

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Visitors' Report

Indiana State University

200 North Seventh Street, Terre Haute, Indiana, USA 47809-1902

William V. Ganis, Chair
Department of Art and Design

April 9 – 12, 2014

Visitation Team:

Eric A. Brown, Southern Utah University (Team Chair)
Georgia Strange, University of Georgia, (Team Member)

Degrees for which renewal of Final Approval for Listing is sought:

Bachelor of Arts – 4 years: Art History

Bachelor of Science – 4 years: Studio Art (2D Arts; 3D Arts; Graphic Design); Art Education;
Interior Design

Master of Fine Arts – 2 to 3 years: Studio (Ceramics, Drawing, Graphic Design, Painting,
Photography, Printmaking, Sculpture)

Master of Arts – 2 years: Studio

Degrees for which Plan Approval and Final Approval for Listing is sought:

Bachelor of Fine Arts – 4 years: 2D Arts; 3D Arts; Graphic Design

Degrees for which Final Approval for Listing is sought:

Bachelor of Fine Arts – 4 years: Intermedia

Bachelor of Science – 4 years: Intermedia

Disclaimer

The following report and any statements therein regarding compliance with NASAD accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the Commission on Accreditation following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

Introduction

The visiting team thanks the Department of Art and Design, the Interior Architecture Design program, the College of Arts and Sciences, and Indiana State University for their efforts in hosting and providing pertinent information. While on campus, the visitors met with the following individuals: University President, Daniel Bradley; Provost, Richard Williams; VP Academic Affairs, Susan Powers; Associate Dean, College of Arts and Sciences, Liz Brown; Chairperson, Department of Art and Design, William Ganis; Chairperson, Department of Built Environment, Andrew Payne; Art and Design faculty, Kira Enriquez, Chester Burton, Alma Anderson, Sala Wong, Fran Lattanzio, Nancy Nichols-Pethick, Brad Venable, Lloyd Benjamin III, Alden Cavanaugh, Sharon Cordray; Gallery Director, Barbara Racker; Visual Resources Librarian (and Instructor) Wanda Wilkey; Art and Design Administrative Assistants Jean Boone and Joy Cooke; Interior Architecture Design Program Coordinator, Mary Sterling; Interior Architecture faculty Azizi Arrington-Bey; Department of Built Environment Administrative Assistant Judy Johnson; Interim Dean of Libraries, Gregory Youngen and Arts Liaison, Elizabeth Lorenzen; Director, Community School for the Arts, Petra Nyendick; Director of Undergraduate Admissions, Melissa Hughes and Associate Registrar, Cindy Otts; Associate Vice President and Controller, Jeff Jacso; and had a lunch meeting with approximately seventy students from all stages of the programs, from graduate students to majors and minors. All of these people treated us with the greatest kindness and helped us to fulfill the responsibilities of our visit. We would especially like to thank the Chairperson of the Department of Art and Design, William Ganis, for his careful attention to the schedule of meetings, and for his personal guidance to many locations on the schedule.

USE OF STANDARDS

This evaluation is based upon NASAD Standards, as published in the *2013-14 NASAD Handbook* associated with each section in the outline that follows. The analysis below provides a guide; however, it is not a substitute for the Standards themselves.

A. Purposes

ISU Self-Study, Section I/A; Section IV/A, Section V/A, D

There appears to be a suitable degree of consistency between the various statements on mission, vision, goals, values, and/or purposes for the institution, college, and department. In general, all emphasize teaching and learning, student engagement, meeting community and state needs, and regional perspectives. The Art and Design Department is appropriately focused on art/design creation, knowledge generation, education, and appreciation. While there appears to be good consistency between objectives and practices, there appear to be inconsistencies between objectives and available resources. That is to say, the department is handicapped in its ability to meet certain of its objectives satisfactorily in the areas related to finances, facilities, and faculty. These will be articulated more fully in Sections C., E., and F. of this report.

B. Size and Scope

ISU Self-Study, pp.4-5; HEADS Reports (*Self-Study, Section IV I B*)

Indiana State University began in 1865 as Indiana State Normal School and retains a strong predilection for training teachers. Total enrollment for Fall 2013 was 12,448.

Indiana State University appears to have sufficient enrollment to support its art and design programs. There are, in the 2013-14 academic year, 210 undergraduates in art and design programs, plus 30 undergraduates in the Interior Architecture Design program, totaling 240 undergraduates. There were 3 Master of Arts students and 12 MFA students, totaling 15 graduate students; the grand total being 255.

The Department of Art and Design offers 4 undergraduate professional degrees, 7 undergraduate liberal arts degrees, a Master of Arts degree, and a Master of Fine Arts degree. Several of the undergraduate degrees are listed differently with the state because some areas would be too small to have the requisite number of annual graduates to justify their continuance as separate degree programs in the eyes of the state higher education entity.

One of the undergraduate liberal arts degrees, Interior Architecture Design, currently has a total of 59 required credits. This is changing so that next fall it will require 71 credits in the major. This is the maximum number the state allows without a special rationale. This degree should also be considered a professional degree in the future and professional degree standards should apply. This degree is considered in later sections of this report.

There are an appropriate number of faculty and other resources to support the programs with the exception of two. In the Graphic Design area (both the BS and the BFA) there has been significant growth. Fortunately, there is a search going on for an additional faculty member in this area. This search should ameliorate the situation in graphic design. The second area in question is a single faculty member, on a year-to-year contract, is teaching all levels of printmaking from introductory undergraduate courses to graduate levels. This includes serigraphy, lithography, intaglio, and relief printmaking. This faculty member is also responsible for the all sculpture courses (both metals and woodworking). In addition he teaches papermaking and 3D design courses and acts as a shop technician. The load in this case is 4/4 and many of the courses are stacked.

There appear to be sufficient advanced courses offered in the various studio areas. With regard to current class sizes, the institution appears to meet NASAD Standards. A newly remodeled space for Interior Architecture Design will be very attractive to students.

With respect to programs in art and design, the size and scope of the institution appears to be consistent with the mission, goals and objectives of the institution with the exception of the two areas noted. These are also addressed in section E. below.

C. Finances

ISU Self-Study, pp. 6-8; Sections IV I C, V/A; HEADS Report (*Self-Study, Section IV/B*)

Despite the recent recession, the University has continued to grow, finances have been relatively stable, and Indiana has had a budget surplus. The primary funds come from tuition and state appropriations in approximately equal amounts. These sources are stable. The Indiana Commission for Higher Education has instituted a new funding process that has limited new hires in tenure-track positions. This process may have an unintended negative effect in the Art

and Design Department where new hires are needed and where a faculty member is teaching an unusually large load on a yearly contract basis. The operating budget has been relatively stable but there is little money for new equipment or repair and maintenance. These issues are addressed further as a standards issue in items E. and F. below.

The grand total annual budget of the Art and Design Unit has been; 2013-14 \$1,436,933, 2012-13 \$1,690,547, 2011-12 \$1,484,648. The Actual Instructional, Operational and Exhibition Expense for 2012-13 were \$188,021.

Annual allocations originate with the Provost and Vice President for Business and Finance. The Dean distributes the funds among the various departments. Faculty members submit requests for equipment, travel etc. to the Department Budget Committee which makes recommendation to the Chairperson. There is a Departmental Budget Officer who manages and gives reports to the Chair. The department received a new hire in art history in Fall 2013 and a new hire in graphic design for Fall 2014.

\$6000 is allotted for faculty development and research for the entire Department of Art and Design and some of this is sometimes used for purposes other than faculty development, such as travel for recruitment purposes. The Center for Public Service and Engagement has funded some student travel as well.

There is a new climate controlled storage facility for the university's Permanent Art Collection, but no funds for its care or conservation and a lack of funding for the exhibition program and visiting artists. The Interior Architecture also needs funding for a speakers series, advisory board meetings, professional networking and development for students. The IAD program has been successful in raising enough funds from their advisory board and businesses to help support a renovation of IAD spaces.

In an overall sense, finances available appear to support the mission, goals and objectives of the institution with respect to programs in art and design at threshold levels. The financial issues cited are disadvantages for the programs.

D. Governance and Administration

ISU Self-Study, pp. 9-10; Section II D

1. Overall Effectiveness

The governance, organization, and administration of Indiana State University appear to meet the NASAD Standards. There are Chairs over the Department of Art and Design and over the Department of Built Environment, which are appointed by the President of the University after recommendation by the Provost and Vice President for Academic Affairs and the respective Dean. This recommendation follows a formal recommendation from the department itself. A chair is reviewed each year until tenured and every three years thereafter.

Both the Department of Art and Design and the Interior Architecture Design program mentioned that they were enjoying administrative stability after periods of change. This appears to be the case.

2. Policy-Making

The President of the University has ultimate responsibility and oversight of the campus. The chief academic officer is the Provost who is served by the Deans of the Colleges.

There is a University Handbook that governs and guides procedures. Within this structure the Department of Art and Design is given wide latitude to create its own policies. In response, the department is highly organized with its own well-defined departmental Bylaws and a Department of Art and Design Handbook. The department has a system of committees in the following areas; Assessment, Budget, Core, Curriculum, Graduate, Personnel, Recruitment/Scholarships, Visiting Artist/Scholar and Gallery, University Gallery Advisory Board, and Ad hoc and Search Committees. These committees appear to be functioning effectively.

3. Art/Design Executive's Load and Responsibilities

The Chair of the Department of Art and Design is the NASAD Institutional Representative. The teaching load for the Chair is one class per semester. The Chair leads the decision making of the department and represents them to the administration. The Chair has a major role in course scheduling, hiring of support staff and part-time instructors, budgeting, nominations for committee work, and catalog copy, among other responsibilities.

4. Communication

Faculty meetings are held at least three times a semester, but once a month is typical. The governance and administration appears to support the mission, goals and objectives of the institution.

It appears that communication could improve from the top downward, that is, from the Dean and upper administration to the departments. Faculty reduction during times of increasing majors and some unaddressed facilities issues are two items for which an action plan could be formulated and communicated to the department.

E. Faculty and Staff

ISU Self-Study, pp. 19-20; Section IV/E, G

(See: *NASAD Handbook 2013-2014*, II. E. Faculty and Staff; *Self-Study*, I.E., pp. 11-15; On-site interviews with faculty and staff.)

All tenure track faculty members and temporary instructors who are teaching in the Art and Design Department appear to be appropriately credentialed with terminal degrees. In general, they are professionally active in their fields while being assigned higher teaching loads than average (See *Self-Study*, p. 13).

Based on the onsite review of faculty credentials, course materials, and abundant examples of student work across disciplines, it is obvious to the visitors that faculty are competent and able to effectively address duties and responsibilities. Faculty reported satisfaction with the availability of internal research funding opportunities and sabbaticals. Examples of faculty artwork were not available onsite or via the departmental website.

Faculty asserted that they struggled to engage in research and creative activity during the academic year because of heavy teaching and advising loads and committee work. Faculty members in permanent lines deal with training new graduate students and temporary faculty each academic year. These are time-consuming responsibilities in addition to the sizeable administrative, advising and instructional responsibilities already in effect.

The loss of more than one third of the permanent faculty lines since 2000 is a major concern (See *Handbook* II.E.2.a. (1)). More teaching, administrative and service responsibilities have been shifted to the current tenure track faculty. According to the *Self-Study* (p. 19), there are ten full-time faculty members for 189 undergraduate majors and 17 current graduate students in the Department of Art and Design in the Spring 2014 term. Only Art History and Graphic Design have more than one faculty member. As noted above, the institution is searching for an additional graphic design faculty member to address conditions produced by program growth. Also, as noted above, a broad range of printmaking courses and all sculpture courses are taught by a single faculty member on an annual contract. Currently, this Special Purpose Faculty member has been tasked to teach courses and maintain studio facilities unique to each course in the following disciplines: intaglio, serigraphy, lithography, drawing, papermaking, sculpture, woodworking, metal fabrication, and 3D Design. Daunting in the aggregate, these assignments appear to be handled with remarkable ability, which may give the false impression that the combined assignment is reasonable. This situation raises questions regarding compliance with standards regarding number and distribution of faculty and the stability and continuity of faculty support for the programs and courses offered. Additional staff and/or faculty help in these assignments appears to be needed. As a matter of recommendation, the institution might also consider measures such as an improvement in faculty status, designed to retain and reward such performance.

The Department of Built Environment's Interior Architecture Design program has three appropriately credentialed faculty members. Both departments have developed appropriate policies and guidelines for faculty appointment, evaluation, advancement, and salary decisions.

The teaching load at ISU is 4/4; however, Studio faculty members are tasked to teach a 3/3 load, which is 18 contact hours. Redistribution of teaching loads is arranged for administrative responsibilities and internal research funding opportunities. Art History and Art Education faculty members carry a teaching load of 9-12 contact hours. NASAD guidelines recommend that faculty should have adequate time for professional activity in support of excellence and growth in their disciplines. In a group meeting with faculty, the visitors learned that a visiting faculty member was assigned 24 contact hours. This high teaching load was comprised of stacked courses that were taught simultaneously in two buildings located at least 10 minutes apart.

The Department of Art and Design's student-to-faculty ratio is approximately 18:1 for the 2013-14 academic year. Lower ratios are achieved in Studio courses by averaging with the student-to-faculty ratios in higher enrolled lecture courses. Undergraduate credit hours in the Department of Art and Design rose 40% in four years, which indicates strong growth in student enrollment.

All full-time faculty members and a temporary faculty member carry significant and time-consuming responsibilities for the specialized teaching laboratories along with diverse service responsibilities that have increased due to the shrinking faculty cohort (over one third reduction of faculty while student population has increased). An imminent retirement is projected to add advising responsibilities to all the faculty members. This situation raises concerns about the extent to which workloads of full-time studio faculty members who have more than 18 student contact hours are adversely impacting programs. Policies and resources are expected to be sufficient to ensure that permanent faculty can have adequate time to provide effective instruction, advise and evaluate students, supervise projects, continue professional growth, and participate in service activities (*NASAD Handbook 2013-14*, II.E.4.a.(2)).

In meetings with staff members, two of whom also had teaching responsibilities, job satisfaction was evident. One staff person indicated an unreasonable workload and lack of appropriate resources to

accomplish increased responsibilities, e.g. oversight of the University's poorly managed, priceless Permanent Art Collection and directorship of the University Art Gallery, from which many pieces have been reported missing. Even more daunting, the staff person now teaches an introductory art appreciation course each semester in addition to handling University visual art archives, curating and mounting Department of Art and Design exhibitions (NASAD *Handbook 2013-14*, II.E.9.a.).

In summary, the size of the faculty appears to be at a tipping point due to several years of hiring constraints. The reduction of permanent faculty lines has increased the committee service and advising loads. These appear burdensome and more critically, may over time risk reducing the ability of the units and their students to reach their full potential. For example, the current gallery director may not be able to sustain teaching with significant gallery responsibilities and a broad range of duties with the university's art collection. Both tenure track and temporary faculty might be raided as a consequence of unsustainable workloads, and the institution might lose its investment in expertise selected from a national pool of applicants. Replacing faculty is a time-consuming and costly exercise, and it appears to be in the institution's best interest to retain high-performing faculty.

At present, the institution appears to be in threshold compliance with NASAD standards in this area, with the possible exceptions of the faculty member teaching multiple print-making and all sculpture courses, and the need to confirm that the new graphic design position has been or is close to being filled. Also, it is not clear that the institution can remain in compliance during the projected period of accreditation, especially if enrollments continue to grow, or if there are further reductions in faculty numbers without a corresponding reduction in the number of students, or if additional non-teaching responsibilities are added to faculty loads, or if other kinds of pressures come to bear. The institution is encouraged to address these issues in its Optional Response (NASAD *Handbook 2013-14*, II.E.; IV.B.;XIV.A.8.).

F. Facilities, Equipment, Health and Safety

(See: *NASAD Handbook 2013-2014*, II.F. Facilities, Equipment, Health, and Safety; *Self-Study*, I.F., pp. 16-18 and III.C. p. 120; On-site interviews with faculty and staff and students, Visitors documentation.)

The Department of Art and Design operates in three buildings (Fine Arts Building, Fairbanks Hall, and Art Annex). The Department's Self-Study stated that the Department occupied 60,00 square feet (*Self-Study*, I.F., p. 16). The Interior Architecture program is housed within the Built Environment Department, which is located in newly refurbished facilities in the Technology Annex Building. The space available to the Interior Architecture program is significantly higher in quality than that of Art and Design. The distances between the facilities are walkable, but appear to cause some marginalization of the three-dimensional programs, Sculpture and Ceramics, which are more distant from the other three buildings. The building's title, *Art Annex*, even suggests an appendage-like relationship with the larger body of the Department of Art and Design. In general, it appears that space is being repurposed for instruction in the visual arts as a result of other units being relocated. Also, the Department of Art and Design has cannibalized prime gallery space to carve out a computer classroom and a seminar room.

It appeared that dedicated critique space was limited in some disciplines in Art and Design because equipment and safe working conditions took priority. Problems with space for storage of materials and student work-in-progress is not uncommon in art departments; however, it was most apparent in the Art Annex where an instructor sacrificed personal studio and office space for storage and photographing student work. However, the newly renovated classroom space in the Interior Architecture Program has made critiquing work-in-progress a high priority. A lack of dedicated critique space elsewhere compromises the quality of individual and classroom critiques because the critique process is an integral component in visual arts education. Students learn to analyze,

interpret and evaluate artworks in critiques. Inadequate classroom space and exhibition space for critiques interferes with student participation in this valuable educational process.

The facilities and equipment in most of the buildings used by the Department of Art and Design provide good support for teaching and learning. The health and safety of the classroom environments in the department are more varied in quality and some pose real concerns. In the Ceramics studios, two large gas kilns do not work, which limits faculty and student creativity and productivity. The physical state of the two kilns as well as their outdated technology necessitates replacement. Air quality and ventilation in the Ceramics instructional spaces (large studio classroom, kiln room, clay mixing room, and glaze mixing room) are inadequate. The exhaust system in the room housing several large gas-fired kilns and medium-sized electric kilns appears to be the most problematic. Gas kilns in particular generate carbon monoxide during operation, which is clearly unsafe for students and residential faculty. Silicate dust and other powdered dry chemicals used in clay bodies and glazes require appropriate ventilation. Current ventilation equipment in the clay-mixing studio is minimal and inadequate in the glaze-mixing studio.

Ventilation and heat/air conditioning are also inadequate in the Sculpture facilities, which results in students opening windows and doors during class in inclement weather. A valuable CNC Plasma Cutter that was donated cannot be installed or operated due to the poor air ventilation in Sculpture facilities. In addition, Sculpture studios are unavailable outside of class times due to safety concerns and lack of funds to support trained shop monitors. In other words, students enrolled in Sculpture courses have to maximize work time during class to complete assignments. Limited access to Sculpture equipment and facilities serves as a significant constraint to the Department's educational mission and a deterrent to students interested in 3D Studies. Photography and digital labs were monitored after hours by graduate assistants and by hourly student employees.

It appears that funding the appropriate and current technology for the high-enrolled Graphic Design program will continue to be a challenge unless institutional funding is increased above \$6,000 annually and course fees are increased to reflect real costs for software and other consumables.

Studio housekeeping was evident in all the disciplines. Signage to instruct students about safe studio practices was clearly visible throughout the Department. Visitors viewed detailed health and safety guides from Sculpture, Photography, and Ceramics. Sculpture students have to take quizzes on health and safety. Clearly, the faculty members are diligent stewards of student behavior in the studio classrooms.

An eyewash station is needed in the glaze-mixing studio in Ceramics, and flammable liquids safety cabinets are needed in Printmaking and possibly other areas of study. Although the Visitors were diligent in observing studio classrooms, the site visit occurred over two days with back-to-back meetings.

Based on direct observation and navigation of classroom interiors, the Visitors can confirm the concerns expressed by students and faculty that the Department of Art and Design has a legitimate need for improved and safer instructional space.

Rewarding high performing students, BFA students, and/or *exiting* students with personal workspace is likely to benefit undergraduate student output and outcomes. In considering this observation, the institution is encouraged to study the ramifications of various options on all constituencies affected by each option. For example, one option might be to consider repurposing a few of the many practice rooms in the basement of the Fine Arts Building.

According to the *Self-Study* (p. 7) and on-site interviews, Fairbanks Hall suffers from leaks and flooding during periods of intense wet weather conditions.

It appears that the institution is not in compliance with all NASAD standards regarding facilities, equipment, health, and safety (NASAD *Handbook 2013-14*, II.F.)

G. Library and Learning Resources

ISU Self-Study, pp. 19-22

The Cunningham Memorial Library is the major repository for library and learning resources on campus. It appears that the library has significant holdings in the visual arts and meets NASAD standards. The Library holds more than 37,000 titles on Fine Art, Graphic Design, Interior Design, Architecture, and Art History. Physical copies of periodical holdings are small but augmented by a large number of online subscriptions through Ebsco's Art and Architecture Complete. The library provides access to ArtStor and other image databases. The Cunningham Library has an Arts Liaison with a strong visual art background who is available for consultation with students and very willing and able to help with class and special projects. The library holds a rare and extensive dictionary collection that attracts international visitors. The art holdings include facsimile editions of manuscripts, such as, Leonardo da Vinci's sketchbooks.

In addition to the library holdings, the Interior Architecture program has a Design Resource Library, in their own facility, that holds products and materials for use in selecting and specifying products for various design application.

It appears that the two programs have the library and learning resources necessary for their size and scope. There is an institutional importance placed upon development and maintenance of these resources and there are appropriate policies that govern their administration, collections, services, access, facilities, and finances.

H. Recruitment, Admission-Retention, Record Keeping and Advisement

ISU Self-Study, pp. 23-26

It appears that with one possible exception NASAD standards are met in the areas of recruitment, admission-retention, record keeping, and advisement.

1. Recruitment, Admission, Retention

A primary means of recruiting for the Department of Art and Design is at National Portfolio days, which is undertaken at four locations.

Typical of many universities, students qualify for admission by a combination of GPA and SAT scores. Currently, there is no portfolio requirement for the undergraduate degrees in the Department of Art and Design. The NASAD Standard is that, "At some point prior to confirmation of degree candidacy, member institutions must require portfolio reviews or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such reviews and evaluations prior to matriculation.

NOTE: some institutions have open admission policies. In such cases, portfolio reviews and evaluations associated with confirming degree candidacy must occur no later than the end of the first

half of the degree program.” (NASAD *Handbook* 2013-14, V.D.4) The department has developed an impressive array of assessment tools at various stages of students’ progress in order to evaluate their programs. It seems that one, or more, of these tools could be used as part of the admission decision with very little modification and students could be notified of the results. Using one of these reviews for admission would appear to meet the cited NASAD Standard for admission, a standard that is currently unmet.

The Interior Architecture Design program conducts a Sophomore Portfolio Review that is used as the admission process into the IAD program. Students are in a Pre-IAD program until they successfully pass this review at the end of their sophomore year.

Admission to the School of Graduate and Professional Studies requires completion of an application and submission of transcripts along with a Department of Art and Design application. The department requires submission of the application form, digital images or other visual documentation, three letters of recommendation and a letter of Professional Intent.

2. Record Keeping

The university uses an electronic record keeping software system called Banner. Additional hard copy and electronic records are kept in the departments. The Graduate Coordinator keeps graduate student records. Undergraduates also use *MySam* systems for advising and registration tools. With the *MySam* system, students can make a degree audit at any time.

Appropriate records are kept of each student’s academic progress including courses taken, credits earned, grades, and results of evaluations.

3. Advisement

The Art and Design Department uses one advisor, who is a faculty member, for all art and design students. This faculty member advises 170 students and receives a one-course reduction each semester. Graduate students select an advisory committee, which meets at least four times with the student. Students also have an Area Advisor.

I. Published Materials and Website

ISU Self-Study pp. 27; Promotional materials in Self-Study, Section V/H, web site
(See *NASAD Handbook 2013-2014*, Section II.I. **Published Materials and Web Sites**; *Self Study*, p. 27; **On-site interviews; University and Department websites.**)

The NASAD accreditation status is listed on the ISU web site for the Department of Art and Design as well as the Department’s own website. It is also listed in the Department’s Bylaws and Handbook. Size and scope of the Art Department, its curricula, and faculty are described on the art department’s web page for its programs. Information about university administrators and trustees, location, cost of tuition and fees, refund policies, grievance and appeals procedures, and the academic calendar are listed in the undergraduate catalog and/or on the institution’s web site.

Available online, ISU’s undergraduate and graduate catalogs are updated annually. The *Self-Study* reported that the institution’s materials and website met NASAD requirements; however, updates to the departmental website were ongoing due to the current NASAD re-accreditation process and the arrival of a new chairperson less than a year ago.

In addition to ISU's undergraduate and graduate catalogs, the Department of Art and Design's website hosts administrative Bylaws and MFA and MA handbooks. The paucity of information about student work, faculty research and creative activity, and studio and classroom facilities along with difficulty with website navigation indicates that the Departmental website is due a makeover as indicated in the *Self-Study*.

One strength of the Departmental website is the *Major Curriculum Plans* can be downloaded from the website. These are very helpful to students who are enrolled in ISU's *Four-Year Plan of Study*. Information describing the curriculum for the BS in Art Education is available online.

The website of the University Art Gallery and the print materials were much more informative, dynamic and visually sophisticated than the Department's.

ISU's website includes a great deal of information on *Statewide Transfer Initiatives* and articulation with 12 post-secondary institutions. The University's website appears highly informative for transfer students, providing helpful step-by-step procedures.

The Department is exploring social media, *Facebook* and *Pinterist*, to distribute news and information and to build identity and community for current students and alumni. The Art Gallery's printed exhibition catalogs are outstanding, promoting a highly effective public face for the Department of Art and Design. The visitors learned about the Department of Art and Design's storied history and visible presence on campus. Large-scale sculptures are located throughout the campus, and prints, photos, paintings and ceramics are visible in offices and hallways in every building. The visitors encourage the University to support the Department's efforts to design a more robust and effective website to facilitate student recruitment and information dissemination.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (not applicable)

K. Community Involvement; Articulation with Other Schools

(See *NASAD Handbook 2013-2014*, Section II.J. Community Involvement; *Self Study*, pp. 28-29; Section IV. MDP, on-site interviews.)

Indiana State University tops the list of 281 national universities in the category of community service participation and hours worked by students, faculty and staff, according to the 2013 *Washington Monthly College Guide*. ISU supports a dedicated Center for Community Engagement that facilitates collaborations between the university and not-for-profit organizations in Terre Haute and Vigo County. Faculty in the Department of Art and Design value and support the institutional mission of service to the community. The Departmental service initiatives are diverse and plentiful such as guest lectures, workshops, exhibitions, fundraisers, field trips, and library services.

Students in the Interior Architecture program are required to work 15 hours with Habitat for Humanity. A new faculty member in Interior Architecture is incorporating design projects for the community into the curriculum.

Articulation with Other Schools

(See: *NASAD Handbook 2013-2014*, Section II.K. Articulation with Other Institutions; *Self Study*, p. 30; On-site interviews.)

Indiana State University's website lists articulation agreements with 12 postsecondary institutions in the state. ISU has transfer plans (articulation agreements) with Ivy Tech Community College, a college with thirty-one campuses. Five of the Ivy Tech Associates degrees parallel offerings in the Department of Art and Design and one in the Interior Design program. Vincennes University was another ISU partner institution that was discussed in the *Self-Study* and on-site. The current transfer plans will be revised to ensure that an Ivy Tech and Vincennes Associates Degrees fulfill requirements for an Indiana State Bachelors Degree. As regional state higher education institutions, ISU, Ivy Tech, and Vincennes have formed a beneficial transfer partnership.

The state of Indiana has identified a body of introductory courses that satisfy general education requirements in undergraduate degree programs at all public postsecondary institutions in Indiana. ISU's Department of Art and Design participates in this statewide *Core Transfer Library program* (CTL) with courses in drawing, art appreciation, and other introductory courses. This core library of courses facilitates articulation agreements between institutions.

L. Non-Degree-Granting Programs for the Community (if applicable)

ISU Self-Study, pp. 31; Section IV I L

Indiana State University has a new program (beginning in 2012) called "Community School of the Arts" (CSA). It includes music, theatre, visual arts, and dance. It has several purposes, one of which is to provide in-service courses for public school educators in the arts. In this program teachers can earn certificates of professional development that are recognized by the Vigo County School District. The Community School of the Arts also provides self-enrichment classes for the senior population. It provides arts curriculum for families, for preschool children, and for K-12 children. It has a published Statement of Purpose and a list of Goals and Objectives. CSA uses the ISU brand on its publications and the ISU facilities during times when they are not in use by the department.

In addition to this community school, Interior Architecture Design offers a summer honors course for high-school students that introduces CAD, materials, and architecture history.

The non-degree-granting programs appear to meet NASAD Standards. The Community School of the Arts appears to be eligible for Basic Listing by NASAD.

M. Review of Specific Operational Standards for (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor and/or (2) Proprietary Institutions (not applicable)

N. Programs, Degrees, and Curricula

ISU Self-Study, Section II; pp. 32-115; Transcripts of Recent Graduates

1. Credit Hours

(See: *NASAD Handbook 2013-14*, Section III.A.2.3.4.6.)

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

Indiana State University appears to define credit and assign credit in accordance with the NASAD definition of credit and methods of assigning credit. However, the specific policy that governs how many hours a week and for how many weeks a class must meet per credit was not found in the self-study. The institution is requested to confirm where students may find a published definition of a credit. (NASAD *Handbook 2013-14*, III.A.2.3.4.6) Studio classes have double the contact hours as compared to lecture courses. This is true in both the Interior Architecture Design program and the Art and Design Department. (See NASAD *Handbook 2013-14*, III.A.2) Again, if this information is published the Optional Response may state where it is published.

(2) Procedures Used to Make Credit Hour Assignments

The art and design programs have guidelines for scheduling of courses – six hours per week for studio courses, three hours for art history and seminar courses. Note: It would be desirable to have this understanding in university policy so that this understanding is not affected by changes in personnel.

(3) Means Employed to Ensure Accurate and Reliable Application

The department Chairs oversee scheduling. See note above.

b. Evaluation of Compliance

The Awarding of Credit appears to be in compliance with NASAD Standards, but this section of the self-study appears to be incomplete.

c. New, Experimental, Atypical Formats or Methods

It does not appear that there are any new, experimental, atypical formats or methods.

2. Specific Curricula

a. General Content and Competency Standards for Baccalaureate Degrees

ISU Self-Study, Section II, pp.32-115; Curricular Tables pp. 80-108

The degree programs appear to be consistent with NASAD standards for baccalaureate degrees except that the liberal arts degrees require an unusual number of credits in art and design. This minimizes the distinction between liberal arts and professional degrees and may not allow the breadth expected in liberal arts degrees. (NASAD *Handbook 2013-14*, IV.C.4) Course credits in the creation and study of the visual arts and design in the BA and BS degrees is 61. Whether the breadth in general studies expected in a liberal arts degree can be achieved in this structure is unclear. Normally, 30-45% (36-54 credits) is required in the study of art and design. This curricular structure may confuse the distinction between liberal arts and professional degrees.

b. Individual Curricula

Baccalaureate Programs

Bachelor of Arts – 4 years: Art History

(1) Status: Submitted for renewal of Final Approval for Listing.

- (2) Curriculum: The curriculum appears to be consistent with NASAD Criteria for liberal arts baccalaureate degrees in art history as published in the *NASAD Handbook 2013-14*. The curricular table for this degree shows 30 credits of art/design history and 30 credits in related areas. The “related areas” include three studio courses, an Intro to the Visual Arts course, 9 credits of a foreign language, a philosophy course, and two history of either literature, music or theater courses. Looking only at the numbers, the total of 60 credits in the major appears to be above the NASAD normal range for similar degrees. Looking at content, however, foreign language is normally counted in a separate category and the history of literature, music, theater and philosophy courses do not necessarily fall within the field of art/art history even though they appear to be appropriate general studies requirements for the art history major. When reporting of the curriculum distribution is adjusted according to content, the curriculum appears to be consistent with NASAD criteria for similar liberal arts degrees, curricula, and programs as published in the *NASAD Handbook 2013-14*, VII.G.
- (3) Title/Content Consistency: The title, Bachelor Arts - Art History, is sought from NASAD. Indiana State University uses the word “Concentration” to indicate a Major. The degree/program title appears to be appropriate for and accurately reflects degree/program content.
- (4) Student Work: Student work appears to be appropriate for the degree.
- (5) Development of Competencies: Students gain a functional knowledge of the creative process in the three studio classes. The broad general education offerings appear to ensure the development of requisite liberal arts competencies and fulfillment of institutional requirements. Students complete a survey series and then in-depth courses in various periods of art history.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD in relationship to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Fine Arts – 4 years: 2D Arts

- (1) Status: Submitted for renewal of Final Approval for Listing. This degree has evolved since the last accreditation visit from several 2D Emphases into a single 2D Major and, since there are the requisite number of transcripts, it appears that it should be considered as submitted for Plan Approval and Final Approval for Listing, sought at the same time.
- (2) Curriculum: The curriculum appears to be consistent with NASAD criteria for the professional undergraduate degree in general fine arts as published in the *NASAD Handbook, 2013-14*. The title varies from the more usual titles for such a degree, such as BFA in Studio Art, Fine Arts or simply Art. (*NASAD Handbook 2013-14*, IX.F.G.)
- (3) Title/Content Consistency: The degree/program title appears to be appropriate for and accurately reflects degree/program content.
- (4) Student Work: Samples of student’s 2D work and writing appear to meet threshold levels indicated by NASAD standards.

- (5) Development of Competencies: The curricular content and time on task support the development of the appropriate competencies.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Fine Arts – 4 years: 3D Arts

- (1) Status: Submitted for renewal of Final Approval for Listing. This degree has evolved since the last accreditation visit from two 3D Emphases into a single 3D Major and, since there are the requisite number of transcripts, it appears that it should be considered as submitted for Plan Approval and Final Approval for Listing, sought at the same time.
- (2) Curriculum: The curriculum appears to be consistent with NASAD criteria for the professional undergraduate degree in general fine arts as published in the *NASAD Handbook 2013-14*. The title varies from the more usual titles for such a degree, such as BFA in Studio Art, Fine Arts or simply Art. (*NASAD Handbook 2013-14*, IX.F.G.)
- (3) Title/Content Consistency: The degree/program title appears to be appropriate for and accurately reflects degree/program content.
- (4) Student Work: Displayed student artwork appears to meet the threshold level indicated by NASAD standards.
- (5) Development of Competencies: The degree supports combining concentration courses with broad general education offerings that appear to ensure the development of requisite professional and liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Fine Arts – 4 years: Graphic Design

- (1) Status: Submitted for renewal of Final Approval for Listing. This degree has evolved since the last accreditation visit from a graphic design Emphasis into a graphic design Major and, since there are the requisite number of transcripts, it appears that it should be considered as submitted for Plan Approval and Final Approval for Listing, sought at the same time.
- (2) Curriculum: It is recommended that a history of graphic design course be developed to aid students in their professional understanding of the field. The curriculum appears to be consistent with NASAD criteria for similar professional degrees, curricula, and programs as published in the *NASAD Handbook 2013-14*.
- (3) Title/Content Consistency: The degree/program title appears to be appropriate for, and accurately reflects degree/program content.

- (4) Student Work: Displayed student design work appears to meet the threshold level indicated by NASAD standards.
- (5) Development of Competencies: The degree supports appropriate concentration courses with broad general education offerings that appear to ensure the development of requisite professional and liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Studio Art (2D)

- (1) Status: Submitted for renewal of Final Approval for Listing. This degree appears to have evolved from the previous listing as a BS in Studio Art with Emphases in Drawing, Painting, Photography, and Printmaking. The visiting team recommends that it remain as a Major in Studio Art and that the Emphasis be 2D Arts. It appears that the degree should be considered as submitted for Plan Approval and Final Approval for Listing, sought at the same time.
- (2) Curriculum: The curriculum appears to be consistent with NASAD criteria for similar liberal arts degrees, curricula, and programs as published in the NASAD *Handbook* with the following exception. The art and design content for this Bachelor of Science degree is 61 credits, which is seven credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. Potential drawbacks for art and design content this high in liberal arts degrees are; a possible delay in graduation, a loss of breadth generally found desirable in liberal arts degrees, and possible confusion in the minds of students in the differences and purposes of liberal arts degrees and professional BFA degrees.
- (3) Title/Content Consistency: The title and content in this degree are consistent, with the exception noted in (2) above.
- (4) Student Work: Student work appears to meet the NASAD standards for the degree.
- (5) Development of Competencies: The degree supports appropriate concentration courses with broad general education offerings that appear to ensure the development of requisite liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Studio Art (3D)

- (1) Status: Renewal of Final Approval. This degree appears to have evolved from the previous listing as a BS in Studio Art with Emphases in Ceramics, Sculpture, and Sculpture/Wood/Studio Furniture. The visiting team recommends that it remain as a Major in Studio Art and that the Emphasis be 3D Arts.

- (2) Curriculum: The department's art and design requirements for the BS degree are 61 credits, which is seven credits over the recommended NASAD range of 36-54 credits. This credit requirement is between the standard range for a baccalaureate degree and the professional degree requirement of 78 credits. The current art and design composition of the BS degree may be delaying graduation. It also may be competing with the more professional BFA track.
- (3) Title/Content Consistency: The degree title appears to be consistent with the content in these programs.
- (4) Student Work: Displayed student artwork appears to meet the threshold level of compliance. The sculptural work available for observation stood out. It was conceptually provocative, technically strong, and stylistically diverse.
- (5) Development of Competencies: The degree supports combining concentration courses with broad general education offerings that appear to ensure the development of requisite liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Studio Art (Graphic Design)

- (1) Status: Submitted for renewal of Final Approval for Listing. This degree appears to have evolved from the previous listing as a BS in Studio Art with Emphases in Graphic Design. The visiting team recommends that it remain as such.
- (2) Curriculum: The curriculum appears to be consistent with NASAD criteria for similar liberal arts degrees, curricula, and programs as published in the NASAD *Handbook* with the following exception. The art and design content for this Bachelor of Science degree is 61 credits, which is seven credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. Potential drawbacks for art and design content this high in liberal arts degrees are; a possible delay in graduation, a loss of breadth generally found desirable in liberal arts degrees, and possible confusion in the minds of students in the differences and purposes of liberal arts degrees and professional BFA degrees. A specific history of graphic design course would be a benefit to student understanding of the field.
- (3) Title/Content Consistency: The title and content in this degree are consistent, with the exception noted in (2) above.
- (4) Student Work: Student work appears to meet the NASAD standards for the degree.
- (5) Development of Competencies: The degree supports appropriate concentration courses with broad general education offerings that appear to ensure the development of requisite liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Art Education

- (1) Status: Submitted for renewal of Final Approval for Listing.
- (2) Curriculum: Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art, including twelve to fifteen semester hours of art history, should comprise 30-45% of the total program; general studies, 40-50%; and professional education, including practice teaching, 15-20%.
The content of courses, requirements, and their distribution in the curricular structure appear to address competency development consistent with NASAD Standards for programs of this degree type [and major field] with one possible exception. The program requires 9 hours of art/design history instead of the 12 hours normally devoted to the development of art teacher competencies in this area (See *NASAD Handbook 2013-14*, XII.A.2. and C.2.b.)
- (3) Title/Content Consistency: The degree title appears to be consistent with the content in these programs.
- (4) Student Work: Displayed student artwork appears to meet the threshold level indicated by NASAD standards. The sculptural work available for observation stood out. It was conceptually provocative, technically strong, and stylistically diverse.
- (5) Development of Competencies: Students appear to be gaining competencies as artists and teachers consistent with the NASAD standards and the needs of the field.
- (6) Overall Effectiveness: The institution appears to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Interior Design

- (1) Status: Submitted for renewal of Final Approval for Listing.
- (2) Curriculum: Currently, the BS in Interior Architecture Design has 59 credits in art and design, but a curricular change is going into effect for Fall 2014 wherein 71 credits in the study and creation of art and design will be required. The intent is to strengthen the professional nature of the degree. It appears that this degree should be considered, and evaluated, as a professional degree. As such, another 7 credits should be added in the study of art and design to the degree in order to reach the normal NASAD minimum for a professional degree.

“Professional degrees may be titled Bachelor of Fine Arts and Bachelor of Science in Design, and normally require that at least 65% (78 credits) of the course credit be in the creation and study of art and design.” (See *NASAD Handbook 2013-14*, IV.C.5.a)

In the Fall, the required number of credits will be 17 credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. The institution is asked clarify this matter in the Optional Response, and provide information documenting compliance with NASAD standards for the professional undergraduate degree in Interior Design including submission of a revised curricular chart and a discussion of compliance with competencies required (See *NASAD Handbook 2013-14*, VIII., X.A. and F.).

- (3) **Title/Content Consistency:** The current title of this degree, as advertised, is Bachelor of Science in Interior Architecture Design but often shortened in ISU literature to “Interior Design”. The title appears to be consistent with content (NASAD Handbook 2013-14, VII.B.2.a.).
- (4) **Student Work:** Student work appears to meet NASAD threshold requirements.
- (5) **Development of Competencies:** Students appear to be gaining the NASAD competencies for a professional degree in Interior Design. It appears that an additional art and design history course would enhance the student competencies and be a good candidate for inclusion.
- (6) **Overall Effectiveness:** Currently, graduates are in demand and have a high employment rate.

Bachelor of Fine Arts – 4 years: Intermedia

- (1) **Status:** Submitted for Plan Approval.
- (2) **Curriculum:** The curriculum appears to be consistent with NASAD criteria for professional arts degrees in general studio arts as published in the *NASAD Handbook 2013-14*. The art and design content for this degree is 81 credits, including 15 credits in art and design history. The title varies from the more usual titles for such a degree, such as BFA in Studio Art, Fine Arts or simply Art. (*NASAD Handbook 2013-14*, IX.F.G.)
- (3) **Title/Content Consistency:** The title is broad and inclusive as is the content. Students complete 15 credits in one medium and significant coursework in one to two other media.
- (4) **Student Work:** The degree is new in 2013-14. How students may use the flexibility of this degree to combine media in the future remains to be seen.
- (5) **Development of Competencies:** The degree supports appropriate concentration courses with broad general education offerings that appear to ensure the development of requisite professional competencies and fulfillment of institutional requirements.
- (6) **Overall Effectiveness:** The institution appears to have designed the degree to meet the threshold standards of NASAD with regard to the curriculum, the course content, and the experiences provided for the student.

Bachelor of Science – 4 years: Intermedia

- (1) **Status:** Submitted for Plan Approval.
- (2) **Curriculum:** The curriculum appears to be consistent with NASAD criteria for liberal arts degrees, curricula, and programs as published in the *NASAD Handbook* with the following exception. The art and design content for this Bachelor of Science degree is listed at 61 credits, but seems to actually total 64 credits, which is ten credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. Potential drawbacks for art and design content this high in liberal arts degrees are; a possible delay in graduation, a loss of breadth generally found desirable in liberal arts degrees, and possible confusion in the minds of students in the differences and purposes of liberal arts degrees and professional BFA degrees.

- (3) Title/Content Consistency: The title and content in this degree appear to confuse the distinction between a liberal arts degree and a professional degree.
- (4) Student Work: The degree is new in 2013-14. How students may use the flexibility of this degree to combine media in the future remains to be seen.
- (5) Development of Competencies: The degree supports appropriate concentration courses with broad general education offerings that appear to ensure the development of requisite liberal arts competencies and fulfillment of institutional requirements.
- (6) Overall Effectiveness: The institution appears to have designed the degree to meet the threshold standards of NASAD with respect to the curriculum, the course content, and the experiences provided for the student.

Graduate Degrees

(See *NASAD Handbook 2013-14*, XIV.B. & C., and XVI.A. Graduate Programs in the Visual Arts and Design; Self Study, pp. 67-75; Indiana State University Graduate Catalog; Facilities Tour; On-site examples of student work; On-site interviews)

The institution offers two graduate studio degrees: the two-year M.A. degree and the three-year M.F.A. degree in an area of concentration (Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, and Sculpture).

Master of Arts (MA) – 2 years: Studio

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: In most of the concentrations, it does not appear that “At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only” (See *NASAD Handbook 2013-14*, XVI.A.2.). Although the institution makes the case that it maintains an appropriate level of rigor for graduate students in the stacked classes, it is not clear that doing this provides the cultural, social, and intellectual experiences to be gained from working with peers at the same level of expertise and intellectual sophistication. The institution may want to consider implementing additional cross-disciplinary courses for the graduate student cohort, particularly when overall graduate enrollment is low.
- (3) Title/Content Consistency: The degree title appears to be consistent with the content in these programs.
- (4) Student Work: The quality of the graduate thesis work in the University Gallery was good overall. The work reflected the conceptual and technical priorities of the respective concentrations.
- (5) Development of Competencies: Entrance into the Department’s Master of Arts program (MA) is dependent upon meeting the University’s College of Graduate and Professional Studies guidelines. In addition, relevant undergraduate coursework and a portfolio appropriate to the intended area of emphasis and degree program are required and adjudicated by the Department’s graduate admissions committee.

All graduate courses appear to have formal group critiques, one-on-one feedback, and final class grades. In addition to individual critiques and end-of-term assessments, each MA

student is formally reviewed twice by a graduate advisory committee before the final review associated with a *Culminating Experience* to determine if appropriate competencies for the concentration have been developed. The *Culminating Experience* in the M.A. Program offers three distinct options: research paper, creative presentation of final visual product or public presentation.

- (6) Overall Effectiveness: While the program appears to be effective and to produce competent graduates, there are at least two areas of concern. The graduate students in each of the different disciplines appeared to be somewhat isolated from graduate students in other disciplines and more involved with the undergraduates in their respective disciplines. It is not clear if the institution's overall graduate program provides the "community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge." (See NASAD *Handbook 2013-14*, Section XIV.B.4.) Moreover, it does not appear that all concentrations can provide suitable studio spaces for all graduate students as indicated in the *Self-Study* (p.74).

The MA Program has the potential to serve as a bridge for international students and has potential for working adults interested in a low-residency graduate program. The *Self-Study* (pp. 75 and 121) indicated preliminary discussion about a post-bac program for international students who were seeking graduate studies in the United States but lacked appropriate communication skills.

Master of Fine Arts (MFA) – 3 years: Studio (Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture)

- (1) Status: Renewal of Final Approval for Listing
- (2) Curriculum: As stated above, it does not appear that "At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only." (NASAD *Handbook 2013-14*, XIV.C.1.a.) Although the institution makes the case that it maintains an appropriate level of rigor for graduate students in the stacked classes, it is not clear that doing this provides the cultural, social, and intellectual experiences to be gained from working with peers at the same level of expertise and intellectual sophistication. The institution may want to consider implementing additional cross-disciplinary courses for the graduate student cohort, particularly when overall graduate enrollment is low.

In addition, the MFA program does not appear to have requirements consistent with the NASAD recommendation that a minimum of 15% of the total credits required for the degree should be in academic courses relevant in the study of visual media (NASAD *Handbook 2013-14*, XVII.A.8.b.).

- (3) Title/Content Consistency: The degree title appears to be consistent with the content in these programs.
- (4) Student Work: The quality of the graduate thesis work in the University Gallery was good overall. The work reflected the conceptual and technical priorities of the respective concentrations.
- (5) Development of Competencies: Entrance into the Department's Master of Fine Arts program (MFA) is dependent upon meeting ISU's College of Graduate and Professional

Studies guidelines. In addition, relevant undergraduate coursework and a portfolio appropriate to the intended area of emphasis and degree program are required and adjudicated by the Department's graduate admissions committee.

All courses appear to have formal group critiques, one-on-one feedback, and final class grades. In addition to individual critiques and end-of-term assessments, each MFA student is formally reviewed by his or her graduate advisory committees three times before the final review associated with the *Culminating Experience* to determine if appropriate competencies for the concentration have been developed. The *Culminating Experience* in the MFA Program requires an authentic and coherent body of artwork that is presented in a professionally mounted exhibition with appropriate documentation. A reflective research paper related to the public exhibition provides additional evidence of professionalism.

- (6) Overall Effectiveness: While the MFA program appears to be effective and to produce competent graduates; there continue to be at least two areas of concern. The graduate students in each of the different disciplines appeared to interact more with the undergraduates in their respective disciplines than with their graduate peers. It is not clear if the institution's overall graduate program provides the "community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge." (NASAD *Handbook 2013-14*, XIV.B.4.) Moreover, it does not appear that all concentrations can provide suitable studio spaces for all graduate students as indicated in the *Self-Study* (p.74).

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Transcripts for the above degree programs are not included in the Self-Study but were reviewed onsite and it was found that the transcripts agreed with the content listed in the curricular tables.

4. Exhibitions

Indiana State University has a substantial program of exhibitions at three venues. The institution provides Guided Art Tours for schools and other groups. The exhibitions range from curated contemporary works to works from the permanent collection to faculty work to student work. The exhibitions include a professional public "window" to the Department of Art and Design and to the university. There are exhibitions of fine art, interior design, and graphic design.

5. Art/Design Studies for the General Public

Through its extensive exhibition program, visiting artists and the Community School of the Arts, the department appears to be actively engaged in providing visual education opportunities for the general public.

O. Evaluation, Planning and Projections

SUU Self-Study, Section III, pp. 1-6; Section V Appendices

(See: NASAD *Handbook 2013-2014*, Standards II. L. Evaluation, Planning, and Projections; Self-Study, III. Evaluation, Planning, and Projections, pp. 115-126; Materials in Turman Gallery, On-site interviews with faculty, staff and students.)

1. Evaluation, Planning, and Projections Development

The self-study was clearly written and detailed. The information was organized and easy to navigate.

The Department of Art and Design can now focus more on strategic planning because leadership is stabilized after ten years of interim and short-term chairs. One concrete example of current planning

activity is the development of *Student Success Plans*, a university-wide initiative carried out at the department-level to improve student enrollment, retention, completion, and post-college achievement. Since ISU has guaranteed a 4-year curriculum, the four-year curricular plans must guide the chair 's decisions about faculty assignments and course offerings for each semester.

Art and Design faculty serve on the Department's Curriculum Committee to advise the Chair in all curricular matters such as adding and deleting courses as well as identifying staffing and programmatic needs. Heavily enrolled programs such as graphic design put pressure on resource distribution, which may make programs with smaller enrollment vulnerable to elimination. At this time, student interest appears to be the driving factor in the Department's differential enrollment growth. As enrollment continues to climb, more thoughtful enrollment management could become a higher priority in curricular planning.

The visitors recommend that as a matter of analysis and planning, the institution review the relationship between the number and nature of the requirements for the BS in Art Education and the low enrollments in the program, all in light of the competencies needed for content-based and/design and teaching work in the profession. The requirements for the BS in Art Education are determined at the state level. The visitors do not know the extent to which institution has flexibility in meeting these requirements. However, by number of curricular and other requirements in the major, art education appears to be the most demanding program of study in the Department of Art and Design. The program includes 54 credits required in art and design, nine credits in Art History, and the 27 required professional education course credits in addition to the formal gateway assessments (*Core Academic Skills Assessment Exam I and II*). It is important to note that the NASAD recommendations are associated with the time normally required to develop various sets of content-based competencies that are outlined in the NASAD standards. Collectively, the large number of requirements and assessments on top of the University's Foundational Studies may be factors in the program's low enrollments. Evaluation of the current degree program in Art Education can guide the Department's planning for a more sustainable program of study without lessening competency development in the art area, the subject of future teaching.

Students make critical contributions to the evaluation of faculty performance in that they submit Student Evaluation Questionnaires (SIRS), an assessment tool used in the evaluation of instructors for the University's annual performance reviews and tenure and promotion processes.

Interior Architecture Design faculty employ a more formal student assessment process, a Sophomore Portfolio Review, than does the Department of Art and Design. Not only is it a gateway into the Interior Architecture Design degree program, it also provides students with individualized feedback about their strengths and weaknesses. The Department of Art and Design might consider a comparable evaluation process for the BFA students as it addresses the admission standards issue for all undergraduate degrees in art and design except Interior Architecture raised in H.1. above. In doing so, the institution should ensure that admissions standards for each type of degree are being met.

In meetings large and small, faculty members were consistent about priority needs (healthier facilities) and goals (permanent faculty positions). This clarity indicates that priorities are vetted in inclusive discussions at the departmental level.

The quality of the student work on view indicated that the internal mechanisms (faculty-level) for measurement of student achievement have proven to be effective. Another positive indicator is that Visitors did not observe any evidence of faculty or staff discord or internal politics that would interfere with an effective evaluation system.

The Visitors concur and have already noted above in section II.F. that some of the Department's facilities do not appear to be adequately ventilated for study in the visual arts and that other facilities issues are of concern. The self-study raises issues of health and safety that were substantiated by observation and in meetings with students and faculty. The Visitors note that these are constant evaluation and planning issues as well as health and safety compliance issues and encourage the institution to make improvement of the Department's facilities a top planning priority as planning efforts intensify.

The Department's galleries enrich the campus and provide cultural outreach for the region. The gallery catalogues and the website also have national impact. Planning needs to ensure the continuity and sustainability of these important resources.

The Department of Art and Design is to be commended for its active planning work on initiatives such as increasing student enrollments in upper level art history courses and creating a new interdisciplinary art management program with Music and Theater Departments and the support of administrators in the College of Arts and Sciences by the fall semester of 2015.

The institution appears to be in threshold compliance with NASAD standards in these areas.

2. Completeness and Effectiveness of Self-Study

The self-study was extensive in breadth and detail. The size of the assembled document reached nearly 1800 pages. Visitors requested a few additional materials before and during the visit to campus. All requests were met promptly.

P. Standards Summary

In preparing its Optional Response, the institution is encouraged to address specific issues raised in the texts in the sections of this report that are cited in the summary below. The list below is primarily for reference.

1. Clarification is needed regarding the status of the Bachelor of Science in Interior Architecture Design as a professional degree, and if applicable, the provision of information about the revised program. (NASAD *Handbook 2013-14*, IV.C.4-5, and X.F and, in this report, B, N.1.b, and N.2.b Bachelor of Science - 4 years: Interior Design)
2. It is not clear how students in the Department of Art and Design meet the NASAD Standard for admission into the various art and design degree programs. (NASAD *Handbook 2013-14*, V and also H.1 in this report)
3. In response to low enrollments in the graduate programs and the institutional directive to increase course enrollment, it appears to be a common practice in the Department of Art and Design to offer multiple levels of courses in the same time period. As a consequence, it is unclear how the MA and MFA degree programs are meeting the NASAD Standard that at least 50 percent of the credits required for graduate degrees be earned in courses intended only for graduate students (NASAD *Handbook 2013-14*, XVI.A.2. and, in this report, section N., Graduate Programs.).
4. It is not clear how the institution is in compliance with standards regarding Faculty with respect to adequacy of faculty for graphic design, printmaking and sculpture, and prospects for

continuing compliance during the projected accreditation period (*NASAD Handbook 2013-14*, II.B.E. and, in this report, sections II.B. and E.).

5. A number of standards issues are cited in the section on Facilities, Equipment, Health, and Safety. One example: it did not appear that the current state of the ventilation and air handling systems appropriate to art/design facilities located throughout the Art Annex studio laboratories were adequate to ensure safe working environments for students, faculty, and staff. This and other cited issues should be addressed (*NASAD Handbook 2013-14*, II.F.1.g. and this report in section F.).
6. It is not clear that the institution is in complete compliance with NASAD standards regarding credit hours (*NASAD Handbook*, 2013-14, III.A.2.3.4.6. and, in this report, section N.1.).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. Strengths

After a decade of interim and short-term leadership, the new stability of the chair position in the Department of Art and Design has strengthened the organizational unit, clarified its strengths and challenges, and initiated multiple efforts to identify opportunities and collaborations.

The new ID facilities are flexible and yet activity specific. The Visitors viewed individual and collaborative workspaces to support computer-based technology as well as the manufacture of desktop and life-size models. Interior Architecture students were able to design, build, and critique their work whether the assignment called for actual models or virtual renderings of ideas. Interior Architecture also had student exhibition space and a sample library.

The Community School of the Arts is located near Graphic Design classrooms and faculty offices in the Fine Arts Building. This central location may indicate the value placed on service to the community. In addition to offering performing and fine arts non-credit courses to people of all ages, ability or economic background in West Central Indiana, the Community School of the Arts offers teaching and service opportunities for ISU students.

A large cohort of ISU students, perhaps 70, attended the on-site meeting with the NASAD Visiting Team. Undergraduates and graduate students, majors, and minors were present. Students were animated and engaged, citing the access and commitment of the ISU faculty. Similarly, members of the faculty from the Department of Art and Design and the Interior Architecture Program were obviously committed to the well-being and future of their respective programs. A sense of community and shared identity were apparent in the students and faculty independent of their time in residence whether long serving faculty or newly appointed hires. Students came up to us after the meeting and gave personal testimonies in support of the faculty.

The Library Liaison was an activist and lobbyist for the Department, displaying keen interest in getting students and their artwork into exhibiting student into the library.

2. Recommendations for Short-term Improvement

Review the nature of undergraduate degree programs. It is suggested that the institution give careful consideration to the liberal arts or professional nature of each undergraduate program, and in doing so, ensure that each is stipulated as either liberal arts or professional, and that as stipulated each

attends to the spirit and breadth of the appropriate standards with particular attention to and development of required competencies.

Increase cross-disciplinary graduate courses by offering one each semester. This would appear to ensure at least 18 graduate-only credits in the three-year M.F.A degree program and 12 in the M.A. Tenure track faculty members could rotate the teaching responsibility. Alternately, a relatively low-cost solution might be to invite short-term visiting instructors by providing studio and residence options (See: [IUB's Program for International Visiting Artists & Scholars](#)).

Require that a minimum 15% of the MFA course requirements be in academic studies concerned with visual media. Doing so would be consistent with a strong recommendation of the association for all MFA degrees and common practice in the profession. For rationales in terms of breadth of competence and preparation for the professions, see *NASAD Handbook 2013-14*, XIV.A.6.7. As a matter of reference, for MFA degrees, NASAD standards require at least 65% in studio (*NASAD Handbook 2013-2014*, XVII.A.8.a.b.).

Consider ways to increase Non-Western content in the art and design curriculum. Faculty reported that Non-Western content was included in art appreciation and art history general survey courses. The University uses the word “global” in its values statement (See: [VALUES](#)) and “global perspectives” in describing the mission of the Foundational Studies Program (See: [Mission of the Foundational Studies Program](#)). ISU students are entering the workforce of a multicultural marketplace, and the curriculum could better reflect that prospect. As the department works to develop Art History courses that can serve as upper-level Foundational Courses, Non-Western content and/or courses could enrich the curriculum and lay a foundation for collaboration between the Department of Art and Design and other academic units on campus. While there are many ways to deliver this content, a more intentional method would enhance the development of student competencies in this area.

3. Primary Futures Issues

The Visitors’ Report indicates a number of issues in areas such as facilities, faculty assignments and loads, enrollments, undergraduate admission-to-program requirements, low program enrollments, and so forth. As these issues are addressed as part of the NASAD review the institution will continue to build its basis for working with these and other matters in short- and long-term planning. The Visitors already noted that new conditions bode well for the future intensification of departmental analysis and planning efforts, and now suggest that doing so is a primary futures issue. The programs offered are wholes with many parts. Analysis and planning can be oriented to monitoring the relationship of parts to the whole as this relationship evolves. The same can be said of the programs as aggregated into the two units.

This and other planning approaches can assist in addressing another primary futures issue, the maintenance of necessary continuities over time, particularly in terms of content-based teaching and learning, but also in terms of resources sufficient to support the size, scope, and content of programs and units. These considerations are particularly important when considering new curricular programs and enrollment levels, as well as when dealing with improvements and changes that are needed over time. See also Section 4. below, especially bullet one.

4. Suggestions for Long-term Development

A strategic planning process is recommended using the results of the NASAD review and the information compiled, the analyses offered, and the issues identified as one starting point for proceeding further. Some of the issues to be considered might be:

- Enrollment management strategies through portfolio review or entry to assure balance between the number of students served and available resources (faculty, space and technology).
- Curriculum development strategies for meeting the interests and needs of future students while preserving the core ed-9
- Yh'cational mission and community outreach. For example, how can emerging programs expand without undermining the traditional studio art programs?
- Fundraising and development activities to capitalize on the rich legacies of the Department's art and design programs, alumni, students, and community supporters.
- To explore opportunities for increased support of the Department of Art and Design as an exemplar of excellence by the institution, community, and state.

The visitors also encourage the institution to:

- Go forward with plans to develop an Arts Administration or Arts Management Program.
- Go forward with the exploration of a post-baccalaureate program for international students who are interested in pursuing graduate programs at ISU and elsewhere.
- Explore the MA program's potential for working adults interested in a low-residency graduate program.
- Create an advisory board for the Permanent Art Collection that advises the Provost on how to best serve the local educational mission, support the University Art Gallery, and enhance the national profile of the University.
- Support short-term artist/scholar residencies with or without teaching responsibilities to enhance teaching and scholarship. Ideally, the residencies would be emerging national and international figures in the arts.