museum of Art."

Limitations of the Study: What doesn't your study do? Typical might be "this study attempts to determine the attitudes of people who attended the openings of exhibits and not the attitudes of the general population."

The Body of the Thesis: Provides the whole, step-by-step description of the research and/or study.

Summary: A brief recapitulation of what you have achieved in this thesis from the conception to the end.

Conclusions and Implications for further study: What have you learned (both positive and negative) and what does this mean for the next person who would pursue this task?

Bibliography: Complete but relevant. Should contain no "filler."

Figures, Tables, Charts, Diagrams (not found within the text): If needed.

The Appendices (if appropriate): These are items of value to the understanding of the thesis that do not fit anywhere else in the thesis. An example might be the organization's annual report if it is germane to the topic, etc.

Course Proposal
MAAA 7999. Graduate Residence

Catalog Copy:

MAAA 7999. Graduate Residence (0 cr.)

Course allowing students to maintain continuous registration during completion of program requirements.

Justification:

This 0-credit graduate residence course is required by the Graduate School to allow graduate students to continue toward completion of their degree and maintain the required continuous registration.

Appendix E

Faculty Vita

Jeff Murphy
Assistant Professor

Department of Art
UNC Charlotte

Education

THE UNIVERSITY OF FLORIDA, Master of Fine Arts, May, 1995

Major: Art Emphasis: Photography, interactive design and computer imaging

THE OHIO STATE UNIVERSITY, Bachelor of Fine Arts, June, 1989

Major: Photography Emphasis: Computer imaging and graphics

Teaching Experience

UNIVERSITY OF NORTH CAROLINA, CHARLOTTE, Assistant Professor of Electronic Media, 1998 to Present

Develop and teach courses in digital imaging, interactive design, and electronic media

UNIVERSITY OF DAYTON, Assistant Professor of Visual Communication Design, 1995-1998

Developed and taught courses in digital imaging, design, interactive multimedia design, and Web site design

UNIVERSITY OF FLORIDA, Instructor, 1992-1995

Developed and taught courses in photography, alternative processes using photography, and composition

SINCLAIR COMMUNITY COLLEGE, Instructor, 1991-1992

Taught basic photography courses

Current Research

Current research is focused on two distinct projects involving a variety of computational and electronic media. These projects and the associated media are as follows.

Bible Stories: This series utilizes machine sculpture and digital imaging hardware/software in the creation of both interactive electronic installations and large mural works. Conceptually, the series focuses on an inability to believe in spiritual absolutes. Through the process of combining electronic ephemera, scanned material, studio photographs, and appropriated biblical references, I hope to refashion the religious ideology I was presented as a youth. In the end, the images inspired from these stories are apocalyptic, and cynical, derived from the nature of perpetual disbelief. The ideas are based on the experience of trying to maintain a faith in anything metaphysical in a very fluid, rational, technological society, and the works attempt to convey the corresponding emotional mindset.

Music Box: A series of electronic sculptures based on the idea of a music box. Unlike a traditional or typical music box, these kinetic works contain mechanized remains of a corrosive technical culture. Embedded digitally altered and collaged sounds espouse religious sermons and biblical texts. The works attempt to resolve the role of religion and science in a culture that often appears to defy the technological while espousing the power of religion. The "sermon" or sound loop will be digitally created and activated when the box is opened. However, instead of a ballerina, the viewer will find some segment of partially working electronic and/or mechanical detritus.

UNC Charlotte
[1998-Present]

ARTB 1206: Concepts and Technology
Theory and methods course exploring visual literacy using photographic and electronic techniques.

ARTM 2105: Electronic Media 1
An introduction to digital production and image manipulation in a fine arts context.

ARTM 3105: Video Art
Video as an art form, including techniques in video production and a survey of the history of video art.
In depth coverage of Nonlinear digital video editing.

ARTM 3205: Applied Electronic Media
Advanced course in electronic media, specifically centered around Web design and Internet technologies.

ARTG 3183: Macintosh for Graphic Design
Exploration of hardware and software tools utilized in the design environment. Students create print based works utilizing these tools in a studio environment.

ARTT 3291: Advanced Photographic Media
Advanced course in electronic media, specifically centered around Web design and Internet technologies.

ARTT 3995: Time Arts Projects
Exploration of hardware and software tools utilized in the design environment. Students create print based works utilizing these tools in a studio environment.

University of Dayton
[1995-1998]

VAD 215: Computer Applications - Design
An introduction to page layout software and to the computer as a tool for the design of visual communication.

VAD 218: Computer Applications - Illustration
An introduction to the computer as a tool for creating and producing illustrative work.

VAD 320: Computer Aided Graphic Design
An upper level design course with a computing emphasis. Projects emphasize both concept and skill development with software implementation being content driven. A continuation of VAD 215: Computer Applications - Design.

VAD 321: Computer Aided Illustration
An upper level illustration course with a computing emphasis. Projects emphasize both concept and skill development with software implementation being content driven. Students create an illustrated books as the final project. A continuation of VAD 218: Computer Applications - Illustration.

Courses developed and added to the University of Dayton curriculum with grant assistance from from the Universities Fund for Educational Development.

VAD 360: Design for the Internet
Studio course in the design of electronic communications for the Internet, and specifically the World Wide Web. Specific areas addressed include HTML, VRML, and JAVA, image mapping, sound and video delivery, and relevant upcoming technologies for the World Wide Web. Social and cultural implications of the Web are also addressed, especially as they relate to communicative theory.

VAD/CMM 344, 444: Interactive Multimedia Design I and II
Students develop and author interactive CD-ROM titles for campus clients in small cross-disciplinary groups. Macromedia Director, Macromedia Authorware, SoundEdit 16, Adobe Premiere, and Adobe Photoshop are utilized within a cross platform environment. Theories of interactive learning and communication are also addressed.

- University of Florida
[1992-1995]
- PGY 3401 : Basic Photography
An Introduction to photography using a 35mm camera. Students learn to expose, process, and print black and white film.
- PGY 2442: Photography - Figure and Ground
Use of light sensitive materials to explore composition, design, and basic photographic principles. Projects emphasize the interrelationship of content and composition.
- Sinclair Community College
[1990-1991]
- ART 175: Digital Photography
Exploration of Digital tools as they relate to photography. Input devices, output devices, and imaging programs are demonstrated.
- PHO 101: Basic Photography
An introduction to photography using a 35mm camera. Students learn to expose, process, and print black and white film.

1 6 2 Person Exhibitions

- 1999 MINT MUSEUM OF ART, Inaugural solo exhibition for the series *New Frontiers*, Charlotte, NC [4.24.99-8.8.99]
COLORADO STATE UNIVERSITY, exhibition of mural works, Fort Collins, CO [2.15.99-3.12.99]
- 1998 MCDONOUGH MUSEUM OF ART, Youngstown, OH [9.15.98-10.24.98]
THE CARNEGIE VISUAL AND PERFORMING ARTS CENTER, Covington, KY
CHADRON STATE COLLEGE, Chadron, NE
UNIVERSITY OF MIAMI, New Gallery, two person show, Miami, FL
- 1997 MONTANA STATE UNIVERSITY, Northcutt Steele Gallery, Billings, MT
UNIVERSITY OF WYOMING, Laramie, WY
ACME ART COMPANY, in the main gallery with Scott Simpson, Columbus, OH
TENNESSEE TECHNOLOGICAL UNIVERSITY, Joan Derryberry Gallery, University Center, Cookeville, TN
SAM HOUSTON STATE UNIVERSITY, Gaddis Geeslin Gallery, Huntsville, TX
UNIVERSITY OF NORTHERN IOWA, two person exhibition, Kamerick Art Gallery, Cedar Falls, IA
- 1996 WILMINGTON COLLEGE, Wilmington, OH
- 1995 ATLANTA PHOTOGRAPHY GALLERY, TULA Arts Complex, Atlanta, GA
- 1994 PIKEVILLE COLLEGE, Pikeville, Ky
GEORGIA SOUTHERN UNIVERSITY, Statesboro, GA
- 1992 MICHIGAN STATE UNIVERSITY, Lightfantastic Gallery, East Lansing, MI
SOUTHERN OREGON STATE UNIVERSITY, Ashland, OR
DOO-WAC GALLERY, Columbus, OH
- 1991 THE UNIVERSITY OF COLORADO, Boulder, CO
TEXAS TECH UNIVERSITY, Lubbock, TX
TRUMBULL ART GALLERY, two person exhibition, Warren, OH
- 1990 CERRO COSO COMMUNITY COLLEGE, Ridgecrest, CA
TIME GALLERY, presented through the Mixed Media Arts Council, Columbus, OH
- 1989 THE SILVER IMAGE GALLERY, Ohio State University, Columbus, OH
THE MAXWELL GALLERY, Columbus, OH



Select Group Exhibitions

- 2000
ART OF PHOTOGRAPHY, Armory Art Center, work juried by Arnold Drapkin, West Palm Beach, FL [9.14.00 - 10.14.00]
E-ART, Maude Kerns Art Center, juried exhibit of electronic art, Eugene, OR [8.18.00 - 9.8.00]
GALA 2000, Brenau University National Invitational Art Exhibition, works selected by a curatorial committee, Gainesville, GA [9.14.00]
EXPLICIT Part II, Kougeas Gallery, Curated from an international group of artists by gallery manager Pamela Slenna, Boston, MA [4.4.00 - 5.1.00]
11th NATIONAL COMPUTER ART INVITATIONAL, travelling exhibit featuring the works of 22 artists selected from over 600., Esvelt Gallery, Columbia Basin College [7.12.00 - 8.14.00]
11th NATIONAL COMPUTER ART INVITATIONAL, traveling exhibition, Cumenhag Fine Art Center, Messlah College, PA [2.11.00 - 3.10.00]
11th NATIONAL COMPUTER ART INVITATIONAL, traveling exhibition, National Gallery of the Caman Island, British West Indies [1.4.00 - 2.1.00]
- 1999
GOOD AND EVIL, juried thematic exhibition at the Fredericksburg Center for the Creative Arts, VA [12.10.99 - 1.15.00]
STILLS IN LIFE, juried exhibition at Appleton Art Center, Appleton, WI [8.27.99 - 9.24.99]
THE IMAGE BANK, Exhibition of artists represented by Swanstock stock photo agency, Atlanta, GA [4.2.99 - 9.22.99]
- 1998
ELECTRONIC AUGMENTATION, four person exhibit of electronic works curated by Bill Hill, West Virginia Wesleyan College [9.8.99 - 10.5.00]
UNIVERSITY OF MINNESOTA, "Memory...refinding me." Nash Gallery, Minneapolis, MN
UNIVERSITY OF NORTH CAROLINA, CHARLOTTE, faculty exhibition, Rowe Arts Gallery, Charlotte, NC
SAINT MARY'S COLLEGE, "Sacred Snapshots" exhibition, Notre Dame, IN
ALMA COLLEGE, digital works in the Flora Kirsch Beck Gallery, Alma, MI
THE OHIO STATE UNIVERSITY, MANSFIELD, three person exhibition, OH
- 1997
DARK VISIONS II, Dark's Art Parlour, Hollywood, CA
10th NATIONAL COMPUTER ART INVITATIONAL, Eastern Washington University, WA
INTERNATIONAL PHOTOGRAPHY AND DIGITAL IMAGING EXHIBITION, curated by Olivia Parker, East Carolina Univ., SC
BANGI THE GUN AS IMAGE, 621 Industrial Gallery, Tallahassee, FL
UNIVERSITY OF DAYTON, Faculty Exhibition, Rike Center Gallery, Dayton, OH
- 1996
INTERNATIONAL STUDIOS OF IMAGE TECHNOLOGIES, Sao Paulo, Brasil
VISIONS OF THE MIND: ON THE DARKER SIDE, Danforth Gallery, Portland, Maine
UNIVERSITY OF DAYTON, Faculty Exhibition, Rike Center Gallery, Dayton, OH
UNIVERSITY OF OREGON MUSEUM OF ART, 21st Annual Exhibition, Eugene, OR
SOUTHEASTERN JURIED EXHIBITION, Mobile Museum of Art, Mobile, AL
- 1995
ELECTRONIC INVITATIONAL, Sinclair Community College, Dayton, OH
UNIVERSITY OF DAYTON, Faculty Exhibition, Rike Center Gallery, Dayton, OH
ART AND TECHNOLOGY, University of Florida, Exhibition and Symposium, Gainesville, FL
UNIVERSITY OF OREGON MUSEUM OF ART, 20th Annual Exhibition, Eugene, OR
VISUAL AIDS, presented by ArTarget, Manatee Community College, Sarasota, FL
- 1994
FROM PIXELS TO PAPER, Center for Creative Imaging, Camden, Maine
SARRATT GALLERY AT VANDERBILT UNIVERSITY, three photographers, Vanderbilt University, Nashville, TN
UNIVERSITY OF OREGON MUSEUM OF ART, Annual auction and exhibition, Eugene, OR
SMALL WORKS, Valencia Community College, Orlando, FL
E. M. BLENDER: ELECTRONIC MEDIA WORKS, Reitz Union Gallery, University of Florida, Gainesville FL
CEPA GALLERY, Exhibition and Auction, Buffalo, NY
ALTERNATIVES '94, juried by Masumi Hayashi, Ohio University, Athens, OH

Select Group Exhibitions

- 1993 FISEA '93: FOURTH INTERNATIONAL SYMPOSIUM OF ELECTRONIC ART, Minneapolis College of Art and Design, MN
- 1992 IN THE FACE OF AIDS, Wayne County Arts Gallery, Lyons, NY
DAYTON VISUAL ARTS CENTER, Dayton, OH
IN THE FACE OF AIDS, Taste of the Arts Gallery, Syracuse, NY
MASCULINE EXPOSURE, Wac Gallery, Columbus, OH
IN THE FACE OF AIDS, Rochester Institute of Technology, Rochester, NY
SINCLAIR COMMUNITY COLLEGE, Faculty Art Exhibition, Dayton, OH
IN THE FACE OF AIDS, Jazzberry's Uptown Gallery, Rochester, NY
- 1991 SIX ARIZONA PHOTOGRAPHERS, Chandler Center for the Arts, Chandler, AZ
CONTEMPORARY TRENDS, Wiseman Gallery, Grants Pass, OR
- 1990 SURFACE APPEARANCES: THE PAINTED PHOTOGRAPH, John Michael Kohler Arts Center, Sheboygan, WI
LIGHT ABERRATIONS, juried by Thomas Barrow, The University of Texas at San Antonio, San Antonio, TX
ALTERNATIVES '90, juried by Jeff Weiss, Seigfred Gallery, Ohio University, Athens, OH

Reviews and Articles

- Art's Message: Technology not Truth*, by Jane Grau, **The Charlotte Observer**, July 11, 1999.
- Frontiers a Congenial Haven for Emerging Artists*, by Tom Patterson, **Atlanta Journal-Constitution**, June 27, 1999.
- Nothing Sacred*, by Tom Patterson, **The Winston-Salem Journal**, June 3, 1999.
- Review, in **Art Papers**, Volume 23.6, Nov/Dec 1999, by Linda L. Brown.
- Visions from the Cutting Edge*, by Kathy Haight, **The Charlotte Observer**, April 30, 1999
- Techno-Art*, by Linda Luise Brown, **Creative Loafing**, May 15, 1999.
- UNCC Prof's X-ray Imagery Kicks Off Mints Summer Exhibit*, **The Leader**, May 14, 1999
- New Frontiers: Charlotte Artist Explores Our Faith*, by Eric Michael Beam, **Gastonia Gazette**, May 9, 1999
- Laser Prints Focus of Public Reception*, **The Billings Gazette**, November 14, 1997
- Exhibit of Imagination*, Kristi Mehlhoff, **The Eagle**, Billings Montana, January 22, 1998
- Local Gallery Hosts Work by Ohio Artist*, Michael Ann Straughan, **The Huntsville Item**, Sept. 11, 1997
- TechnoSites, Kids' Bridges and More in Local Exhibits*, Jud Yalkut, **Dayton Voice**, March 26, 1997
- Visual AIDS: to Increase AIDS Awareness*, **Sarasota Arts Review**, Volume 5, Issue 7, May 1995
- Alternative Photo Show Enjoyable - But Possibly Misnamed*, Jeff Howe, **Athens News**, Feb. 27, 1994
- The Face of Aids*, **The Democrat and Chronicle**, Nov. 11, 1991
- Derivatives of Decay Featured*, **Ridgecrest Independent**, Nov. 18, 1990
- Sense of Humor Helpful in Viewing Sheboygan Photo Exhibit*, James Auer, **Milwaukee Journal**, Jan. 14, 1990
- Jeff Murphy at Maxwell*, by Daniel Shellenbarger, **Dialogue: Arts in the Midwest**, Sept/Oct 1989
- Emerging Artists Show Works*, **Columbus Dispatch**, April 30, 1989

"His work is both visually striking and thematically provocative in its use of a richly nuanced collage technique to deal with issues pertaining to modern medicine, religion, art history, computers and other electronic technology."

Tom Patterson
Atlanta Journal-Constitution

2000

Installed software and utilities on 40 Macintosh Machines
Created master list of software and serial numbers
Downloaded updated drivers for MAC OS 9
Compiled CD-ROM of lab utilities and lab specific applications
Assisted faculty with office machine updates
Assisted Xerox and Computing Services with pay-for-print installation
Provided new faculty with lab orientation

1999-2000

Assisted in the set up of secondary computer lab (Rowe 290)
Installed software and utilities on 40 Macintosh Machines
Installed Adobe Premiere on 10 Power Macs
Ordered and Installed Adobe After Effects on 10 Power Macs
Partitioned hard drives for video capture
Set up video editing station in secondary lab
Assisted in the maintenance of six printers
Maintained and repaired two digital cameras
Maintained Opal Film Recorder
Downloaded and Installed Worm protection
Downloaded fonts and created type reference manual for faculty and students
Researched and purchased color laser printer, CD-RW, Scanner, and software updates
Ordered printing supplies when needed
Optimized machines when needed
Assisted in Lab Monitor Supervision
Troubleshoot and diagnosed conflicts on a weekly basis
Installed print cartridges, toner, and parts on an as needed basis
Renovated and removed table walls and partitions in Rowe 285

1998-1999

Installed software and utilities on 30 Macintosh Machines
Assisted in the maintenance of five printers
Researched and purchased two digital cameras
Maintained Opal Film Recorder
Downloaded and Installed Worm protection
Downloaded fonts and created lab font reference manual
Researched and purchased color laser printer, CD-RW, Scanner, and software updates
Ordered printing supplies when needed
Optimized machines when needed
Assisted In Lab Monitor Supervision
Troubleshoot and diagnosed conflicts on a weekly basis
Installed print cartridges, toner, and parts on an as needed basis

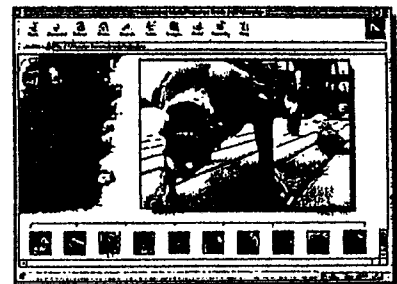


Professional Awards and Honors

NORTH CAROLINA INDIVIDUAL ARTIST FELLOWSHIP, (\$8,000), from North Carolina Arts Council, 2000
SUMMER JUNIOR FACULTY RESEARCH FELLOWSHIP, UNC Charlotte, awarded for Summer, 2000
SUMMER JUNIOR FACULTY RESEARCH FELLOWSHIP, UNC Charlotte, awarded for Summer, 1999
JUROR'S THIRD PLACE AWARD, *Good and Evil Exhibition*, Fredericksburg Center for the Creative Arts, Jan. 2000
OHIO ARTS COUNCIL INDIVIDUAL ARTIST GRANT, (\$10,000), 1998
INDIVIDUAL ARTIST FELLOWSHIP, (\$5,000) from Culture Works and Montgomery County, OH, 1997
EDUCATIONAL DEVELOPMENT GRANT, creating and implementing a Web site design course, The University of Dayton, 1997
EDUCATIONAL DEVELOPMENT GRANT, creating and implementing a multimedia design and production course, The University of Dayton, 1997
SUMMER RESEARCH GRANT, Awarded by the University of Dayton, 1996
FIRESTONE PROJECT GRANT, Awarded by the Ohio State University Dept. of Art, 1989
BEST ART SHOWS OF 1989, selected by the art editors of The Columbus Dispatch, Dec. 24th, 1989
THIRD PRIZE, LENS AND LIGHT '89, The Silver Image Gallery, Columbus, OH.
OHIO UNDERSTANDING AWARD: The Ohio News Photographers Association award for social documentary

Workshops and Lectures

Mint Museum of Art, Lecture on current work on exhibit, May 18, 1999
University of Kentucky, lecture on digital work, Spring 1998
Southeastern Louisiana University, lecture on digital and design work, Spring 1998
James Madison University, VA, lecture on computer graphic work, Spring 1998
University of Denver, CO, lecture on digital and design work, Spring 1998
University of Wyoming, visiting artist, lecture and workshop, Spring 1997
Columbia College, lecture on experimental techniques in color photography, Chicago, IL, 1997
Denison University, visiting artist, senior critiques and lecture, Winter, 1997
Powerpoint Multimedia Workshop, presented with members of the Center for Electronic Learning and Teaching, UD, 1997
Art and Technology Mini Course, University of Dayton, Fall 1996
University of Florida, Art and Technology Symposium, presented research illustrating possible uses of new imaging technologies, 1995
University of Dayton, Department of Visual Arts, public lecture on recent digital/interactive projects, 1995



1999-2000

I-Drive Evaluation Committee: Reviewed and evaluated the online storage utility entitled I-Drive for potential University use. This software was adopted by Computing Services based on these evaluations.

Instructional Course Management Software Committee: Reviewed, tested, and recommended various software applications for university use including the web-based learning software packages (WebCT, Blackboard, SCT). This required learning and understanding the software and then testing the usability of the software from both an instructors and students point of view.

Member, Director of Instructional Technology Search Committee: Conducted on-campus interviews, tours, and assisted in the coordination of the candidates visits. Made recommendation to the Dean. College committee.

Advisory Committee, member: Consulted with the Chair on a wide range of departmental procedures. Assisted in self study revisions and research. Helped draft documents for faculty review. Department committee.

Graphic Design / Electronic Media Search Committee, member: Created position listing, conducted interviews at CAA, toured candidates, and conducted campus interview for one year graphic design / emedia position. Department committee.

Ad Hoc Concepts and Technology Course Committee, member: Reviewed ARTB1206: Concepts and Technology after it's inaugural year as a foundation requirement and made recommendations to the Chair. Department committee.

Ad Hoc Concentration Review Committee, member: Reviewed graphic design, printmaking, illustration, and time arts concentrations along with associated faculty in order to determine overlap of disciplines, especially in regard to new media and electronic media. Department committee.

Honors Thesis Committee, First Reader: Reviewed Honors presentation of Wendy Bradham. Evaluated thesis materials, writings, and exhibition submitted for honors thesis credit. Consulted and helped with the exhibition PSA, shown in the Storrs Architecture Gallery.

1998-1999

Member, Director of Instructional Technology Search Committee. Drafted job description and completed required state forms for a Director of Instructional Technology position in the College of Arts and Sciences. College committee.

Ad Hoc Computing Committee, member: Oversee the computing facilities and equipment in the Department of Art. Consulted with other art faculty about lab procedure and purchasing priorities. Department committee.



Works In Print

- Full Color Exhibition Catalog for *New Frontiers 1*, Produced by the Mint Museum with essay by Todd Smith, Curator of American Art, May, 1999
- In *Boston/New England Gallery Guide*, 1/4 page reproduction, page 15, March 2000
- In *PDN PIX Magazine*, selections from the *Mutt Series*, February, 1998
- In *PDN PIX Magazine*, PIX Digital Annual Runners Up, Volume 3, December, 1997
- In *Eclipse Digizine*, an online periodical published by the Gainesville Sun, a New York Times Co., Oct. 1997
- In *International Photography and Digital Image Exhibition Catalog*, East Carolina University, 1997
- In *The Periodical of Dark Art*, published by Dark's Art Parlour, Issue #4, 1996
- In *Photography at Oregon Auction Catalog*, University of Oregon Museum of Art, 1996
- In *World Art Magazine*, Pavia Rosati visits the digital galleries of the future, Issue #4, 1995
- In *WIRED Magazine*, Net Surf, Vol. 3.07, July 1995
- In *Leonardo: Journal of the International Society for the Arts, Sciences, and Technology*, MIT Press, Cambridge, MA
- In *The Art Factor: FISEA '93*, The Minneapolis College of Art and Design / Bolger Publications, Minneapolis, MN
- In *The Second Biennial Photography Art Auction Catalogue*, published by the CEPA Gallery, NY
- In *Exploring Color Photography*, 2nd edition, by Robert Hirsch, W.C. Brown Press, Dubuque, IA
- Cover Image, *Camera and Darkroom Photography*, Vol. 13, No.3, March 1991
- In "Camera and Darkroom Discoveries," *Camera and Darkroom Photography*, Vol. 13, No. 3, March 1991
- In *ART/LIFE*, Vol. 10, No.6, July 1990
- Cover Photograph, *Spook*, by Steve Vance, Soho Press, New York, NY
- In *ART/LIFE*, Vol. 9, No. 9, October, 1989
- Featured in *Art as Investment* news story, WCMH TV, April 18, 1989



LILI CORBUS BEZNER

(Abbreviated Vita)

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Charlotte, NC 28211
(704)365-0305; lcbezner@aol.com

EDUCATION

- PhD: The University of Texas, Austin, Art History, 1993
MA: The University of Maryland, College Park, American Studies, 1986
Library of Congress, Intern, Prints and Photographs Division, Sept. 1985 - May 1986
Florida State University, graduate courses in art history and American literature, 1985
University of North Florida, courses in art history, photography, journalism, 1982-84
BA: Kenyon College, Gambier, Ohio, Anthropology, *cum laude*, 1979

TEACHING EXPERIENCE

- Associate Professor, Art History, Department of Art (Adjunct, Women's Studies, American Studies), University of North Carolina Charlotte, Aug. 1993 - present
Assistant Professor, Art History, and Director, Slide Library, Department of Art
University of Montana, Missoula, Sept. 1991 - June 1993
Visiting Lecturer, Department of Art History
Ohio University, Athens, March 1990 - Nov. 1990, Sept. 1989 - Nov. 1989
Teaching Assistant, Department of Art History
University of Texas, Austin, 1986 - 1988

CLASSES TAUGHT at UNC Charlotte (*new courses that I developed and introduced to the curriculum after 1994; +new preparations)

- ARTA 1111 - Art Appreciation
- ARTA 2219 - History of Photography
- *+ARTA 2212 - Art History Methods
- +ARTA 3115 - 19th C. Art in the West
- +ARTA 3116 - 20th C. Art in the West
- *+ARTA 3117 - Art in the U.S. 1600-1900
- *+ARTA 3119 - Art in the U.S. 1900-1940
- *ARTA 3118 - 19th C. Art in Europe
- *+ARTA 3220 - 20th C. Art in Europe (Modernism)
- ARTA 3211 - Contemporary Art
- +ARTA 3212 - Contemporary Theory and Criticism
- ARTA 3002/WMST 3050 - Women in Art
- *+AMST 3100 - The 1950s (American Studies)

HONORS, GRANTS, AND AWARDS (selected)

- "Women of the Photo League," \$4100, funded research trip to New York, Faculty Research Grant, University of North Carolina, Charlotte, 1999
- "Copyright Assistance for *Photography and Politics in Cold War America, 1947-1960*," \$750, Faculty Research Support Program grant, University of North Carolina Charlotte, 1998
- "Women of the Photo League (1936-1951)," \$20,000 (full amount requested), awarded to The Light Factory to fund exhibition of my research, National Endowment for the Arts, 1997
- "Women of the Photo League (1936-1951)," \$15,000 awarded to The Light Factory to fund exhibition of my research, Philip Morris Co., April 1997
- "Women of the Photo League," \$500 funded research in New York City, Southern Regional Education Board Small Grant Award, May 1996
- "Women of the Photo League," \$4,100 funded research in Houston and New York, Faculty Research Grant, University of North Carolina Charlotte, May 1996

- "Photographer Bayard Wootten," \$4,092 funded research in New Bern, Chapel Hill and Raleigh, Faculty Research Grant, University of North Carolina Charlotte, May 1995
- "Women in Art," \$600 funded presentation for Women Studies Faculty Development Institute, Academic Program Improvement Grant, University of North Carolina Charlotte, May 1995
- "Women in Art," \$8,200 funded two-person project creating visual resource collection of over 2000 slides and videos of women artists, Curriculum and Instructional Development Grant, University of North Carolina Charlotte, May 1994
- "Doctoral Research," Faculty Development Grant, University of Montana, Missoula, March 1993
- "Doctoral Research," The University of Texas at Austin Fellowship, Aug. 1988 - May 1989, Cornelia and Meredith Long Centennial Scholarship, and Grace Hill Milam Endowed Presidential Scholarship, University of Texas at Austin, April 1988

PUBLICATIONS

Books and Edited Works

Photography and Politics in America: From the New Deal Into the Cold War, The Johns Hopkins University Press; six chapters with 40 illustrations; 1999

Articles

"Photographer Bayard Wootten in 1930s Appalachia" (In special issue "Art in the South"), *The Southern Quarterly: A Journal of the Arts in the South* 36, no. 4 (1998): 3-19.

"DoubleTake's Documentary Ideals: A Review Essay," *The Southern Quarterly: A Journal of the Arts in the South* 35, no. 2 (1997): 93-102.

"The Vanquished South: Winslow Homer's *Prisoners From the Front*," *The Southern Quarterly: A Journal of the Arts in the South* 35, no. 3 (1997): 68-82.

"Helen Gee in the Limelight," *History of Photography* (Oxford, U.K.) 20, no. 1 (1996): 79-81.

"'Divine Detritus': An Analysis of American Wedding Photography," *Studies in Popular Culture* (Spring 1996): 19-33.

"Interview: Aaron Siskind." *History of Photography* (Oxford, U.K.) 16, no. 1 (1992): 28-33.

Exhibition Catalogues

Single author

Women of the Photo League, "Women of the Photo League" and "Artists' Biographies" (The Light Factory, Charlotte NC), January 1998, pp. 7-16, 48-49

Transformations: Works on Canvas and Paper by Milton Jewell, brochure essay on Canadian artist (Gaston County Museum of Art and History, Dallas NC), September 1997, pp. 1-7

Catalogue essays

John T. Biggers" and "J. Eugene Grigsby," *Vision and Celebration: The Hewitt Collection of African-American Art*, The Afro-American Cultural Center and The Mint Museum, Charlotte, NC, 1999

"Larry Rivers, *The Boston Massacre*" and "Andy Warhol, *Suite of Athletes* in *Portfolios: Artists' Series from the Collection of the University of Maryland* (The Art Gallery, University of Maryland, College Park), 1986, pp. 36-37, 40-43.

Current Projects in Progress

Women of the Photo League (book in progress)

"Documentary Photographer Rosalie Gwathmey and the Politics of Representation in the 1940s" (article)

"The Image as Memory: The Use of Photography and Painting in Colette Inez's Poetry," *Resolution: On the Poetry of Colette Inez*, Kevin Walzer and Kevin Bezner, eds., book currently in preparation for consideration by Story Line Press (Brownsville, OR)

CURATORIAL EXPERIENCE

Women of the Photo League [exhibition featured photography by Berenice Abbott, Lisette Model, Nancy Newhall, Consuela Kanaga, Rosalie Gwathmey, Rebecca Lepkoff, Ruth Orkin, and Erika Stone], co-curator with The Light Factory, Charlotte NC, Jan. - March 1998

Extraordinary Lives: Artists' Portraits by Jonathan Williams [exhibition featured Williams' photographs of major writers, visual artists and poets at Black Mountain College and elsewhere], curator, Cone Center Gallery, University of North Carolina, Charlotte, Nov. - Dec. 1997

Transformations: Works on Canvas and Paper by Milton Jewell [exhibition of Canadian artist], co-curator with Director, Gaston County Museum of Art and History, Dallas SC, Sept. 1997

Two Worlds as One: Contemporary Native American Artists Damian Charette, Susan Stewart, and Bently Spang [exhibition featured over 25 works by three artists from Montana], curator, Rowe Arts Gallery, University of North Carolina, Charlotte, Feb. - March 1996

The Names Project Quilt, World AIDS Day [exhibition featured panels of the nationally-organized quilt commemorating individuals who have died of AIDS, tables of informational materials, videos of related subjects], Rowe Art Building, University of North Carolina, Charlotte, Dec. 1994, 1995

PROFESSIONAL PRESENTATIONS (selected)

Conference Presentations

"The Sacred Profanity of Wedding Photography," accepted for panel "Special Occasions," 30th International Congress of the History of Art (Comité International d'Histoire de l'Art), London, Sept., 2000

"Past Imperfect: Cold War Politics in Rosalie Gwathmey's Photographs of African Americans in the South," panel presentation on "Representing the South in Art," American Culture Association and Popular Culture Association in the South Annual Conferences, Columbia, SC, Oct. 1997

"Coming in from the Cold: Stylistic Change in Sid Grossman's Photography During the Cold War," panel presentation on "The Notions of Progress and Decline in Art History: Their Importance and Their Function," College Art Association Annual Meeting, New York City, Feb. 1997

"The Reclamation of a Southern Woman's Career: Professional Photographer Bayard Wootten," panel presentation on "Women and the South", American Culture Association and Popular Culture Association in the South Annual Conferences, Richmond, VA, Oct. 1995

"Divine Detritus: Contemporary American Wedding Photography," American Culture Association and Popular Culture Association in the South Annual Conferences, Charlotte, NC, Oct. 1994

"Pieter Bruegel's Scatological Images," International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 1993

"Images of Women in Robert Frank's *The Americans*," Ike's America - A Conference on the Eisenhower Presidency and American Life in the 1950s, U. of Kansas, Lawrence, Oct. 1990

Invited Lecturer

Day-long symposium on art and politics during World War II (three lectures), Battleship Museum, Wilmington, NC, February 2000

"Focus on Research," University of North Carolina, Charlotte, November 1999

"Breastfeeding and Art," La Leche League Conference, Charlotte, NC, October 1999

"The Politics of European Art and War," three lectures on modernism, politics and art in Germany, and World War II photography for The Mint Museum of Art, Charlotte, NC, April-May 1999.

"The Photo League," Reynolda House, Museum of American Art, Winston-Salem, NC, Oct. 1998

"Women of the Photo League," opening reception lecture for exhibition of same title, The Light Factory, Charlotte, NC, Jan. 1998

"Armchair Discussion with Rebecca Lepkoff," public interview with visiting photographer in *Women of the Photo League* exhibition, The Light Factory, Charlotte, NC, Jan. 1998

"In Pursuit of Truth: 20th-C. Social Documentary Photography," April 1996; "Contemporary American Wedding Photography: The Creation of Visual Ideals," The Light Factory, Charlotte, NC, Feb. 1995

"The Failure of Repression: The Photo League and Social Documentary Photography During the Cold War" Winthrop University, Rock Hill, SC, Nov. 1994

SERVICE (selected)

Board Member, The Light Factory, Dec. 1999 - present

Member, Editorial Advisory Board, *The Southern Quarterly: A Journal of the Arts in the South*, The University of Southern Mississippi, Jan. 1997 - present

Conference Planning: Session Chair and Organizer, "New Research in the History of Photographic Media," Southeastern College Arts Conference, Charleston, SC, Oct. 1996. Session Chair and Organizer, "Women in the South," Popular Culture Association in the South and American Culture Association in the South Annual Conferences, Richmond, VA, Oct., 1995

Member, Planning Committee and Reviewer, student portfolios, Southeastern Society of Photographic Education Annual Conference, Charlotte, NC, Oct. 1995

Member, Academic Affairs Advisory Committee, Reynolda House, Museum of American Art, Winston-Salem, NC, Nov. 1994 - 1996

Chair, Public Relations Committee and Member, Marketing Committee, The Light Factory, Charlotte, NC, 1994-1995

University Committees (selected):

University-wide: Course and Curriculum Committee, 1999-present

Faculty Hearing Committee, 1996-1998

University Honors Council, 1997-present

Library Committee, 1998-present

College-wide: Film Studies Minor Steering Committee, 1997-present

Women's Studies Steering Committee, 1994-present

American Studies Advisory Committee, 1994-present

Department (selected): Review Committee, Chair, 1999-present

Library Acquisitions Representative, 1993-present

Exhibitions Committee, 1994, 1995, 1996, 1998-present

Chair, Common Course Groups/Academic, 1997-1998

Graphics Curriculum Group, 1995-1996

Search Committees (Illustration, Printmaking, Slide Librarian), 1995-1996, (Art History) 1998-1999

Student Awards Committee, 1993-1995

VITA

Gary Raymond Rassel

EDUCATION

Michigan State University	1968-1976	M.A.; Ph.D.
University of South Dakota.	1967-1968	M.A.
South Dakota State University	1962-1967	B.S.

PROFESSIONAL EXPERIENCE

University of North Carolina at Charlotte, Department of Political Science and Master of Public Administration Program, 1982-present. Current academic rank: Associate Professor.

Coordinator, Master of Public Administration Program and Associate Chair, Department of Political Science, July 1, 1995- present

Interim Chair, Department of Criminal Justice, University of North Carolina at Charlotte, July 1, 2000 - June 30, 2001.

Pembroke State University, Pembroke, North Carolina, Visiting Assistant Professor of Political Science, 1981-1982

North Carolina State University, Raleigh, NC, Visiting Assistant Professor, Department of Political Science and Public Administration, 1980-1981

University of Virginia, Charlottesville, Virginia, 1978-1980.
University Medical Center, Program Manager, Comprehensive Epilepsy Program.
Department of Government and Foreign Affairs, Adjunct Assistant Professor, 1980

North Carolina State University, Raleigh, NC
Department of Government, 1973-1978; On leave, 1975-1977

North Carolina Division of Health Services, Raleigh, NC. Manager, Epilepsy Project, 1975-1977

TEACHING AREAS

Public administration; Research methodology and analysis; State and local government
Public budgeting and finance; American national government

PUBLICATIONS AND TECHNICAL REPORTS (Selected)

Survey of Leading Alumni and Friends: Quantitative Report, with Beth Etringer and Odessa Gumbs, University of North Carolina at Charlotte, 2000.

"Law Enforcement's Response To Sexual Assault: A Comparative Study of Ten Counties in North Carolina" Vol. 11 (1) Women and Criminal Justice, With Vivian Lord, 2000. Reprinted as chapter 10, pp. 155-172 in James F. Hodgson and Debra S. Kelley (editors), Sexual Violence: Policies Practices, and Challenges in the United States and Canada. (Westport, CT: Praeger, 2002).

Review of From Welfare to Work: Corporate Initiatives and Welfare Reform by Felice D. Perlmutter. New York, Oxford University Press, 1997, in Volume 22, Number 2, the Journal of Urban Affairs, 2000.

Research Methods for Public Administrators. New York: Longman, Inc. With Elizabethann O'Sullivan. 1989, 1995, 1999.

"Financing Local Government in A Federal System: Selected Aspects of Local Government Finance in the U.S." in Mundt and Aborisade, editors, Local Administration in Nigeria and the United States University of Ife, 1995.

"In Pursuit of Excellence: Mecklenburg County Begins Implementing Total Quality Management" Vol. 58; Popular Government, Fall 1992; 23-27. With Sharon Kugelmass.

"Zero-Base Budgeting in Mecklenburg County, NC". Vol. 56 Popular Government, Summer 1990, pp. 43-47.

Employment, Unemployment, and Job Satisfaction Among Blacks in Charlotte-Mecklenburg: A Study Conducted for the Charlotte-Mecklenburg Urban League. With Jane Miles. University of North Carolina at Charlotte, 1990.

Municipal Annexation: A Review of National Trends with an Analysis of Annexation in Charlotte, NC from 1969 to 1989. With Jane A. Miles and Stephen A Coppola. University of North Carolina at Charlotte. 1990.

"Planning for Solid Waste Management in Mecklenburg County, NC." Popular Government, Fall, 1987.

"Zero Base Budgeting: On-Line in Mecklenburg County, NC". State and Local Government Review. Winter 1987. pp. 36-41.

PAPERS AND PRESENTATIONS (Selected)

"Fragmentation, Annexation, and Service Duplication in a High Growth Automobile-Era City" (An Analysis of Annexation Patterns). With Gerald Ingalls. Prepared for Delivery at the Urban Affairs Association National Conference, Boston, MA; March 20-23, 2002.

"Integrating Arts Management and Public Administration Education". Prepared for Delivery at the 2002 National Conference on Teaching Public Administration, February 7-9, 2002, Knoxville, TN.

"Fragmentation, Incorporation, and Annexation in a High Growth Automobile-Era City. The Case of Charlotte, North Carolina", with Gerald Ingalls. Prepared for Delivery at the Southeast Conference of Public Administration (SECOPA) 2001 Annual Meetings, October 10-13, 2001. Baton Rouge, LA. (an analysis of growth and municipal incorporation).

"Arts and Culture Indicators as Measures of Civic Health". With Beth Etringer. Prepared for delivery at the Southeast Conference of Public Administration (SECOPA), October 4-7, 2000, Greensboro, NC.

"The Evolving Capstone Practicum Course in an MPA Program". With Hunter Bacot. Prepared for delivery at the Southeast Conference of Public Administration (SECOPA), October 4-7, 2000, Greensboro, NC.

"Devolution, Downsizing, and Competition in Charlotte, NC". Prepared for the Annual Meeting of the Urban Affairs Association, Ft. Worth, TX; 1998.

"Support Services for Victims of Sexual Assault" Prepared for the Southeast Conference on Public Administration, Knoxville, TN, September 25-27, 1997.

"Community Response to Sexual Assault: Crisis Centers, Law Enforcement, and Community Agencies". Prepared for the Southeast Conference on Public Administration, Savannah, GA, October 4-7, 1995.

"Build, Operate, Transfer: Private Investment for Infrastructure Development", Paper delivered at American Society for Public Administration national conference, San Antonio, TX. July, 1995.

Current and Recent Research

Knight Foundation Cultural Indicators Survey for Charlotte, NC. September 2001. Report drafted for the John S. and James L. Knight Foundation in cooperation with the Arts and Sciences Council of Charlotte. (With Lisa Wilson, Tod Trogdon, and John Luebke).

"Ending Welfare As We Know It?: Cabarrus County Implements Welfare Reform". in T. Rhodes, editor, Cases in Public Administration, (Sage Publications: Thousand Oaks, CA, forthcoming).

"County Faces 19.5 Million Dollar Budget Shortfall, Fires County Manager". in T. Rhodes, editor, Cases in Public Administration, (Sage Publications: Thousand Oaks, CA, forthcoming).

"The Evolving MPA Program Capstone Course: From Management Tools to Service Learning", with Hunter Bacot. Manuscript submitted for review to the Journal of Public Affairs Education.

"Tracking County Responses to Welfare Reform in North Carolina". University of North Carolina System Research Network. Research supported by a grant from Z. Smith Reynolds Foundation award to University of North Carolina at Chapel Hill, 1999-2000.

Service Activities

Current Committees and Organizations

Member, Program Advisory Committee for MA in Gerontology, UNC Charlotte.
Member, Advisory Group for MA in Geography, Community Planning Track, UNC Charlotte
Member, Graduate In-state Tuition Status Appeals Committee, UNC Charlotte
Chair, Admissions Standards Committee, Ph.D. in Public Policy, UNC Charlotte
Chair, Admissions Committee, Ph.D. in Public Policy, UNC Charlotte
President, Central Piedmont Chapter of the American Society for Public Administration

Supervision of Theses and Dissertations.

Chair of approximately forty Master's Committees; member of approximately 30 additional Master's and eight doctoral dissertation committees, 1982-2001.

Other Related Activities

USIA Middle East Project - Administrative Workshops and Citizen Exchange. Sessions in North Carolina, June-July 1995; sessions in Syria, Jordan, Israel, and Palestine, May 1996.

USIS Project: Democracy in Africa. Academic and Practitioners Exchange to Nigeria, 1992 and 1994.

Professional Memberships

American Society for Public Administration; North Carolina Political Science Association; North Carolina Local Government Budget Association; Association for Public Budgeting and Financial Management.

DANA BURR BRADLEY, Ph.D.
Assistant Professor of Political Science and Gerontology
Department of Political Science
University of North Carolina at Charlotte
9201 University Blvd
Charlotte, NC 28223
Curriculum vitae
April 2002

Education

Carnegie-Mellon University	1994	Ph.D.	Applied History and Social Science
Carnegie-Mellon University	1985	M.S.	Applied History and Social Science
University of Rochester	1983	B.A.	History and Biology with High Distinction

Professional Experience

The University of North Carolina at Charlotte, 1992 - present
Assistant Professor of Political Science and Gerontology, 1997 – present;
Graduate Faculty, 1996 – present; Adjunct Assistant Professor, 1995 – 1997; Adjunct
Lecturer, 1992 - 1995

Duke University, 1994 - present
Director UNCC-Duke Partnership, Certificate in Nonprofit Management

Indiana University-Purdue University, Medical School, Indianapolis, IN, 1990 -1991
Research Associate, Principal Investigator: Dr. Patricia Keener

United Way/Community Service Council of Central Indiana, Indianapolis, IN, 1989 -1990
Senior Research Associate

California Legislature Assembly Office of Research, Sacramento, CA, 1987-1988
Legislative Intern/Consultant, Principal Investigator: Dr. Steven Schlossman

Carnegie-Mellon University, Pittsburgh, PA, 1984 - 1986
Instructor, Department of History, 1986
Research Assistant, Academic Affairs, 1985-1986
Principal Investigator: Dr. W. Andrew Achenbaum
Research Associate, Decision Sciences & Engineering and Public Policy, 1984-1985
Principal investigator: Dr. Henry Piehler

Publications

Book Chapters

- D. B. Bradley. 2002. "The Feminist Perspective of Ethical and Moral Decision-Making in Public Administration", in J. Rabin (ed.), *The Encyclopedia Public Administration and Public Policy*. New York, NY: Marcel Dekker.
- D. B. Bradley and A. Long. (In press). Preparing Public Administrators for Aging Population, in L. DiPadova and T. Herbert, (eds.), *Public and Nonprofit Administration: Theory, Pedagogy, and Programs-Models for Civic Engagement*. American Association of Higher Education.
- D. B. Bradley. 1999. Teaching Strategies for Delivering Services to Minority Elders, Aging and Public Policy, and Administration of Aging Programs, in *Teaching about Aging: Interdisciplinary and Cross-Cultural Perspectives*, 3rd edition. Dena Shenk and Jay Sokolovsky (eds.), Association of Anthropology and Gerontology and Association of Gerontology in Higher Education.
- W. P. Brandon and D. B. Bradley. 1997. The Elderly and Health Politics 'The Coming of Age of Aging', in T. J. Litman and L. S. Robins (eds), *Health, Politics and Policy*, 3rd edition, New York: Delmar.

Articles

- D. B. Bradley, Michael Patch and Chelsea Reiff Gwyther. The Role of Community Philanthropy in Developing Nonprofit Capacity. *Policy and Management Review*. (under review)
- C. L. Jurkiewicz and D. B. Bradley. (In Press.) Making Privatization Work: Utilizing a Model of Consequence-Based Human Resource Strategy. *Public Organization Review*.
- C. L. Jurkiewicz and D. B. Bradley. 2002. Generational Ethics: Age Cohort and Healthcare Executives and Values. *HEC*, 14 (2).
- D. B. Bradley, J. R. Peacock, D. Shenk. 2002. Mentoring Between and within "Generations" of Gerontology Students: Implementation of a Service-Learning Model. *Geriatrics and Gerontology Education* 22 (2): 1-14.
- D. B. Bradley, J. R. Peacock, D. Shenk and M. Chapin. 2002. Developing Gerontology Educators Through a Graduate Teaching Practicum. *Journal of Educational Gerontology* 28 (1): 45-57.
- D. B. Bradley. 2001. Developing a Research Question Through Grant Proposal Development. *Journal of Educational Gerontology* 27 (7) : 569-581.

- D. Shenk and D. B. Bradley. 2001. Approaches to Teaching about Research in Gerontology: Introduction to a Special Issue. *Journal of Educational Gerontology* 27 (7): 533-535.
- J. R. Peacock, D. B. Bradley, D. Shenk. 2001. Incorporating Field Sites into Service-Learning as Collaborative Partners. *Journal of Educational Gerontology*, 27 (1):23-35.
- D. B. Bradley. 2000. A Reason to Rise Each Morning: The Meaning of Volunteerism in the Lives of Older Adults. *Generations* 23(4): 45-50.
- D. B. Bradley. 1994. Sex and The Single Senior. *Creative Retirement*, 2 (March).

Technical Reports and Book Review

- J. R. Peacock, D. B. Bradley and D. Shenk. 2001. Mentoring Between the Generations of UNC-Charlotte Gerontology Students, in J. M. McCrea, A. Nichols and S. Newman, eds., *Intergenerational Service-Learning in Gerontology: A Compendium, Volume II*, 63-71. Pittsburgh, PA: Generations Together, University of Pittsburgh and the Association for Gerontology in Higher Education.
- D. B. Bradley. 2000. Final Report on Implementing the Carolinas Nonprofit Leadership and Management Project. Charlotte, NC: Sisters of Mercy of North Carolina Foundation.
- J.R. Peacock, D.B. Bradley and D.L. Shenk. 1999. *Implementing a Service Learning Project in the Intergenerational Curriculum*. Charlotte, NC: The University of North Carolina at Charlotte.
- D.B. Bradley. 1997. *AGE+: The Single Method of Access Model*. Charlotte, NC: Charlotte-Mecklenburg Council on Aging.
- D. B. Bradley. 1995. *Families and Eldercare*. Raleigh, NC: NC Department of Human Resources.
- D. B. Bradley. 1994. *Information on Eldercare: A Series about NC Aging Policies and Service Delivery*. Raleigh, NC: Carolina: NC Department of Human Resources.
- D. B. Bradley. 1994. *Families and Caregiving*. Raleigh, NC: NC Department of Human Resources.
- D. B. Bradley. 1993. *Assessing the Market for Gerontological Education in the Charlotte Region*. Charlotte, NC: University of North Carolina at Charlotte.
- D. B. Bradley. 1991. *Donor Choice in Indianapolis*. Alexandria, VA: United Way of America.
- D. B. Bradley. 1988. *State Resources to Enable Development of Community Nonprofit Skilled*

Nursing Facilities, Report for ACR 56 (1987). Sacramento, CA: Assembly Office of Research.

D. B. Bradley. 1988. *Respite Care in Family Policy, Report for the Family Project*. Sacramento, CA: Assembly Office of Research.

D. B. Bradley. 1998. Medicare-Managed Care. *Senior Directions* (April).

D. B. Bradley. 1995. Interpreting the Aging Self: Personal Journals of Later Life by Harry J. Berman, *Educational Gerontology* 21(6): 633-634.

Honors

Professor of the Year, Master in Public Administration Graduate Student Group and MPA Students at Large, The University of North Carolina at Charlotte, 2001.

Who's Who in America, 2002, 57th Edition

Who's Who Among America's Teachers, 1998.

International Who's Who of Professional and Business Women, 1998.

Sigma Xi (Scientific Research Honor Society), 1996 - .

Graduate Research Fellow, Carnegie-Mellon University, 1984 -1988.

Phi Alpha Theta (History Honor Society), 1984 - .

Rockefeller Foundation Humanities Fellow, 1983 -1985.

Grants and Contracts

International Travel Grant to attend IRSPM VI, Edinburgh Scotland, Office of International Programs UNC Charlotte, 2002, \$500.

"Issues and Answers: Developing Intergenerational Policy Participation." The Corporation for National Services and Association of Gerontology in Higher Education, 2002, \$8,000 (pending).

"Carolinas Nonprofit Management and Leadership Program, Cohort III" Sisters of Mercy of North Carolina Foundation, 2001, \$22,068. (PI).

"Carolinas Nonprofit Management and Leadership Program," Sisters of Mercy of North Carolina Foundation, 2000, \$45,293 (PI).

"Nonprofit Management Training for Foundation Grantees," Sisters of Mercy of North Carolina Foundation, 1999, \$24,585 (PI).

"Intergenerational Service Learning in the Gerontology Curriculum," The Corporation for National Services and AGHE, 1998, \$9,500 (co-PI with J.R. Peacock).

"Single Method of Access for Seniors", Council on Aging and Mecklenburg County Department of Social Services, Feb-May 1997, \$5,000, (PI).

"The Eldercare Resource Project." N.C. Division of Aging, 1994, \$11,491, (co-PI D. Shenk).

"Assessing Gerontological Education for the Charlotte Region," University of North Carolina at Charlotte, 1993, \$5,000, (PI).

"Friendly Visitor Program", Mecklenburg County Commissioners, 1992-1993, \$60,000, (PI).

"Mothers Transportation Information Project", Lilly Endowment, 1991, \$12,000, (PI).

California Assembly Office Of Research, "Long-Term Health Care Insurance", Robert Wood Johnson Foundation, 1989, \$2,000,000, (co-PI).

Research and Applied Seminars

- The Pivotal Role of Philanthropy in Building Nonprofit Capacity, IRSPR VI, Edinburgh Scotland, April 9, 2002 (with Michael Patch and Chelsea Reiff Gwyther).
- Retirement in the New Milenium: New Ways at Looking at an Old Policy Problem. 2002 Annual Meeting of the Association of Gerontology in Higher Education, Pittsburgh, PA, March 2, 2002.
- Aging Policy: Not the Same Old, Symposium Organizer, 2002 Annual Meeting of the Association of Gerontology in Higher Education, Pittsburgh, PA, March 2, 2002.
- Fears, Frustrations and Falsehoods: Strategies for Overcoming Concerns, 2002 Annual Meeting of the Association of Gerontology in Higher Education, Pittsburgh, PA, March 1, 2002 (with Teresa Hoover) .
- A Non-Corporate Model of Volunteering, Department of Political Science, The University of North Carolina at Charlotte, Charlotte, NC, January 23, 2002.
- Conceptualizing the African-American Volunteer Experience: Insights from Older Women, 54th annual Scientific Meeting of the Gerontological Society of America, Chicago. November 16, 2001.
- The Role of Spirituality in Humanistic Gerontology, in The Humanities and the Arts Symposium: Celebrating 25 Years and The Vision of David Van Tassel, 54th annual Scientific Meeting of the Gerontological Society of America, Chicago. November 17, 2001.
- Working with and for Minortiy Elders: Developing Cultural Competence, 2001 Annual Meeting of the Association for Gerontology in Higher Education, San Jose, CA, February 23, 2001.
- Preparing Future Gerontologists: Field-Based Education, Symposia (Organizer and Co-Chair), 53rd Annual Scientific Meeting of the Gerontological Society of America, Washington, D.C. November 20, 2000.
- Incorporating the Viewpoints of Service Providers, Southern Gerontological Association Annual Meeting, Greensboro, NC, April 1, 2000. (with J. R. Peacock and D. Shenk).
- Implementing an Intergenerational Service Learning Model, Association for Gerontology in Higher Education Annual Meeting, Myrtle Beach, SC, February 26, 2000. (with J. R. Peacock and D. Shenk).
- Teaching Research Methods II, Symposia (Organizer and co-chair), 52nd Annual Scientific Meeting of the Gerontological Society of America, San Fransisco, November 22, 1999.
- Identifying Doable Research Through Grant Proposal Development, 52nd Annual Scientific Meeting of the Gerontological Society of America, San Fransisco, November 22, 1999.
- The Challenges of Using Case Studies to Stimulate Critical Thinking in Nonprofit Management, Asociation for Research on Nonprofit and Voluntary Organizations (ARNOVA) Research Conference, Arlington, VA, November 6, 1999.
- An Intergenerational Model for Integrating Service Learning in the Curriculum, Fourth Annual North Carolina Summer Symposium on Aging, Fayetteville, NC, July, 1999 (with J.R. Peacock and D.L. Shenk).

- Collaboration in a Teaching Practicum, Association for Gerontology in Higher Education Annual Meeting, St. Louis, February 27, 1999 (with D. L. Shenk, J. R. Peacock and M. Chapin).
- An Exploratory Study of Retirement Decision-Making of UNC Charlotte Faculty, Department of Political Science, UNC Charlotte, February 3, 1999.
- Single Method, Multiple Access: Integrating Service Delivery Systems, N. C. Summer Symposium on Aging, Chapel Hill, NC, July, 1997.
- Intergenerational Leadership: What is the Meaning of Age? (Keynote) 6th Annual Duke University Institute on Leadership, Wildacres, NC, September, 1996.
- From Grits to Danish Pastries, Possibilities for Rural Service Delivery Reform, Southeastern Aging Network Training Conference, Charlotte, NC, September, 1996 (with D. L. Shenk).
- Eldercare and the Art of Collaboration, N. C. Summer Symposium in Aging, Winston-Salem State University, July, 1996.
- Possibilities for Long-Term Health Care in North Carolina, Gerontology Program. University of North Carolina at Charlotte, March, 1996.
- Historical Foundations of the Continuum: A State Level Perspective. (Invited) Research Conference on Aging and Health. University of Virginia, May, 1994.
- Women and Philanthropy, Conference on Women, University of North Carolina at Charlotte, March, 1994.
- Unemployment and Underemployment Pressures on Families, (Invited) Indiana Council on Family Relations, Indianapolis, IN, April, 1991.
- Is Respite Care a Family or Aging Policy? American Society on Aging, March, 1990.
- Is Respite Care a Policy Solution to the Challenge of Family Caregiving? Child Development Family Studies Colloquium, Purdue University, October, 1989.
- An Evolution in Attitudes about the Aged?: From Problem to Resource, American Society on Aging, March, 1989.
- Experimentation and Tradition Building in State Social Policies for the Elderly, American Society on Aging, March, 1988.

University Service (UNC Charlotte)

University:

- Research Team analyzing UCLA Higher Education Research Institute Faculty Survey, Member, 2002- (appointed by the Provost).
- Faculty Council, Delegate representing the Department of Political Science, 2000 – present
- Research Across the Disciplines (graduate research fair), Judge, March 2001
- Health Services Research Academy, Member, 1998 – present

College of Nursing and Health Professions:

- Health Research Scholar, Reviewer, May, 2001

Department:

Moderator, MPA Alumni Chapter and MPA Student Organization Conference, "Everything Grants: Writing, Winning, and Managing," UNC Charlotte, November 13, 2001.

Graduate Committee, 1997- present

Graduate Advisor, 1997 – present

Advisor, Master of Public Administration Student Group, 2001 - present

Search Committee, Human Resources and MPA Director, 2000-2002

Gerontology Advisory Committee, 1994 - present

Honors and Awards Committee, Department of Political Science, 1998-1999

Professional Activities and Affiliations

Activities

Association of Gerontology in Higher Education:

Nominated, Treasurer, 2001

Chair, AARP-ANDRUS Foundation Scholarships & Fellowships Program, 1998 – present

Member, Program Development Committee, 1998 – present

Member, Advancement Committee, 2001- present

Member, Award Committee, 2001 – present

Member, Public Policy Committee, 1998 – 2000

Reviewer, AARP-ANDRUS Founders Scholarship Program, 2001

Gerontological Association of America:

Member, BSS Representative, Humanities and Arts Committee, 2002-

Member, AGHE Representative, Task Force on Organizational Technology and Computers, 2002-

Chair, Humanities and Arts Committee Exhibit, 2000 Annual Meeting; 2001 Annual Meeting, 2002 Annual Meeting

Southern Gerontological Society:

Reviewer, Annual Meeting Abstracts, 2000, 2001

Member, Policy Committee, 1995 –1997

University of Rochester, History Department Alumni Advisory Committee, 2001 - present

Reviewer:

American Review of Publication Administration, 2001, 2002

Journal of Applied Gerontology, 2000, 2001, 2002

Pine Forge Press, 1995 – present

Policy Studies Review, 2000

North Carolina Institute on Aging, Faculty Grants Steering Committee, 2000 – 2001

American Society on Aging, Membership Coordinating Committee, 1994
Indiana Council on Family Relations, Member, 1991
Indiana Health Care Association, Advisory Council, 1990

Affiliations

American Society on Aging, 1987 - present
Association of Public Policy Analysis and Management, 1996 - present
The Gerontological Society of America, 1989 - present
The North Carolina Center for Nonprofits, 1992 - present
The North Carolina Educators for Nonprofit Organizations, 1999-present (founding member)
Southern Gerontological Society, 1993 – present

Professional Development

Distance Learning in Gerontology, University of North Carolina Chapel Hill, 1999.
Interactive Course on Distance Learning, University of North Carolina at Charlotte, October 18, 2001.

Community Service

Board and Trustee Experience:

American Heart Association, Charlotte-Mecklenburg Division, Secretary, 1995 -1997
Charlotte-Mecklenburg Senior Centers, Charlotte, NC.
 Board of Trustees, 1991 – 1998
 Executive Committee, 1992 – 1996
Newell Place Homeowners Association, Charlotte, NC, President, 1994 -1996
Support Works, Charlotte, NC, Treasurer, 1993 – 2000 (An information and referral program)
Friendly Visitor Task Force, Charlotte, NC, 1991 – 1992 (An informal respite care program)
Citizens Who Care, Davis, CA, Trustee, 1987 – 1989 (An informal respite care program)

Advisory/Task Force Experience:

Foundation for the Carolinas, Capacity Building in the Charlotte Region working group, appointed by the Chancellor, UNC Charlotte, 2001
Charlotte-Mecklenburg Aging Coalition, UNC Charlotte representative, 1996 - present
Just1Call Advisory Group, UNC Charlotte representative, 2001- present
Mecklenburg County Home and Community Block Grant for Older Adults Advisory Committee, 1993 - present
United Way of Central Carolinas
 Health Council, 1998 - present
 Community Outreach Committee, 1998 - 2000
 Leading The Way Steering Committee, 1997- 2000
 Fund Distribution Committee, 1995 - 1997

Volunteer Leadership Committee, 1993 -1994
Ageline Advisory Committee, Charlotte, NC, 1997- 2000
United Way of Central Indiana Specialized Transportation Task Force, Indianapolis, IN, 1991
FM 91 - Sacramento, CA Public Radio, Advisory Board, 1987 - 1989

Association of Fund Rasing Professionals, Moderator, Legislative Breakfast, Charlotte NC,
February 12, 2002.
North Carolina Center for Nonprofits, Facilitator, Coaches and Learners, Annual Conference,
October 25-26, 2001.
North Carolina White House Conference on Aging, Facillitator, December 7 - 9, 1994

Selected Workshops and Talks

- “Building a Better Board.” Reachout 2002 --- Out Charlotte, Hope Haven, Charlotte, NC, March 5, 2002.
- “501C3: The Application Process and Board Responsibilities.” Regional Coalition Coordinators Network, Asheville, NC, December 14, 2001
- “Collaborate or Die.” N. C. Center for Nonprofits Annual Conference, Charlotte, NC, October 26, 2001.
- “Overview of Insurance and Financial Issues for Older Adults.” Successful Aging Forum, Charlotte, NC, May 24, 2001.
- “The Challenges of Board Leadership in the New Milenium.” Hospice and Home Care of Alexander County, Boone, NC, April 7, 2001.
- “Nonprofit Management Imperatives.” The Art of the Grant, Duke Endowment and UNC Charlotte, Charlotte, NC March 8, 2001.
- “Low Cost or Free Resources from North Carolina Colleges and Universities.” North Carolina Center for Nonprofits Annual Conference, Greensboro, NC, October, 1999 (D. Bradley and K. Reed).
- “Alternatives in Nonprofit Education.” N.C. Center for Nonprofits Annual Conference, Chapel Hill, NC, October, 1998.
- “Social Security Reform.” Adventures in Learning, The Shephard's Center, Charlotte, NC, October 26, 1998
- “Board Rights and Responsibilities.” Leading the Way Program, Union County Chamber of Commerce, May 13, 1998
- “Incrementalism in the Social Security Program.” Adventures in Learning Program, The Shephard's Center, Charlotte, NC, November 3, 1997
- “How Volunteerism Connects Us.” Community Care Clinic Of Rowan County Annual Meeting, Salisbury, NC, October 23, 1997
- “Strategic Planning for the 21st Century.” NSFRE, Charlotte, NC, October 15, 1997
- “Pension Reform in International Perspective.” Adventures in Learning Program, The Shephard's Center, Charlotte, NC, October 6, 1997
- “Trends in Nonprofit Education.” Metrolina Library Association, Charlotte, NC, August 21, 1997

- “Single Method of Access” Charlotte Mecklenburg Aging Coalition Forum, May 23, 1997
“Generational Differences in Nonprofit Managers.” NCYFT, Charlotte, NC, March 12, 1997
“Thinking Strategically for the 21st Century.” Health and Human Services Institute, Foundation for the Carolinas/United Way of Central Carolina, March 11, 1997.
“Commentary on Aging; and Facilitation,” Charlotte Mecklenburg Aging Coalition Aging Summit, January 16, 1997
“Navigating the World of Nonprofits.” Careers in International Business Conference, University of North Carolina at Charlotte, February, 1996.
“Effective Counseling Strategies for Older Adults.” Mecklenburg County Bar Association, January, 1996
“Strategic Management and Planning.” UNCC/USIA project to Enhance Local Government Information, University of North Carolina at Charlotte, July, 1995.
“Continuum of Care, Historical and Cultural Perspectives.” Professional Development Program in Gerontology, The University of North Carolina at Charlotte, 1993.
“Evaluating the Bottom Line.” United Way of Central Carolina, Volunteer Leadership Development Program, Charlotte, NC, October, 1993

Consulting

Strategic Planning, Organizational Evaluation, Board Development, and Program Development and Evaluation services. Major clients since 1991:

National: American Harp Society, Lilly Endowment, United Way of America

State/Regional: The Art plus Writing Foundation, Elon Homes for Children, North Carolina Dance Theatre, Sisters of Mercy of North Carolina Foundation, University of North Carolina at Charlotte

Local: Adult Care and Share, Charlotte’s Web, Charlotte-Mecklenburg Council on Aging, Charlotte-Mecklenburg Senior Centers, Inc., Gaston County Historical Museum, Hospice and Home Care of Alexander County, Lincoln County Theater (ME), Planned Parenthood of the Capital and Coast, Randolph Community Hospital Foundation, Regional Aids Interfaith Alliance

Teaching Experience

The University of North Carolina at Charlotte

- GRNT 4250 Aging Programs and Services
- GRNT 4050 Topics in Gerontology
- GRNT 3800 Directed Study in Gerontology
- GRNT 3600 Senior Practicum in Aging
- GRNT 2100 Introduction to Gerontology
- GRNT/MPAD 6210 Aging and Public Policy
- GRNT/MPAD 6211 Administration of Aging Programs

MPAD 6142 Grant/Contract Development in the Public and Private Sector

MPAD 6310 Foundations of the Nonprofit Sector
MPAD 6311 Introduction to Nonprofit Management
MPAD 6000 Developing Partnerships in the Nonprofit and Public Sector
MPAD 6000 Nonprofit Issues
MPAD 6325 Legal Aspects of Nonprofit Organizations
MPAD 6320 Strategic Planning for Nonprofit Organizations
MPAD 6322 Volunteer Management
MPAD 6323 Grant Writing
MPAD 6800 Directed Study in Public Administration
MPAD 6801 Directed Study in Public Administration
MPAD 6820 Independent Study in Public Administration

POLS 3400 Internship in Political Science
POLS 3500 Readings in the Nonprofit Sector

Graduate Thesis or Graduate Applied Project Committees:

Michael Zezech (Ph.D. Educational Administration, May 2002)
Susan Caudle (MA, GRNT)
Lori Wreath Damon (MA, GRNT)
Megan Thorton (MA, GRNT, May 2002)
Angela Hays, (MA, GRNT, December 2001)
Paula Leschner, (MA, GRNT, August, 2001)
Sherry Poplin, (MA, GRNT, December 2001)
Tanya Thompson, (MA, GRNT, December 2001)
Jennifer Pagano, (MA, GRNT, December, 2000)
Jennifer Ludlow (MA, GRNT, May, 2000)
Melinda West (MA, GRNT, December, 1999)
Meldrena Chapin, Co-Chair, (MA, GRNT, December, 1998)
Karen Guz, Chair, (MPA, December, 1998)
Louise Mead (MA, GRNT, May, 1998)
Lori Thurber (MA, Sociology, May, 1998)
Razan Fayez (MPAD, August, 1997)

Carnegie-Mellon University

World History (undergraduate)
The Nuclear Age (upper level undergraduate)

Duke University, Certificate Program in Nonprofit Management Program

Collaboration: Is It Right for You?
How to Adapt and Thrive in the Nonprofit Sector
Long-Range Planning

Issues in Nonprofit Management
Planning, Holding and Leading a Board Retreat
Preparing the Board for a Retreat
Strategic Planning
Starting a Nonprofit Agency

Curriculum Vitae

ALAN R. FREITAG

5500 Tullamore Lane
Charlotte, NC 28269
704-948-2955 (home)
ARFreitag@aol.com (home)

Communication Studies Dept.
UNC Charlotte
9201 University City Blvd.
Charlotte, NC 28223
704-687-2867 (office)
arfreita@email.uncc.edu (office)

EDUCATION

- 1999** **Ph.D.**, Ohio University's E.W. Scripps School of Journalism.
Concentration areas: public relations; international mass communication; communication research theory and methodology; Latin American studies.
- 1977** **Master of Arts**, Webster University, St. Louis, Missouri. Double major: Business Administration; Public Administration.
- 1973** **Bachelor of Science**, University of Wisconsin, Oshkosh. Major: Speech (Radio, TV, Film).
- 1971** **Associate in Applied Science**, Milwaukee Area Technical College, Wisconsin. Major: Telecasting (TV Production/Direction).

EXPERIENCE

1998-Present **Assistant Professor**, DEPARTMENT OF COMMUNICATION STUDIES, UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE.

- Graduate courses taught: Communication Campaign Management; Media Relations.
- Undergraduate courses taught: Public Relations Principles; Public Relations Writing; News Writing; Research Methods; Case Study Competition.
- Established PRSSA chapter; chapter adviser; academic adviser to undergraduates.

- 1995-1998** **Associate Instructor & Doctoral Student**, OHIO UNIVERSITY'S E.W. SCRIPPS SCHOOL OF JOURNALISM. Instructor of record for 1-3 journalism and PR courses per academic quarter including media relations and publicity, new writing, reporting public affairs, and reporting contemporary issues. Adviser to OU's PRSSA chapter. Academic adviser to undergraduate students.
- 1993-1995** **Assistant Director of Public Affairs**, PACIFIC AIR FORCES COMMAND, HICKAM AFB, HAWAII. Chief of Staff for network of more than 80 public affairs (PR) specialists in Hawaii, Alaska, Guam, Korea and Japan. Planned and developed themes and messages. Identified publics and conduits. Directed staff. Speech writer and traveling press aide for four-star commander. Advised senior leadership on command and national security communication issues. Coordinated media coverage for base visits by the President, cabinet members, and the Japanese Emperor. Planned and coordinated media coverage for major air exercise in Thailand involving U.S., Thai, and Singaporean air forces.
- 1990-1993** **Director, Media Branch**, SUPREME HEADQUARTERS ALLIED POWERS EUROPE, MONS, BELGIUM. Led international PR staff for Allied Command Europe, NATO's military arm. Planned and conducted more than 500 major media events for Supreme Allied Commanders General John Galvin and General John Shalikashvili with top international journalists. Conducted PR training for officers of NATO member nations. Prepared and carried out communication plans related to German reunification, dissolution of the Soviet Union and the Warsaw Pact, restructuring of NATO's military commands, NATO's involvement in the Gulf War, and implementation of the Conventional Forces in Europe Treaty. Designed and conducted professional exchanges and instructional courses with East European counterparts.
- 1987-1990** **Director, Media Branch**, STRATEGIC DEFENSE INITIATIVE ORGANIZATION, PENTAGON, WASHINGTON, D.C. Conducted proactive campaign for multi-billion dollar research program. Coordinated editorial boards, news conferences and more than 500 media interviews for program director and senior staff. Worked with major U.S. defense contractors and national/international media. Contributed to speeches by Defense Secretary, Vice President and President. Designed and produced media products including press kits, news releases, videos, and displays in support of key program experiments, developments and milestones. Conducted media tours of research facilities throughout the U.S. Also served regularly as Pentagon media desk officer, including during 1989 invasion of Panama.

1986-1987 **Senior Account Officer**, AIR FORCE ISSUES TEAM, PENTAGON, WASHINGTON, D.C. Helped develop legislative strategy for U.S. Air Force. Wrote key sections of Air Force Report to Congress. Prepared Air Force Chief of Staff and Secretary of the Air Force for congressional budget hearings. Specific areas of responsibility were space and manpower/personnel issues. Exercised overall responsibility for budget hearings before the Senate Appropriations Committee.

1984-1986 **Director of Public Affairs**, ROYAL AIR FORCE BASE MILDENHALL, ENGLAND. Headed international PR staff conducting corporate communications, community and media relations on major U.S.-operated air base. Published weekly, 5,000-circulation, internal magazine. Coordinated base-community council. Hosted 200 media representatives for annual 2-day air show -- the largest in Europe. Ran base tour program for more than 5,000 annual visitors. Coordinated speakers' bureau and orientation flight program. Assistant director of press center in wake of 1986 attack on Libya, launched from this and neighboring base; responded to more than 1,500 media queries. Accommodated media during visits by top U.S. and British officials including the U.S. Vice President and Secretary of State.

1980-1984 **Broadcast Operations Manager**, AMERICAN FORCES NETWORK - EUROPE, FRANKFURT, GERMANY. Part of network management team, and commander of all Air Force members, for network comprising 300+ employees, five TV, 10 AM and five FM stations serving a half million Americans in Germany, Belgium and the Netherlands. Represented network at ambassadorial-level planning sessions. As war plans officer, developed plan to ensure continuation of broadcasting during crises. Oversaw establishment of new television affiliate in the Netherlands. Served as network executive officer during 7-month vacancy. Managed \$50,000 annual training program. Helped operate media center at Rhein-Main Air Base for the return of the Iran hostages in 1980, assisting more than 1,000 journalists in the days leading up to the hostages' arrival at the base.

1976-1980 **Director of Advertising and Promotion**, U.S. AIR FORCE RECRUITING, KANSAS CITY, MISSOURI. Led team conducting recruiting advertising and promotion in Kansas and Missouri. Coordinated multi-media and multi-faceted marketing campaigns to attract top quality young men and women to the Air Force in the first years of the "all-volunteer force." Managed \$50,000 annual ad budget, plus half million piece annual direct mail program. Coordinated displays, more than 100 Air Force band appearances annually, and air base tours. Spoke to countless civic and academic groups.

- 1973-1976** **Navigator**, LITTLE ROCK AIR FORCE BASE, ARKANSAS.
Following officer and flight training in Texas and California, served as flight crew member on C-130 Hercules aircraft. Participated in numerous military exercises in Europe, Latin America and Alaska. Also supported humanitarian missions including the resettlement of Vietnamese refugees.
- 1971-1973** **Producer/Director**, KFIZ-TV, FOND DU LAC, WISCONSIN.
Produced and directed daily children's program and studio interview/feature program.
- 1970-1971** **Production Staff Member**, WMVS/WMVT-TV, MILWAUKEE, WISCONSIN. Cameraman, floor director, technical director, for regional PBS production and broadcast facility.

TEACHING

- Courses Taught** Communication Campaign Management (grad.); Media Relations (grad.); Public Relations Principles; Public Relations Writing; News Writing; Research Methods; Case Study Competition; Media Relations and Publicity; Reporting Public Affairs; Reporting Contemporary Issues.
- New Courses Developed** Communication Campaign Management (grad.); Media Relations (grad.); Public Relations Writing; International Public Relations (to be taught summer 2002).
- Independent Studies** Web Site Design; spring 2000; Deonca Green, Shelby Hepler; three credits each.

Newsletter Production; fall 1999; (name lost); three credits.
- Honors Students** Served on Faculty Committees for Honors Students: Kelly Vance (1999/2000); Jennifer Paules (2000/2001); Heather Sumner (2000/2001)
- Guest Lectures** UNC Charlotte chapter, International Golden Key Honor Society; November 14, 2000; subject: Challenges of Cross-cultural Communication.

Pfeiffer University, Charlotte; Public Relations Course, October 31, 2000; subject: The Value of Professional Organizations.

Ohio University, senior capstone public relations course taught by Professor Mel Helitzer; May 22, 1997; subject:

Public Relations Handling by the Air Force of the Kelly Flinn Adultery/Court Martial Issue.

Ohio University Society of Professional Journalists student chapter; October 8, 1996; subject: Preparation of Résumés and Cover Letters.

Ohio University, course on Media Relations and Publicity taught by Dr. Ann Cooper-Chen; October 23, 1995; subject: Preparation of Media Kits.

Workshops

Conducted résumé workshops during PRSSA national conventions in October, 2000 (Chicago), October, 1999 (Anaheim, Calif.), October, 1998 (Boston), and November, 1997 (Nashville).

Conducted workshops on principles of public relations during Ohio University's annual High School Journalism Workshop, June 15, 1996, and June 21, 1997.

SCHOLARSHIP

Published Articles

"A Content Analysis of New Hampshire Primary Coverage, 1952-1996." *Newspaper Research Journal*, 21-3, Summer 2000, pp.94-106.

"Dit Dit Dit -- Dash Dash Dash -- Dit Dit Dit: SOS for PR Orthodoxy?" *Public Relations Quarterly*, 44-4, Winter 1999, pp.36-40

"How to Measure What We Do." *Public Relations Quarterly*, 43-2, Summer 1998, pp.42-47.

"PR Planning Primer: Bite-sized Morsels Make it Simple." *Public Relations Quarterly*, 43-1, Spring 1998, pp. 14-17.

"A Content Analysis of Content Analysis: 25 Years of Journalism Quarterly." A paper co-authored with Dr. Daniel Riffe of Ohio University. *Journalism and Mass Communication Quarterly* 74-3, Autumn 1997, pp. 515-524.

Convention Papers

"The Cultural Competence Sprial: An Assessment and Profile of U.S. Public Relations Practitioners' Preparationin for International Assignments." Presented at the 1999 annual convention of the Association for Education in Journalism and Mass Communication (AEJMC), New Orleans, La., August 4.

"Public Relations Functions and Models: U.S. Practitioners in International Assignments." Presented at the 1999

annual convention of the Association for Education in Journalism and Mass Communication (AEJMC), New Orleans, La., August 5.

"Fujimori Puts the PR in Perú and PromPeru Leads the Way: How the President is Projecting His Administration's Neoliberal Policies." Presented at the 1997 annual convention of the Association for Education in Journalism and Mass Communication (AEJMC), Chicago, Ill., August 1.

"Terrorists on the Web: Propaganda and Public Diplomacy in Cyberspace." Presented at the 1997 annual convention of the AEJMC, Chicago, Ill., July 30. Selected as the Third Top Paper in the Markham Competition for student papers in international communication.

"A Content Analysis of Coverage of the New Hampshire Primary, 1952-1996." Presented at the annual convention of the AEJMC, Anaheim, Calif., August 13, 1996.

"A Content Analysis of Coverage of the Million Man March." A co-authored paper presented at the annual Mid-Atlantic Regional Conference of the Graduate Interest Group of AEJMC, Philadelphia, Penn., March 24, 1996.

Panels

Planned, coordinated and moderated a panel discussion at the Pentagon, Washington, D.C., for the Public Relations Division during the 2001 AEJMC convention. Panel members were Assistant Secretary of Defense for Public Affairs, the Honorable Victoria Clarke; Director of Public Affairs for the U.S. Air Force, Brigadier General Ronald Rand; and ABC News Chief Security Correspondent, Mr. John McWethy. August 6, 2001.

Panel member, "The Continuing Saga of the Firestone/Ford Recall," Southern States Communication Association, Lexington, Ky., April 5, 2001; addressed international media coverage of the crisis.

In Print

"Ascending Cultural Competence Potential: An Assessment and Profile of U.S. Public Relations Practitioners' Preparation for International Assignments," accepted by the *Journal of Public Relations Research*.

"International Media Coverage of the Firestone Tire Recall," accepted by the *Journal of Communication Management*.

Under Review "The Battle Over Battle Pages: Paul Butler's Modest proposal for the 1956 Presidential Campaign," under review by *Southern Communication Journal*.

Other Publications "Cope Tiger 95," *Asia-Pacific Defense Forum*, fall 1995, pp. 36-41.

"Women in the Air Force: Completing the Evolution," article ghost written for Lt.Gen. John Fairfield, *Airman*, October 1994, pp. 34-39.

"Facing the Threat in Asia," article ghost written for Gen. Robert Rutherford, *Airman*, July 1994, pp. 2-9.

Grants \$71,095 research grant to study the effectiveness of employee health benefits communication within TIAA-CREF, 2002.

SERVICE

University/college Panel member, faculty panel presentation for students in wake of terrorist attack on World Trade Center and Pentagon, September 12, 2001.

Elected chair, College of Arts and Sciences Faculty Council, 2001/2002 academic year.

Elected member, College of Arts and Sciences Faculty Council, 1999-2001 and 2001-2003 academic years (two consecutive 2-year terms).

Selected committee member, Dean's Goal Assessment Project, spring 2000.

Department Faculty position search committee chair, Public Relations, 2001/2002 academic year.

Faculty position search committee chair, Public Relations, 2000/2001 academic year.

Faculty position search committee member, Rhetoric, spring 2001.

Faculty position search committee member, Media Law, spring 2001.

Faculty position search committee chair, Public Relations lecturer, spring 2001.

Department Chair search committee member, fall 2000.

Faculty position search committee member, Public Relations, 1999/2000 academic year.

Department representative, Explore Open House Resource Fair, November 13, 1999.

Member, Curriculum Revision Committee, 1998/1999 academic year.

Member, Graduate Program Planning Committee, 1998/1999 academic year.

Professional

Public Relations product judge, annual competition of the National Association of County Information Officers, spring 2001.

Two years, planning committee member, video producer, annual Pegasus and Infinity Awards program/banquet, Charlotte chapter of the Public Relations Society of America, fall 2000 and fall 2001.

Research paper judge, Public Relations Division, AEJMC, 2000 annual convention.

Two years, membership chair, Public Relations Division (560 members), AEJMC, 1999/2000 and 2000/2001 academic years.

Faculty Adviser, Public Relations Student Society of America chapter, UNC Charlotte, 1998-present.

Research paper judge, Internship and Careers Interest Group, AEJMC, 1999 annual convention.

Keynote speaker, Charlotte PRSA chapter monthly meeting, June 23, 1999: "The Effects of Technology Developments on Public Relations Practice."

Co-chair, research paper judge, and panelist, AEJMC Graduate Education interest Group midyear conference, Ohio University, April 17-19, 1998.

Faculty Adviser, Public Relations Student Society of America chapter, Ohio University, 1997/1998 academic year.

Directed publicity and media relations in support of official dedication of Ohio University's Sing Tao Center, home of the Institute for International Journalism, June 13, 1997.

Guest Professional Judge, media kits and newsletters, national competition of the National Federation of Press Women, April 1997.

Community

Keynote speaker, meeting of the Lake Norman, North Carolina, chapter of ProBus, an organization of retired business executives. Topic was current issues related to strategic missile defense and the ABM Treaty. November 13, 2001.

Hosted dinner at my home for State Department-sponsored visit to Charlotte by Indonesian official Mr. Ulil Abshar Abdalla. He is the Executive Director of the Institute for the Study of the Free Flow of Information and the Senior Officer for the Indonesian Commission on Religion and Peace. July 30, 2001.

Hosted dinner at my home for State Department sponsored visit to Charlotte by five Bulgarian business leaders, their escorts, and officials of the Charlotte International Visitors Bureau. May __, 2001.

Hosted dinner at my home for visiting Mongolian dignitaries – adviser to the president and adviser to the minister of foreign relations – February 3, 2000.

Keynote speaker, commissioning ceremony, Army and Air Force ROTC, UNC Charlotte, December 14, 2000.

Pro bono public relations counsel to *Room at the Inn*, charitable home for women at risk, Charlotte, 1999.

Keynote speaker, Air Force commissioning ceremony, Ohio University, June 13, 1997.

MEDIA ACTIVITIES

Consulting Alert (newsletter targeting Fortune 500 CEOs), telephone interview, December 19, 2001: Crisis communication management as related to Enron debacle and involvement of Andersen Consulting.

WSOC-TV, taped news interview, October 7, 2001: U.S. and allied attack on terrorist facilities and humanitarian efforts in Afghanistan.

WBAV radio, live telephone interview, morning public affairs program, September 14, 2001: Terrorist attack on World Trade Center and Pentagon.

WSOC-TV, taped news interview, September 12, 2001: Terrorist attack on World Trade Center and Pentagon.

Charlotte World, telephone interview, May 21, 2001: Public relations ethics related to campaign in support of referendum on new sports arena in Charlotte.

WBTV, telephone interview, March 13, 2001: U.S. Navy plan to launch recruiting advertising campaign in wake of submarine accident in Hawaii and aircraft bombing accident in Kuwait.

Charlotte Observer, telephone interviews, May 23, 2000: New marketing campaign for military recruiting.

WCNC-TV taped news interview, October 4, 1999: Public Relations considerations surrounding series of bombs and arson at Lowes Home Improvement stores in North Carolina

WCNC-TV taped news interview, June 22, 1999: Academic integrity.

WBTV evening newscast live interview, June 17, 1999: Kosovo and NATO.

Christian Science Monitor, telephone interview, May 31, 1999: Terrorists' use of the Internet.

WBTV evening newscast live interview, April 23, 1999: Kosovo and NATO.

La Parisienne, telephone interview, September 17, 1998: Media coverage of the Clinton scandal.

PR Intelligence Report, telephone interview, September 15, 1998: Is the news conference dead?

ACADEMIC HONORS

Selected by students as honorary member of the Golden Key International Honor Society, UNC Charlotte, 1999.

PROFESSIONAL COURSES COMPLETED

Air War College (completed 1993): Two-year, senior officer leadership correspondence course. Addressed security policy, international politics, military strategy, joint military doctrine.

Senior Public Affairs Officers Course (completed 1993): One-week, resident seminar for senior Defense Department public affairs managers conducted at the Defense Information School (DINFOS), Fort Harrison, Indiana. Brings together policy makers, experts and opinion leaders from media, academia and government

for symposia on mass communication implications of current national and international security issues.

NATO Officers Course (completed 1990): Four-week, resident course conducted in Washington, D.C., and Oberammergau, Germany. Covered historical context of the Alliance, its political and military structures and functions, and its role in European, North American, and global security.

Air Command and Staff College (completed 1984): One-year correspondence course in advanced management and leadership for mid-level Air Force officers. Covered international relations, foreign policy, force employment and the relationship between diplomacy and defense.

Broadcast Managers Course (completed 1980): Four-week resident course conducted at DINFOS. Prepares military officers for management positions with Armed Forces Radio and Television broadcast facilities overseas.

Air Force Communications Short Course (completed 1980): Intensive eight-week resident course conducted at the University of Oklahoma School of Communications. Eight-credit, graduate-level course in communication theory and research methodology.

Squadron Officers School (completed 1979): Three-month, resident course in management and leadership for junior Air Force officers, conducted at Maxwell AFB, Alabama.

Public Information Officers Course (completed 1976): Ten-week, resident course, conducted at DINFOS, preparing military officers for positions as Public Affairs managers. Addressed print and broadcast journalism, editing, community relations, media relations, strategic communications planning and crisis management.

AFFILIATIONS

- Associated with partners in Germany and United States in "Crisis Navigator" web site (<http://www.krisennavigator.de/crisisnavigator.org/cminade.html>) dedicated to crisis communication management
- Association for Education in Journalism and Mass Communication: International and Public Relations Divisions
- Public Relations Society of America
- Charlotte World Affairs Council
- Armed Forces Broadcasters Association
- SHAPE (Supreme Headquarters Allied Powers Europe) Officers Association

- Air Force Association
- Retired Officers Association
- University City Presbyterian Church

MISCELLANEOUS

- Working (but rusty) capability in French and German.
- Travels have included more than 50 countries.
- Avocation is the theater – appeared in more than 25 amateur productions in four countries in the past 35 years.

VITA

NAME AND RANK: Gary Paul Ferraro
Professor of Anthropology

EDUCATION: 1962, Hamilton College, B.A. History
1969, Syracuse University, M.A. Anthropology
1971, Syracuse University, Ph.D. Anthropology

PERSONAL: Place of birth: Brooklyn, NY
Date of birth: April 25, 1940
Marital Status: Married (2 children)

PROFESSIONAL EXPERIENCE:

1963-65	Social Studies Teacher Darien High School, Darien, CT
1964-65	Assistant Principal Darien High School, Darien, CT
Summer 1965	Research Intern, U.S. Office of Education Washington, DC
1965-68	Graduate Research Assistant Social Studies Curriculum Center, Syracuse University
1968-69	NDEA Title VI Fellow (Language/Area Studies) Syracuse University
Summer 1969	Instructor of Anthropology Onondaga Community College, Syracuse, NY
1969-70	Visiting Research Associate, Institute for Development Studies University of East Africa - Nairobi, Kenya
1970-71	Instructor of Anthropology (part time) Department of Anthropology, Syracuse University
1971-76	Assistant Professor of Anthropology The University of North Carolina at Charlotte
1976-93	Associate Professor of Anthropology The University of North Carolina at Charlotte
1979-80	Visiting Fulbright Professor of Anthropology University of Swaziland - Kwaluseni, Swaziland

Fall, 1983	Visiting Professor of Anthropology University of Pittsburgh, Semester at Sea Program
1986-87	Assistant to the Chancellor The University of North Carolina at Charlotte
May-June 1992	Visiting Lecturer Oberlin University Tokyo, Japan
1993-present	Professor of Anthropology The University of North Carolina at Charlotte
1993-94	Interim Chair Department of Sociology, Anthropology and Social Work
1994-95	Associate Chair Department of Sociology, Anthropology and Social Work
1996-2000	Director, Intercultural Training Institute Office of International Programs University of North Carolina at Charlotte
2000-present	President, Intercultural Associates, Inc. Charlotte, NC

PUBLICATIONS (BOOKS AND ARTICLES)

Roy Price, W.L. Hickman, Gary Ferraro, R.W. Mahood. *The Social Studies Curriculum Center of Syracuse University. Report to HEW, 1968.*

"Kinship in an East African Urban Area" *African Urban Notes*, Vol. 5, No. 2, Summer, 1970, pp. 189-93.

"Rural and Urban Identities in East Africa: A False Dichotomy" in Thomas K. Fitzgerald (ed.) *Social and Cultural Identity: Problems of Persistence and Change*. Athens, Georgia: University of Georgia Press, 1973, pp. 92-105.

"Tradition or Transition?: Rural and Urban Kinsmen of East Africa." *Urban Anthropology* (2) Fall, 1973, pp. 214-231.

"Changing Patterns of Bridewealth Among the Kikuyu of East Africa." in W. Arens (ed.) *A Century of Change in East and Central Africa*. The Hague: Mouton, 1976, pp. 101-113.

"Some Methodological Observations on the Study of Urban Kinship," *Journal of Comparative Family Studies*, Spring, 1974, pp. 117-124.

_____ and W.L. Hickman, *Society Says*. New York: Macmillan and Co., 1975.

_____ and B. Larkin, *The Invisible Castle*. New York: Macmillan and Co., 1975.

_____ and B. Larkin, *The Worlds We Live In*. New York: Macmillan and Co., 1975.

"Need the Anthropology Class Be An Armed Camp?" The Use of Small Groups in the Anthropology Classroom" in Anthropology and Education Quarterly, 7(4), November, 1976, pp. 42-45.

The Two Worlds of Kamau. Thompson, CT: Interculture Associates, 1978.

"Nairobi: An Overview of an East African City." African Urban Studies, Winter, 1978-79, pp. 1-13.

"Rural and Urban Populations in Swaziland: Some Sociological Implications." Report of the National Symposium on Population and Development. Mbabane, Swaziland: Minister of Agriculture and Cooperatives, 1980, pp. 79-95.

"The Persistence of Bridewealth in Swaziland," International Journal of Sociology of the Family, Spring, 1983, pp. 1-16.

The Cultural Dimension of International Business. Englewood Cliffs, New Jersey: Prentice Hall, 1990.

The Cultural Dimension of International Business, republished in Japanese by Dobuntin-Shuppan of Tokyo, Japan, 1992.

"Marriage and Conjugal Roles in Swaziland: Persistence and Change." International Journal of Sociology of the Family, 1991, Vol. 21 (Autumn), pp. 89-128.

Cultural Anthropology: An Applied Perspective. Minneapolis, MN: West Publishers, 1992.

"The Human Relations Area Files: A Cultural Data Bank for International Business." in Cheryl Lehman and Russell Moore (eds.), Multinational Culture: Social Impacts of a Global Economy. Westport, CT: Greenwood Press, 1992 pp. 129-139.

Anthropology: An Applied Perspective (with Janet Levy and Wenda Trevathan). Minneapolis, MN: West Publishing Co., 1994.

Cultural Dimension of International Business, 2nd Edition. Englewood Cliffs, NJ: Prentice Hall, 1994.

Cultural Anthropology: An Applied Perspective. (2nd Ed.) Minneapolis, MN: West Publishing Co., 1995.

"Applied Anthropology: A Mid-Decade Assessment." Teaching Anthropology. Spring/Summer, 1996, pp. 11-14.

"The Need for Linguistic Proficiency in Global Business." Business Horizons, May-June, 1996, pp. 39-46.

Cultural Anthropology: An Applied Perspective. (3rd Ed.). Belmont, CA: West/Wadsworth Publishing, 1998.

The Cultural Dimension of International Business. (3rd Ed.), Upper Saddle River, NJ: Prentice Hall, 1998.

Readings in Applied Anthropology. Belmont, CA: Wadsworth Publishing, 1998.

Cultural Anthropology: An Applied Perspective (4th ed.). Belmont, CA: Wadsworth Publishing, 2001.

The Cultural Dimension of International Business (4th ed.). Upper Saddle River, NJ: Prentice Hall, Inc., 2002.

Global Brains: Knowledge and Competencies for the 21st Century. Charlotte, NC: Intercultural Associates, Inc., 2002.

Editor, Classic Readings in Cultural Anthropology. Belmont, CA: Wadsworth Publishing, 2002 (forthcoming)

Education

Purdue University, West Lafayette, Indiana
Ph.D. American Literature, August, 1991
Dissertation:
"The Politics of Perception: Vladimir Nabokov's Images of the 1940s"

Master of Arts, American Literature, May, 1985

Miami University, Oxford, Ohio
Bachelor of Arts, English — Professional Writing, May, 1983
General Honors; Honors in English; Greer-Hepburn Award in Technical Writing

Personal
Information

Department of English
University of North Carolina at Charlotte
Charlotte, NC 28223
Office (704) 547-2778

Professional
Experience

Associate Professor, University of North Carolina Charlotte
Graduate Faculty Member, 1997 to present
Program Advisor— Technical/Professional Writing, 1998-present
Internship Coordinator, 1998-present

Assistant Professor, University of North Carolina Charlotte
Graduate Faculty Member, August 1991 to 1997

Courses
Taught

ENGL 6062 Rhetoric of Science and Technology
ENGL 6890 Directed Reading: Visual Theories in Technical Communication
ENGL 6685 Seminar in American Literature: Vladimir Nabokov
ENGL 6116 Technical/Professional Writing
ENGL 6008 Topics in Technical Communication: Visual Rhetoric; Usability Testing
ENGL 4410/5410 English Internship
ENGL 4400/5400 English Composition Practicum
ENGL 4204/5204 Expository Writing
ENGL 4183/5183 Editing Technical Documents
ENGL 4182/5182 Writing and Designing Computer-based Documents
ENGL 4181/5181 Writing User Documents
ENGL 4180/5180 Theories of Technical Communication
ENGL 4008/5008 Topics in Technical Communication: Writing Hypertext
ENGL 3852 Independent Study
ENGL 3141 American Literature of the Romantic Period, 1870-1920
ENGL 3142 American Literature of the Realistic and Naturalistic Periods, 1870-1920
ENGL 2116 Introduction to Technical Communication
ENGL 1101 English Composition
HNRS 3700 Peace, War, Technology

Acting Director, Technical Writing, Purdue University
Spring 1991

Assistant Director, Technical Writing, Purdue University
August, 1989 to Spring 1991

Professional
Experience
continued

Graduate Instructor, Purdue University
August 1983 to May 1991
Technical Writing
Technical Writing for Writing Majors
Business Writing
Computer Aided Publishing
Introduction to English Composition I & II

Refereed
Articles

"The Perils of Creating a Class Website: It Was the Best of Times, It was . . ."
Computers and Composition, 18 (2001): 177-186.

"The Daguerreotype and the Rhetoric of Photographic Technology." *Journal of Business and Technical Communication*, 12 (1998): 413-436.

*"Toward a Photographic Rhetoric of 19th Century Scientific and Technical Texts." *Journal of Technical Writing and Communication*. 26 (1996): 231-271.

*Nominated for the NCTE award for the Best Article Reporting Historical or Textual Studies in Technical or Scientific Communication

"Photography, Geology, and Environmental Rhetoric in the American West of 1860-1880." *Technical Communication Quarterly*, 6 (1997): 41-75.

*"Assessing the Value of Real Group Projects in an Introductory Technical Communications Course." *Journal of Business and Technical Communication*, 11 (1997): 170-191.

*NCTE award for the best article on methods of teaching Technical or Scientific Communication

"Introduction: Visual Rhetorics." Special Issue. *Technical Communication Quarterly*. 5 (1996): 5-8 (with Deborah Bosley).

"Hypertext in a Professional Writing Course." *Technical Communication Quarterly*. 4 (1995): 47-61 (with Janice Tovey).

"Introduction: Design, Testing and Distribution of Hypermedia -- An Edited Special Section." *Technical Communication* 40 (1993): 410-413.

"The Case of the Real Group Project." *Collaborative Technical Writing: Theory and Practice*. ed. Richard Louth and Ann Martin Scott, Hammond LA: Association of Teachers of Technical Writing, 1989. 31-41.

Refereed
Proceedings

"Computers and Invention: Assessing Group Project Journals." *Refereed Proceedings of the 1993 Southeast Regional Conference of the Association for Business Communication*. Hilton Head SC: Association for Business Communication, 1993. 48-54.

"A Rhetorical and Document-Design Based Approach to Hypertext." *Refereed Proceedings of the Association for Business Communication Midwest Regional Conference*. Akron OH: Association for Business Communication, 1991. 37-43.

Invited Chapters in
Edited Collections

"Geology, Photography and Environmental Rhetoric in the American West of 1860-1890." *Technical Communication, Deliberative Rhetoric, and Environmental Discourse*. Nancy Coppola and Bill Karis, Ed. Stamford, CT: Ablex, 2000. 77-111.

"Nineteenth-century Photographs as Models of Meaning." *Words and Images: Working Together - Working Differently*. Nancy Allen, Ed. Stamford, CT: Ablex, 2001.

*"Learning Up Close and at a Distance." *Computers and Technical Communication: A Sourcebook for Teachers and Program Directors*. Stuart Selber, Ed. Ablex, 1996. 201-218 (with Nancy Allen).

*NCTE award for the best book on Technical and Scientific Communication

"A Hypertext Authoring Course, Portfolio Assessment, and Diversity." *Situating Portfolios: Four Perspectives*. Irwin Weiser and Kathleen Blake Yancey, Eds. Logan, Utah: Utah State University Press, 1997: 295-308 .

"Student-Authored Hypertexts in Professional Writing Courses." *Strategies for Technical Communication: A Collection of Teaching Tips*. Meg Morgan, John McNair, Deborah S. Bosley, Eds. Arlington VA: Society for Technical Communication, 1994: 35-40.

"Introduction: Teaching Technical and Professional Writing with Computers." *Strategies for Technical Communication: A Collection of Teaching Tips*. Meg Morgan, John McNair, Deborah S. Bosley, Eds. Arlington VA: Society for Technical Communication, 1994: 21-22.

Editorial
Work

Editor, "A Teaching Tip." *Intercom, the magazine of the Society for Technical Communication*. 1996 - present

Guest Editor. "Visual Rhetorics." Special Issue of *Technical Communication Quarterly*. 5.1, 1996 (with Deborah Bosley).

Guest Editor. "Design, Testing and Distribution of Hypermedia -- An Edited Special Section." *Technical Communication* 40 (1993): 410-413.

Technical Editor. *Blue and Green Currents: An Environmental Resource for the Greater Charlotte Region*. 1 (1994) Charlotte: Environmental Academy at UNC Charlotte.

Technical Communication Quarterly - Reviewer, 1998 to present

Journal of Business and Technical Communication - Reviewer 1997 to present

Reviews

Review of *Composition Theory for the Postmodern Classroom*. Eds. Gary A. Olson and Sidney I. Dobrin. Albany: State University of New York. 1994. 360p. for *Technical Communication Quarterly*, 4 (1995): 318-320.

Reviews
continued

- Reviews of *Approaches to Computer Writing Classrooms: Learning from Practical Experience*. Ed. Linda Myers. Albany: State University of New York P, 1993. 225 p.; *The Digital Word: Text-Based Computing in the Humanities*. Ed. George P. Landow and Paul Delany. Cambridge: MIT Press, 1993. 362 p.; Bertram C. Bruce and Andee Rubin. *Electronic Quills: A Situated Evaluation of Using Computers for Writing in Classrooms*. Hillsdale NJ: Lawrence Erlbaum Associates, 1993. 232 p. for *Technical Communication Quarterly*. 3 (1994): 428-430.
- Review of *Teleliteracy* by David Bianculli. for *International Forum, Journal of the Honor Society of Phi Kappa Phi*. 74 (1994): 43-44.
- Review of *Rhetoric, Innovation, Technology* by Stephen Doheny-Farina. for *Journal of Business and Technical Communication* 7 (1993): 369-372.

Web Sites
Authored

- Longwood Guide to Writing Website, 2000-2001.
http://cw.abacon.com/bookbind/pubbooks/lunsford_ab
- Cabarrus Country Natural Heritage Inventory Website, 2000-1001
<http://co.cabarrus.nc.us/Pages/SW/NHS/index.html>
- Visual Rhetoric: ENGL 6008: Topics in Technical Communication, 1999
<http://www.uncc.edu/gawickli/6008/>
- Visual Rhetoric: ENGL 6062: Topics in Rhetoric: Hypertext, 1997
<http://www.uncc.edu/~gawickli/visualrhetoric/>

Other Invited
Publications

- Contributor – *Longwood Guide to Writing*. by Ronald F. Lunsford & Bill Bridges. Boston: Allyn & Bacon, 2000.
- "Mapping Natural Habitats." *Blue and Green Currents: An Environmental Resource for the Greater Charlotte Region*. 1 (1994): 1, 4-5.
- "Chapter 6: Water Quality." *Catawba River Corridor Study*. Charlotte NC: Centralina Council of Governments, 1994. 33p. (with Alisa B. Wickliff).
- "Abstract – The Politics of Perception: Vladimir Nabokov's Images of the 1940s." *The Nabokovian* 30 (1993): 62-63.
- Contributor– *Technical Writing: A Reader-Centered Approach*. by Paul V. Anderson, San Diego: HBJ, 1987.

Presentations

- "Issues and Directions in Visual Rhetoric." Conference on College Composition and Communication. Denver, CO: March, 2001.
- "The Image of Health: Nineteenth-century Medical Photography." Conference on College Composition and Communication. Minneapolis, MN: April, 2000.
- "Nineteenth-century Astronomical Rhetoric." ATTW/Conference/Conference on College Composition and Communication. Atlanta, GA : March, 1999.
- "The Web Site and Technical Communication Program Development." Council for Programs in Technical and Scientific Communication, Lewes, DE, October, 1998.

Presentations
continued

- "Trends Across College Texts in Technical Communication." ATTW Conference/
Conference on College Composition and Communication. Chicago, IL:
April 1998.
- "Photography, Geology, and Environmental Rhetoric in the American West of 1860-
1880." Conference on College Composition and Communication. Phoenix, AZ:
March 1997.
- "Disciplinary Trends in Visual Representations" Annual Meeting of the Council for
Programs in Technical and Scientific Communication." Oxford, OH: October,
1996.
- "Eudora Welty and the Photographic Narrative." Northeast Modern Language
Association Conference. Montreal, Canada: April, 1996.
- "Hypertext." Society for Technical Communication, Metrolina Chapter. Charlotte,
NC: May, 1995.
- "Light Writing: Toward a Photographic Rhetoric of 19th Century Scientific and Technical
Texts." Conference on College Composition and Communication. Washington,
DC: March 1995.
- "Incorporating Real Group Projects into an Introductory Technical Communications
Course." Teleconference Paper. United States Information Agency. U. S.
Embassy Office, Berlin, Germany: May, 1994.
- "Portfolio Assessment of Hypertext Development." Portfolios, Technology, and the
World. National Council of Teachers of English. Indianapolis, IN: May, 1994.
- "Assessing the Value of Real Group Projects in an Introductory Technical
Communications Course." Conference on College Composition and
Communication. Nashville, TN: March 1994.
- "Visualization among the Professions." Conference on College Composition and
Communication. San Diego, CA: March 1993.
- "Computers and Invention: Assessing Group Project Journals." Association for Business
Communication Southeast Regional Conference. Hilton Head, SC: March 1993.
- "Teaching Writing Intensive Courses with Computers." UNC Charlotte Writing
Intensive Workshop. Charlotte, NC: October 1992.
- "Teaching Writing with Computers." Wildacres Writing Retreat Workshop, Little
Switzerland, NC: May 1992.
- "Hypertext and the Professional Writer." Conference on College Composition and
Communication. Cincinnati, OH: March 1992.
- "A Rhetorical and Document-Design Based Approach to Hypertext." Association for
Business Communication, Midwest Regional Conference. Akron, OH:
March 1991.

Presentations
continued

"The Writer as Designer: Desktop Publishing." Association for Business Communication, Midwest Regional Conference. Akron, OH: March 1991.

"Writing Across the Curriculum" Indiana Vocational Technical College. West Lafayette, IN: May, 1990.

Funded
Teaching/
Research

Subject: "Photographic Rhetoric"
Funding Agency: UNC Charlotte Faculty Grants Program
\$4733 for 2000.

Subject: Technical/Professional Writing
Funding Agency: UNC Charlotte Academic Program Improvement Grant
\$3055 for 2001

Subject: Technical/Professional Writing
Funding Agency: UNC Charlotte Curriculum/Instructional
Development Grant
Sum Awarded: \$9050 for 2001 - With Dr. Meg Morgan

Subject: Technical/Professional Writing
Funding Agency: UNC Charlotte Academic Program Improvement Grant
Sum Awarded: \$14,200 for 2000

Subject: Technical/Professional Writing
Funding Agency: UNC Charlotte Academic Program Improvement Grant
Sum Awarded: \$12,000 for 1999

Subject: "Photographic Rhetoric of 19th Century
Scientific and Technical Texts."
Funding Agency: Smithsonian Institution Libraries
Sum Awarded: \$1800 for Summer 1999.

Subject: "Photographic Rhetoric of 19th Century
Scientific and Technical Texts."
Funding Agency: UNC Charlotte Faculty Grants Program
Sum Awarded: \$4065 for Summer 1996.

Subject: "Photography and the Genre of the 19th Century
Scientific Text."
Funding Agency: UNC Charlotte Faculty Grants Program
Sum Awarded: \$3400 for Summer 1993.

Selected
Consulting
Work

"Writing Effective Email" TIAA/CREF & Continuing Education UNC Charlotte
New York, NY: May-June, 2001

"Technical Writing" S&ME Engineering. Charlotte, NC: January, 1999

"Writing User Documentation." United Way of Central Carolinas.
Charlotte, NC: May, 1994

"Desktop Publishing." Duke Power Company, Technical Communications Group.
Charlotte, NC: June, 1993.

Selected Consulting <i>continued</i>	<p>"Catawba River Corridor Study." Centralina Council of Governments, Charlotte NC, 1994.</p>
Conference Coordinator	<p>Co-host. "Technical and Business Communication: Developing Skills for Professional Growth." Metrolina Chapter of the Society for Technical Communication. Charlotte, NC: October, 1994. (with Deborah Bosley and Meg Morgan).</p> <p>Co-host. " 20th Annual Meeting of the Council for Programs in Technical and Scientific Communication." Charlotte, NC: October, 1993. (, with Deborah Bosley and Meg Morgan).</p>
Department, College, University, & Community Service	<p>English Department — Chair's Review Committee, 2000-2001</p> <p>English Department — Review Committee, 2000-2001: Chair; 1997-1999, 1992- 1993</p> <p>English Department — Recruiting Committee, 2000-2001: Chair; 1998-1999</p> <p>English Department — Graduate Committee, 1999-2000</p> <p>English Department — M.A. Exam Committee, 1999-2000</p> <p>English Department — Rhetoric/ Writing Committee, 1998-present</p> <p>English Department — Chair's Advisory Committee, 1994-95</p> <p>English Department — Computing Committee, 1991-1999(Chair 1992-1996)</p> <p>English Department — Master of Fine Arts Ad Hoc Committee, 1991-1993</p> <p>English Department — Library Committee, 1991- 1992</p> <p>English Department — Reappointment, Promotion and Tenure AdHoc Comm., 1997-98</p> <p>College of Arts and Sciences - Faculty Council alternate, 1999-2001</p> <p>College of Arts and Sciences - Information Technology Advisory Group, 1999-2001</p> <p>Honor Society of Phi Kappa Phi, UNC Charlotte Chapter Board Member, 1995-present President 2000-2001</p> <p>University -- Writing Programs Advisory Committee, 1993- 1998</p> <p>University -- IBM Technology Symposium Faculty Co-host, 1992</p> <p>Arts and Sciences Council Fund — Department co-representative, 1991-1992</p> <p>Provost's Instructional Facilities Advisory Group, 1997-2000</p> <p>Judge – Society for Technical Communication Publications Contest, 1997, 1995</p> <p>Faculty Instructor for Math Science Education Center– PreCollege Program, 1992-1993</p> <p>McNair Program – Guest lecturer, 1998-2001</p> <p>Faculty Sponsor - Society for Technical Communication Student Chapter, 2001</p> <p>Advisory Board – Cabarrus County Natural Heritage Inventory Project</p>
Professional Affiliations	<p>Modern Language Association</p> <p>Association of Teachers of Technical Writing</p> <p><i>Technical Communication Quarterly</i> - Reviewer</p> <p><i>Journal of Business and Technical Communication</i> - Reviewer</p> <p>Society for Technical Communication - Senior Member, Chapter Officer</p> <p>Council for Programs in Technical and Scientific Communication</p> <p>Association for Business Communication</p> <p>National Council of Teachers of English</p> <p>College Composition and Communication</p> <p>Vladimir Nabokov Society</p>



Name	Most Advanced Degree and Discipline	Other Degrees	Courses Taught	Other Qualifications or Experience
ART				
Belinda C Bezner	PHD Art History Texas At Austin, U of	MA American Studies Maryland, U of BA Anthropology Kenyon College	ARTA2212 (U) ARTA2219 (U) ARTA3001 (U) ARTA3118 (U) ARTA3120 (U) ARTA3211(U)	
Jeffrey L Murphy	MFA Photography Florida,University Of	BFA Photography Ohio State University	ARTG3183 (U) ARTG3408 (U) ARTM2105 (U) ARTM3105 (U) ARTM3405 (U) ARTT3921 (U) ARTT3995 (U)	
COMM STUDIES				
Alan R Freitag	PHD Journalism (Printed Media) Ohio U Main Campus	MA, Busn. Admin/Public Admin.; Webster Univ. BS, Speech Wisconsin, U of Oshkosh Cam. A.A., Applied Science Milwaukee Area Tech. College	COMM3050 (U) COMM3145 (U) COMM3245 (U) COMM6000 (G) COMM6145 (G)	
ENGLISH				
Gregory A Wickliff	PHD American Literature Purdue U Main Campus	MA American Literat Purdue U Main Campus BA English-Professio Miami University	ENGL4180 (U) ENGL4181 (U) ENGL4204 (U) ENGL4410 (U) ENGL5180 (G) ENGL5181 (G) ENGL5204 (G) ENGL5410 (G) ENGL6008 (G)	

POLITICAL SCI Dana B Bradley	PHD Applied History & Social Science Carnegie-Mellon U	BA Rochester, University of M.S. Carnegie-Mellon University of	GRNT2100 (U) GRNT6210 (G) MPAD6000 (G) MPAD6142 (G) MPAD6311 (G) MPAD6322 (G)	
Gary R Rassel	PHD Political Science Michigan State University	BS South Dakota State Univesity MA University of South Dakota	MPAD6800 (G) MPAD6820 (G) MPAD7999 (G) MPAD8000 (G)	
SOC/ANTH Gary P Ferraro	PHD Anthropology Syracuse U Main Campus	MA, Anthropology Syracuse University BA History Hamilton College	ANTH1101 (U) ANTH4120 (U) ANTH5120 (G) SOCY4125 (U) SOCY5125 (G)	18 hours of sociology at graduate level

Appendix F

Proposed Cross-Listed Courses from Other Units

Proposed Cross-listed Courses from Other Units

The following is a list of existing, already approved courses to be cross-listed with the M.A. in Arts Administration curriculum proposal. All originating units have been consulted and approve of this request. For each, a new cross-listed title would be added (using MAAA and the existing course number). Two of these courses, MPAD 6311 and MPAD 6324 (which would be cross-listed as MAAA 6311 and MAAA 6324), make up part of the M.A. in Arts Administration core curriculum; all others are proposed electives.

- MPAD 6311 Non-Profit Management (3) (*Spring*)
- MPAD 6324 Financial Analysis for Government and Non-Profit Organizations (3)
(*On Demand*)
- COMM 6146 Media Relations (3)
- COMM 6145 Communication Campaign Management (3) (*Yearly, Evenings*)
- COMM 5102 Federal Interpretation of the First Amendment (3) (*Fall, Spring*)
- COMM 6170 Communication Law and Policy (3) (*Fall, Spring*) (*Evenings*)
- MPAD 6131 Public Budgeting and Finance (3) (*Spring*) (*Evening*)
- MPAD 6134 Human Resources Management (3) (*Spring*) (*Evening*)
- MPAD 6142 Managing Grants and Contracts in Public/Nonprofit Sectors (3) (*On Demand*) (*Evening*)
- ANTH 5120 Intercultural Communications (3)
- ENGL 5182 Writing and Designing Computer Based Documents (3) (*Fall*)
- MPAD 6320 Strategic Planning or Nonprofit Organizations (1) (*On Demand*)
- MPAD 6321 Resource Development for Nonprofit Organizations (1) (*On Demand*)
- MPAD 6321 Volunteer Management (1) (*On Demand*)
- MPAD 6323 Grantwriting (1) (*On Demand*)
- MPAD 6325 Legal Aspects of Nonprofit Organizations (1) (*On Demand*)

Appendix G

Atkins Library Consultation Report



UNC Charlotte
J. Murrey Atkins Library Memorandum

To: Lili Bezner, Chair MAAA Committee, Department of Art
From: Judith Van Noate, Humanities Librarian
Date: 11/15/2001 Re: MAAA Proposal

Date of initiation of consultation with Library Reference Personnel: 11/09/2001

Proposal No: _____

Request to Establish a New Graduate Degree Program in Arts Administration
MAAA, Course proposal attached

SUMMARY OF REFERENCE LIBRARIAN'S EVALUATION OF HOLDINGS:

- 1. Holdings are superior.
- 2. Holdings are adequate.
- 3. Holdings are adequate only if department purchases additional holdings.
- 4. Holdings are inadequate.

Check one:

_____ **XXX** _____

Date: November 15, 2001

Evaluator:
Judith Van Noate

Comments:

The library has an adequate print and electronic resources collection to support the curriculum in this program. Some of the courses included in this proposal are currently being taught and initially enrollment will be small.

Evaluator's Signature:

Judith Van Noate

Date:

November 15, 2001

In a recent (10/2001) assessment of the collection for the art department we have determined that we are weak in the area of visual and multimedia materials (this is true for all disciplines). We also need to expand the collection to support Internet or electronic based projects which will or may be included in this curriculum.

Appendix H

Letters of Support

Strassberg, Roy

From: Rassel, Gary
Sent: Wednesday, November 28, 2001 10:26 AM
To: Strassberg, Roy
Subject: Letter of Support

MEMORANDUM

TO: Professor Roy Strassberg, Chair
Department of Art

FROM: Gary R. Rassel, Coordinator
Master of Public Administration Program and
Associate Chair, Department of Political Science

SUBJECT: Master of Arts in Art Administration

DATE: November 28, 2001

Professor Strassberg,

I am pleased to endorse the MA in Arts Administration proposed by the Department of Art. The degree plan appears to be well conceived and strong. This proposed MA appears to intersect with the Master of Public Administration (MPA) Program and I am pleased to see that. The MPA program offers several courses in nonprofit management which the faculty hope are useful to those working in the arts professions. Since hearing of this proposed degree, I have discussed it with colleagues in Public Administration and in the arts. All were interested in and supportive of your endeavor.

Please let me know if I can provide any other information that would be useful to you.

Gary Rassel

Strassberg, Roy

From: Freitag, Alan
Sent: Thursday, November 29, 2001 1:11 PM
To: 'LCBezner@aol.com'; Strassberg, Roy
Cc: Leeman, Richard; Crane, Jon
Subject: RE: MAAA Support

Prof. Strassberg,

I have reviewed the proposal for the establishment of a Master's Degree in Arts Administration and believe several of the graduate-level public relations classes we offer will serve your program well. The field of arts administration incorporates elements of communication and business which underlie our approach to graduate public relations education, suggesting a beneficial link between the two graduate programs.

For example, our course in Communication Campaign Management (COMM 6145) addresses relevant issues such as situational research, audience analysis, strategic communication planning, campaign development, program evaluation, community relations, internal/employee/member relations, and government relations -- all areas of importance to arts organizations in the public and private sector. Similarly, our course in Media Relations (COMM 6146) addresses the complexities and opportunities in that arena, including media training, media event planning, media research, new media, interview techniques, material development, and case studies.

In addition, we will offer this summer a graduate/undergraduate topics course in International Public Relations which we expect will become a permanent part of the curriculum. That course will include on-campus class sessions as well as a two-week experience in Europe. The course will address the challenges and dynamics of conducting public relations activities across cultures and borders. I believe such an approach would be useful to anyone in or entering the profession of arts administration.

Each of these classes is structured upon a foundation of communication theory and an understanding of applicable research methodologies. While an understanding of these areas would be beneficial, curricula include adequate grounding to permit students lacking a suitable background to acquire the necessary level of proficiency.

Cheers,

Alan Freitag, Ph.D.
Assistant Professor
UNC Charlotte

-----Original Message-----

October 23, 2001

Roy Strassberg
Chair, Art Department
UNC-Charlotte
9201 University City Boulevard
Charlotte, NC 28223-0001

Dear Mr. Strassberg:

It was a pleasure to meet with you and your arts administration development team on October 4, 2001. Thank you for the invitation to join the lively discussion. I think that implementing a masters program in arts administration is an excellent idea and could be a wonderful resource, not only for the Charlotte area, but also for this entire region. Focusing on leadership and management of nonprofit and public visual arts organizations will provide education of value to those interested in a broader array of cultural organizations, including those in the for-profit sector. There are many organizations in the arts that would greatly benefit from your students, not only as interns but also as valued future employees.

As I mentioned, I strongly believe that the most successful arts administration departments are part of an academic institution that also has a master of fine arts. It is imperative that the people who work in arts management whether it is as an administrator, curator, director, or development officer, have intimate knowledge of the arts. Graduate students in arts administration should study in an environment that fosters artistic excellence and have the opportunity throughout their graduate careers to interact with artists, visit their studios, and perhaps even take art classes themselves. While I do not believe it is necessary for every arts administrator to be a working artist, it is vital that they have a deep appreciation and understanding for the arts. Providing graduate studies for arts administration in a program that also offers an MFA immerses students in this outstanding environment for the production, study, and presentation of art.

Please let me know if I can be of further service as you design this program.

Sincerely,



Mary Anne Redding
Executive Director

29 West Hill Street
Box 32815
Charlotte, NC
28232

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☎ 704-333-5910
✉ info@lightfactory.org
🌐 <http://www.lightfactory.org>