

**A Process and Product Narrative for
Designing a New Master of Art in Art and Design**

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There are no conflicts of interest to report

Abstract

This paper focuses on preliminary case study results from the School of Art and Design (SOAAD) Faculty Learning Community (FLC) delineating the (re)design of undergraduate art/design courses for a newly approved Master of Art (MA) in Art and Design (MAAD) created to prepare leaders in artistic industries with embodied professional practice by engaging in collaborative inquiry with disciplinary experts in Museum Studies, Digital Animation, and Art Education to break free of disciplinary limits, to build skills and knowledge across disciplines, to think critically, and to connect research to creative problem solving. Although the FLC originally intended to examine the process of designing courses for the new graduate program, this report chronicles the FLC process once the program was approved by the Georgia Board of Regents in November 2020.

Keywords: curriculum design, visual art master programs, scholarship of teaching and learning

A Process and Product Narrative for Designing a New Master of Art in Art and Design

In fall 2019, four SOAAD faculty members were charged with designing the first graduate degree for the College of the Arts. Although an online Master of Art Education had been in draft stages for two years, Pamela Whitten, then president of Kennesaw State University, attended the first SOAAD faculty meeting in August 2019, and requested a program design change. The scope of the new degree expanded the offerings to include not only Art Education, but also Digital Animation and Museum Studies with the degree shifting to a Master of Art in Art and Design. Upon initial review, the group recognized the degree would now service a broader audience, with greater emphasis on technology and an opportunity for those in diverse art and design fields to advance. The writing team initially reviewed similar programs nationally and internationally then began working collaboratively with SOAAD faculty on curriculum strategies and course design. The proposed degree was approved by the SOAAD Curriculum Committee October 2019 then was submitted to the Graduate Policies and Curriculum Committee which approved the program in early December 2019. The degree received final approval by the Georgia Board of Regents on November 20, 2020, with a start date of fall 2021.

When the FLC proposal was submitted in spring 2020 it was anticipated that program approval would be complete and course (re)design would coincide with the start of the 2020 academic year in August (see Appendix A, for a complete schedule). The original FLC schedule included readings from two text: Buster and Crawford (2010) *The Critique Handbook: A Student's Sourcebook and Survival Guide* and Orr and Shreeve (2018) *Art and Design Pedagogy in Higher Education:*

Knowledge, Values, and Ambiguity in the Creative Curriculum. However, the extensive work that goes into the process of (re)design did not begin until after the degree was approved.

This paper outlines the journey of the work upon degree approval. While the FLC was initially designed as a formalized “holding of space” for course development and conversations, it became much more. Because of Covid-19 restrictions all meetings were held in TEAMS SOAAD FLC and the majority were recorded to ensure accurate notes were archived. Once the program was formally approved the FLC became an exploration in program identity, basic curriculum design, formalization of faculty roles, and a place to process the ever-shifting landscape within the school and college. Peer-review of course work was accomplished (see Appendix B, for complete examples), but more importantly the group was committed to allowing each FLC member the space to storm and form. Fundamental curriculum changes, including notification that the entire degree would be offered online presented the FLC with challenges and opportunities to (re)imagine the degree and the importance of the shared courses within the program. Course development received administrative support during spring of 2021 and final course approval is in process for delivery in fall 2021. Our work will continue beyond the lifecycle of the FLC, but it was critical as a foundation for that work to begin and to continue.

Group Membership

The members of our FLC community represent diverse art and design faculty with backgrounds in separate disciplines. The life-long learning experiences and expertise that each member brought to the group however went far beyond

disciplinary boundaries. Although we initially came together to cover the necessary tasks of “creating” courses, what emerged in the FLC process was a clear space to develop a shared identity as graduate faculty. FLC members embarked on establishing graduate faculty status, some for the first time while others expanded course offerings they could teach. While the mission of the degree and bones of the curriculum were well established, the members of the community engaged in a natural inquiry into the identity of the degree, what we believed we wanted to be part of and could offer, and intimate reflections on what that meant to each of us as graduate faculty members.

Emerging Process

We came together with diverse backgrounds in research, creative activity, and teaching practices. Within the FLC our focus quickly turned to what could be shared—an investment in and ideation of an outstanding graduate degree that would serve our students in an extraordinary way and exceed expectations of the school, college, and university. While Art Education had long been imagined as the graduate degree that would be fully online, the launch of this degree coincided with Covid-19 (Burki, 2020), causing a quick shift in the decision to also include the Museum Studies and Digital Animation concentrations fully online. Because this decision was made after the formation of the learning community, we were able to utilize our lived experiences and real-time concern as data for the imagining of this exceptional degree. As a community, we decided to meet every other week through spring semester not only to share ideas of how courses were being developed with peer-review for improvements, but also to engage in a greater conversation that emerged and took center stage: what was the shared identity of this degree? How

do you create this identity when the backgrounds and concentrations are so diverse?

Our community experienced this diversity to be one of our greatest strengths and ultimately what led to the decision to formalize our experience as research and commit to continuing our work together beyond the community for the development and implementation of the degree (Potter & Kustra, 2011). Our shared vision is quality. Our shared commitment is in understanding the quality of the degree, from development, implementation, to completion of the first cohort, and beyond.

Recommended Strategies or Solutions

Shared development and actuation of any idea has potential for the ignition of strengths of the members involved. This continues to be the case for this degree. While our community awaited the hire of a graduate program coordinator, knowing that person would also have investment in the identity of the program, we continued conversations on what we believed to be critical in terms of the degree success. Ultimately, after a failed search, a team member, Jessica Stephenson, was appointed interim graduate program coordinator.

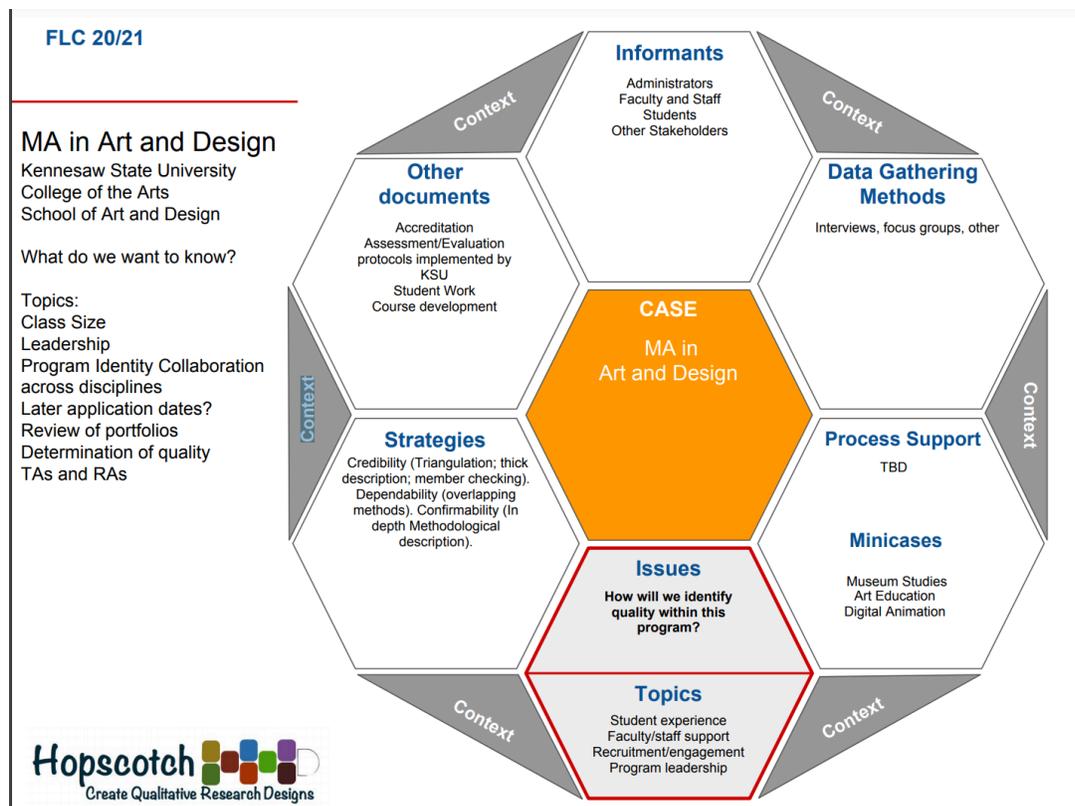
Surprisingly this has had little impact on our work together. The team, solidified in commitment and supportive of the leadership offered by our coordinator, has continued the work to create a degree thoughtfully and carefully with an identity that celebrates the strengths, backgrounds, and diversity of any student that will attend the program. This conversation has been driven by the understanding that Diana Gregory and April Munson, working as a/r/tograhers (Irwin, 2013; Leggo, 2008) will submit an IRB approved longitudinal case study

research project throughout the first and second year of the program with FLC members as Co-PIs.

Methodology for Discovery

The team has elected to utilize Hopscotch to design the case study for the evaluation of the MA in Art and Design. Hopscotch is a web-based research design tool that has been utilized by this FLC and will be utilized in some coursework. In Figure 1., the draft of the approach indicates the variety of potential participants and the various methods of inquiry including interviews, surveys, focus groups, and self-reflective teaching faculty narratives. We are deeply committed to students-as-partners (Felten, et.al., 2013) and will engage students in this process.

Figure 1. The draft of the Hopscotch Model under development in the FLC.



The case study will focus on the degree as an entity, not for comparison to other degrees or to specifically check off assessments that will occur at course and program level. This evaluation is already bringing to light issues that we would like to explore and issues that we will elect to navigate as the degree continues. The model incorporates our voices, the voices of students, administration, and other stakeholders who may be able to support us in our journey of offering a degree of excellence, innovation, and strong identity. Collectively the development of the courses in a shared space has allowed the emergence of what is most critical to all of us – honoring and celebrating students – based on who they are as they come into the program, and how we can help them better understand themselves while supporting them in this transformative experience.

While the degree was in implementation phases during Covid-19, our world has changed since we first proposed the program. One direct change was the switch to fully online offerings of all concentrations. Beyond that, it is the hope of the community that we can also honor the social changes and transformations that are occurring during this time. Higher education is changing; this developing change has been ongoing, but the radical experiences of our world in the last year have quickly advanced that trajectory. A core value for KSU success as an institution is dependent on our dedication to making student success a top priority - students first (Whitten, 2020). We will work to offer our students an education and experience that is responsive to who they are as individuals within a learning community dedicated to their success.

Students are not attending graduate school for knowledge, alone. In the current knowledge society, digitization and technology have reformed higher

education's landscape by making knowledge widely accessible to many, often without formal degree completion. However, many organizations require master level degrees for advancement in pay and/or position. Our goal is to offer students an exploration in learning through the encounter and construction a new knowledge, but it is their experience, taken wholistically, that we are working to cultivate. We are together in a mission to provide a personable, effective, challenging, connected experience for every student we encounter. To promote that, we are breaking the boundaries of silos of thought and individual course ownership. Our courses are being created collectively. We seek input from the whole team on projects, readings, and the imagining of student experience. We are working diligently to allow some assignments to cross courses and to support the life of this degree being carried by each person that connects to it, with particular care to the individual strengths we, as the faculty, and our students, bring to the experience.

Conclusion

In the coming year of graduate faculty team will continue to work collectively to implement and evaluate this degree. Each member has committed to participate in a formal research process in order to best serve our students, our own teaching, the university, and perhaps others that are considering imagining a new graduate degree in their own colleges. We are committed to public sharing of the our scholarship of teaching and learning and will present preliminary results at the virtual KSU SoTL Summit October 2021.

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Appendix A

SOAAD FLC Monthly Report		
FLC PARTICIPANTS (Include a minimum of 4 and a maximum of 6 participants. Do not include the FLC Coordinator)		
Name	Title	Department
Craig Brasco	Associate Professor of Art, Graphic Design	School of Art and Design
Valerie Dibble	Professor of Art, Printmaking	School of Art and Design
Jessica Stephenson	Associate Professor of Art History	School of Art and Design
Page Burch	Lecturer in Sculpture	School of Art and Design
Sandee Chamberlain	Assistant Professor of Art, Animation/Illustration	School of Art and Design
April Munson	Professor Art Education	School of Art and Design

Month	Proposed FLC Meetings/Activities/Objectives by Month (with description of FINAL PRODUCT)
August (plan)	First meeting, Introduction of FLC Goals and Objectives, Timeline and Final Products
Aug (completed)	<ul style="list-style-type: none"> • Discussion of Introduction and Chapter 2: Art & Design Pedagogy • Initial meeting organized on Teams August 22 for Fridays throughout the FLC • Final members of FLC sent to CETL.
September (plan)	Examination of current syllabi and learning experiences in undergrad/grad courses
Sep (completed)	<ul style="list-style-type: none"> • Discussion of Chapter 3: Art & Design Pedagogy & application to teaching and learning in current courses • First meeting was held in Teams on Sept. 4th • Discussion of our process re: comparison of undergraduate and graduate programs will ensue when we learn the outcome of the BOR decision on the MA in Art and Design • Team members are applying for graduate faculty status. <ul style="list-style-type: none"> ○ The following FLC members now have graduate faculty status: Diana Gregory, Craig Brasco, Sandee Chamberlain, April Munson, Page Burch, Valerie Dibble, Jessica Stephenson, Joe Thomas
October (plan)	Discussion of Chapter 4: Art & Design
Oct (completed)	<ul style="list-style-type: none"> • Discussion of Evaluation method re: final products • Books arrived and were mailed to all participants • October 16 meeting held in Teams

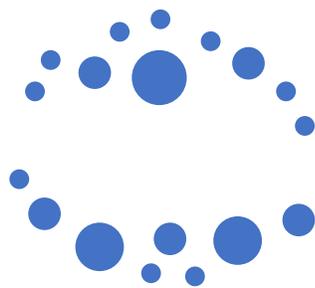
	<ul style="list-style-type: none"> • Discussion about possible SOTL journals for publication and process of comparison between programs held • Waiting for BOR decision on MA in Art and Design • Graduate Faculty Status (GFS) update: Page Burch and Sandee Chamberlain received GFS.
November (plan)	Discussion of Chapter 5: Art & Design
Nov (completed)	<ul style="list-style-type: none"> • Do Critiques Matter? Discussion of "The Critique Handbook" • Meeting in Nov delayed until BOR decision is reached • BOR decision on MA confirmed Nov 11, 2020 • Nov 18, 2020 – first meeting of the MA Art & Design Implementation committee (Peter Fielding, Interim Graduate Program Coordinator, Craig Brasco, Diana Gregory, April Munson, Jessica Stephenson, Cynthia Thompson) with Dean Pulinkala and Geo Sipp. Implementation team will meet every other Wednesday (Dec 2 & 16) to begin process of MA roll out for fall 2021. • FLC mid-term report due to CETL by December 1, 2020 • Art education faculty received Graduate Faculty Status Amendment form to update teaching status • Graduate Faculty Status update: Valerie Dibble received GFS
December (plan)	Discussion of Chapter 6: Art & Design
Dec (completed)	<ul style="list-style-type: none"> • Dec 2 Implementation meeting: discussion re: development of core courses and assigning instructors to teach courses • Gregory contacted Hillary Steiner for clarity re: FLC activities and the work of the implementation committee. Dr. Steiner indicated that the FLC members WILL receive compensation for the FLC work as planned in original proposal which is contingent upon the USG budget in July 2021. <ul style="list-style-type: none"> ○ FLC faculty will be able to utilize spring semester to develop MA master courses and complete the requirements of the FLC with individual SoTL projects for the collective white paper and public dissemination at either SoTL Commons or ISSoTL Virtual Conference in October 2021. Activities in the Implementation committee will be recorded as part of the FLC working group ○ Valerie Dibble is piloting the online undergraduate printmaking course she has developed for development into MADD 7100: Master Thesis or Project course and Page Burch will pilot the undergraduate course that will become ARED 6115: STEAM and Maker Space Studio in summer 2022. ○ Jessica and Cynthia plan to meet re: Museum Studies concentration • Dec 16: next meeting of the Implementation committee <ul style="list-style-type: none"> ○ Discussion re: StratCon and advertising the program; list of search terms/words/promotional material to capture attention on the web ○ More online was requested from Digital Animation and Museum Studies (full online emerged in Jan/February)

<p>January (plan)</p>	<ul style="list-style-type: none"> • Discussion of Chapter 7: Art & Design • Presentation of Initial Ideas for SoTL projects in courses • Development of timeline/plan of MA courses • Implementation committee meetings as planned 																		
<p>Jan (completed)</p>	<ul style="list-style-type: none"> • Geo called everyone together to continue discussions regarding development of MA curriculum • The MAAD 6030 Technology course moved from spring to the final summer. • The following map was sent June 4, 2021 with the faculty teaching assignments. It was determined that SOAAD faculty could only teach a total of two courses in the MA program. Limited Term faculty in art education, graphic communication, and digital animation would be hired to teach this year while searches are underway to fill new faculty lines. <p style="text-align: center;">MA in Art and Design Curriculum Map Revised 6_4_2021</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th colspan="3" style="background-color: #cccccc;">Fall Semester</th> </tr> <tr> <th style="width: 33%;">Digital Animation</th> <th style="width: 33%;">Art Education</th> <th style="width: 33%;">Museum Studies</th> </tr> </thead> <tbody> <tr> <td colspan="3"> ART 6010: Context, Culture and Contemporary Practices (3 credit hours – core course for all concentrations) Diana Gregory </td> </tr> <tr> <td colspan="3"> ART 6020: Methods, Theory and Criticism (3 credit hours – core course for all concentrations) April Munson </td> </tr> <tr> <td> ANIM 6100: Creative Problems in Digital Animation I (3 credit hours) Sandee Chamberlain </td> <td> ARED 6100: Exploration of Visual Arts (3 credit hours) Rick Garner </td> <td> MUSE 6100: World of Museums (3 credit hours) Philip Kierman </td> </tr> <tr> <td> ANIM 6110: Research for Commercial Creatives (3 credit hours) Craig Brasco </td> <td> ARED 6120: Media Arts (3 credit hours) LT Art Education </td> <td> MUSE 6110: Technologies and Museum Management (3 credit hours) Jessica Stephenson </td> </tr> </tbody> </table>	Fall Semester			Digital Animation	Art Education	Museum Studies	ART 6010: Context, Culture and Contemporary Practices (3 credit hours – core course for all concentrations) Diana Gregory			ART 6020: Methods, Theory and Criticism (3 credit hours – core course for all concentrations) April Munson			ANIM 6100: Creative Problems in Digital Animation I (3 credit hours) Sandee Chamberlain	ARED 6100: Exploration of Visual Arts (3 credit hours) Rick Garner	MUSE 6100: World of Museums (3 credit hours) Philip Kierman	ANIM 6110: Research for Commercial Creatives (3 credit hours) Craig Brasco	ARED 6120: Media Arts (3 credit hours) LT Art Education	MUSE 6110: Technologies and Museum Management (3 credit hours) Jessica Stephenson
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Spring Semester		
Digital Animation	Art Education	Museum Studies
ANIM 6150: Creative Problems in Digital Animation II (3 credit hours) LT Graphic Communication	ARED 6105: Contemporary Teaching Strategies (3 credit hours) LT Art Education	MUSE 6105: Internship/Practical Museum Experience (3 credit hours) Cynthia Thompson
ANIM 6115: Emoting and Communication for Creatives (3 credit hours) LT Digital Media	ARED 6110: Advanced Studio Practice & Reflective Teaching (3 credit hours) Dr. Rick Garner	MUSE 6135: Museum Education (3 credit hours) LT Art Education
ART 7000: Thesis: Systematic Inquiry or ART 7050: Project: Systematic Inquiry (3 credit hours) Graduate Program Coordinator (instructor of record)		
Summer Semester		
Digital Animation	Art Education	Museum Studies
ART 6030: Technologies, Innovation and Design Thinking (3 credit hours – core course for all concentrations) Diana Gregory		
ANIM 6120: Ideation and Iteration for Creatives (3 credit hours) Sandee Chamberlain	ARED 6115: STEAM & Maker Space (3 credit hours) Page Burch	MUSE 6120: Museum and Curation in Contemporary Contexts (3 credit hours) Jessica Stephenson
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	<p>*Original Note on January Map:</p> <ul style="list-style-type: none"> • Digital Animation course assignments will be made as teaching strengths are confirmed for <ul style="list-style-type: none"> ○ Limited-Term Assistant Professor of Digital Media ○ Limited-Term Assistant Professor of Graphic Communications • Museum studies faculty are in discussion about the concentration and what they need in order to offer the concentration fully online as now directed by the administration. Discussion about museum staff teaching was discussed. • Digital Animation was also informed their concentration would be fully online. • Core course syllabi sent to FLC for review and discussion at next meeting. • Next meeting scheduled for February 2, 2021 3 pm – 4:30 pm.
<p>February (plan)</p>	<ul style="list-style-type: none"> • Discussion of Chapter 8: Art & Design • Mid-Point Review/Critiques of FLC projects • Continuation of MA course development • Discussion of FLC White Paper and possible presentations or public dissemination of FLC work.
<p>Feb (completed) Attendance: 2/2 April, Craig, Jessica, Valerie, Sandee, Page, Diana</p> <p>2/9 Craig Jessica Santee Page April Valerie Diana</p> <p>2/11 Meeting with Ashley Moore</p> <p>2/16 Craig Santee</p>	<p>Feb 2, 2021 Agenda</p> <ul style="list-style-type: none"> • Email from Gregory: • Hi everyone, thank you so much Geo for gathering us together to get started on the next phase of the curriculum development in the MA Art & Design. As discussed in the meeting we will meet on Tuesday, February 2, 2021 from 3 - 4:30 pm for peer-review and discussion of the three core courses. Look for a separate email from me with the syllabi for that meeting. Best regards and thanks to all for your support as we move forward, Diana • Craig lets us know about KSU moving to Target X – information about the marketing plan were discussed. Peter, acting as interim graduate program coordinator (GPC) will send concentrations the applications for review and will notify applicants of admission status. Question: can we request two reviews to look at application on a monthly basis? • Major question emerged regarding “what is this degree” and “how do we build community.” Some storming to form as the group processed where we are in the building cycle. • Sandee brought the “café” idea to the group. How can we showcase the projects for not only a record of accomplishments but also use these as a way to build the program (PR, websites, talk to folks at ZMA). How can we keep our alumni connected and spreading the word about the program? • April discussed the Interactive Research Methods Lab https://irml.kennesaw.edu/ and how we can use this for a program evaluation process • Group agrees we should ask for three separate thesis/project final course. It has been decided that the GPC will teach the first thesis/project course. <p>Feb 7: Email sent to FLC delineating requirements for publication</p>

April
Jessica
Valerie
Page
Diana



Evaluation Process,
White Paper,
SoTL Summit
Oct 2021



- Required: a 1-2 page narrative from each FLC participant of course changes as a result of participation in the FLC with evidence of the changes (e.g. description of new learning modules, revised syllabi, assignments, pedagogies or assessments)
- Gregory will demonstrate SoTL process during **Feb 9** session with MAAD 6010
- FLC Assignment: send course number to DG and obtain D2L shell from UITS - establish date/time to present to group for peer-review
- Feb 11 MA meeting with Ashley Moore 2 pm - 3 pm**

- Feb 16:** April Munson will present assessment models and discuss evaluation process for MA
- Discussion SoTL process regarding presentation at KSU virtual SoTL Summit October 7-8, 2021. This is a requirement for the FLC and I want to include the individual processes in the presentation. Proposal due **April 30, 2021**
- White Paper - a scholarly paper authored by all FLC members articulates issues of teaching and learning: abstract, background information on issues & problems, solutions, conclusion, references

- Establish meeting times for peer-review of individual courses in March
- Collect 1-2 narratives; begin the draft of the White Paper
- Establish evaluation process
- Discuss possible publication of White Paper in SoTL journals
- Faculty travel funding is dependent on project's completion and is only available starting July 1 2021 and must be emcumbered no later than March 19, 2022 and expended 7-1-2021 to 6-10, 2022

Feb 9, 2021 Agenda

- Required: a 1–2-page narrative from each FLC participant of course changes as a result of participation in the FLC with evidence of the changes (e.g., description of new learning modules, revised syllabi, assignments, pedagogies or assessments)
- Gregory demonstrates SoTL process during **Feb 9** session with MAAD 6010
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Feb 9 Meeting Minutes

I want to be sure it's understood that we have parallel processes going on: 1) is the softer SoTL FLC process which I will talk about after 2) the full development

of our online courses that need to be vetted by COTA and the general discussion that emerged in our meeting yesterday.

Minutes (**draft**, please send me any thoughts/ideas/omissions I need to include)

- Meeting open at 3 pm with general discussion of the nature of the MA program with a focus on workforce development and graduate's success in the marketplace.
- The core courses (MAAD 6010, 6020, 6030) were reviewed and after a round table discussion there appears to be general agreement the core courses are OK.
- Once the first cohort is in process, there was agreement that we should have an on-going qualitative review of the entire program with an eye on continuous course improvement and participation in the Improve KSU plan (or whatever its currently called).
- Question: is there a COTA evaluation plan for graduate programs?
- Question: is there money for the development of the online courses? Circling back with this question to remind Peter of the question from December's Task Force meeting.
- Craig, do you want to check with Peter about the approval process he envisions for the MA courses? Like: what is the timeline for submission of online courses for approval, who is doing the approval, are we using the COTA online checklist (see the email from Jessica 2/3/2021 for the COTA checklist)
- Discussion about the thesis/project courses and how those are to be managed. This body suggests that we follow the curriculum map where each discipline has a section to support the candidates within the concentration. How will mentoring be credited in the system? Even though there will be a professor of record for the thesis/project, it is anticipated that disciplinary faculty will work in collaboration with candidates in the cohort. We are seeking more information about this with the administration.
- Clarification yes, we are using Target X; deadline for applications is May 1
- General question – how is the application process to be handled? Is this a shared process between administrators and disciplinary experts? When can we begin to see the applications? Are we looking at all of the applications and selecting the cohort with 12 candidates in each discipline?
- Advising: graduate advising is critical to the success of this program. The question was raised about who is going to do graduate advising? Strongly suggested by Diana that this should be done by those in the graduate program so as not to overwhelm the COTA advisors.
- Question: What type of celebration do we want to plan for the summer graduates? Website with vital information? Pre-ceremony in COTA prior to KSU graduation?
- Question: What about RA's – will it be possible for Museum Studies to have RA's? What about the other concentrations?
- We have a meeting with Ashley Moore on 2/11/2021 from 2 pm – 3 pm. Ashley is COTA's instructional designer. Robert Swift had sent

SOAAD FLC

- I think peer-review of our courses that includes the checklist for COTA online courses makes sense, thanks Jessica (see Jessica's email sent 2/3/2021). I will volunteer to have the group take a look at the MAAD 6010 course as an example.
- I was COMPLETELY wrong about asking for the online shells for the group. Not a good idea at all!
Here's the link, each of you should request your own shell:
<https://d2l.kennesaw.edu/shell-request-form.php>
- For the softer FLC process, each of you should be taking an undergraduate course and writing a short narrative describing how this is going to become an online graduate course. What is difference between how you plan to deliver the course online? Each of you need to produce an individual product that will become a part of the white paper required by CETL for the FLC which I will write.
- Craig suggested another perhaps longer meeting to review a course. I am suggesting February 16 3 pm – 5 pm. Look for a doodle poll.

February 11 Meeting Minutes with Ashley Moore

- Noted in meeting w/Ashley Moore, Peter, and Geo the online approval process will follow the established COTA online review process sent by Jessica. Review will include peer-to-peer and one-on-one sessions with Ashley.
- Remember to obtain online shell from UITS
- Timeline for review: Late May/early June for fall implementation
- Highly suggested FLC members enroll in 3-week Accessibility Course offered by CIA.
- Questions: What about transfer credits if students are coming from another graduate program?
- Continue to think about development of Double Owl pathways
- Evaluation: think about students as partners and participatory (qualitative) process. Munson will guide this process. What is the story of the program? Who are the stakeholders? Can this become an advertisement for the future? Aim for SoTL article including Ashley
- Scheduling issues: need to think/plan as a group to map the asynchronous/synchronous scheduling of courses in fall w/eye on overlaps in students' schedules
- Additional comments?

Feb 16, 2021

- **Feb 16:** April Munson will present assessment models, **discuss MA evaluation process**
- Discussion SoTL process regarding presentation at KSU virtual SoTL Summit October 7-8, 2021. This is a requirement for the FLC and I want to include the individual processes in the presentation. Proposal due **April 30, 2021**

	<ul style="list-style-type: none"> • White Paper - a scholarly paper authored by all FLC members articulates issues of teaching and learning: abstract, background information on issues & problems, solutions, conclusion, references <p>RECAP/NOTES</p> <ul style="list-style-type: none"> • Participatory Evaluation Model presented and discussed • Page shared his STEAM paper • Idea of cross-over b/t programs or "Information Design" - add to MAAD 6020 as a "cafe - open forum" experience where teams/ faculty will gather to discuss collaborative projects. Work toward students-as-partners • ? How do we build the capstone courses? Thesis/Project courses need to be developed for online delivery - similar enough that all could use or tweak per discipline. Schedule a meeting to talk about this and assign faculty for development • Next meeting: February 23: Focus on ART 7100/7150/7000/7010 <ul style="list-style-type: none"> • March 2 – agenda TBA • Meetings are 3 - 5 pm • Additional comments <p>Craig Brasco 2/17/2021 Marketing Campaign Update in FLC Files Colleagues, for your information here are the latest data sets shared with us concerning the current marketing schema for the MAAD. This data is nascent, but really healthy. Mark Forehand says that 55-60% of most grad program applications stall and never pay the fee but even with that constant we are tracking really well. If March and April perform the same way, we are looking at a decent size cohort around the requested target number: 36-40. There's more marketing cycles to come including videos that will be put on YouTube and Twitch. We are also considering doing some live Twitch feeds to interact with Digital Animation prospects. See Attachment C for the COTA Marketing Plan</p> <p>February 19 email David Baugher re: transfer credits w/in program There is a policy of no more than 25% of the program may be transferred in: http://catalog.kennesaw.edu/content.php?catoid=50&navoid=3640#timelimit (Transfer Credit policy is right under Time Limit). I believe you will have a 30 hour program, correct? So, technically, that is 7.5 credits max, but if her program uses 3-hour courses, like most, then it would be 2 courses. It would also be up to program faculty to review to make sure the courses are appropriate. Let me know if you have any questions. David</p>
<p>March</p>	<ul style="list-style-type: none"> • Discussion of Chapter 9: Art & Design • "Critique Handbook" discussion: what's working? What do we want to change? What's next?
<p>March (completed)</p>	<p>Meeting notes March 30:</p> <ul style="list-style-type: none"> • Gregory requested that members look at the MA Art and Design Option 1 and Option 2 to be sure the curriculum information is correct.

Minutes are listed in reverse order of meeting dates.

Meetings:
3/2
April
Craig
Sandee
Jessica
Page
Valerie
DG (absent)

3/12
DG with
Geo/Peter

3/23
Diana
Sandee
April
Craig
Page
Donna
Valerie
Jessica
(absent)

3/25
Meeting with
Ivan, Geo,
Peter (see
Ivan's email)

3/30

- Administration decided only Option 1 will be offered fall 2021.
- Questions about connections and curriculum – staying together as faculty for the evaluation process within the first year was discussed
 - Gregory to look for funding opportunities for the evaluation process
- We have Double Owl Pathways for each concentration now and they are with Peter
- Jessica took us through the Museum Studies curriculum map

	World of Museums	Technology and Museum Management	Museum Education	Art Museum and Curation	Artifacts Studies
Museum Mission: Collections	Overview	Digital Documentation & Storage	Accessibility Representation	Curatorial Best Practices	Documentation
Museum Mission: Display	Overview	Online/Virtual Exhibition	Participant Design	Decentering Curatorial Voice	
Museum Mission: Education/ Outreach	Overview	VR and 3D printing	History and current practices	Community inclusion	
Art Museum Histories	Overview of different types of museums	History of museum & technology	History of museum education	History of art museums and curatorial theory/practice	History of artifacts studies
Art Market	Overview	Online sale/auctions		Networking	
Current Concerns: Provenance	Overview	Technology for provenance studies	Ownership	Laws, Ethics and Provenance studies	Provenance studies
Current Concerns: Repatriation	Overview	Digital collections	Community engagement	Research and community partnerships	
Current Concerns: Donors & Fundraising	Overview	Digital databases	Donor engagement	Donor cultivation and ethics	
Current Concerns: Diversity/Equity/Inclusion	Overview	Technology access	Best practices for D/E/I	D/E/I in curatorial practice	

Current Concerns: Commercialism	Overview		Education and Entertainment	The blockbuster show	
Current Concerns: Technology	Overview	Professional development and budgets	Access	Online museums	
Additional Topics					

- Looked at Museum Studies in general by mapping individual courses in MA and looked at issues/themes from undergraduate level courses to ensure that the depth of the MA will be focused at a graduate level
- Gregory shared ART 6010 and asked for feedback. Will try to present D2L course shell with modules
- Discussion about the Café idea – how can we make the interdisciplinary aspect of the MA viable to students?
 - D2L site? for this Café – Gregory will contact UITS
 - Students are creating GroupMe circles – how can we make this a part of the course? Sandee sent the following draft write up for this idea:

ART 6010: Context, Culture and Contemporary Practices (3 credit hours – core course for all concentrations) Collective Assemblies (rough draft | one)

Description: These assemblies will be an inclusive meeting space for students across all of the graduate concentrations – Arts Education, Museum Studies and Digital Animation with the School of Art and Design. Graduate students will be able to explore the other concentrations within the graduate program through student networking, industry professional lead demonstrations, faculty workshops and collaboration among students across all three degrees. Leadership building skills will be emphasized in the collective assemblies as students work within groups across the graduate concentrations. Assemblies are a space to begin a dialogue between students that will end in the production and finalization of work that will be a portion of each students exiting portfolio. The work created throughout these assemblies will be on display at the Owls Graduate Works Exhibition – which will be showcased as a virtual and on-campus collective exhibition.

The assemblies will be conducted four times each Fall and Spring semester and two times each summer to complete the students graduate studies.

Fall 2021 semester assembly dates/times:

These assemblies will be conducted every four weeks on a Saturday, to meet most student scheduling needs – the sessions will be recorded as well – for student and faculty use, as well as, for archiving purposes. An introduction to the virtual collaborative space and description of the commitment of the collective assemblies will be addressed each year during the first meeting by all participating faculty.

August 21st | 1-3pm; September 18th | 1-3pm; October 16th | | 1-3pm; November 13th | 1-3pm

- What's the method to the madness with the Café – we want to show case the work and the buildup over the program year
- Final discussion is about the Option 1 and Option 2 and the impact on students.
- Craig is working on teaching schedule and graduate faculty status. **Geo sent out the teaching schedule with Limited Term faculty included in the schedule. Limited Term job announcements are on the KSU Job site.**

Email from Ivan Pulinkala March 25, 2021

Thank you for a productive discussion at our MAAD faculty meeting this afternoon. My appreciation to each of you for your work developing the curriculum, as well as for your ongoing review of student applications. It is affirming to see so much student interest in this inaugural year. My thanks to Peter, Geo and Craig for their leadership, and gratitude to April and those of you who wrote this degree proposal. A dozen colleagues from Strategic Communication and the Graduate College have been working with us for the past three months to help launch this degree. This is truly a team effort and your expertise is at its core.

I am writing to follow up on our discussion with the following action steps:

- I am going to work on developing a proposal to present to Provost Schwaig requesting support for a summer MAAD launch initiative. This program will engage the faculty teaching in this inaugural year in strategic ways with our instructional designer and each other, with the goal of having master courses developed for the entire degree program by August 1st.

- Peter is going to continue to help us organize and administer the admission process this spring. Thanks Peter! Completed proposals will be circulated April 1st and May 1st for faculty review. Peter will discuss the request from Phil to have student GPA's easily accessible.

- As we go through this first review cycle, please consider what materials you are really using to evaluate students for admission. Simplifying admission content will streamline the process for you and the students. I am concerned

about faculty time spent on admission review as we cross the 100 application mark.

- I have requested Geo to finalize the faculty teaching assignments for the first year ASAP and circulate. I need this to prepare my proposal for the summer stipend request. We are launching 3 limited-term faculty searches that will help us deliver this curriculum next year as well. Geo will be in touch to solicit your help recruiting strong candidates as these advertisements get posted. We will launch national searches to permanently fill these lines in the fall.

- We will reconvene the second week of May to assess our progress before the end of the semester. Please think of what structures we need to scale the program in future years.

Thanks for your engagement today. I will be in touch as soon as I have an answer about our summer proposal. Please know that while I do not have the agency to guarantee we will receive this support, I will make an impassioned plea for consideration based on our metrics of success. Please write if you think of anything else beyond what we discussed.

Thanks for being a wonderful team of talented colleagues. The work we are doing this year is going to be formative to the graduate ecology of the College of the Arts for generations to come.

Next meeting with Ivan on May 10, 12 noon to 1 pm

Meeting minutes March 23, 2021

Meeting started at 3:00 – ended at 4:08 pm. The following questions were raised during the meeting:

- A question was raised regarding compensation for course development for the graduate courses. It is understood that no word about the outcome has come from the Dean's office however, the FLC respectfully wants to again ask this question.
- There was a general discussion about the number of applicants in the individual cohorts which brought up the question: what is the minimum number of students for a cohort? What is the maximum number of students in a cohort?
- A second question related to students in the cohort: what will faculty compensation for summer teaching be in the graduate program? Concerning and questions emerged relative to the announcement about class size and pay in the undergraduate program.
- Book scanners – Jessica indicated she would follow up on the book scanner issue, but she was not in the meeting to report any news. I emailed Ashley Moore requesting information. Sandee indicated there is a book scanner on the Marietta campus, but it is clunky at best and time consuming.
- **Ashley Moore email: 3/25**

- I have seen cases where D2L is unfriendly to PDFs. However, with ALLY inside of D2L, electronics sources can be downloaded in various formats such as PDFs, HTML, etc. You can convert your PDFs using the following website: [Convert scanned PDF to HTML - OCR online \(pdfconvertonline.com\)](https://pdfconvertonline.com). If you do so, we must ensure we are meeting accessibility guidelines, and ALLY can help with accessibility guidelines (I can as well). Additionally, I do suggest seeing if electronic sources exist, and to check with publishers of their texts about e-content. Let me know if need more assistance. I will be gladly to help you all with this.
- **Peter Fielding email: 3/25**
 - Adding to Ashley's comments, you might want to check our KSU library eDatabases or a reference librarian in case some of your desired readings may already exist in multiple accessible versions.
- **Jessica email: 3/25**
 - to add to this, everyone should have Acrobat Pro DC, if not it can be downloaded from UITS. If you scan something you can then convert it to a readable format using the Scan &OCR tool within Acrobat. Its clunky and work, but doable. It would be great if the group could get a tutorial on how to do this from either DLI or UITS, which I suggested to Peter last week.
 - **See Jessica's email for the image:** I include an image showing you the tools within Acrobat and location of Scan/OCR
- The final question involved questions about the Graduate Program Director's (GPD) responsibilities. Also, is there a vision for how the GPD will work with the concentrations? Will there be point persons within the concentrations?
 - **See Diana's email 3/27 for response to these questions. From email by David Baugher sent 3/27:**

Attached to this email are the two documents that were used during the consultation visits. These documents can also be found on the Graduate Council page

at: <https://graduate.kennesaw.edu/facultyresources/graduate-council.php>, under "Other Resources".

These documents are for your use as a resource and are open to good ideas and suggestions. We will incorporate many of these items in future Graduate Council meetings.

Meeting minutes b/t Geo Sipp, Peter Fielding, Diana March 12, 2021

- Can TAP be used for the MA in Art and Design?
 - Peter indicated that TAP is allowed.
- What is the review process plan for applications?

- The art ed faculty received folders, reviewed applicants, and will submit the results to Peter. Also, after this initial review, the art ed faculty have some recommendations for the next cohort in fall 2022 which will be presented to Peter and Geo.
- It would probably be a good idea to talk about the review process as an agenda item for a future FLC meeting for the good of the group.
- What funding is available for compensation for the development of shareable courses for the MA? Faculty request to receive \$3000 for online course development this summer.
 - Peter indicated that this request is with the Dean but there has been no word about the outcome.
 - Two concentrations were shifted to fully online after program development. While shifting teaching/learning modality, faculty are in the process of pivoting to reconceptualize the teaching of these courses. All faculty teaching in this degree will be in the process of developing online courses this summer. *Idea: Propose a mini-bootcamp specific to our courses? We could self-lead and share out just as we are doing with the FLC. This also offers us the ability to move in and out of feedback/ideas/sharing for content that spans all three concentrations*
 - NOTE: Ashley Moore requested that late May or early June would be best for her to review courses starting in fall 2021.
- Are funds available for faculty purchase of new texts? Is it possible to ask Katie to request faculty copies if provided a comprehensive list?
 - Peter recommended that faculty request desk copies from publishers which are usually sent free. Most publishers have a process for requesting desk copies for required courses and he suggested this would be the best and most economical way to obtain text.
- Scanner is needed for text to pdf compliant content. Jessica will provide specs of what is needed.
 - Geo and Peter had some thoughts on this: one question was if this was a UITS request or can 11x17 scanners we have will do the job? Also, Geo indicated that Blare in the Special Collections in Rare Books (in the library) has high end book scanners. Here more information is needed, and this requires a follow up.
 - Also discussed: possible licenses that may be needed for technology course; kits that Valerie would like to provide (will be speaking to Deb Hutchinson who works with vendor on similar practice).

	<ul style="list-style-type: none"> • Class size should not impact summer pay as the “full class” policy of COTA currently exists. Faculty teaching a graduate course in the summer ask to be compensated for full course. <ul style="list-style-type: none"> ○ Peter indicated it is understood in COTA that the graduate program runs in summer and therefore the required course will run if there are students in the concentration and should not be affected by class size. ○ Class size – graduate class size – graduate classes • High volume of inquiries are coming in asking if they can complete the program in two years. Are we supporting a one and two-year plan? <ul style="list-style-type: none"> ○ For the first year Peter indicated that the program is running on Option 1 only but this of course will change when we see the enrollment in fall. It is understood that Option 2 could be better for some students but for now COTA is advertising Option 1 only. More than likely this will change moving forward. • Synchronous components are necessary. Courses will be planned for evening schedule with synchronous schedules. While there was early concern about this, faculty determined it is critical that we have the option to offer/require synchronous sessions. <ul style="list-style-type: none"> ○ Peter indicated there is complete support for synchronous courses. ○ Keep this as an agenda item for the FLC? • Why is the implementation committee no longer meeting? Will it continue? What is the pathway for communication around this degree? <ul style="list-style-type: none"> ○ There is a meeting planned with the Dean on March 25 and Peter indicated there are more task force meetings coming in the near future. Both Peter and Geo have been actively engaged with their respective charges for the MA and other duties but want to keep communication open. • For scheduling of fall courses, concentration courses should be set at 15, core courses at 36 for class size. <ul style="list-style-type: none"> ○ Peter indicated this was his understanding as well.
<p>April</p>	<ul style="list-style-type: none"> • Peer review of MA courses • Presentation draft for FLC individual projects • Debriefing of FLC: What was learned? What would you change?
<p>April (completed) April 6, 20, & 27 Diana,</p>	<p>April 6 Recap and meeting notes:</p> <ul style="list-style-type: none"> • Discussion about the first research class: the graduate program coordinator will be teaching this and others will provide support as “service” • What type of process do we want for publication of the final research projects? Website, presentation, tracking • Need for a handbook in the program discussed • In Digital Animation – difference in project - 80%/20% heavy on product

<p>Craig, April, Sandee, Valerie, Page, Jessica</p>	<p>or a 80% research with only 20% as a real or product – open breath and feel needs to happen</p> <ul style="list-style-type: none"> • Article from NPQ a non-profit re: how are BIPOCs represented in the philanthropy? Forms: A New Theory of Power. Leading to discussion about how to make the courses exciting. FLC members are now instructors in ART 6010 for feedback and peer-review • Jessica: How do we establish a forum for deep dives into the curriculum? Jessica suggested Voice Thread – How do we going to create a dynamic space for learning online, and support the students in the program? • Sandee: add visuals everywhere! Discussion re: videos and how important they are; also Ten Hundred and his research on the dark side of NFT’s (non-fungible token) and cryptoart. <p>https://www.youtube.com/watch?v=W7JVwbV2JBI</p> <ul style="list-style-type: none"> • SoTL Briefs for the FLC – the deadline for proposals is April 30. Hillary confirmed that the proposal word limit also includes spaces. Everyone in the FLC will be in the proposal and present with voice overs. Here’s the title and abstract: <p>Title: Designing a New Masters: Case Study from Art and Design FLC</p> <p>Abstract - 650 characters: This SoTL presentation focuses on preliminary case study results from a Faculty Learning Community (FLC) delineating the (re)design of undergraduate art/design courses for a newly approved Master of Art (MA) in Art designed to prepare leaders in artistic industries with embodied professional practice by engaging in collaborative inquiry with disciplinary experts in Museum Studies, Digital Animation, and Art Education. The case study focuses on our journey to break free of disciplinary limits, to build skills and knowledge across disciplines, to think critically, and to connect research to creative problem solving. (621 w/ spaces)</p> <ul style="list-style-type: none"> • Discussion about RPG and MA courses – and staying in touch with Ashley. After our discussion Dean Pulinkala sent the email below on 4_9_21. • Valerie asked about 2-D track since there is the STEAM/MakerSpace class which is 3-D. Discussion about what ARED 6110 is and how students will be looking for support from different faculty. • Discussion about Special Topics courses as a way to open up the degree and make sure that faculty get credit for working with students in the degree. Everything is very fluid. Sandee has resources for a Media course. <p>April 20 Recap</p> <ul style="list-style-type: none"> • Dean Pulinkala’s email (4_9_21) re: MAAD faculty summer assignments announced the schedule: • TIMELINE Half-day retreat with instructional designer and leadership. (Third week of May) Half-day retreat where course outlines and assignment plans will be shared. (First
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	<p>week of June) Individual consults with Graduate Studies Coordinator and Associate Dean to go over the modules and content created. (July 5-9) July 31: All D2L modules with curricular content and assignments fully completed for review by graduate coordinator.</p> <ul style="list-style-type: none"> • Craig shared his one page on ANIM 6110 and the group gave him suggestions for changes • Next meeting scheduled for April 27 <p>April 27 Recap</p> <ul style="list-style-type: none"> • Discussion about “what is it we really have in the FLC” for the RoTL Summit proposal • Our SoTL presentation can present all the work we have done – what we had to work through – building community – leading to where we are now • Can we continue on with this committee? Make another presentation later – it shouldn’t end now – let’s try to meet in fall – it’s a natural thing to what to continue, document the development of identity – suggestion made to submit IRB study for Hopscotch case study with interviews, invite our students to be researchers with us – use that for funding requests, or assessment – launching as we fly – but that’s OK • Generating the IRB should be a collaborative process – make it a big umbrella picture like the one with ART 2990 (send to Jessica) • We are being paid to develop Master Courses – others need to be able to teach the courses – Jessica, asked what is that and what does it look like? • How can we capture the MA capstone experience? When would it go into the brochure? 3MT – 3 minute thesis only happens in fall/spring
<p>FINAL PRODUCT</p>	<p>Final Projects (due June 30)</p> <ul style="list-style-type: none"> • FLC will present at KSU ROTL Summit in October 2021.

Appendix B

Craig Brasco

Narrative for ANIM 6110: Research for Commercial Creatives

The purpose of this course, ANIM 6110 Research for Commercial Creatives, is to delve into the history and current process methods for digital animation, sequential arts, illustration, acting, voice acting and other commercial art fields. Students in this course will research the various pipelines and process of various studios as case studies. This will require them to reach out to various studios to see how different creative and creative-support skill sets work together to help create a final outcome or product. Students will also be able to present their findings as research into their field to share with others academically and professionally.

The other exciting facet in this course is the student will take their case study work to formulate and develop their own process or pipeline for the work they intend to pursue in their ART 7050 Project: Systematic Inquiry and ART 7150 Project: Research & Final. It will not be so much required that the student make those decisions in this course, but they will be able to initiate the thought process and build foundations for those decisions in the near future.

In regard to the case studies, there are some specifics. The first case study is a study of a current studio. This can be any creative output that involves some form of animation. This could include an animation studio such as Floyd County Studios (<https://www.floydcountyproductions.tv/>) or Bento Box Entertainment (<https://www.bentoboxent.com/>) or perhaps a gaming production studio like Hi-Rez Studios (<https://www.hirezstudios.com/>) or Tripwire Interactive LLC (<https://www.tripwireinteractive.com/>). This will not only engage the student in active research but will have them engage with the professional marketplace. This need not be a local marketplace like the studios mentioned here but the Atlanta metropolitan area is a current nexus of media production more nascent and promising than more traditional centers like New York City or Los Angeles. The second case study will require the student to reach back into the past of the industry to find examples of older processes from the mid-to-late-20th century such as Walt Disney Studios or Hanna Barbera in its various incarnations. Finally, for the third case study, students will focus directly on surveying and reporting on a studio's distinct character design, environment design, and prop design standard. This will allow the student to move beyond a bigger pipeline process and research the skills that impact practical animation production.

Once the case studies are complete, the student will then be able to postulate their own processes for the goals they want to achieve in the ART 7050 Project: Systematic Inquiry and ART 7150 Project: Research & Final. They can compare and contrast their desired processes with those that were discovered and studied in the case studies from earlier in the course. Not only will this work create a pathway to their graduate project work, but could be the groundwork for a broader vision of how a studio or a facet of a studio (like the Illustration or Storyboard division) would operate.

Page Burch **STEAM & Makerspace Course Narrative**

The course that I am creating for the upcoming Masters of Art and Design academic program focuses on STEAM learning, primarily within the setting of the makerspace. We currently use science, technology, engineering, and math to create many of the sculptural pieces that are produced in our department. The integration of art into the STEM knowledge base is a natural evolution, as all of these disciplines work together and play off of each other. While we currently have access to certain maker technologies on campus, we do not currently have a course in the School of Art and Design that explores this as a fully-fledged concept. This course

will be the first of its kind in the program, and will lean heavily on individual threads picked from several different courses, directed studies, and special projects.

I teach a variety of sculpture courses, including ART3340: Master Craftsman, ART3310: Sculpture II – Welding, and ART4310: Advanced Study in Sculpture. All of these courses focus on projects that change on a semesterly basis, and do not share much, if any, unified learning or objectives. However, they do all utilize technology in one form or another. Master Craftsman students have used 3-D printing and laser cutting to complete projects, welding students have utilized CNC-plasma cutting, and advanced students have begun to experiment with virtual reality as a form of digital output. The STEAM & Makerspace course would allow us to combine these disparate tracks into one fully-fledged technology-driven course. For the first time, we will be able to teach students the skills necessary to achieve a competency in the design and operation of the different technologies needed for digital output.

A main focus of the course will be on technology that we have accessible at KSU. While there is a wide array of different technologies available to the general makerspace collective, by focusing on what we have physically available we will be able to more fully serve students. If a student has a specific question, we will have physical access to a piece of equipment to investigate and help the student understand or problem-solve. Having access to the equipment also will allow us to film videos so students may see what is happening instead of merely receiving theoretical knowledge with no visual basis for processing the information. Lastly, if a student is local and desires to physically create some of the pieces they designed in the course, they would have access to be able to do so.

One of the models that this course is being adapted from is a directed study, ART4400: Digital Sculpture, that I am currently overseeing. In this directed study, the student is working with clients in the community to document existing sculpture through photogrammetry and digital scanning. These digital files can then be put into various software and archived or recreated through 3D printing, etc. The digital files may also be altered if needed, via 3D modeling software.

Upon the creation of a model, either through scanning or digitally rendering it, students will have a variety of means for altering it or outputting it. The course will focus on file making and the specific software used for laser cutting, CNC routing, waterjet or CNC plasma cutting, and 3D printing. As none of these processes are currently in curriculum for undergraduate students, they are only taught on cursory levels, so as to facilitate the completion of a project. On a graduate level, these processes will be introduced in a more robust manner, thereby allowing students to gain a greater understand and command of the materials at hand. Students will be allowed to interact with different types of software in a much more in-depth manner, providing a competency not found at the undergraduate level. In addition to this, they will learn how to operate the different pieces of equipment the course relies on. As it stands now, students do not interact with the equipment, as that is left to the various faculty and staff members who oversee the workspaces. As part of a more thorough graduate approach, training students on how to create files for the equipment, and on how to use the equipment will be a necessary and important part of this course.

In order to build a competent course that will expertly teach and evaluate graduate students, the above methods and processes will be pulled from existing

undergraduate coursework and research. This will allow all of these data points to coalesce into a fully-formed course that provides students with a contemporary makerspace education. The students will have been informed on planar, additive, and reductive processes in the makerspace realm, allowing them to choose the most appropriate process for the project at hand. We will ensure that they leave the course with an in-depth understand of the knowledge required to design, create, and run a successful makerspace.

Sandee Chamberlain

ANIM 6100 - CREATIVE PROBLEMS IN DIGITAL ANIMATION I

Initial Narrative | Chamberlain | Spring 2021

Main Thread – This course will heavily focus on certain aspects of pre-production stage of creating an animated short film – concept art, character development and moving imagery (the animation – rough test and finalized production quality renders). It will be the foundation for a majority of their personal work that will be explored during the course of the MA degree. All assets created will have to be finalized in a professional manner to contribute to a final MA portfolio of work. Undergrad students have been working on this type of work within the Digital in Digital Animation portfolio and exhibition pieces. The Digital Animation BFA at KSU-SOAAD has been doing similar work with undergrad students since 2017 – where students have the opportunity to explore their creativity matched with the introduction to applied technical skills. The MA program in Digital Animation will be a concentrated extension of this concept, where the students are advised on advanced technical aspects that will encourage their creative studies – but the concepts and creativity will be up to the individual / groups to propose during the class sessions. This will lead to exiting portfolios that are technically sound with a diverse creative showcase that has been commended by professionals in the animation industry including animation directors as well as software developers.

This initial ANIM6100 course will focus on current technical trends in digital animation. Such as but not limited to: puppet rigging for television animation created with industry standard software packages, utilizing multiple software packages to create specific aesthetics, and a heavy emphasis on compositing will be surveyed. In addition, problem solving software will be a main focus of this course – letting students critically approach problems as they arise, creativity meets technical innovation. Students will have an outline of projects to attempt but will have the opportunity to proposal specific creative projects that they would like to pursue - focusing on advanced level gestural character acting for animation – with allowances for abstract animation proposals from students. In addition – storytelling aspects will be focused on for projects in this course in preparation to create an animated short film (7–10-minute film) for the final exhibition of the degree.

- A component for Art Education and Curatorial Studies graduate level students in this course – Learn digital software packages to produce animated content for use in conference presentations, exhibitions, film creation and motion graphics. An emphasis on problem solving will be addressed in this course – when working with the technical aspects of computer software – troubleshooting will arise as a needed factor in the creation process. Which will help students foster the skills of fast critical thinking.

Students will be asked to explore the notion of what animation means to them and why if they are going to create moving imagery are the pieces best explored through the medium of animation.

Research Component of this course – will foster a greater understanding of the history and current trends in digital animation, new media arts, sequential arts, illustration, acting, voice acting and other commercial (low brow art) forms of media. This could be an opportunity for students to reach out to professionals in these field with the intention of interviewing, which cultivates networking skills and furthers the research by gaining direct quotes for their academic papers. A focus on presenting material at conferences and/or to undergraduate classes will be emphasized. There will also be a moving imagery project to be attempted for this section as well that will correlate with the research component of this section.
ANIM6100 | Initial Narrative | Chamberlain | Spring 2021

- A component for Art Education and Curatorial Studies graduate level students in this course – students will discover researching skills pertaining to creating solid thesis statements and gathering the content to back arguments based on historical and current happenings in the creation of visual moving content. Oral and visual presentation skills will be addressed in this class as well as fielding questions about the material that is being presented – to begin cultivating a teaching narrative.

To explore the idea of animation as a tactile practice, digital practice or a combination of both – why is choosing one over the other the better choice for particular projects – based on the research the students have cultivated over the course of the semester.

Jessica Stephenson

Jessica Stephenson | FLC narrative | A very sticky curriculum

ARH4990 Special Topics History of Art Museum and Art Market, as starting point for MUSE 6100 World of Museums, MUSE 6110 Technologies and Museum Management, MUSE 6120 Art Museum and Curation in Contemporary Context, MUSE 6135 Museum Education (proposed course).

Working with a definition of museum as a community, rather than the traditional definition of museum as institution, this project seeks to use an undergraduate course syllabus as the starting point for a rigorous graduate program intended to

offer students grounding in most facets of museum theory and practice. "Museum as community" refers to internal and external networks of relations encompassing collections management, administration, donor relations and fundraising, education, curatorial, exhibition design, community outreach, and technology.

As a museum professional working primarily as a curator I often joke that it takes a meeting of all museum staff and constituents to move a museum object from one storage shelf to another, the point being that museums are complex entities requiring extensive collaboration between all participants if we are to realize effective and impactful outcomes. Grounding a graduate program within this framework calls for a "sticky curriculum," one that asks for extensive faculty collaboration across the program.

ARH4990 Special Topics History of Art Museum and Art Market is the sole undergraduate course covering topics related to museum studies and served as a starting point for developing the MUSE curriculum proposal. During this FLC year, Jessica Stephenson is working with MUSE faculty to more fully develop museum studies curriculum, drawing upon the ARH4990 History of Art Museum course while building in additional content to additional topics.

The Special Topics course comprised 3 sections: Methods and Mission (Collecting, Display, Education/ Research), Histories (Art Museum and Art Market 1500s to present), Current Concerns (Provenance & Repatriation; Donors & Funding; Diversity, Equity & Inclusion; Commercialism; Technology). Working plan mapping undergraduate to graduate curriculum:

	World of Museums	Technology and Museum Management	Museum Education	Art Museum and Curation	Artifacts Studies
Museum Mission: Collections	Overview	Digital Documentation & Storage	Accessibility Representation	Curatorial Best Practices	Documentation
Museum Mission: Display	Overview	Online/Virtual Exhibition	Participant Design	Decentering Curatorial Voice	
Museum Mission: Education/ Outreach	Overview	VR and 3D printing	History and current practices	Community inclusion	
Art Museum Histories	Overview of different types of museums	History of museum & technology	History of museum education	History of art museums and curatorial theory/practice	History of artifacts studies
Art Market	Overview	Online sale/auctions		Networking	

Current Concerns: Provenance	Overview	Technology for provenance studies	Ownership	Laws, Ethics and Provenance studies	Provenance studies
Current Concerns: Repatriation	Overview	Digital collections	Community engagement	Research and community partnerships	
Current Concerns: Donors & Fundraising	Overview	Digital databases	Donor engagement	Donor cultivation and ethics	
Current Concerns: Diversity/Equity/Inclusion	Overview	Technology access	Best practices for D/E/I	D/E/I in curatorial practice	
Current Concerns: Commercialism	Overview		Education and Entertainment	The blockbuster show	
Current Concerns: Technology	Overview	Professional development and budgets	Access	Online museums	
Additional Topics					

Appendix C



MAAD Marketing Campaign Update

February 2021

CONTENTS

- **Tactics Launched**
- **Google Analytics Data**
- **Landing Page Traffic**
- **Engagement Report**
- **Campaign Insights**
- **Budget**
- **Remaining Tactics & Next Steps**
- **Appendix**

MAAD Campaign Integrated, Multi-tactic Campaign

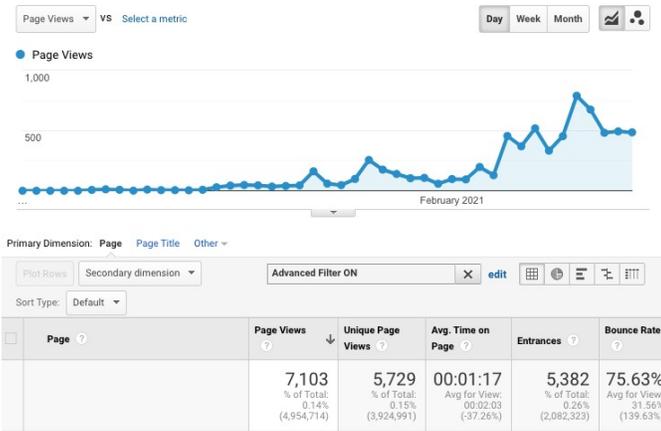


Tactics Launched:

- Email Nurturing Campaign for Leads
- Campaign Landing Pages and Thank You Pages
- Display Ads for Site Retargeting, Contextual
- Facebook/Instagram Ads, Lead Generation Forms, RFI Campaign
- LinkedIn InMail, Carousel, Static Ads
- LinkedIn Display Campaign – Museum Studies
- Google PPC (text ads and keywords)
- Program Page
- KSU Today/Student Inform
- Banner on KSU Webpage
- Grad College Web Updates
- Email Campaign (Alumni, Seniors)

3

100% “find” Landing Page Traffic From Ads



Page	Page Views	Unique Page Views	Avg. Time on Page	Entrances	Bounce Rate
	7,103 % of Total: 0.14% (4,954,714)	5,729 % of Total: 0.15% (3,924,991)	00:01:17 Avg for View: 00:02:03 (-37.26%)	5,382 % of Total: 0.26% (2,082,523)	75.63% Avg for View: 31.56% (139.63%)

<https://find.kennesaw.edu/master-degrees/art-design/>
External Traffic Only: Jan. 1, 2021 – Feb. 14, 2021

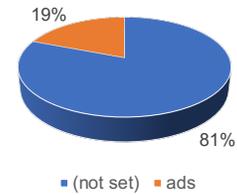
Art Education		
ae_conv	416	
keyword_ae	273	14%
maad-grad-art-education-2021	300	
Digital Animation		
da_2021	134	
da_conv	763	19%
keyword_da	185	
maad-grad-digital-animation-2021	236	
Museum Studies		
keyword_ms	129	
maad_museum_2021	33	
maad-grad-museum-studies-2021	162	18%
ms_2021	125	
ms_conv	809	
Overall		
2021	143	
(not set)	1294	
major	14	
overall_conv	174	49%
maad-grad-general-campaign-2021	194	
MAAD_Site_Retargeting	1022	
MAAD_Lead_Forms_2021	106	
keyword_overall	398	
feb21alumni	120	
feb21seniors	23	

4

19% “www” Landing Page Traffic from Ads



Percentage of Landing Page Traffic from Ads



Page	Campaign	Page Views	Unique Page Views	Avg. Time on Page	Entrances	Bounce Rate
		674	476	00:03:47	51	35.29%
		% of Total: 0.01% (4,954,863)	% of Total: 0.01% (3,925,008)	Avg for View: 00:02:03 (85.96%)	% of Total: 0.00% (2,092,334)	Avg for View: 31.56% (11.82%)

Campaign	Page Views
(not set)	545
other	37
ms_conv	37
major	23
maad-grad-art-education-2021	9
maad-grad-general-campaign-2021	9
maad-grad-museum-studies-2021	9
da_conv	5

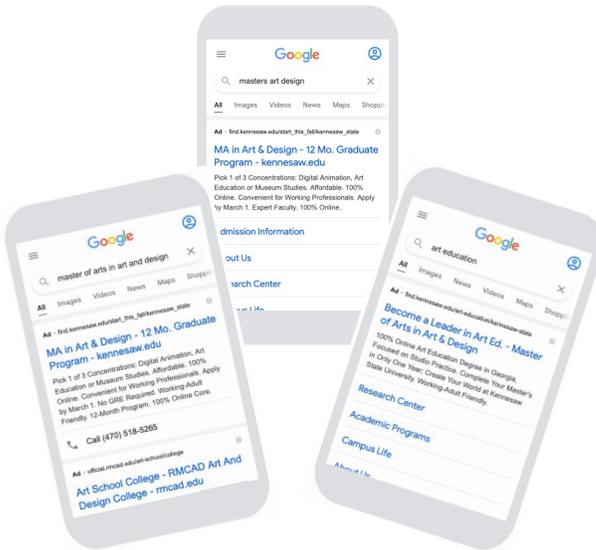
<https://www.kennesaw.edu/master-degrees/art-design/>

External Traffic Only: Jan. 1, 2021 – Feb. 8, 2021

MAAD Engagement Report (Jan. 1 – Feb. 14)

Tactic	Launch Date	Spend	Impressions	Clicks	CTR	CPC	Lead s	CPL
Site Retargeting	1/25	\$52	7,983	31	0.39%	\$1.68		
Contextual Display	1/16	\$774	119,004	196	0.16%	\$3.95		
LinkedIn (Carousel)	2/9	\$491	7,356	67	0.91%	\$7.33		
LinkedIn (Static)	2/9	\$507	30,422	192	0.63%	\$2.64		
Google Remarketing	2/9	\$365	96,918	598	0.62%	\$0.61		
Facebook/Instagram (Lead Gen w/n platform)	1/15	\$5,322	343,432	1,310	0.38%	\$4.06		
Facebook/Instagram (Landing Page Conversions)	2/5	\$3,074	273,846	1,521	0.56%	\$2.02	417	\$20
LinkedIn (InMail)	1/19	\$353	1,586	562	35.44%	\$0.63	10	\$35
Bing PPC	2/5	\$585	1,460	48	3.29%	\$12.18	3	\$195
Google PPC	1/15	\$8,865	12,050	516	4.28%	\$17.18	36	\$246
Email	2/3, 2/5, 2/9	\$100	1712	399	.23%	\$0.26	15	\$7
Total		\$20,486	895,769	5,440	.61%	\$3.77	525	\$39

Google Ads Pay-Per-Click, PPC – Very Respectable CTR



- 4.28% CTR – Very Respectable Click-Thru Rate
- Museum Studies Has Top Performing CTR at 10.28% for January, More Than Double the Rest
- Museum Studies Also Best Performing with a CTR of 6.9% for Feb.

Optimizations

- If Program Adds an Info Session, Add PPC Info Session Ads
- Campaigns Will Continue to be Optimized Regarding Keywords, Bids, and Creative

8

Display Engagement Exceeds Education Benchmark

- Contextual Display has an Overall CTR of .16%, which exceeds the education benchmark of .14% - Museum Studies has the highest click-thru rate for both months (Jan. 4.21%; Feb. .48%)
- Site Retargeting has Overall CTR of 0.39%, which exceeds the benchmark of .11%, but Still with a Very Small Spend (\$52)
- Google Remarketing has 0.62% CTR – providing strong top of mind awareness

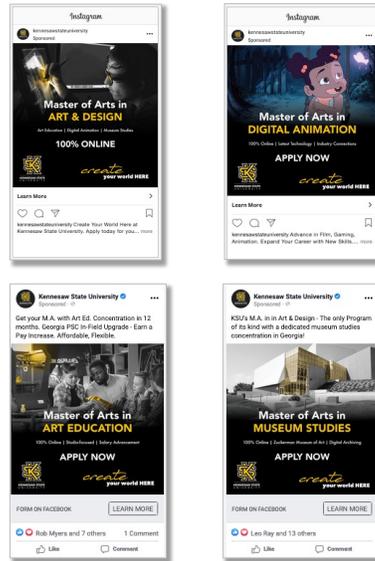


9

Social Media – Driving 82% of MAAD Leads

Social Media Ad Performance

- Facebook/Instagram Lead Generation
 - CTR 0.38%
- Facebook/Instagram Website Conversions
 - CTR 0.56%
- LinkedIn
 - Museum Studies InMail Click to Open Rate: 35.44%
 - Digital Animation LinkedIn Inmail has just Begun – 22.5% Open Rate



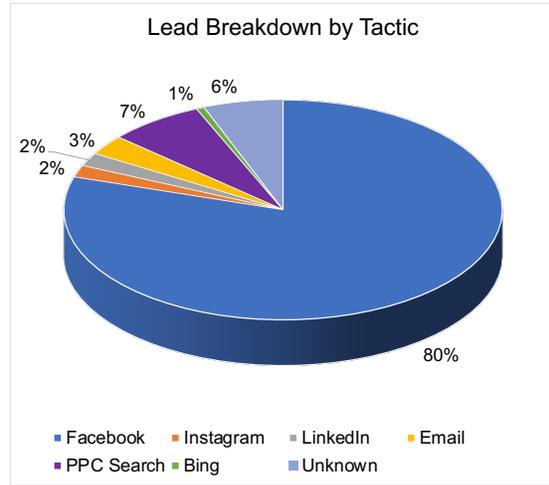
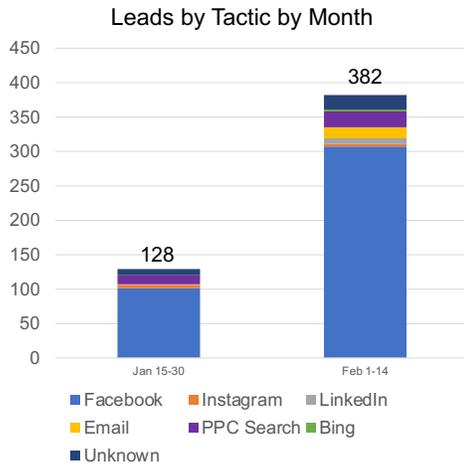
Emails: Generated 15 Leads, 399 Opens, 78 Clicks



Average Open Rate: 19.1%

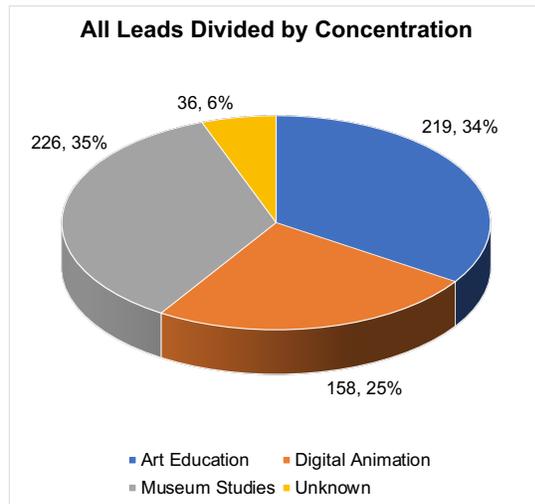
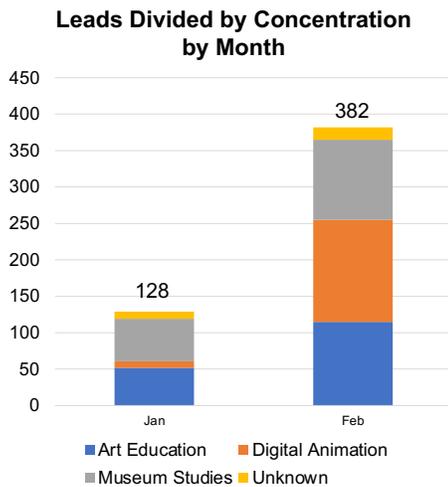
<p>MAAD - (Revised by COTA)Template - Radius Inquiries Regular · MAAD Radius Feb 2021 Sent Tue, February 9th 11:03 AM to 86 recipients by you</p>	<p>Sent</p> <p>22 Opens</p> <p>3 Clicks</p>
<p>MAAD - (Revised by COTA)Template - Seniors Regular · MAAD Seniors Feb 2021 Sent Fri, February 5th 9:06 AM to 408 recipients by you</p>	<p>Sent</p> <p>142 Opens</p> <p>28 Clicks</p>
<p>MAAD - (Revised by COTA)Template Regular · MAAD_alumni-list Sent Wed, February 3rd 8:39 PM to 1K recipients by you</p>	<p>Sent</p> <p>235 Opens</p> <p>47 Clicks</p>

Facebook Continues to Drive Vast Majority of Leads (Jan. 1 – Feb. 14)



12

Recent Concentration Division Relatively Even (Jan. 1 – Feb. 14)



13

Update on Applications

Date	Campaign Leads	Total Leads	Applications Started	Applications Completed & Paid	Apps Accepted	Apps Denied	Enrolled Students
2/15	412		25	7	tbd	tbd	

Goal: 12 per concentration
Overall: 36 students

MAAD Program	Launch Jan 15			Spend per Tactic		Priority Deadline March 1	End April 15	Subtotal	Total Budget plus Spend thru 1/31/21
Tactic	Jan budget	actual	difference		Feb budget	March budget	April budget		
Site Retargeting/Google Remarketing	\$ 75	\$ -	\$ -	\$ -	\$ 55	\$ -	\$ -		\$ 60
Contextual Display Ads	\$ 713	\$ 261	\$ 451	\$ 261	\$ 1,015	\$ -	\$ -		\$ 1,276
Overall MAAD	\$ 150	\$ 150	\$ (0)		\$ 400				\$ 550
Art Education	\$ 188	\$ 81	\$ 107		\$ 375				\$ 563
Digital Animation	\$ 188	\$ 29	\$ 159		\$ 225				\$ 413
Museum Studies	\$ 188	\$ 1	\$ 186		\$ 15				\$ 203
Facebook/Instagram Lead Generation	\$ 1,900	\$ 1,886	\$ 14	\$ 1,886	\$ 8,000	\$ -	\$ -		\$ 9,886
Overall MAAD	\$ 400	\$ 395	\$ 5		\$ 2,000				\$ 2,400
Art Education	\$ 500	\$ 494	\$ 6		\$ 2,000				\$ 2,500
Digital Animation	\$ 500	\$ 496	\$ 4		\$ 2,000				\$ 2,500
Museum Studies	\$ 500	\$ 501	\$ (1)		\$ 2,000				\$ 2,500
Facebook/Instagram Web Conversions	\$ -	\$ -	\$ -	\$ -	\$ 8,000	\$ -	\$ -		\$ 8,000
Overall MAAD	\$ -	\$ -	\$ -		\$ 2,000				\$ 2,000
Art Education	\$ -	\$ -	\$ -		\$ 2,000				\$ 2,000
Digital Animation	\$ -	\$ -	\$ -		\$ 2,000				\$ 2,000
Museum Studies	\$ -	\$ -	\$ -		\$ 2,000				\$ 2,000
LinkedIn InMail - Museum Studies	\$ 400	\$ 123	\$ 277	\$ 123	\$ 200				\$ 323
LinkedIn Carousel Ads - Museum Studies	\$ 100	\$ -	\$ 100	\$ -	\$ 750				\$ 750
LinkedIn Static Ads - Museum Studies	\$ -	\$ -	\$ -	\$ -	\$ 750				\$ 750
LinkedIn InMail - Digital Animation	\$ -	\$ -	\$ -	\$ -	\$ 200				\$ 200
LinkedIn Carousel Ads - Digital Animation	\$ -	\$ -	\$ -	\$ -	\$ 850				\$ 850
LinkedIn Static Ads - Digital Animation	\$ -	\$ -	\$ -	\$ -	\$ 850				\$ 850
YouTube Advertising	\$ 1,000	\$ -	\$ 1,000	\$ -	\$ 2,475	\$ -	\$ -		\$ 2,475
Overall MAAD	\$ 300	\$ -	\$ 300		\$ 500	\$ -	\$ -		\$ 1,100
Digital Animation	\$ 700	\$ -	\$ 700		\$ 1,150	\$ -	\$ -		\$ 2,550
Art Education					\$ 825				
Twitch - Digital Animation	\$ 750	\$ -	\$ 750	\$ -	\$ 1,954				\$ 1,954
Google Ads (PPC)	\$ 3,275	\$ 2,976	\$ 299	\$ 2,976	\$ 12,000	\$ -	\$ -		\$ 14,976
Overall MAAD	\$ 650	\$ 548	\$ 102		\$ 3,000				\$ 4,848
Art Education	\$ 875	\$ 1,150	\$ (275)		\$ 3,000				\$ 5,900
Digital Animation	\$ 875	\$ 692	\$ 183		\$ 3,000				\$ 5,442
Museum Studies	\$ 875	\$ 586	\$ 289		\$ 3,000				\$ 5,336
Propellant Media Management Fee	\$ 1,875	\$ 1,875	\$ -	\$ 1,875	\$ 5,625	\$ -	\$ -		\$ 7,500
Total		\$ 7,126		\$ 7,126	\$ 42,724	\$ -	\$ -		\$ 49,850
					Projected	\$ 30,000	\$ 10,000		

Spending is On Target to Expend Initial and Supplemental Budgets by April 15

Budget Update As of Feb. 1, 2021

MAAD Program	Spend per Tactic	Priority Deadline		Final Deadline	Subtotal	Total Budget plus Spend thru 1/31/21
		March 1	April 1			
Tactic	Feb budget	March budget	April budget	May		
Site Retargeting/Google Remarketing	\$ 261	\$ 941	\$ -	\$ -		\$ 802
Contextual Display Ads						
Overall MAAD	\$ 207	\$ -	\$ -	\$ -	\$ 357	
Art Education	\$ 210	\$ -	\$ -	\$ -	\$ 291	
Digital Animation	\$ 116	\$ -	\$ -	\$ -	\$ 145	
Museum Studies	\$ 8	\$ -	\$ -	\$ -	\$ 10	
Facebook/Instagram Lead Generation	\$ 1,886	\$ 8,000	\$ 6,000	\$ 3,000		\$ 18,886
Overall MAAD	\$ 522	\$ -	\$ -	\$ -	\$ 917	
Art Education	\$ 2,493	\$ 2,000	\$ 1,000	\$ -	\$ 5,986	
Digital Animation	\$ 2,493	\$ 2,000	\$ 1,000	\$ -	\$ 5,989	
Museum Studies	\$ 2,493	\$ 2,000	\$ 1,000	\$ -	\$ 5,994	
Facebook/Instagram Web Conversions	\$ -	\$ 8,000	\$ 6,000	\$ 3,000		\$ 17,000
Overall MAAD	\$ 428	\$ -	\$ -	\$ -	\$ 428	
Art Education	\$ 2,524	\$ 2,000	\$ 1,000	\$ -	\$ 5,524	
Digital Animation	\$ 2,524	\$ 2,000	\$ 1,000	\$ -	\$ 5,524	
Museum Studies	\$ 2,524	\$ 2,000	\$ 1,000	\$ -	\$ 5,524	
LinkedIn InMail - Museum Studies	\$ 123	\$ 200	\$ -	\$ -		\$ 323
LinkedIn Carousel Ads - Museum Studies	\$ -	\$ 750	\$ -	\$ -		\$ 750
LinkedIn Static Ads - Museum Studies	\$ -	\$ 750	\$ -	\$ -		\$ 750
LinkedIn InMail - Digital Animation	\$ -	\$ 200	\$ -	\$ -		\$ 200
LinkedIn Carousel Ads - Digital Animation	\$ -	\$ 850	\$ -	\$ -		\$ 850
LinkedIn Static Ads - Digital Animation	\$ -	\$ 850	\$ -	\$ -		\$ 850
YouTube Advertising	\$ -	\$ 1,500	\$ -	\$ -		\$ 1,500
Overall MAAD	\$ -	\$ 390	\$ -	\$ -	\$ -500	
Art Education	\$ 500	\$ -	\$ -	\$ -	\$ 500	
Digital Animation	\$ 500	\$ -	\$ -	\$ -	\$ 500	
Twitch - Digital Animation	\$ -	\$ 500	\$ -	\$ -		\$ 500
Google Ads (PPC)	\$ 2,976	\$12,000	\$ 4,500	\$ 2,250		\$ 21,726
Overall MAAD	\$ 2,700	\$ 1,000	\$ 500	\$ -	\$ 4,748	
Art Education	\$ 4,600	\$ 2,000	\$ 1,000	\$ -	\$ 8,750	
Digital Animation	\$ 1,700	\$ 500	\$ 250	\$ -	\$ 3,142	
Museum Studies	\$ 3,000	\$ 1,000	\$ 500	\$ -	\$ 5,086	
Microsoft Ads (PPC)	\$ -	\$ 1,000	\$ -	\$ -		\$ 1,000
Overall MAAD	\$ 100	\$ -	\$ -	\$ -	\$ 100	
Art Education	\$ 300	\$ -	\$ -	\$ -	\$ 300	
Digital Animation	\$ 450	\$ -	\$ -	\$ -	\$ 450	
Museum Studies	\$ 150	\$ -	\$ -	\$ -	\$ 150	
Propellant Media Management Fee	\$ 1,875	\$ 5,625	\$ 3,000	\$ 1,500		\$ 12,000
Total	\$ 7,126	\$41,441	\$ 21,175	\$ 10,125		\$ 79,867
					PO#1 546839	\$ 49,850
					PO#2	\$ 30,000
						\$ 79,850

Budget Recommendations for March – April 15

Contextual Display

- Stopped to shift more focus to lead generating tactics

Site Retargeting

- Increased because audiences have built up and conversions are starting

Twitch, YouTube Budgets

- Will get Creative by late Feb., so will start with \$500 – adjust to build budget for 6 weeks

LinkedIn

- Start with existing budgets, make adjustments as new creative is added

Bing

- Added Bing

MAAD Remaining Tactics & Next Steps

Remaining Tactics:	Responsibilities		Date
Approval of Additional Funds from COTA by Tactic	Propellant	Brent, Justin	2/15/21 Approval 2/17/21
Concentration Videos	KSU	Kathie, Josh	2/26
YouTube Ads – Add Art Education	KSU	Molly	2/26
Twitch Ads	KSU	Molly	2/26
Open House/Information Session and Supporting Ads, Messaging	KSU	Decision Needed	2/17/21
Lead Nurturing by COTA Faculty	KSU	Peter, Geo	Ongoing
Outreach to Industry Contacts (animation studies, museums, etc)	KSU	Intro paragraph from Concentration Chairs – remainder Molly	tbd
Media Outreach	KSU	Kathie, Tiffany	tbd
COTA Social Media Posts	KSU	Kathie, Jamie	tbd

Key Performance Indicator (KPI) Definitions

- **CPC** – Cost per click
- **CPCConv.** – Cost per conversion
- **CPL** – Cost per lead
- **CTR** – Click through rate, percentage of times the ad was clicked on
- **Clicks** – Number of times the ad was clicked
- **Completed Applications** – Numbers supplied by Department, Grad Admissions Report
- **Conversions** – Propellant dashboard counts get info, salary button clicks; apply button clicks (only MBA, WebMBA); form submissions; info session forms (MBA, WebMBA, EMBA only); calls
- **Email Engagement** – Opens, clicks and forwards on marketing emails
- **Impressions** – Total number of times the ad was shown
- **Info Session Attendance** – Numbers supplied by Coles staff
- **Landing Page Visits** – Page visits to optimized degree page
- **Lead** – Completed request for info form
- **PPC** – Pay per click ads (usually Google, Bing)
- **Total Inquiries** – Numbers supplied by Department, Grad Admissions Report, Radius
- **Website Traffic** – Page visits to MBA, WebMBA pages



Thank
you