SCHOOL OF ART
PROGRAM REVIEW COMMITTEE REPORT

The School of Art prepared a self study following program review guidelines. A two-
person external review team (Georgia Strange of Indiana University and Phil Vander
Weg of Western Michigan University) visited the campus on November 21-23, 2004.
Prior to their visit, they reviewed the self-study documents. The PRC liaison for the
School of Art discussed the self-study materials with the school director and division
heads. During their visit, Ms. Strange and Mr. Vander Weg interviewed unit personnel,
university administrators, undergraduate students, and graduate students. Following their
visit, they submitted an external review. The Program Review Committee (PRC) studied
all written materials. The PRC discussed the School of Art with the Dean of the College
of Arts & Sciences. This document reflects the PRC’s findings and recommendations.

SUMMARY OF THE SELF STUDY

Introduction

Mission. The School of Art at Bowling Green State University “is a progressive
visual arts community that serves as a catalyst for individual and cultural growth by
fostering critical reflection and action, collaboration, creativity, and dialogue” (self study,
p. 6). The School’s mission is congruent with those of the College of Arts & Sciences and
the University. The discipline of art and the professional art practices that constitute the
discipline provide opportunities for critical and creative thinking in visual, spatial, virtual,
and linguistic symbol systems, connecting communities, cultures, and generations in the
pursuit of beauty, meaning, and relevance (p. 7). The School’s outstanding faculty as well
as the School’s “strong emphasis on individual responsibility, creative dialogue, and high
professional and technical standards in student work are reasons for the excellence”
evidenced by graduate and undergraduate programs in the School of Art (p. 7).

History. “The School of Art emerged as a school in the late 1940s and occupied
what is now called “the old wing” of the Fine Arts Center. In the 1960s, rising
enrollments necessitated a move of several 3D areas (e.g., ceramics, glass, and sculpture)
to the Art Annex at the northwest end of the campus and a move of the design program to
classrooms in the University Health Center” (p. 8). In 1992, when the construction of the
Fine Arts Center Addition was completed, enrollments began a steady increase from 473
in 1992 to 1008 in fall 2001 (p. 8). An early retirement initiative, which ended in the
1990s, resulted in a reduction of full-time faculty and an increase in the numbers of part-
time faculty.

In the previous cycle of program review in 1997-98, the PRC recommended that
enrollment numbers be more effectively managed through portfolio review, the number
of full-time faculty be increased in order to achieve a 1:18 teacher-to-student ratio, and the curriculum be revised (p. 8).

Since 2000, the introduction of the portfolio review for entry into the BFA program has resulted in a smaller number of art majors (see chart at the bottom of p. 13 of self study) and greater selectivity with an admittance rate of 60% (see p. 27 of self study). New leaders within the College of Arts & Sciences, the Graduate College, and the Provost’s Office have approved a 35% increase in the personnel budget, a 15% increase in the School’s operating budget, market adjustments to the salaries of one tenure-track and eleven tenured faculty, a reduction of faculty workload from 3/3 to 3/2, an increase of 30% in staff support (e.g., a 50% position to support the visual resource digitization project, and a 50% administrative position in the art resource center [p. 13]), increased numbers of graduate assistantship allocations, and support for identification and cultivation of Arts Advocate donors.

Description of the Unit

Program identification. The School offers five degrees: Bachelor of Fine Arts (with majors in 2D, 3D, Digital Arts, Graphic Design, and Arts Education), Bachelor of Arts (with majors in Art and Art History), Bachelor of Science in Art Education (being phased out), the Master of Fine Arts (with majors in Studio Arts, 2D Studies, 3D Studies, Digital Arts, and Graphic Design [dormant for six years]), and the Master of Arts (with majors in Studio Art, Art History, and Art Education [expected to be approved by OBOR in 2004-2005]) (p. 9).

Programmatic and curricular offerings. The School is organized into six divisions (viz., Art Education, Art History, 2D Studies, 3D Studies, Digital Arts, and Graphic Design) and two administrative areas that do not have the status of a division (viz., First Year Program and the Graduate Program) (p. 9).

In the recent past and “until 2002, the School of Art provided only art history survey courses as part of general education teaching. Since then, with additional resources from the College of Arts & Sciences and the Provost’s Office, provision of general education courses by the School of Art has increased to include Art 101 Introduction to Art and the new interdisciplinary A&S 110 BG Arts Experience course. The School has begun to offer general education classes as part of the Values Initiative (V), the small section initiative (Q), and the Arts Village (A)” (p. 10).

Faculty resources. “The School of Art has 26 full-time tenured and tenure track faculty, one visiting assistant professor, 20 full-time temporary instructors on contracts ranging from one to three years, and one instructor shared with the Chapman Learning Community. In 2003-2004, the School also had 6.5 FTE in adjunct faculty for an overall FTE of 52.5 faculty” (p. 10).

Graduate assistant resources. The School of Art currently has 30 graduate students, with all but one supported by graduate assistantships. “Graduate assistant
responsibilities have been reorganized to include only technical support in the first year of the MFA and teaching in the second year” (p. 12).

**Staff resources.** The staff consists of 8.6 classified and administrative staff members plus a full-time director and half-time associate director (p. 12). Replacement appointments include a records management clerk/graduate secretary, an undergraduate fine arts admissions coordinator, and an art technician. In addition, the College of Arts & Sciences and Information Technology Services have funded a 60% position to provide technical support in the digital laboratories and a 50% position to support the visual resource digitization project. The College of Arts & Sciences has funded a 50% administrative position in the art resource center (p. 13).

**Majors and graduate students.** Enrollments peaked in fall 2001 with the major count rising to 1008 students, which represents 15% of the College of Arts & Sciences enrollments. Enrollments have been managed by the introduction of a portfolio review for entry into the BFA program, a second portfolio review for entry into the graphic design and digital arts majors within the BFA program, and proposed higher GPA entry requirements for art education majors within the BFA program (p. 14).

**Student credit hour production.** Student credit hour production has increased by 15% at the undergraduate level and 66% at the graduate level since 1998. SCH per FTE has remained relatively constant over the reporting period (p. 15).

**Recruitment and retention efforts.** Undergraduate: Because the School of Art has historically received far more applications from prospective undergraduates than the School can accommodate, the School has introduced a portfolio review for entry into the BFA program. About 70% of the applicants pass the portfolio review. About 50% accept the offer to pursue a BFA at the School of Art. Retention of undergraduates is high due to the student-centered approach, strong work ethic, and dedication of faculty members at the School of Art. Each area has a student club supported by a faculty mentor; all areas work together to create an Open House in December. Whereas the majority of full-time faculty participate in advising of undergraduates, in most cases, the maximum number of students assigned to one faculty has been reduced to no more than thirty. The number of advisees in the art education division is still unacceptably high. The College of Arts & Sciences has agreed to advise all freshmen in the BA program beginning in fall 2005 (p. 15).

Graduate: The School of Art’s reputation among peer institutions has resulted in about 75 applications for 15 places in the MFA program. The graduate program aspires to raise the quality of accepted students by increasing the applicant pool to 100. Graduate student retention is excellent due to the close working relationships that students and faculty achieve through creative and intellectual exchanges, the relatively low (5-6) numbers of graduate students working within one division, and the focus that most graduate students bring with them into the MFA program (p. 16).
On the other hand, the MA in Art enrolls students who cannot pursue the MFA degree and, as a result, enrollments are very low. The MA in Art History enrolls only two to three students per year and has a low retention rate (self study, p. 31).

Facilities and equipment. The School of Art is comprised of two spaces: the old wing dating back to the 1940s, which houses jewelry/metalsmithing, fibers, first-year drawing, the art history lecture hall, graduate studios, the art history slide collection, woodshop, and some faculty offices; and the 61,000 sq. ft. Fine Arts Addition, dating back to the early 1990’s, which houses state-of-the-art facilities in sculpture, ceramics, glass, photography, printmaking, drawing, painting, digital arts, graphic arts, and more faculty offices. The majority of the School’s teaching spaces are dedicated to a single, studio-based activity. Shared spaces consist of conference rooms, lecture rooms, meeting rooms, and galleries. The School of Art, the Department of Theatre and Film, and the College of Musical Arts have requested a part of the new Center for the Collaborative Arts to house digital initiatives and provide a home for the interdisciplinary Center for New Media and Emerging Technologies (p. 18).

Information resources and services. Art books and periodicals are available in the Jerome Library. In addition, the School of Art houses a slide collection of 100,000 slides for art history faculty, 11,000 additional slides, several hundred prints, art books, and periodicals (p. 21).

Financial resources. The School of Art received a 15% increase to its operating budget in 2004-2005. In addition, during the past five years, the University and the College of Arts & Sciences have approved requests for faculty travel, visiting speakers, student trips, and faculty equipment. The School has supplemented institutional support with funds from Success Challenge ($20,000 in 2001-2002), the Medici Circle, fundraising efforts, and internal and external grants. Lab fee income is limited (p. 22), and does not currently exist for art history courses.

Self-evaluation

Faculty quality and productivity. Almost all tenured faculty, tenure-track faculty, and instructors hold the terminal degree in their discipline. The majority of faculty members are practicing artists with national and international track records of creative, technical, and scholarly accomplishment. Almost all faculty members are active within their respective disciplines, and many are very active (p. 26).

Student entry attributes. Undergraduate: Data provided to the PRC liaison by the School Director show that the average ACT scores of art majors have been relatively constant since 1998, hovering around 21-22, which is at the 50th percentile nationally (see, for instance, http://www.act.org/aap/scores/norms.html). The percentage of undergraduates with high school GPAs over 3.00 has increased from 51% to 64%; the percentage of undergraduates with high school GPAs between 2.5 and 2.99 has decreased from 36% to 29%; and the percentage of students whose GPAs are below 2.5 has decreased from 13% to 5%. The portfolio review, which has focused on the artistic
predispositions of the undergraduate student applicants and has allowed the School of Art to admit the top 60% of those who apply, may have had an indirect effect of improving the academic quality of its student population.

Graduate: Data provided to the PRC liaison by the School Director show that the percentage of graduates with GRE-verbal scores above the 50th percentile nationally (see, for instance, http://www.gre.org/edupubs.html#scoreuse) has increased from 12% to 33% since 1997. The percentage of graduates with GRE-quantitative scores above the 50th percentile nationally has increased from 12% to 20% since 1997. The list of undergraduate institutions attended by full-time MA and MFA students shows that the School of Art attracts graduate students from strong undergraduate programs in the USA, Europe, Asia, and Africa (p. 27).

Assessment of student learning outcomes. Undergraduate: At present, the BFA exhibition, though optional, serves as the basis for evaluating the learning outcomes of undergraduate majors in the BFA program. In addition, an exit survey has been given to graduating seniors that has revealed the need, from the students’ perspectives, for making the connections between theory and practice more explicit and for greater emphasis on improvement of writing skills (p. 32-33).

Graduate: At present, the MFA exhibition, required of all majors in the MFA program, serves as the basis for evaluating the learning outcomes of the graduate majors in the MFA program (p. 33).

Assessment of student learning outcomes at both the undergraduate and graduate levels is in its formative stages.

Curriculum, instruction, and support services. Appendix B1 contains evidence of the School’s recent accreditation by the National Association of Schools of Art and Design (NASAD), a national accrediting agency for visual arts programs in the USA. At its April 2004 meeting, NASAD voted to continue the School of Art at Bowling Green State University as a member in good standing. The Commission noted significant improvements in the areas of reduction of full-time faculty workloads; increases in financial, technical, and administrative resources; planning and institutional prioritization of the new digital wing; reduction of faculty advising loads; efforts to link the main campus and Firelands art programs; and improvements in strategic planning. NASAD defined the following as goals: ongoing enrollment management, conversion of full-time instructors into tenure-track positions; addition of permanent technical, information, and administrative support staff positions; renovation of the old wing; replacement of old large-scale equipment; better use of digital infrastructure project; and reduction of advising loads especially in art education (see p. 2-3 of Appendix B-1).

Service. General education courses are no longer limited by personnel because of an increase in resources provided by College and University leadership; however space is now at a premium. Due to heavy demand on studio space by the first-year program, the School must offer its general education ART 101 classes off the school premises. Service
to visual communications technology, interior design, and architecture students is likely to remain stable. With more space, there is the potential for growth in service to general education, values initiative, arts village, and Arts BG. The galleries are visited by, on average, 75 persons per day. The Saturday Art program enrolls more than 70 young people from the community annually (p. 33).

**Comparative advantage and program distinctiveness.** The School’s faculty and students are characterized as having a strong work ethic and community building skills. The faculty members in every division are distinguished creative artists, who are also competent teachers, mentors, and administrators. Undergraduate students in the School of Art display commitment and talent; graduate students come to BGSU with an artistic focus and are drawn to study with particular faculty artists at the School. Faculty members within the Division of Art Education have established partnerships with K-12 schools so that their students have field experience opportunities with diverse groups of school children. Faculty members from more than one division would be well-served by the addition of a digital wing in the new Center for Collaborative Arts. The collaborations among digital artists and technicians, musicians, and computer scientists have already begun and will surely flourish in a state-of-the-art environmental space (p. 37).

**Demand.** Demand for School of Art classes remains high. High demand, however, has not always resulted in adequate class offerings (e.g., art history, painting, photo classes). Supply lags behind demand due to limitations in personnel time and teaching space, although this problem has diminished somewhat with recent personnel additions from the College.

An enrollment management system for the Bachelor of Arts in Art degree was approved in December 2004, and will be tested starting in fall 2005 (communication from School Director, January 11, 2005).

Data available demonstrate that the majority of graduates from the BFA program are able to gain employment; graphic design, digital arts, and art education graduates have been more successful than other majors in finding work directly related to their major. MFA graduates have been successful in gaining teaching positions in respectable institutions as well as art-related jobs (p. 35-36).

**Connection to the mission.** The School’s activities are fully in support of the University’s and College of Arts & Sciences’ missions. The School collaborates closely with the College of Musical Arts and the department of Theatre and Film through the Arts Roundtable. Through the Center for New Media and Emerging Technologies, faculty members in art are collaborating with faculty members from the Colleges of Technology, Musical Arts, and Arts & Sciences (e.g., computer science) (p. 36).

**Financial considerations and adequacy of resources.** It is difficult to see how greater efficiency can be achieved within existing resources (p. 38). Investment in staff lags well behind NASAD peer institutions, particularly in technical support (p. 41). More staff support would free faculty up to devote time to research/creative activity and,
perhaps, to require the BFA exhibition for all majors as part of the assessment plan (see Appendix O-3). Space is limited and in need of renovation to assure proper lighting, ventilation, and temperature control (p. 39), and to prevent water ingress (communication from School Director, January 11, 2005). More space would permit growth in high demand areas; renovated space would enhance safety and suitability of learning spaces. Some equipment is more than 12 years old and in need of replacement (p. 39). Equipment that is in good repair is fundamental to the making of art. Given the reduction of state support and the current economic climate for higher education in the state, the School will need to seek alternative sources of funds, including fundraising, external grants, and increased fees.

**Unit planning (next 7 years)**

*The planning process.* The School of Art revised its Mission, Vision, and Goals in fall 2003 and elaborated goals with sets of actions (p. 43-47).

*Goals and strategies.* The School of Art defined six goals: increase resources, develop a model arts environment at BGSU, advance faculty and student achievement, strengthen partnerships, increase communication and visibility, and evaluate the position of the School within the University.

Goal A - The School has proposed to find additional resources through fundraising (e.g., Lorenzo Fellowships), appeal for increased lab fees, and work in collaboration with the Office of Development to find donors to fund an endowed professorship, graduate scholarships, funding for the digital wing; and renovations to the old wing.

Goal B – The School has proposed to develop a model environment through greater selectivity in the graduate program, which will be reflected in the MFA exhibitions and the introduction of cross-disciplinary studio critiques.

Goal C – The School has proposed to advance faculty and student achievement through targeted recruitment of highly qualified artists into teaching positions at the School; through increased mentorship of junior faculty by senior faculty; and through increased support for students’ writing, technology literacy, and career planning across the University.

Goal D – The School will continue to strengthen partnerships through collaboration with faculty members in other colleges, with arts patrons in the community, and with K-12 schools in the region.

Goal E – The School has proposed to increase communication and visibility by promoting faculty and student achievements broadly and more effectively, as well as publishing (through print and electronic means) guidelines for portfolio review.

Goal F – The School of Art will continue to weigh the relative pros and cons of different organizational structures.
Relationship to the Academic Plan. The School’s mission is fully reflected in the goals, strategies, and implementation steps presented in the self study. “The Arts Roundtable, in particular, is about to embark on preparing an implementation plan in support of one of the five academic themes: Embracing the Arts” (p. 48).

Questions for the external team. The School’s questions for the external reviewers derived from the six goals (p. 48).

Goal A – What are the most realistic strategies for increasing resources and where are the most fruitful collaborations for greater resourcefulness and efficiency?

Goal B – How can the School balance breadth and depth of curricular offerings?

Goal C – How can the School showcase the research/creative activity of faculty and students?

Goal D – Where are the most strategic partnerships for the School?

Goal E – What are the most strategic approaches to increasing visibility and promoting a unique identity for the School?

Goal F – What alternative organizational structures might result in greater support for the School?

RESULTS OF PREVIOUS REVIEWS

The 1998 PRC Final Report reported the following strengths: a dedicated faculty, the quality of creative activity within the School, the facility, undergraduate scholarships, and an involvement with SACI (Italy) for international study. Whereas the PRC reported a number of strengths, it went on to note the following areas of concern: the need to manage enrollments; the need to support faculty with compensations, staff support, and lighter workloads; the need to streamline curriculum; the need to establish better assessment methods; and the need for more interdisciplinary initiatives. Among the actions proposed were an enrollment management plan that included a rigorous portfolio review for all freshmen; the addition of tenure-track positions in Graphic Design, Art Foundations, Digital Arts, and 2D Studies; a review of curriculum in Art Education, the BFA in Studio Arts, Art Therapy, and Art Foundations; and the consolidation of specializations into majors that are already in place. In the area of assessment, the PRC recommended that every division implement a viable assessment plan for measurement of student learning achievement (p. 13).

Enrollment management. A portfolio review was introduced (see Appendix C-5) that established standards for admission to the BFA program.
Faculty. Full-time tenured or tenure-track faculty in 1997 totaled 25; two additional full-time faculty (7% of the School’s total FTE) were at instructor rank (see 1998 self study, p. 9). Full-time tenured and tenure-track faculty in fall 2005 will total 26, for a net gain of one tenured and tenure-track faculty (see chart in 2004 self study, p. 11). Instructors have increased to 20 in fall 2004 (38% of the School’s total FTE).

Total SCHs in AY 1997-1998 were 15, 270 (see 1998 self study, p. 13). SCHs per FTE faculty in spring 1997 were 192.8 (1998 self study, p. 13). Total SCHs in AY 2002-2003 were 18,745 (see 2004 self study, p. 15). SCHs per FTE in AY 2002-2003 were 174.

“In FY 1999, the School of Art had an FTE of 43 for 990 majors, a ratio of 1:23, well above the maximum ratio of 1:18 recommended by NASAD. In 2003/2004 the School of Art had an FTE of 52.5 for 906 majors, a ratio of 1:17.25” (2004 self study, p. 11).

“Starting fall 2004, all tenured and tenure-track faculty will have a 3/2 load. Additional load reductions for faculty providing administrative support will continue” (Appendix B-1, p. 5).

Curriculum. “The curricular changes primarily consolidated curricular areas such as ceramics, fibers, glass, jewelry/metals and sculpture into a 3-D major, and drawing, painting, photography and printmaking into a 2-D major” (p. 28).

“In 2000, the School consolidated its art education programs to phase out BFA Teacher Preparation and BS Art Education and emphasize the studio focus of its art education division by providing only a BFA degree. In 2002, the School agreed to develop an MA in Art Education” (p. 9).

Assessment. “In course evaluations students generally express satisfaction with class content and with instruction. As these give a less broad picture of the curriculum, they have not been as useful in evaluating the effectiveness of the curriculum as the fledgling assessment system. The introduction of assessment in 2003/04 revealed important perceptions by students of the strengths and weaknesses of the curriculum. Students affirmed the high quality of studio teaching at the school . . . (and) expressed a sense of shortcoming regarding the teaching of theory and preparation for professional life, with only 50% being satisfied or more than satisfied” (p. 28, 30).

“Although the School has only used the revised assessment system for one year, it has been very useful in establishing strengths and weaknesses in the student learning experience. Assessment has identified studio learning experience as strong (80% of students have rated it as good or excellent), but has also shown that the teaching of theory and professional practices needs to be strengthened (50% of student have rated this good or excellent), and writing skills need to be improved (62% rated this good or excellent)” (p. 33). “Graduate assessment was introduced for the first time in 2003/04” (p. 33).

Summary. In short, progress has been made in all areas, with less progress, perhaps, in assessment than in the other areas.
SUMMARY OF THE EXTERNAL REPORT

The External Review Team issued a report on December 1, 2004 that began with responses to a series of questions that were asked of the reviewers during their “brief, intense encounter” with faculty, administrators, students, and staff members on their campus visit, November 21-23, 2004. The External Review Team’s responses are organized in this report under headings used in the previous section in order to consider whether, despite the considerable progress that the School has made since 1998, the achievements might be evaluated for their sufficiency.

Enrollment management. “Positive results and dynamics seem to be in place from recent portfolio admission implementation and enrollment management efforts” (p. 7).

Assessment. “Assessment outcomes, universal benchmarks and language to articulate those measures did not seem to be present, or at least were not presented to the visitors” (p. 1). “The process of portfolio reviews for admission to the School of Art, and incremental advancement in the BFA program seems to provide some structure to these components. It is certainly the case in the MFA program. The visitors did not see the quantity of student work necessary to formulate any substantive opinion. The qualitative distinction between the BA and BFA programs was beyond the visitors’ ability to evaluate based on the information provided” (p. 2).

Curriculum. Listed as programmatic strengths were “appropriate programmatic breadth (studio, education, history), . . . unique international programs of quality and integrity, . . . [and] graduate program opportunities in size, composition, and quality” (p. 7).

The reviewers went on to recommend that “curriculum can integrate technological innovations through wireless and portable delivery systems +/- required computer purchase (photo, printmaking, art ed would have immediate benefits without dedicated lab space) . . . secure direct ITS support for technology infrastructure, daily needs in the classroom delivery systems, and faculty creative output” (p. 7).

Faculty. “Strong faculty commitment to quality in teaching and area programs (and) professionally active faculty” listed as a programmatic strength (p. 7).

The reviewers went on to say, “Transitional faculty is a tremendous burden – university must devise a fiscal strategy to achieve faculty stability . . . The current heavy reliance on non-tenure track faculty poses significant challenges to increasing professional recognition as well as to the ability of the school to position itself nationally within the larger academic culture of the university. . . . Need to see hiring tenure track lines as an opportunity to progress the curriculum and create internal/external programmatic linkages. . . . Above average higher teaching/contact load than other units on campus, yet no recognition for discipline-specific individualized instruction such as practicum loads, portfolio reviews, [or] BFA/MFA reviews . . . Faculty fatigued with recurrent reviews
that reach same conclusions, yet yield no tangible results. . . . Question proportion of faculty resource between program size, scope and demands (Art Ed, Art History)” (p. 7).

Further considerations.

1. Responsibility for the first two years of advising for art majors should be moved to a central office in the college with a single and dedicated individual (p. 2).
2. Lab fees at BGSU are significantly below those found at similar competitive institutions.
3. The faculty workload assignments should be compared to those of music rather than departments within Arts & Sciences. Investment of faculty time in critiques, demonstrations, and portfolio reviews should be factored into loads.
4. The MFA is a terminal degree and should be included in competition for resources that benefit doctoral programs at the University.
5. More technological, clerical, and maintenance support staff are needed.
6. Additional space is needed. Faculty expressed confusion about the Digital Wing design process and intended direction.

PROGRAM REVIEW COMMITTEE FINDINGS AND RECOMMENDATIONS

The PRC congratulates the School of Art on its preparation of the self-study materials and for the care and consideration given to all facets of the program review process. We commend the School for its artistic collaborations with the College of Technology and the College of Musical Arts, service to general education at the University, and, most importantly, for the significance of its contributions to enhancing the cultural life of our campus community and the region. We support the School of Art’s vision as “a national model of excellence for research, education and practice in the visual arts” (self study, p. 6).

1. Assessment

Finding. Faculty in the School of Art have articulated four primary learning outcomes: (a) technical abilities within the studio and design areas; (b) engagement in and applications of creative ability in visual, written, and oral contexts; (c) the ability to apply art history, art criticism, and art theory to the making of art; and (d) professional practices, or the ability to market oneself as a practicing artist (self study, p. 33).

Assessment methods for undergraduate students include external evaluations of BFA exhibitions (optional for BFA students) and an exit survey for graduating seniors. The MFA exhibition is required for all MFA students.

Recommendation. The BFA exhibition represents the ultimate demonstration of program learning outcomes in art. We recommend that the electronic portfolio could be used as a cost-effective, virtual BFA exhibition. Students should be required to display visual, written, and oral artifacts in their electronic portfolios. Each division should assess
the artifacts created in classes using rubrics developed by the faculty in the division. A representative sample of portfolios can be assessed each year at graduation as a vehicle for program level assessment. The results of the school's assessment of student learning outcomes should be used to inform discussions about curriculum at undergraduate and graduate levels. Such assessments should be implemented during the 2005-06 academic year, at least on a pilot scale. Progress on assessment should be reported in the annual SAAC report.

2. Curriculum for BFA/MFA

Finding. The School of Art set the “balance of breadth and depth of curricular offerings” as one of its six goals. However, without a formal assessment plan, any revisions to BFA/MFA curricula are premature. Decisions about curriculum should be based on data about student learning.

Recommendation. Any revisions to the BFA or MFA curricula should be based on the results of student learning achievement assessment.

3. Advising

Finding. All full-time faculty, including instructors on 2- and 3-year contracts, advise approximately 30 art students. Faculty in art education have higher advising loads. Beginning in 2005, advising will be mandatory for all BFA students. College of Arts & Sciences advisors have agreed to advise all freshmen in the BA in Art program starting fall 2005 (self study, p. 16), in order to make advising loads more reasonable for art faculty. Advisors in the College of Arts & Sciences can better advise the BA in Art student, who takes many classes outside the School of Art and who might be guided to programs in other units (self study, p. 30).

Recommendation. The PRC recommends that advisors in the College of Arts & Sciences office advise all BA in Art students, given that BA students take many classes outside the School of Art and that advisors in the College of Arts & Sciences possess the expertise to help students find the best disciplinary match to the students’ strengths.

4. Enrollment Management

Finding. The BA degree has no enrollment management (self study, p. 34). BA students who were not admitted to the BFA program have had “a negative impact on studio teaching. . . . [Because] the BA cohort is not dedicated to becoming a professional artist, its lower skill and commitment level has a negative impact in shared classes, which is particularly noticeable at the 300-level” (self study, p. 30).

Recommendation. Program requirements for the BA in Art ought to be restructured to reduce the demand for studio classes and art courses at the 300-level. The School should consider implementing a requirement for a minimum GPA to remain in the
BA in Art. The faculty should submit appropriate curriculum revisions by December, 2005.

5. Focus of Program Areas

Finding. The School currently supports a large number of different program areas, not all of them equally strong. Particularly in this time of scarce resources, the School faces some difficult choices among these many areas. It is difficult to justify continuing support for a wide range of studios when some of them serve only a small number of students. Similarly, the MA in Art has been used to enroll students who cannot pursue the MFA degree. As a result, enrollments are very low. The MA in Art History enrolls two to three students per year and has a low retention rate (self study, p. 31).

Recommendation. The Director of the School, in consultation with the Dean of Arts & Sciences and the Graduate Dean, should consider discontinuation of the MA in Art and MA in Art History. Furthermore, in order to promote excellence in its strongest areas, the School should consider discontinuation of undergraduate programs that serve only a small number of students. Discussions about program focus should be undertaken immediately; the Director and the Dean should come to agreement about these considerations early in the 2005-06 academic year.

6. Numbers of Tenured and Tenure-Track Faculty

Finding. With a 35% increase in the personnel budget, the number of full-time faculty has been increased in order to achieve the 1:18 teacher-to-student ratio set as a goal in 1998. More than half the full-time faculty are tenured or tenure-track. Enrollment management is intended to reduce the number of majors.

Recommendation. The PRC is reluctant to make any specific recommendations, particularly given our present difficult fiscal environment. However, the PRC supports the principle of maintaining an appropriate balance of tenure-track/temporary faculty. One of the recommended strategies for accomplishing this goal is for the Director of the School to work with the Dean of Arts & Sciences to identify donors for endowed faculty positions and artists in residence. Also, to reduce the negative impacts of high turnover of instructors, the School and Dean should explore the possibility of increasing the proportion of instructors awarded three-year contracts.

7. Faculty Workload

Finding. There are myriad demands beyond teaching formal classes placed on faculty in the School. The College has recognized this by reducing teaching loads to 3/2. However, there are still issues around time-intensive administrative and service obligations such as practicum loads, portfolio reviews, BFA/MFA reviews, critiques, exhibition preparation, governance, internal and external service, and facility responsibilities.
Recommendation. The School should propose a workload policy that defines appropriate credit for teaching-related activities. The policy should be presented to the Dean of Arts & Sciences for review and approval.

8. Staff Support

Finding. There are ongoing needs in the School to maintain equipment and to ensure safe working conditions in studios. Instructors and graduate students have been providing clerical and maintenance support.

Recommendation. The Committee recommends that the School develop a procedure for annual review of staffing and training in relation to maintenance of equipment and safe conditions. The School should report the results of their review to the Dean annually.

9. Space

Finding. Additional studio space is needed for advanced undergraduate and graduate students. Internal reallocations of space are possible if the art history slide collection can be digitized and part-time office space reallocated (self study, p. 31). In addition, granting the School of Art space within the digital wing of the proposed Center could result in further reallocations of space within the School of Art facility.

Recommendation. The Director of the School, working with the Dean of Arts & Sciences, should explore the use of on- and off-campus space for graduate and advanced undergraduate studios. The Director could take the initiative in this by providing an annual report (to the Dean) on space utilization and demand for studio space. This report could provide guidance on efforts to find additional space. Furthermore, it would be helpful if the Dean and Director could give faculty concrete information about the School’s likely role in the planning of the proposed digital wing.

10. Operational Budget

Finding. Although the School of Art received a 15% increase to its operating budget in 2004-2005, the operating budget is insufficient to cover the cost of running studios. Many costs are for expendable materials and student artwork that could be covered by special fees.

Recommendation. The Director of the School should consult the Provost’s Office to determine the feasibility of an increase in lab fees. The Music Usage fee in the College of Musical Arts might provide a useful model for a fee charged to all art majors.

11. Technology-Based Artwork

Finding. One fourth of the School of Art tenure track faculty specialize in technology-based artwork. However, the integration of technology into teaching and creative activity will require increased technical support and integrated planning. The
curriculum could integrate technological innovations through wireless and portable delivery systems and/or required computer purchases if equipment were available.

**Recommendation.** The Director, in consultation with the Dean of Arts & Sciences and the CIO, should explore solutions to technological needs, particularly in the areas of graphic design and digital arts. As these conversations appear to be already underway, progress on these issues should be on the agenda for the regular meetings between the Dean and Director.

*The School of Art should report annually to the Dean of the College of Arts & Sciences, with a copy to the Provost, on the implementation of these recommendations.*