

**NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN**

**SELF-STUDY**

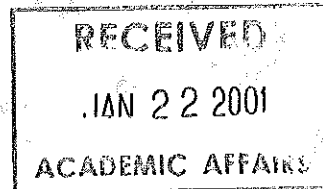
**Data presented for consideration by the  
NASAD Commission on Accreditation**

**By**

**INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART**

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Terre Haute, Indiana 47809  
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**DEGREES CURRENTLY LISTED IN THE NASAD DIRECTORY  
FOR WHICH RENEWAL OF FINAL APPROVAL IS SOUGHT:**

**Bachelor of Science – Art**

**(Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture,  
and Sculpture-Wood/Studio Furniture)**

**Bachelor of Science – Art Education (K – 12)**

**Bachelor of Arts – Art History**

**Bachelor of Fine Arts – Fine Art**

**(Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture,  
and Sculpture-Wood/Studio Furniture)**

**Master of Arts – Studio**

**Master of Fine Arts – Art**

**(Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture,  
and Sculpture-Wood/Studio Furniture)**

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

**December 1, 2000**

**(Date)**

**Craig McDaniel, Acting Chairperson**

**(Name and Title of Reporting Officer)**

**(Signature of Reporting Officer)**

**INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART**

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**SECTION I :**  
**OPERATIONAL STANDARDS**

## **SECTION I: OPERATIONS**

### **A. MISSION, GOALS, AND OBJECTIVES:**

The mission of Indiana State University, as stated in the 1999-2000 Undergraduate Catalog, is:

"(to provide) educational opportunities to all qualified applicants for admission to its undergraduate and graduate programs in the fulfillment of its mission as a comprehensive institution of higher learning. In this role the University offers a broad choice of majors under the guidance of an experienced and dedicated faculty. It is the mission of the University to prepare men and women to fill rewarding positions in the fields of their chosen career fields while imparting to them an understanding and appreciation of the arts and humanities, the social and behavior sciences, and the physical and mathematical sciences."

The strategic goals of Indiana State University are:

1. Enhancement of undergraduate education;
2. Extension of advanced knowledge;
3. Service to new clienteles;
4. Expansion of knowledge;
5. Transfer of knowledge and expertise to society;
6. Enhancement and advocacy of multicultural and international values;
7. Promotion of an interdisciplinary culture;
8. Enhancement of intellectual and creative expression in west central Indiana.

The undergraduate and graduate programs of the Department of Art are directed toward developing broad and versatile creative abilities in the student. The several curricula of the department are designed to provide the student with a sequence of experiences that challenges the student, and provides meaningful content that fosters the development of intellectual, communicative, formal and technical knowledge. The student is given the opportunity to concentrate in one or more disciplines as progress is made toward a degree.

The goals of the Department of Art are as follows:

1. To deliver a suitably professional, quality education by bringing undergraduate students across the threshold of accomplishments in the studio B.S. and B.F.A. degrees and the B.A. degree in Art History;
2. To provide future public school and college teachers with the knowledge of and practice in the visual arts as well as varied and flexible pedagogic techniques through the Art Education (B.S.) and the M.F.A. degree programs;
3. To provide quality courses and instruction for the University's General Education Program; and,
4. To extend to the community, and other constituents beyond the community, assistance and leadership consistent with the various areas of expertise within the Department of Art.

## SECTION I: OPERATIONS [continued]

The mission, goals and objectives of both Indiana State University and the Department of Art meet NASAD standards. It is clear from the University's and Department's published statements that the fundamental purposes of both are educational. As a unit within a multipurpose institution, the Department's specific mission and objectives are compatible with the overall parameters of the institution. This relationship is clearly addressed in our analysis below. The mission and goals of the University and Department are described in the published literature of each, particularly the Undergraduate and Graduate Bulletins of the University (refer to Appendices 1 and 2). The mission, goals, and objectives serve as guideposts for both the University and the Department, clarifying the context within which decisions are made about long-range plans, hiring of new faculty, purchases of equipment, and the review of curricular programs. The mission and objectives of the Department of Art are aimed at providing the community, region and state with a center for cultural development that transcends parochial regionalism. Both the instructional and the gallery programs contribute to the realization of the Department's mission and objectives.

The Department of Art services approximately 225 undergraduate majors each academic year, along with a substantial number of non-art majors. The Department has sufficient majors in each of its degree areas to offer a viable program. The one exception to this might appear to be the B.A. degree in Art History (with less than 10 graduates in the past 8 years). However, because the course offerings necessary for a B.A. degree in Art History coincide with the scope and quality of courses needed as the art historical component of the art education and studio degrees (B.S., B.F.A., and M.F.A.), the B.A. in Art History continues as a viable program.

The Department of Art endeavors to educate and train its students to survive in a rapidly changing world by keeping abreast of those changes as they occur. History has taught us that the most significant artists have been those who not only were in tune with their time but who were also critical thinkers with an ability to deal with a variety of professional needs, and who also could communicate effectively and clearly. In this light, the Department of Art stresses the importance of a good general education component for its undergraduate students as well as the continuation and broadening of this concept with its graduate students.

Through curricular review, updating of equipment, professional workshops, attendance by faculty at professionally related conferences, and the faculty's creative activity and research, the Department of Art meets its objectives in a manner that is consistent with the quality that the Department demands and has outlined for itself within the University.

Like many universities around the nation, Indiana State University has mandated that all academic departments establish procedures to evaluate student outcomes. Over the last six years, the Department has researched, planned, and implemented an assessment process. Assessment at both the undergraduate and graduate levels has proven to be an important vehicle by which the Department can objectively measure its success in meeting our goals for the education of students at all levels. (A full copy of the Department's Assessment procedures and the goals for student outcomes is given in Appendix 3.)

The Department of Art is confident that we are collectively meeting the parameters of our mission, and, thereby, achieving our goals. We are doing both within the overall mission and strategic objectives of Indiana State University (see Appendix 4). A new university President was appointed after a national search was conducted during 1999-2000; the new President of ISU took office in July 2000. We anticipate that with this change in administrative leadership, a new clarification and definition of the University's fundamental mission will be developed. It is expected that new strategic goals will be outlined, goals that will challenge the University as it moves forward into the 21st century. The Department of Art, with its knowledgeable and energetic faculty, is poised to reevaluate its own mission, objectives and goals in order to work in concert with the changing framework of the University.

## **SECTION I: OPERATIONS [continued]**

### **B. SIZE AND SCOPE:**

The size and scope of the Department of Art at Indiana State University is sufficiently large and broad to enable it to realize the expressed goals and objectives of its programs. The Department constitutes one of twenty-three departments and centers that comprise the College of Arts and Sciences, which is the largest academic unit of the University. The relatively stable enrollment of the parent institution, currently approximately 11,000 students, provides an adequate number of students both to support the general education offerings within the department and to maintain the major programs in studio, art education and art history. Computed on the basis of the total number of full-time faculty, the Department of Art is the ninth largest department within the College and it carries 5.2 % of its total student enrollment and generates 3.9% of the total credit hours of the College.

The undergraduate degrees offered by the Department of Art are a B.F.A. in studio art, a B.S. with studio emphasis and a B.A. in Art History, as well as a program for teacher certification which leads to a B.S. degree. Calculated on the basis of the 1999 Fall semester, the total number of combined art majors who are working on either a B.S. or B.F.A. degree or are Art Education majors, makes the Department of Art the tenth largest in the College of Arts and Sciences, out of twenty-three departments. The number of majors has remained relatively constant throughout the past five years, numbering between 157 and 202 since 1995.

Under the auspices of the School of Graduate Studies, the Department offers the M.F.A. and the M.A. degrees in studio disciplines, and students may professionalize an Indiana Teaching Certificate or an M.Ed. degree program through the School of Education with courses in Education and various studio areas (18 hours). The total number of graduate students who have been working on various degrees in the Department has also remained relatively constant during the past five years, ranging from a low of 26 to a high of 46.

There are an appropriate number of faculty (refer to Section E, below, and to Appendix 5) to provide the complete range of instruction needed to fulfill the goals and objectives of both undergraduate and graduate programs. The number of faculty (sixteen full-time faculty during 2000-2001 academic year), and the diverse range of the faculty, in terms of academic background and professional experience, is sufficient to support the size and scope of programs offered. Indiana State University recommends that each faculty member instructs a combined minimum of 15 undergraduate and graduate students (with graduate students counting double) for each assigned course time in the teaching schedule. Because of this registration requirement, most graduate level courses in the Department of Art are offered simultaneously with parallel upper level undergraduate courses. This strategy -- to assure the financial efficiency of the institution in terms of students served by the faculty -- has not diluted our Department's pedagogic effectiveness. Faculty members are adept at planning their syllabi so that instruction and the assignment of projects are calibrated for the diversity of students enrolled in the same time slot.

The Department of Art has been able to offer a full range of course offerings and to meet the needs and demands of both undergraduate and graduate students. Additionally, the Department offers a sufficient number of advanced courses in art and design appropriate to the major areas of study at the degree levels being offered. A concerted effort to maintain relatively low course enrollments in studio classes affords students the opportunity for direct contact with and guidance from their studio professor(s). Similarly, the Department is capable of offering a complete range of graduate coursework, either to groups of students or on an individual basis.

The allocation of resources in terms of space, facilities, and equipment is suitable to support the size of the department. Refer to Section I., F., below.

See Appendix 6 for a unit profile for the Department of Art as of Fall 1999.



## SECTION I: OPERATIONS [continued]

### C. FINANCES:

As a state-supported institution, Indiana State University is on solid economic ground. However, the Indiana State legislature is conservative in its economic forecasting, and, in the next two years, the University is expecting a 3 percent base budget adjustment for maintenance of programs and a four percent adjustment for the faculty and administration salary compensation pool.

The actual operating budget for the Department of Art has remained relatively flat for the past three years. Although every Department would like to see increased operating budgets, the current operating budget of the Department of Art is adequate to meet the needs of the Department. However, because it is an equipment-intensive program, the Department of Art could benefit from an increased allocation of funds not only to maintain but to upgrade equipment as well. Additionally, the on-going computer revolution challenges the Department, like most art departments, to maintain an inventory of current up-to-date software and hardware. Computer equipment and software is necessary to enhance the computer graphics program as well as allow us to integrate the use of the computer into other areas of the Department's curriculum.

Moreover, the Department would benefit from an increase in funding to support faculty travel and departmental research activities. Normally, the Department receives \$ 6,000 annually to support faculty development and research. However, this amount must be split among the sixteen members of the Department. Although we did receive an additional stipend in 1999-2000 from the Office of Academic Affairs, this was a one-time only allocation. It is hoped, therefore, that in the future there would be an increase in the funding to support faculty development.

The Department also needs more financial support to improve its recruitment efforts and to enable us to attract better-qualified students. Currently, there is no recruitment budget per se. Money for visitations comes out of travel funds which, as noted above, are already limited. Because of this lack of support for our recruitment efforts, our ability to travel to regional schools is limited only to those within a reasonable distance.

We also believe that if more resources were devoted to upgrading our facilities, we would attract not only more students but better ones as well. Enrollments in the Department of Music significantly increased after the new Center for Performing and Fine Arts, which houses the majority of its programs, was completed. Were the Department of Art to be housed in a new building or in a renovated one, we believe that our student enrollment would also increase. We compete directly with the art departments of Herron/IUPUI and Ball State University, both of which will have new facilities open in the next three years. Therefore, new facilities would make us more competitive and enable to be more successful in recruiting local, regional and national students.

During the past ten years, in addition to institutional funding, the Department has successfully garnered outside grant support for the University Gallery (which replaced the former Turman Gallery). These funds have enabled us to expand the range of exhibitions offered and maintain the integrity of the gallery programs.

Refer to Appendix I (Heads Report) and Appendix II (Financial Data) for information concerning the financial resources of the Department of Art for the past three years.

## SECTION I: OPERATIONS [continued]

### INTERRELATIONSHIPS AMONG A, B, AND C TO FOSTER INSTITUTION WIDE ASPIRATIONS FOR EXCELLENCE

The Department of Art contributes actively to the overall success of the University in meeting its eight strategic goals and objectives, as recently set forth in the ISU *Strategic Plan for the Twenty-First Century* (refer to Appendix 4). An analysis of the relationship between the Department's actions and the University's strategic objectives follows:

1. **ENHANCEMENT OF UNDERGRADUATE EDUCATION:** By means of the following measures, the Department of Art has embarked upon classifying, refining, and improving its quality of undergraduate education:
  - A. The Department as a whole is characterized by small to moderate classes instructed by full-time faculty who are distinguished as artists and scholars. In particular, the Studio Art program, which constitutes the largest division in the unit, is a superior model of personalized and responsive instruction. In addition, a tradition of close faculty-student mentoring has long characterized the Art History and Art Education programs.
  - B. As a unit developing a student outcomes assessment model, the Department of Art has taken significant steps to evaluate students' achievement throughout their academic careers, including:
    - offering a freshman orientation course (Art 170) that introduces students to the departmental mission, the various media and cognitive options, health and safety issues, and career opportunities using departmental and Career Center resources;
    - implementing an undergraduate assessment plan;
    - planning a capstone course for majors that would encourage a synthesis of studio and/or cognate experiences, internally and in relation to the University's General Education program.
  - C. The Department has already made significant strides toward improving the academic advising of its students by creating a centralized system, directed by a departmental Undergraduate Advisor who counsels all undergraduate students, as well as oversees General Education and major requirements.
  - D. The Department has already successfully undertaken, and will continue to take, an active stance in its recruitment of faculty, staff, and students from under-represented cultural and ethnic groups.
  - E. Evidence of the Department's commitment to the principle of service to students may be found in its substantial art program for non-art majors, and numerous additional offerings listed as General Education courses. The Department will be also considering an expansion of its studio-lab experiences within the framework of General Education.

## **SECTION I: OPERATIONS [continued]**

2. ***EXTENSION OF ADVANCED KNOWLEDGE:*** The Department of Art Graduate Program has distinguished itself as one of the finest programs of its kind in the region. In relation to specific strategies that will help foster the advancement of knowledge, the Department of Art's Graduate Program:
- A. Responds effectively to the societal need for the dissemination of cultural enlightenment. This is especially crucial in our information age when critical awareness and analysis of "the image" far surpasses the need to apprehend the impact of "the word " in society;
  - B. Is led by a graduate faculty which is committed to innovative curricular offerings and methodologies;
  - C. Requires comparatively modest resources to operate efficiently, especially in view of the return of local, regional, and national visibility;
  - D. May be positively distinguished from other graduate programs in the State on a programmatic and facilities basis, and also on the basis of being one of only three advanced art programs in the State that offers the Master of Fine Arts; and is accredited by the National Association of the Schools of Art Design.
  - E. The Department of Art graduate program is poised for enhancement, in the form of:
    - an increased allocation allowing us to offer some entering graduate students tuition waivers, thereby allowing our program to become more competitive in attracting the finest applicants;
    - equipment purchases and upgrades;
    - maintaining current campus square footage devoted to graduate studios, while gradually replacing the less desirable studios with more professional spaces.
3. ***SERVICE TO NEW CLIENTELES:*** The Department of Art currently services new clienteles through the following activities:
- A. Offering evening classes in both lower division Art History and Art Appreciation classes;
  - B. Offering selected evening courses in Studio Art areas, particularly Graphic Design with a computer graphics emphasis to train or retrain part-time and otherwise non-traditional students;
  - C. Striving constantly to educate larger segments of under served populations in the State about art and culture through University Art Gallery exhibits and Visiting Artist/Scholar presentations.

## SECTION I: OPERATIONS [continued]

4. **EXPANSION OF KNOWLEDGE:** The Department of Art as a unit, and individual faculty members and students working under their own initiative, have made many advances with the ambition to foster the expansion of knowledge via creative and scholarly research. To this end, the Department has specifically taken action as follows:
- A. Faculty members have been diligent in developing successful applications for funding from the University Arts Endowment Fund (a funding source developed in the past 10 years, aimed specifically at aiding faculty in the pursuit of creative research projects);
  - B. Faculty in the Department regularly seek and secure opportunities to exhibit their artworks, and to give papers and other workshop presentations at professional conferences regionally and nationally;
  - C. Field trip monies are budgeted regularly to support the transporting of students to important metropolitan art exhibition venues in the region. This ongoing type of activity enhances the curricular offerings and provides a resource and incentive for increased student scholarship.
5. **TRANSFER OF KNOWLEDGE AND EXPERTISE TO SOCIETY:** Ongoing within the Department of Art is the vigorous pursuit of instruction and research in what is traditionally, and properly, viewed as the abstract, ineffable, power of high art form and content, and its effect upon the quality of life of the general populace (a topic that will be discussed under Strategic Goal 8). However, other spheres of the visual arts today constitute a more concrete societal resource. In addition to technological bridges that can be forged between the discipline of computer graphics and the private sector, the arena of so-called Postmodern Art in general tends to deconstruct sign systems in an age when the image is a far more pervasive and potent influence than the word. Broadly speaking, much current socially/politically-motivated art effectively synthesizes and communicates information about societal matters, motivating viewers to analyze inherent biases upon which our relationship to the world is founded. Furthermore, many artists transcend an informational/protest modality to use art itself as a concrete agent for social change, often integrating the visual arts with other art and science disciplines in the process. With this more progressive and "public service" definition of art in mind, the Department of Art has taken the following actions in concert with this strategic goal:
- A. Researched, scheduled, and supported numerous visiting artist/scholar activities which have been effective in educating the general public about artistic responses to many societal issues and concerns (the Wabash River creative flood plain management proposal for Terre Haute developed by Helen and Newton Harrison is but one example).
  - B. Researched, scheduled, and supported numerous exhibitions presented by the University Art Gallery which clarified artistic responses to a broad range of societal issues, and which showcased artworks that provided viewers with knowledge of the achievements of contemporary artists working in a wide range of techniques and styles.

## **SECTION I: OPERATIONS [continued]**

### **6. *ENHANCEMENT/ADVOCACY OF MULTICULTURAL AND INTERNATIONAL***

**VALUES:** The Department of Art programs operate in ways which are fully consistent with Indiana State's commitment to ethnic and cultural diversity, and to an international perspective, by virtue of the following:

- A. The inherent multicultural character of the Art History program, including its strengthened emphasis on African-American Art, its recent curricular addition of African Art, and the development of a significant non-western component in Art Appreciation classes;
- B. The regular attention given international and multicultural themes by the University Gallery and Visiting Artist/Scholar program presentations;
- C. The proactive stance of the Department toward Affirmative Action, manifested in its recruitment and hiring activities.

### **7. *PROMOTION OF AN INTERDISCIPLINARY CULTURE:*** Both the production of art and art scholarship are intrinsically interdisciplinary. Artists speak rhetorically to other disciplines while generating art; visual art scholarship naturally capitalizes upon knowledge across disciplinary lines to decode artworks--their ideas, forms, and social milieu. A few more specific examples of how the department promotes an interdisciplinary culture include:

- A. Recent collaborations between the Graphic Design program and the Department of Marketing in the School of Business, the Printing Management program in the School of Technology, and the Journalism program in the Department of Communication in the College of Arts and Sciences;
- B. The interactive definition of the Visiting Artist/Scholar program that benefits, for example, the Departments of Communication, Theatre, Music, English, African and African American Studies and the Women's Studies Program;
- C. The periodic exhibits of the University Art Gallery that are based on interdisciplinary subjects, such as Is Poetry a Visual Art? (1993) in conjunction with the Department of English, and Exploring Maps (1992) in consultation with the Department of Geography and Geology.

### **8. *ENHANCEMENT OF INTELLECTUAL AND CREATIVE EXPRESSION IN WEST CENTRAL INDIANA:***

The Department of Art is committed to supporting and fostering creative expression and presentation in the visual arts within our local and regional communities. The following broadly defined activities underline this commitment:

- A. Vigorous Studio Art creative research and public exhibitions by Department Studio Art faculty and students; complementary, significant and diverse publications and conference presentations by Art History and Art Education faculty;
- B. Dedicated studio and cognitive instruction to the art major, and by means of a large service component, to the non-art major;
- C. The extraordinary public exhibition record of the University Art Gallery, the provocative lectures and events organized by the Visiting Artist/Scholar program, and the popularity and success of the Michael M. Williamson Memorial Residency/Lecture series, coordinated by the Department of Art.

## **SECTION I: OPERATIONS [continued]**

### **AREAS FOR IMPROVEMENT**

While the Department of Art has reacted effectively to mandates for planning, evaluation, assessment, and change presented to it by the University, as a Department we feel the need for more regular, ongoing, proactive strategies to articulate our Department's long-range goals within the context of a rapidly changing art world and design profession.

Long range planning is particularly challenging because currently the Department of Art is composed of a number of faculty who anticipate retirement within the next 5 to 10 years. The challenge specifically is to keep these faculty involved in making plans that will affect the integrity of our programs in both the near and long range future. Nonetheless, we believe that in order to maintain our viability, the Department of Art will need to address the following:

- Redefine our mission with respect to a redefinition of art under the impact of postmodernism;
- Redefine our mission with respect to new technologies;
- Redefine our mission with respect to the changing composition of our faculty.

## SECTION I : OPERATIONS [continued]

### **D. GOVERNANCE AND ADMINISTRATION:**

#### **ANALYSIS**

The educational policies of the Department of Art are established in part by the University as a whole as documented by I.S.U.'s *Handbook* (Appendix 8). The administrative policies of the Department are formulated by the Chairperson and the faculty committees which serve in an advisory capacity to the Chairperson. The Chairperson and the committees work within the governing framework as stipulated in the Bylaws of the Department of Art (see attached copy of the Department of Art's Bylaws, Appendix 9), and in accordance with the I.S.U. Handbook.

The Department of Art interacts with the School of Education, which operates under State-determined guidelines established as the standards and requirements for teacher preparation.

Our policies, practices, and results meet NASAD standards, as defined under current standards in the 1999-2000 NASAD Handbook (D. Governance and Administration, p. 54).

Of particular importance to our unit's operation is the fact that the Department of Art at ISU has sufficient autonomy to meet its specific mission, goals, and objectives, while also fully complying with the overall mission and strategic goals of the University. The primary focus of our University, and our Department as a unit within ISU, is on the teaching of students. Indeed, we market ourselves as a "Teaching University".

While the recent loss of faculty who have not been replaced is a growing cause for concern, in general the University's administration has acted in support of the ongoing needs of the Department, a department which is by nature labor and equipment-intensive.

The Department of Art currently recognizes two primary areas in need of improvement. The first concerns the overall leadership of the Department. The second concerns the system of faculty governance and its relationship to the leadership of the Department.

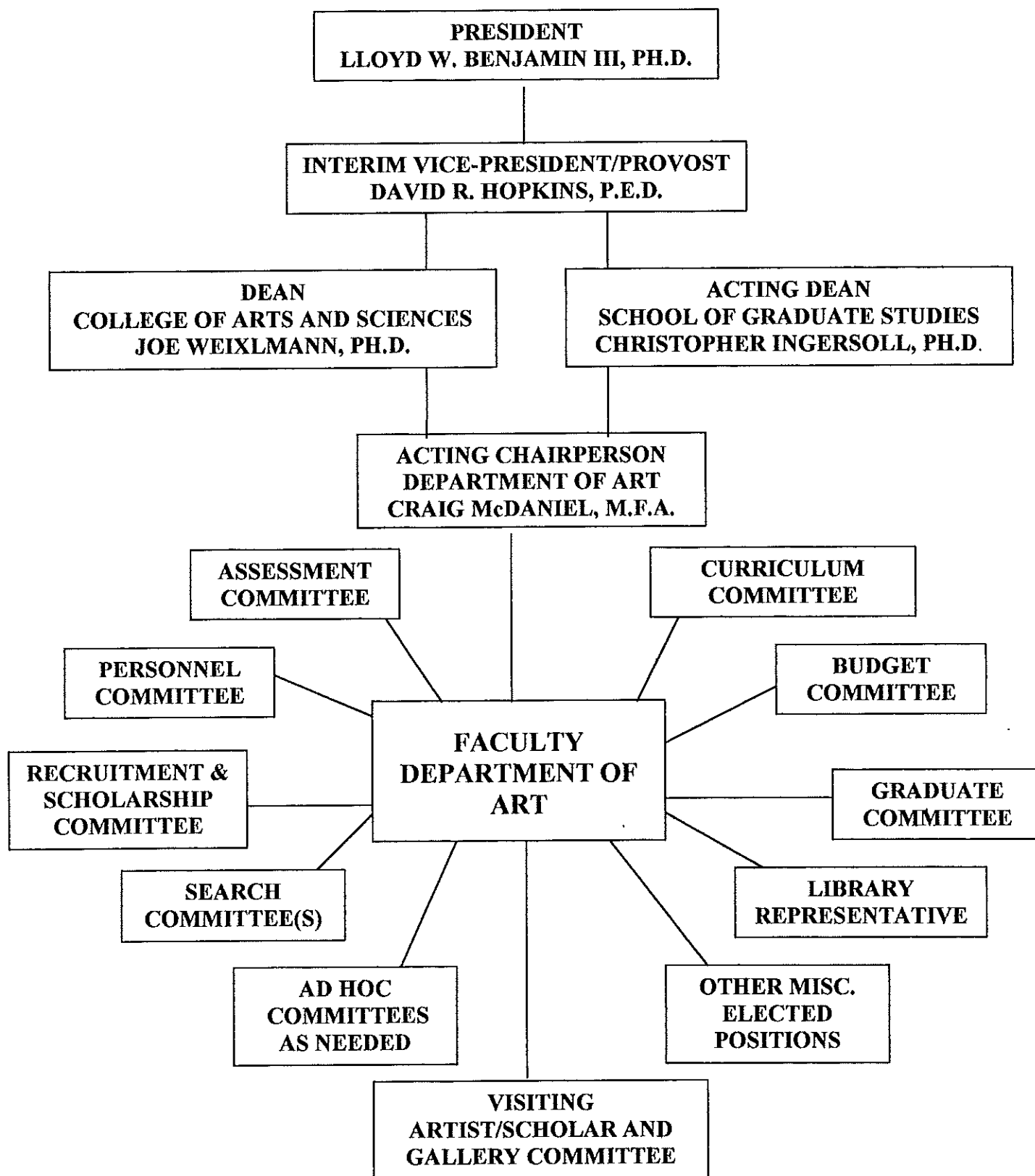
One of our key challenges at the present moment is searching for an appropriately qualified individual to serve as Chairperson who will provide sustained leadership for the Department of Art. Additionally, this individual would serve as the voice of the Department of Art faculty by representing its collective concerns to the upper administration.

The second challenge is in restructuring departmental service responsibilities. Because there has been a slight retrenchment in the number of faculty lines, all of the service responsibilities must now be shouldered by fewer people. At the same time, the governance and administrative responsibilities of the Department have become more complex, requiring intensive involvement on the part of the faculty. Therefore, another challenge for the future is to streamline how the faculty collectively administers the Department.

Both of these challenges will be addressed through the Committee Structure of the Department. The Chair Search Committee will be active throughout the 2000-2001 academic year, conducting a national search. The NASAD Self-Study Committee will continue to address administrative challenges and hopes to present to the full faculty recommendations for streamlining the administrative process.

## DOCUMENTATION

### 1. TABLE OF GOVERNANCE & OPERATIONAL RELATIONSHIPS





## **SECTION I : OPERATIONS [continued]**

### **2. *INDEPENDENT SCHOOLS***

Not applicable.

### **3. *THE ART/DESIGN EXECUTIVE:***

The art/design executive of our art unit is the Chairperson of the Department of Art. There are no other art/design administrators in the Department of Art at ISU. Some faculty are provided with release time from some of their teaching responsibilities to perform administrative functions (especially in the area of student advising) as needed. These faculty are reviewed regularly under the University's current bi-annual Pay-for-Performance Review process.

The art/design executive (Chairperson of the Department of Art) has sufficient time and staff to effectively execute the ongoing administrative responsibilities of the position. The Chairperson's responsibilities and authority are clearly delineated in the Department's Bylaws (see Appendix 9 for the Department of Art Bylaws). In addition to the provisions in the Department's Bylaws, The University Handbook includes a lengthy description of the responsibilities of any Chairperson of an academic department within the University (refer to University Handbook, pp. 3-23a and 3-23b, attached as Appendix 8). In addition, the Bylaws of the Department of Art define the duties and responsibilities of the Chairperson as follows:

"The Chairperson shall have the responsibility of representing the views and recommendations of the Faculty of the Department of Art to the University Administration and to the faculty of other departments and conveying to the Faculty of the Department of Art the views of the aforesaid. In those cases in which the Chairperson exercises judgment contrary to the will of the Department, it is his/her duty to give the reasons for doing so to the entire faculty in writing." (Bylaws for the Department of Art, p. 2)

Chairpersons are appointed by the President of the University on the recommendation of the Dean of Arts and Sciences, based on the formal recommendation of the faculty of the Department, and the recommendation of the Provost/Vice President of Academic Affairs (for a more complete description of the process for filling a chair vacancy, see ISU Handbook, p. 3-23b, attached as Appendix 8).

The Chairperson usually teaches one course per semester in addition to his/her administrative duties. There is no university policy regarding the teaching load of the chairperson; it is left to the discretion of the individual Chairperson and the Dean of the College. The Department of Art's Bylaws stipulate that once each semester the Chairperson shall invite each faculty member to discuss "mutual professional concerns." There is no specific set of guidelines which establishes an expected level of achievement by the Chairperson in the areas of scholarship and creative research, and in community service; however, it is expected that the Chairperson will regularly be engaged successfully in such activities.

## **SECTION I : OPERATIONS [continued]**

### ***4-a. TERM LIMITS AND REVIEW OF ART/DESIGN EXECUTIVE***

There is no set term of office for the position of Chairperson. The primary requirement of continued service is the effectiveness of the administrator and the support of the faculty. The Chairperson's performance is evaluated by the Dean of the College of Arts and Sciences, as well as by the faculty of the Department of Art. The Department's Bylaws describe the procedures for the Chairperson's review as follows:

- a. The Chairperson's performance of his/her duties and responsibilities shall be reviewed by the Faculty of the Department of Art annually until tenured and thereafter at least once every three years while serving as Chairperson. The Chairperson shall not be evaluated more than once every academic year.
- b. The review will be undertaken at a Special Meeting of the Faculty, one of whose members will act as Chairperson of the meeting. A quorum for the Special Meeting shall be three-fourths (3/4) of the full-time Faculty of the Department. Should the Chairperson fail to receive the vote of confidence, as defined in the Faculty Handbook, it is expected that he/she will resign from the position of Chairperson as soon as possible.
- c. The Chairperson of the Special Meeting of the Faculty at which the Chairperson of the Department is reviewed will submit to the Dean of the College of Arts and Sciences and to the Chairperson of the Department of Art a report of the review and any recommendations of the majority of the Faculty of the Department." (Department of Art Bylaws, pp. 2-3, Appendix 9).

Additional details of the review of any chairperson in an academic department of the University are contained in the ISU Handbook, p. 3-24 (see Appendix 8).

### ***4-b. ADMINISTRATIVE SUPPORT STAFF***

The Department of Art has a full-time support staff of two office personnel: an Account Clerk and an Office Assistant.

The Account Clerk is responsible for monitoring the financial affairs of the Department. The Account Clerk's specific duties include: monitoring and managing budget accounts for supplies, equipment and repairs; typing of confidential and complex reports; maintaining personnel and payroll records; drafting financial, statistical or narrative reports as needed; overseeing student workers in the office; and, assisting faculty, students and staff in matters pertaining to departmental policy.

The Office Assistant's duties are as follows: faculty typing; maintaining student wage accounts; maintaining files for graduate and undergraduate students, work study students and faculty reading files; acting as receptionist for the office; arranging conferences, meetings, etc. as directed; and other tasks as assigned.

As funds allow, a number of student workers are also employed by the Department. These students perform a variety of jobs in different areas of the Department including the departmental office.

## SECTION I : OPERATIONS [continued]

### 5. ADMINISTRATION AND EVALUATION OF GRADUATE PROGRAMS

The graduate programs of the Department of Art are administered by both the School of Graduate Studies and the Department of Art's Graduate Committee. The School of Graduate Studies must approve new programs, changes to existing programs, graduate faculty status, degree requirements, and graduation requirements. Although this system is cumbersome and tends to be slow in effecting changes, it does insure that all graduate programs throughout the University maintain a consistent set of standards. For information on the selection criteria for Graduate Faculty Status, refer to Appendix 10.

a) **Admission:** A graduate student is admitted to a degree program in the Department of Art through a review process coordinated by the Department Graduate Committee. The Graduate Committee (of which a standing member is the Department's Graduate Coordinator) reviews each applicant's portfolio, letters of reference, statements, and other support materials. A review of the applicant's credentials is also solicited from the faculty member who advises in the area of emphasis to which the student is applying. Additionally, an applicant for graduate study at ISU must also meet the application standards established by the School of Graduate Studies. (A copy of the appropriate section from the ISU Graduate Bulletin (1999 -2001) is attached, as Appendix 11).

b) **Retention:** By closely monitoring each graduate student's progress, the active involvement of the student's Advisory Committee is a key component in assuring that the vast majority of graduate students who enroll at ISU stay until the successful completion of their degree (either the M.A. or the M.F.A). The Advisory Committee process mandates that each student is regularly reviewed in terms of his or her overall progress towards the completion of degree requirements. Critical feedback is given to the student so that he or she understands areas of strength and areas in which the student needs to invest more time and energy in order to continue to progress in the program. Only rarely does a student leave the program. For a complete description of the process whereby the progress of each graduate student is monitored, refer to the Graduate Assessment Process, Appendix 12.

c) **Degree programs and requirements:** Department of Art graduate degree programs and requirements of those programs are described in sections of the 1999-2001 ISU Graduate Bulletin, pages 50-51 (Appendix 2).

d) **Graduation requirements:** Graduation requirements for Department of Art graduate degree programs are listed in the current M.F.A and M.A. Program Guide for Students (Appendix 13).

## **SECTION I : OPERATIONS [continued]**

### **E. FACULTY AND STAFF:**

#### **ANALYSIS AND DOCUMENTATION**

At present (during the 2000-2001 academic year), the Department of Art has 16 full-time faculty (including the newly appointed President of the University who is an Art Historian) and 1 full-time gallery director. In addition, for the 2000-2001 academic year the Department has one adjunct instructor teaching Art 102. Fifteen of the full-time faculty are tenured; 1 is in a tenure-track position.

The majority of faculty (13 of 16) in the Department have terminal degrees in their instructional areas: M.F.A. degrees for the studio faculty and Ph.D. degrees for the art history faculty (see Appendix 5 for a list of faculty degrees and areas of specialization). Three regular full-time faculty do not have terminal degrees in their respective areas of instruction. In the case of these faculty members, their professional experience within their field makes each an appropriately qualified teacher within our program.

Similarly, while one faculty member's academic credentials do not include the Ph.D. in Art Education, her M.F.A. degree in studio art, combined with her academic preparation and professional experience as a public school teacher, make her well qualified to instruct in our Art Education program.

All studio faculty are practicing professional artists who produce competitively successful art work which they exhibit both regionally and nationally. Additionally, some of the studio faculty are frequently called upon to conduct workshops at other institutions of higher learning throughout the country. Faculty in the Graphic Design area regularly work for and with clients so that students are able to benefit from their knowledge and experience of professional practice. The Art History faculty are serious researchers and scholars who continue to publish in professional periodicals, travel to institutions and sites appropriate for their respective areas of research, and attend professional conferences at which they deliver academic papers and maintain their professional contacts within the field.

The ISU Department of Art has developed the following procedural documents to maintain consistency and integrity with respect to appointment, evaluation, advancement, and salary increases and adjustments:

- Department of Art Evaluation Criteria and Procedures for Promotion and Tenure (see Appendix 14)
- Faculty Pay-for-Performance Evaluation Guidelines (see Appendix 15)
- Procedures for Determining Pay-For-Performance (see Appendix 16)
- Criteria for Selection of New Faculty (see Appendix 17)
- Procedures for Granting Graduate Faculty Status (see Appendix 10)

These documents are reviewed periodically by the Personnel Committee of the Department of Art in order to assure that standards and procedures are effective, fair, and realistic. The Personnel

## **SECTION I : OPERATIONS [continued]**

Committee also insures that departmental standards and procedures are consistent with the standards and procedures for appointment, evaluation, and advancement stipulated at the College of Arts and Sciences and University levels. The standards and procedures at these levels have recently been reviewed and revised.

Any review for appointment, tenure, promotion, and pay-for-performance involves the consideration of the candidate's performance within three broad categories: teaching, research/creativity, and service. These categories are applied to the three areas of specialization within the Department: Art History/Theory, Studio Art, and Art Education. Specific standards for evaluation are outlined in the appropriate Appendices (as listed above).

### **Policies regarding tenure, increases in salary and promotions:**

The Indiana State University Handbook does not differentiate between applications for tenure and promotion between the various schools and departments of the University. The Guidelines listed in the Handbook (pp. 3-10 to 3-17, Appendix 8) are general, thereby allowing individual departments to implement any additional guidelines which best suit their disciplines. It should be pointed out that in the University Handbook where the term "earned doctorate" is indicated, the University also accepts the Master of Fine Arts as the equivalent terminal degree for studio areas. Consistent with NASAD standards for appointment, evaluation, and advancement, the Department of Art recognizes creative production and professional work as equivalent to scholarly publication and research for those faculty with instructional assignments in the areas of studio art and design.

Neither Indiana State University nor the College of Arts and Sciences has any stated policy with regard to mandated, standard or regular salary increases. Since we are a state institution, the budget, including salary, comes to the institution as a package from the State Legislature. Often, within this package there is a definite percent or an amount set aside for standard salary increases. However, any faculty member who has failed to perform according to established Department and University standards can, at the Chairperson's discretion, be denied any or all of this increase.

In the past decade, the University has made some concerted efforts to rectify salary imbalances caused by compactment and gender and racial inequities. It has also established benchmarks for a minimum salary for each faculty rank.

The administration has sought to balance the need for standard cost-of-living increases with the need for remuneration for meritorious performance by full-time faculty. It has done this by implementing an alternating annual standard salary increase with a pay-for-performance based increase. The evaluation of faculty performance is conducted initially by the Department's Personnel Committee, which forwards its recommendations to the Chair of the Department. The Chair submits the Personnel Committee's and the Chair's own evaluation reports and recommended salary schedule adjustments to the Dean of the College of Arts and Sciences who has the authority to adjust the proposed salary schedule as he sees fit. (See Appendix 18 for the most recent University-level statements concerning Pay-for-Performance, its goals, objectives and guiding principles and the process and procedures for 2000-2001.)

## **SECTION I : OPERATIONS [continued]**

### **Faculty/Staff Pay Scale:**

In Spring 2000, the pay scale benchmark for tenure track faculty campus-wide was as follows: Assistant Professor - \$ 35,000; Associate Professor - \$ 43,000; Professor - \$ 51,000. In Fall 2000, the respective benchmarks will be increased by \$ 854 each. Part-time faculty are paid \$ 700 per credit hour if they have the terminal M.F.A or Ph.D.; \$ 600 per credit hour with just a masters; \$ 500 per credit hour with just a bachelors. The Department of Art does not hire part-time faculty without the terminal degree unless they possess special knowledge or training that we deem valuable. In Spring 2000 we did not employ anyone part-time. In Fall 1999, we had one part-time faculty appointment, an emeritus professor of Art History.

### **Selection of Graduate Art Faculty Members:**

The graduate program in the Department of Art at Indiana State University is controlled, administered, and evaluated through the School of Graduate Studies. All faculty who teach graduate courses at ISU and in the Department of Art are expected to be members of the Graduate Faculty. For a list of Graduate Faculty refer to Appendix 6.

Policies for membership in the Graduate Faculty are outlined in the ISU Handbook (pp 3-18 and 3-19, Appendix 8). Graduate Art faculty are selected and approved first by the Department of Art according to the Department's established procedures for the evaluation of Graduate Faculty Status (refer to Appendix 10). The evaluation for Graduate Faculty status is conducted by the Department's Personnel Committee, which forwards its recommendations to the Chair of the Department. The Chair forwards his recommendations and those of the Personnel Committee on to the School of Graduate Studies. All Graduate Art Faculty must be approved by the School of Graduate Studies. All Graduate Faculty must hold an earned doctorate or an equivalent terminal degree (e.g. M.F.A. degree) in their field of specialization. In exceptional cases scholars or professionals who have made major contributions to their fields may be exempted from this requirement by the Graduate Council. Additionally, all faculty must have had at least three years of satisfactory teaching experience. They must also provide evidence of continuing scholarly or professional competence.

The University Handbook recognizes three types of Graduate Faculty: regular (tenure for three years, must reapply for each additional three years); provisional (tenure for a one year period; may be reappointed only three times); and, a one-course only graduate appointment. Under exceptional circumstances at the request of the Department Chairperson, and with the recommendation of the Dean of the College of Arts and Sciences and the Dean of the School of Graduate Studies, the Vice President for Academic Affairs may waive any requirement.

### **Student/Faculty Ratio; Faculty Loads; and Class Size:**

Within the Bylaws of the Department of Art at Indiana State University and the policies and procedures established by the College of Arts and Sciences, there are no policies and procedures established for calculating faculty loads (i.e., the number of courses taught per semester by each faculty member). According to the University Handbook (p. 3-2) teaching assignments depend on the departmental schedule requirements, the nature of the courses taught, and non-teaching assignments and responsibilities. The normal teaching load is recommended at twelve credit hours (12 contact hours) of course work per semester or twenty-four credit hours per

## SECTION I : OPERATIONS [continued]

academic year, and it is recommended that the course load shall not exceed sixteen credit hours per semester. A faculty member may be released from part or all of the teaching load for research or other professional activities. It is the responsibility of the Department Chairperson and the Academic Dean to equate such specific assignments to the normal teaching load.

It is the unwritten policy with the Department of Art that studio faculty teaching loads are no more than nine credit hours per semester, achieving 18 contact hours. With regard to cognitive disciplines within the Department of Art -- Art Education, Art Theory and Criticism, and Art History -- the teaching load generally amounts to nine or ten credit hours per semester.

As stipulated in NASAD'S standards, faculty teaching loads "shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution." At Indiana State University, faculty loads (where load equals the number of courses taught by each faculty member per semester) in the Department of Art are appropriate to a university in which teaching is the primary focus, while research and service responsibilities are also highly important. (Note: all three facets of professional responsibility--teaching, research, and service--are presently given equal weight in decisions regarding above-standard salary increases.)

While everyone at times feels the burden of too few hours in the day, faculty generally have adequate time to provide effective instruction, advise and evaluate students, and perform other service responsibilities effectively. Evidence that teaching effectiveness is not diminished by our present teaching loads is provided by the uniformly high results of student evaluation questionnaires that are given to students in all classes every semester. Faculty in the Department of Art do feel somewhat overburdened at the present time, however, because three full-time faculty lines are currently left vacant through retirements and resignations in the previous three years. Only one of these lines has been approved for a new search. Consequently, at present the service responsibilities previously handled by these three faculty are now added to the ongoing service responsibilities of the remaining faculty.

Teaching loads are reduced appropriately for those faculty who have major ongoing administrative duties: one faculty member has a one course per semester reduction to serve as Undergraduate Advisor, one faculty member has a one course per year reduction to serve as Graduate Coordinator, one faculty member has a half-load reduction to serve as the Space Coordinator for the College of Arts and Sciences, and the Chair typically teaches one course per semester. Other faculty have received course load reductions on a special basis to perform specific responsibilities or undertake specific projects.

Of concern at any University is the number of courses being taught each semester relative to the number of full-time faculty. When this ratio becomes too high -- due to a heavy reliance on part-time teachers and/or graduate students teaching classes -- the regular faculty may be overburdened by feeling responsible for all the administrative affairs of the department. In an analysis of the 1997 Average Teaching Load By Department at Indiana State University, the Department of Art was rated very close to the University's statistical average: 5.1 (Department of Art) vs. 5.8 (University average). We analyze this ratio to be appropriate. For the purposes of this analysis, "teaching load" was computed as Total Sections/Instructional FTE Faculty. (See Chart labeled "Table 49", attached as Appendix 19).

The Department of Art prides itself on the fact that over the years it has assembled a distinguished faculty, all of whom take an active part in student instruction, unlike many other universities where students seldom meet a full-time instructor until their junior year. Moreover, all studio classes are purposefully kept small (about 15 per group) so that students can benefit from direct contact with their instructors. Even most beginning undergraduate courses in the Core

## **SECTION I : OPERATIONS [continued]**

Program are often taught by senior faculty. Class sizes are kept small in those areas--such as sculpture wood/studio furniture--in which safety is a primary concern.

According to information contained in Indiana State University's Fall 1999 Academic Unit Profiles, the average section sizes for the Art Department courses at various levels is as follows:

SECTION LEVEL	AVERAGE NO. OF STUDENTS
100	29.4
200	24.5
300	22.5
400	3.5
400/500	17.1
600 +	8.5

### **Graduate Teaching Assistants:**

Graduate students are awarded Teaching Assistantships on a competitive basis. The determination of assistantships is made by the Graduate Committee, which serves in an advisory capacity to the Chairperson of the Department of Art. Recommendations are solicited from appropriate faculty members in the student's area of emphasis. Decisions are based on the graduate student's overall grade point average, the strength of the student's research work, faculty evaluation of the student's potential to succeed in a teaching assignment, and the success of the student's performance while enrolled in Art 608 (Graduate Teaching Seminar), a course which is required of all students who have not had previous college teaching experience prior to their being assigned a teaching assistantship.

A graduate student may be assigned to teach introductory courses, either a beginning studio class or a studio class designed for non-art majors. Depending on departmental needs, a graduate teaching assistantship may also be awarded for teaching a general education introductory class such as Art Appreciation (Art 100) or Visual Arts in Civilization (Art 151).

All graduate students awarded a Teaching Assistantship are assigned a faculty mentor. The faculty mentor is responsible for supervising all aspects of the graduate student's preparation, planning, and performance. Teaching is evaluated by the faculty mentor at the end of the semester, as well as through Student Evaluation Questionnaires, which are distributed at the end of the semester to all students. Since our last NASAD Self-Study (in 1990), we have bolstered our commitment to providing stronger preparation for graduate Teaching Assistantships by developing the Art 608 course (discussed above).

### **Faculty Development:**

According to the University Handbook, faculty are granted leaves of absence for study, research, professional writing and/or other activity that will enable the applicant to serve the University more effectively. The University grants two kinds of leaves, leaves without pay and sabbatical leaves. Leaves without pay are granted to members of the ISU faculty for any activity that will enable the applicant to serve the University more effectively or for other acceptable



## **SECTION I : OPERATIONS [continued]**

reasons. A member of the faculty is eligible for sabbatical leave the semester after each twelve semesters of full-time service to the University. The purposes for which sabbatical leaves will be granted include advanced study, research, travel, and restoration of health and vigor, professional writing and/or other activity.

Faculty are encouraged by the criteria of the Pay-for-Performance process to seek opportunities for development by participating in professional conferences and symposia, and to seek opportunities to exhibit, publish, lecture, and serve as professional consultants. In order to support these activities, the Department has a modest faculty travel budget that is awarded to faculty on a competitive basis (with the more prestigious activities receiving larger funding support for travel expenses and professional activities).

The University's Arts Endowment Fund, established by the University's Faculty Senate in 1988, is responsible for the allocation of stipends for creative work by faculty. Such projects include activities intended to eventuate in performance, in exhibition, or in the publication of original literary works. The Arts Endowment Fund has been an important source of special funding that has supported important research activities by many faculty in the Art Department. In that experimental creative research is a central component in our ongoing development as studio art teachers, the Arts Endowment Fund is a valuable means of supporting Faculty Development for the Art Department at ISU.

### **Aspirations for Excellence:**

The principal conditions affecting faculty productivity, morale and development, other than salaries, can be loosely grouped into three major categories: 1) physical plant and facilities; 2) administrative support and recognition; and 3) student receptivity.

The complete scope of the facilities and equipment relating to the Department of Art at Indiana State University will be discussed in section F. Despite the ongoing discontent (documented in our last NASAD SELF-Study) about perceived insufficiencies in equipment and/or the theoretically antiquated nature of some of the equipment, the University has, in reality, been rather generous in supplying the faculty with the equipment needed to perform their instructional responsibilities. Of particular importance and ongoing impact on faculty productivity since the last NASAD Self-Study (1990), the Department of Art faculty have been awarded major expenditures of funding to purchase appropriate computer equipment. Indeed, most faculty are now on to their "2nd generation" of computers since the advent of campus-wide computerization in the early to mid-1990s. At this time, virtually all faculty members have their own computer (Macintosh for most) with access to the University's on-line library of software, e-mail and Internet capabilities.

### **Support Staff:**

Currently the Department of Art operates with the following support staff: one full-time Account Clerk III; one full-time Office Assistant III; one part-time Slide Librarian, and a fluctuating number of part-time Student Workers.

The Department of Art would be well-served by the addition of a full-time Shop Technician, who would be responsible for maintaining equipment in all areas.

## **SECTION I : OPERATIONS [continued]**

### **Areas for Improvement:**

The administration has supported faculty teaching, research, and service effectiveness through the approval of budget requests for new or replacement equipment (especially notable in the past decade has been the allocation of funds for the "computerization" of the faculty). Although allocations for equipment are never as much as the faculty would like, they recognize that the administration must distribute its funding allocations among all the departments in the College of Arts and Sciences and the University-at-large. The administration also allocates travel funds to enable faculty to attend professional conferences or workshops. Recently, with the establishment of a research and creative award committee (the ISU Arts Endowment Committee), the administration has made a concerted effort to insure that research grants are awarded to individuals in areas of the fine and performing arts rather than being given primarily to those in scientific disciplines which, in the past, have been the usual recipients.

The most important concerns for the faculty, teaching assistants, and staff, affecting productivity, morale, and development (with the exception of faculty salaries and the process of performance evaluation) include the following:

- We need to raise the stipends for those awarded Graduate Teaching Assistantships;
- We need to replace a much higher percentage of faculty who resign or retire. This will soon become critical because of anticipated retirements that should take place over the next 5-7 years in the Art Department.
- We need to streamline our service responsibilities, so that faculty can be more time-efficient in their accomplishment of important Service-related goals.
- We need to address the ongoing maintenance of equipment and facilities.
- We need to more adequately address health and safety concerns for faculty, staff and students.

## **SECTION I : OPERATIONS [continued]**

### **F. FACILITIES, EQUIPMENT, AND SAFETY**

#### **FACILITIES**

The Department of Art's programs are conducted in nearly 60,000 square feet of professionally-organized and equipped space that enables it to realize its instructional goals and objectives relative to art/design students, general students, art/design faculty, and curricular offerings at all levels. The core of the physical plant is the Fine Arts Building, which houses departmental offices, the Slide Library and Art History Resource Room, the Graphics Design studios and related facilities, the Metalry studio (currently inactive), general instructional studios and classrooms, offices for the Art Historians, Graphic Design faculty and Art Educators, and a multi-purpose ancillary exhibition gallery. The studios for painting, photography, printmaking, papermaking, and drawing are located in Fairbanks Hall, which also houses a student-run exhibition gallery. The three-dimensional disciplines of ceramics, sculpture, and sculpture wood/studio furniture occupy a vast factory-like space called Fine Arts West (also referred to as the Art Annex). Additional studios for some faculty and graduate students are housed in University Hall and Tirey Hall. The University Art Gallery, operated by the Department of Art, is housed in the Center for Performing and Fine Arts. (For an itemized breakdown of the facilities of the Department of Art refer to Appendix 20.)

The Department of Art conducts a regular schedule of exhibitions in the University Gallery. The student-run Bare-Montgomery Gallery, housed in Fairbanks Hall, enables students to mount their own exhibitions, and an ancillary exhibition gallery located in Fine Arts allows the Department of Art to mount a variety of exhibitions, ranging from selections of the Permanent Collection of Indiana State University to shows of the work of alumni to individual faculty exhibitions of works-in-progress. Complementing the exhibition schedules in these three spaces is another gallery in Hulman Memorial Student Union which, although operated by Residential Life, has since its inception in 1994 become a showcase for exhibitions of student work. Additionally, the permanent art collection of Indiana State University contains many significant artworks of the twentieth century in a variety of media.

Since the time of our last NASAD review, the department has benefited from the implementation of the ISU Master Building Plan. One of the consequences of this plan has been the unification of instructional units across the campus. For example, the Slide Library and offices of the Art Historians and Art Educators were relocated from their former location to the Fine Arts Building, producing a greater collegiality within the department. When Holmstedt Hall was renovated in 1989/1990, a specialized audio-visual classroom was constructed that was assigned to the Department of Art on a priority basis for use by art history and art appreciation classes. The Department also benefited from the building of a new Center for Performing and Fine Arts in which the University Gallery is housed in a completely new exhibition space. Finally, the Fine Arts Building was renovated during the 1998-1999 academic year, which greatly enhanced the instructional spaces housed within it. Among other improvements, more studio space for the expanding Graphic Design computer art curriculum was provided and general studio classrooms were upgraded.

One area, however, in which the Department is lacking, is in sufficient faculty studio facilities so that each faculty member can be assigned his or her own studio. Although faculty do

## **SECTION I : OPERATIONS [continued]**

have access to all instructional studio facilities for their own creative work, only a handful of studio faculty have been fortunate enough to be assigned their own studios. The University has expended large amounts of money for research facilities in the sciences and social sciences, and provided studio-offices for the Department of Music, but the administration has failed to recognize that visual art faculty studios are the equivalent of these facilities in other disciplines. Moreover, the majority of studios which are currently available to graduate students and faculty are housed in University Hall, a building scheduled for a complete renovation in the future. When that happens, these spaces will be taken away from the Department of Art and replacement studios will need to be found.

### **EQUIPMENT**

The Department of Art is furnished with the requisite equipment needed for both instructional purposes and artmaking. The department's equipment for the various studio areas covers not only the necessary "basic" tools and equipment but, in many cases, the areas (such as ceramics, sculpture-wood/studio furniture, sculpture-metals, metalry, photography, printmaking, and graphic design) possess highly specialized equipment required for more sophisticated production. Although the graphic design area possesses a credible computer lab, current equipment allocations do not allow the Department to provide all the desired and expensive equipment required if this rapidly expanding area is to maintain its edge and enable it to continue to maintain the level of excellence it has already achieved. Nevertheless, the present set-up and instructional staff offer students a solid, comprehensive and sound foundation from which technical expansion can be achieved. (For an itemized breakdown of equipment according to studio areas, refer to Appendix 21.)

The maintenance of studio equipment is currently supervised by the instructor in charge of each studio in question. Unfortunately, faculty workloads are such that regular preventive maintenance becomes almost an impossibility. If equipment becomes outdated or too expensive to repair, requests for new equipment are made and processed through the normal channels--going through the Department of Art's Budget Committee which makes a recommendation to the Chairperson who, in turn, makes a prioritized request to the Dean of the College of Arts and Sciences who approves or rejects the request.

All studio equipment is available to both graduate and undergraduate students both during normal class periods and after regular class hours, until 10 P.M. At that point the buildings are locked and regularly checked by the Campus Security during the course of their evening rounds. However, all graduate students and undergraduate students with late passes have 24 hour access to studio facilities.

An ongoing concern for the Department is the constant need to provide up-to-date equipment for its students in all its program areas. Various equipment requests are submitted each year in the hopes that the Department will receive sufficient funding in order to supplement existing equipment. Requests that are not granted are resubmitted and, whenever possible, special requests are made to the Dean of the College of Arts and Sciences for the approval of equipment requests from discretionary funds available to him, over and above the regular equipment budget, as he sees fit.

## **SECTION I : OPERATIONS [continued]**

In order to provide on-going maintenance of studio equipment, the Department of Art has long noted the need for an equipment technician and has made numerous requests that such an individual be hired as a full-time staff position. A similar request has been made for a full-time Slide Curator/Librarian to maintain the vast number of slides and related audio-visual equipment, which currently is being supervised on a part-time basis. The Slide Library has fallen prey to negative maintenance due to the lack of a qualified Curator/Librarian, although a part-time Curator has maintained the day-to-day functioning of the collection. To date, the Department has not been able to convince upper administration of its need for a technician or slide Curator/Librarian. However, as noted previously, the Administration has approved such positions for departments in the sciences and social sciences. While the Administration has shown some support for the arts, it is clear that in its estimation the arts are not as important as the sciences nor do they make the kind of contributions to society to justify the allocation of funds for either the much needed technician or Slide Curator.

### **SAFETY**

On a very basic level, the Department is extremely concerned about the health and safety of all its students. To that end, all the studio faculty in each area discuss health and safety issues with their entry-level students, conveying to them particular health hazards in each media specialty, whether this be, for example, the problems presented by paint and printing-ink fumes in painting and printmaking or chemical contact in photography. In those studio areas that are equipment intensive, particularly such as sculpture-wood/studio furniture, sculpture and ceramics in which the actual equipment, if improperly used, can cause physical damage, faculty instruct students on safe working procedures.

With respect to the overall safety of the studio facilities, for the most part, the administration has been responsive to the Department's concerns for safety and, in some instances, has assisted the Department in providing safer studios. For example, funds from the College assisted the Department in relocating its screen printing facilities so better ventilation and air systems could be provided. However, the administration has not responded to the Department's safety concerns with respect to Fine Arts West (Art Annex) where the ceramics, sculpture, and sculpture-wood/studio furniture studios are housed. This building has some very severe heating and cooling problems which must be addressed if we are to provide our students with a safe and comfortable learning environment. Departmental funds are simply insufficient to enable it to pay for the needed improvements. Moreover, the R & R accounts of Facilities Management must be allocated to meet the needs of the seven schools housed within the University and, apparently, art is not a high priority. The situation in some of the other facilities is less dire. Yet, even here, there are some problems that must be addressed if the Department is to continue maintaining its excellent standard. The hot water system, for example, in Fairbanks Hall has proven to be unreliable and has adversely affected the operations of the Photography Studio. Although repairs have been made on a piecemeal basis, they have been insufficient.

## **SECTION I: OPERATIONS [continued]**

### **G. LIBRARY**

Twenty-four thousand six hundred and ninety-six volumes on art and related areas are included in the Cunningham Memorial Library which contains a total of nearly one million two hundred and fifty thousand volumes of books and periodicals. The number of periodicals purchased with Department of Art funds is forty-five, but the library does have one hundred and twenty-five of the three hundred and seventy-seven titles indexed in the Art Index/Abstracts. Many periodical titles that are not part of the library holdings can be accessed electronically through one of the library databases. Library teaching materials houses twenty-four thousand and ninety-four media items, eighty-eight art prints, six thousand four hundred and twenty-four pictures, and two hundred and forty-two charts. The film/video library, which has merged with the Cunningham Memorial Library, contains an additional two hundred and forty-five films and videos. Department of Art Students can also access other related subject areas in the collection, most notably Humanities, History and Archaeology. In addition, faculty and students can use several local collections, among which are the seventy-one thousand volumes of Rose-Hulman Institute of Technology, the nearly one hundred and fifty thousand volumes of St. Mary-of-the-Woods, and the three hundred and twenty-three thousand volumes of the Vigo County Public Library (all three of the collections are accessible through the Cunningham Memorial Library LUIS catalog system). These holdings, when supplemented with Database Searching (the Library has over one hundred and thirty electronic databases), access to other Indiana Academic Library Catalogs (i.e. Butler University, Depauw University, Indiana State University, Indiana University, IUPUI, Ball State University, Purdue University, and PALNI), and Interlibrary Loan (requests can be made through the ISU Library website), allow students and faculty to find technical information and pursue basic research at all curricular levels.

Library materials in Art and related fields are selected by Department of Art faculty and the Library faculty. Requests for library materials for the Art program are channeled through the Department's Library Representative. Individual faculty members may submit requests for books or periodicals to the representative at any time. Notification slips of new publications aid the faculty in the area of acquisition.

Twenty-nine full-time professional staff, 43.5 full-time clerical staff, and 27 F.T.E. student staff are employed to provide library service during the 101.5 hours per week that the library is open. During the regular semester, the Library is open Monday-Thursday 7:45 A.M. - Midnight, Friday 7:45 am 9:00 P.M., Saturday 9:00 A.M. - 9:00 P.M., and Sunday 1:00 P.M. Midnight. Most facilities are constantly accessible to students and faculty by personal computer. Frequent training sessions in the use of the Library are provided by the library staff (8,598 patrons received formal instruction in fiscal year 1998/99). Audio equipment, microfilm readers, and computer terminals are all available throughout the Library. The ISU Cunningham Memorial Library upgraded its library system from NOTIS to Endeavor's Voyager in Spring 1999. This upgrade has greatly improved access to the Library system.

Library budget allocations set aside for the Department of Art's book and periodical orders are determined by the Dean of Arts and Sciences and have increased somewhat over the past decade. In 1989-90 the total budget for art related purchases was \$7,909.00, \$2,609.00 of which was for the purchase of periodicals and \$5,300.00 for books, compared with the budget for 1999-2000 of \$8,616.00, \$2,816.00 of which was for the purchase of periodicals and \$5,800.00 for books. Total

## SECTION I: OPERATIONS [continued]

allocations of \$9,581.00 in 1996-97, and \$10,548.00 in 1998-99 have enhanced our Department of Art holdings. An additional \$500.00 in matching funds was received in 1996-97 for holdings to support two new courses in African Art. In addition to the departmental library budget allocation, art and art related materials are purchased from the Library's General Funds or other accounts such as Reference, Teaching Materials and University Presses.

The only area needing improvement in the library is the holdings in some art history areas that are not currently taught within the department. However, despite this shortcoming, the collection is adequate for current needs.

TABLE OF LIBRARY EXPENDITURES					
Type of Material	Number in Collection	Expenditures 1996-1997	Expenditures 1997-1998	Expenditures 1998-1999	Budgeted 1999-2000
BOOKS	24,696	\$9,581.00	\$8,559.00	\$10,548.00	\$8,616
PERIODICALS	45				
SLIDES, PRINTS, VIDEOS, FILMS, RECORDINGS	31,093	NOT AVAILABLE*	NOT AVAILABLE*	NOT AVAILABLE*	NOT AVAILABLE*

Note: Budgets for audio-visual materials are not allocated to individual departments. The number in the collection refers to the total university library holdings, but does not include holdings of the Department of Art Slide Library.

**BUDGET.** The figures below represent budget support for acquiring library materials in art. The Library receives a total dollar allocation which it, in turn, divides among the schools with the University. Each school, for its part, allocates money to each department. The totals listed under the Department of Art represent funds allocated for the Department of Art faculty orders by the Dean of the College of Arts and Sciences. The total annual fiscal-year Library Materials allocations also are listed for the past five years.

LIBRARY AS A WHOLE				FUNDS ALLOCATED TO DEPT. OF ART			
YEAR	BOOKS	JOURNALS	TOTAL	YEAR	BOOKS	JOURNALS	TOTAL
1995-1996	\$538,877	\$ 867,072	\$1,405,949	1995-1996	\$ 8,000	\$ 3,064	\$ 11,065
1996-1997	\$535,013	\$ 994,987	\$1,533,000	1996-1997	\$ 6,800	\$ 2,781	\$ 9,581
1997-1998	\$428,211	\$1,095,789	\$1,594,000	1997-1998	\$ 5,900	\$ 2,659	\$ 8,554
1998-1999	\$535,479	\$1,208,521	\$1,744,000	1998-1999	\$ 7,500	\$ 3,048	\$ 10,548
1999-2000	\$482,682	\$1,331,078	\$1,813,760	1999-2000	\$ 5,800	\$ 2,816	\$ 8,616

## SECTION I : OPERATIONS [continued]

### H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

The Department of Art's policies for recruitment, admission and retention, record keeping and advisement are consistent with the standards set by NASAD in these four areas. Additionally, the Department's policies reflect those established by the institution at large.

**Admission.** As stated in the university's undergraduate catalog, "the primary criterion for admission is evidence that a candidate is prepared to succeed in a degree program, given the University's limited resources for special assistance." To be considered for admission, a candidate must complete an application, submit a fee and have official transcripts (from all secondary & post-secondary institutions) sent to the Office of Admissions. Applications may be submitted on-line. Freshman candidates are expected to be ranked in the upper 50% of their high school class. Transfer students are eligible if they meet the freshman requirements, are in good standing at their last accredited institution, and have earned a GPA of 2.0 in all college level studies. See Appendix 22 for a copy of the complete "Admission Requirements and Regulations" taken from the 2000-2002 Undergraduate Catalog.

Admission to the School of Graduate Studies requires completion of the School of Graduate Studies Application along with official transcripts from each undergraduate and, if applicable, graduate institution attended and a Department of Art application. The Department of Art requires submission of the application form, slides or other visual documentation, 3 letters of recommendation and a letter of Professional Intent. The department's deadlines are March 1 for the Fall semester and November 1 for the Spring semester. If a student is not eligible for admission to the School of Graduate Studies, they may not be admitted to the Department of Art's programs. See Appendix 10 for a copy of the complete "Admission to the School of Graduate Studies" taken from the 1999-2001 Graduate Catalog.

**Recruitment.** Since our last self-study in 1989, the Department of Art has continued its efforts to attract talented high school graduates and college transfer students to ISU through a combination of activities: participation in National Portfolio Days held at Vincennes University, Herron School of Art, the School of the Chicago Art Institute and Washington University in St. Louis; the High School Honors Art Program; the High School Art Day, which is open to Indiana and Illinois high school students; and the Creative and Performing Arts Scholarship Competition which provides a range of scholarship monies from \$1,200 to \$3,600 for each of a student's four years at the university or two years for transfer students. As many as 10 scholarships are given out each year, depending on the award amounts. Additionally, the Department continually advertises its programs regionally and nationally in such publications as the *New Art Examiner*, *Dialogue: Voice of the Arts*, *Arts Illiana*, and the *AEAI newsletter*. We have also created a recruitment video and a departmental website. Moreover, the Department has an active Publication/Recruitment Committee that coordinates recruitment activities and telephones new admits and transfer students entering departmental programs. These efforts have resulted in a modest increase in undergraduate enrollments in the arts: 167 in 1994, 162 in 1995, 157 in 1996, 167 in 1997, 181 in 1998, 187 in 1999, and 202 in 2000.



## **SECTION I : OPERATIONS [continued]**

Current departmental recruitment efforts have met with mixed success. It is the recommendation of the recruitment committee that funds normally spent on National Portfolio Day events be re-directed toward actual faculty recruitment in the high schools served by Indiana State University or through the creation of a state-wide art competition that will bring area/regional students in contact with Indiana State University's exceptional facilities and faculty.

### **Retention.**

Indiana State University has, in the last few years, made a strong commitment to retention, particularly of its undergraduate students. Freshman students, in particular, have been an extremely vulnerable group. Three years ago the university was awarded a two million-dollar grant from the Lilly Foundation to transform the first-year experience at ISU. Hundreds of individuals from across campus have participated in one or more of the various initiatives of this Lilly project. Among those initiatives are: Freshman Learning Communities; periodic advising workshops through the Center of Teaching and Learning; Freshman Absence Reports; and a revamped Freshman Orientation Program, among others. Statistics indicate a steady increase in freshman retention.

In addition to the overall university approaches, the Department of Art has also increased its level of commitment to retention. As discussed below, all undergraduate students in the Department are now guided by a single advisor, who monitor their progress toward their degree. Additionally, Art 170 was revamped (refer to Section I., C, above, p. 5) with a focus on developing a course that would encourage retention.

Retention policies for all graduate students are incorporated into the actual program and the monitoring system put in place to chart each student's creative development and progress toward the completion of their degree requirements. For both M.A. and M.F.A. students, the Department has established a system whereby each student selects an advisory committee consisting of a minimum of 2 faculty members for the M.A. and a minimum of 3 faculty members for the M.F.A. M.A. candidates meet at least three times with the committee; M.F.A. candidates meet at least four times. Additional, informal meetings with all or part of the advisory committee are encouraged. The committee advises and makes recommendations on the student's development, determines final approval for the M.F.A. Thesis Exhibition, addresses the fundamental aspects of the student's intellectual and creative development as a mature and productive artist, and provides additional support and advice as needed. For a complete explanation of the advisory committee, refer to the appropriate sections in the M.A./M.F.A. Program Guide for Students, Appendix 13.

**Advising.** In 1992, The Department of Art altered its undergraduate advising program. Prior to that time, advising duties were divided among the regular full-time faculty, with faculty advising those students majoring or emphasizing in their respective areas. Freshman advising was assigned to one individual, until students made a decision as to their emphasis. The current system involves only one faculty member, who is advisor to all undergraduate art majors, in all areas. This faculty member receives one class release time each semester to advise and has extended office hours in the Department's advising office. The current number of advisees for this semester (Fall 2000) is 202. The Department has determined that this system is a positive one, in that students have the same advisor throughout their program. The advisor stays current on

## **SECTION I : OPERATIONS [continued]**

changes and updates to the curriculum requirements and registration system for the respective programs, and, thus is able to pass this information on to students. This person has attended summer workshops on developmental advising, which is the recommended approach of the University, and currently also works with the College of Arts & Sciences as an advisor during the program for new students. The Department has no plans to change the current advising system. The University has developed a statement dealing with the responsibilities of the Administration, the Advisor and the Student with regard to the advisement process, see Appendix 23.

At the graduate level, all students are assigned an Area Advisor. The Area Advisor is the primary faculty member with whom the student will work throughout his/her graduate studies. The role of this individual is to assist the student in planning and maintaining the program of study and advise the student on the direction of his/her creative work. Additionally, in 1998, the position of a Graduate Coordinator was established. The Graduate Coordinator oversees the application process, assists students when they arrive on campus, facilitates the selection of students' advisory committees, advises students of their ongoing progress and assists them with their semester schedules, and helps to coordinate the final visual presentations. This individual receives one class release time per year. Again, the Department has determined that this system is a positive one and has no plans to change it.

**Record Keeping.** Hard copy of undergraduate student records are kept in the advising office. Undergraduate files include grade reports, transfer records, copies of schedules, copies of notification letters for scholarships, and other miscellaneous documentation. In addition, the University has instituted a Degree Audit System (DARS) for all undergraduates. This audit is updated every semester to track students towards graduation. It delineates requirements for general education, major(s) and minor(s). The information is made available to advisors through a university network. Students are also able to access their own records on-line. See Appendix 24 for a sample DARS (Degree Audit System) report. Graduate records include: application materials; assistantship applications; grade reports; advisory committee forms; various review forms and evaluations; and, other miscellaneous documentation. The Graduate Coordinator maintains graduate records and hard copy of student records are kept in the advising office.

## **SECTION I: OPERATIONS [continued]**

### **J. PUBLISHED MATERIALS**

Published materials of the Indiana State University Department of Art meet NASAD standards. Every two years a new University undergraduate catalogue is published. The current one is for the academic years 2000-2002 (see Appendix 1). Included in this catalogue is information concerning the Department of Art (studio, art history and art education) that fully meet NASAD standards. A separate graduate catalogue is also published biannually. The current copy covers the years 1999-2001. This catalogue also contains information about the Department of Art that fully meets NASAD standards.

In addition to the two standard catalogues, the Department of Art also maintains published internal documents pertaining to administrative procedures. Included among these documents are such materials as the Bylaws (refer to Appendix 9).

For external promotional and recruitment purposes, the Department publishes brochures, exhibition calendars, fliers, newsletters, etc. See Appendix V for a representative sampling of these materials. The University Art Gallery regularly publishes promotional and educational materials related to its exhibitions or to the Visiting Artists/Scholars Series (see Appendix 25).

The Department of Art is well aware of the importance of electronic promotional materials, particularly such as web-sites for advertising the Department's programs. Unfortunately, we are aware that our web-site is inadequate and ineffective. Like many organizations, we have come to realize that having a complicated website causes its own problems because of changes in personnel and in the information contained in it. Consequently, we are now working on simplifying the format of our website so it can be more easily maintained and user friendly.

### **K. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION'S NAME FOR EDUCATIONAL ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OR THE PRIMARY EDUCATION PROGRAM.**

Currently, the Department of Art participates in what could be thought of as two external programs: one is a correspondence course offering and the other provides general education art appreciation courses for incarcerated prisoners at local penitentiaries. The correspondence courses are administered through the College of Arts and Sciences and are available for undergraduate study only. The Department of Art offers two correspondence courses: Art 100, Art Appreciation, and Art 151, Visual Arts in Civilization. In the Indiana State University College Prison Program, the Department of Art offers the same two general education art courses together with the Survey of Art History I. The ISU College Prison Program was designed specifically for delivering an associate degree in General Studies to incarcerated students. The program is administered by the Office of Continuing Education with instructional oversight by the College of Arts and Sciences.

## **SECTION I: OPERATIONS [continued]**

### **L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS.**

The Department of Art at Indiana State University strives to interact with the community and nearby schools whenever possible. Individual faculty members and, in some cases, graduate students give lectures, presentations, and/or workshops to local and neighboring community groups. When funds are available, the Department sponsors guest lectures in all art media and art history. When appropriate, these lectures are publicized locally and care is taken to notify regional schools on an individual basis. These activities are open for public attendance. In addition, gallery exhibits are always advertised through extensive mailings and media announcements (refer to section II. D and Appendices 25 and 26).

Students from St. Mary of the Woods College and from Rose Hulman Institute of Technology are able to take courses at Indiana State University as part of their degree programs. A number of them have done so within the Department of Art. Indiana State University has also established a co-operative agreement with Rose Hulman Institute of Technology and Saint Mary of the Woods College that enables students from any of these three schools to have full use of all library facilities at the respective institutions. Library facilities at Indiana University, Bloomington, are also made available to students at Indiana State University.

Further, the Department of Art makes space available for courses taught under the auspices of Conferences and Non-Credit Programs. In the past, a number of courses offered through this office have been taught by Department of Art graduate students. Moreover, faculty have given lectures as part of various non-credit programs.

Finally, on an individual basis, various faculty members are members of local art organizations such as the Swope Museum and Arts Illiana. As a result of their participation, these faculty provide another means by which the Department of Art unofficially contributes to fostering a good working relationship between the Department, the University and the local and regional community.

### **M. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY**

Not applicable.

## **SECTION I: OPERATIONS [continued]**

### **N. CREDIT AND TIME REQUIREMENTS**

Indiana State University's Department of Art meets NASAD standards with regard to program lengths, awarding credit, transfer of credit and published policies.

At Indiana State University a baccalaureate degree requires a minimum of 124 credit hours. Given the standard expectation of a four-year program, a student takes 15-16 credits per semester in order to graduate within that time frame. Virtually all of the courses in the Department of Art are offered for 3 credit hours. There are, however, a few studio courses and two art history courses which are offered for varying credit hours (e.g. ARTS 417 – Special Problems in Drawing can be taken for 1-6 hours, ARTS 400 and ARTS 600 – Art Workshop can be taken for 1-9 hours). Courses in the Department that are of an academic nature (i.e. art history, art appreciation, art education) meet three hours per week for three credit hours—this is standard throughout the University. Studio courses have six contact hours for three credit hours.

The degrees in art education and art history and the B.S. in Studio fit within university guidelines with major requirements of 52-62 hours. The B.F.A. degree, with an 86 hour requirement, in some cases requires more than 124 hours for completion. However, with careful planning and allowing for some of the courses that fill more than one requirement, it is possible for students to complete all requirements within a four-year period. Other students opt to extend their studies by one or two semesters.

The graduate program includes an M.A. with a 32-hour requirement and an M.F.A. with a 60-hour requirement. Again, academic classes for three credits meet three hours per week and studio classes are scheduled for six contact hours. M.A. students who are enrolled full-time generally graduate in 3-4 semesters. The program for M.F.A. students is usually completed within 5-6 semesters.

For information on the evaluation of transfer credit for undergraduate students, please refer to pages 7-9 of the 2000-2002 Indiana State University Undergraduate Catalog (Appendix 1). For graduate students, the information concerning transfer credit can be found on pages 19-20 of the 1999-2001 Graduate Catalog (Appendix 2).

### **O. OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR**

Not applicable.

### **P. OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTION**

Not applicable.

**SECTION II :**  
**INSTRUCTIONAL PROGRAMS**

## **SECTION II : INSTRUCTIONAL PROGRAMS**

### **A. NON-DEGREE GRANTING INSTITUTIONS :**

Not-applicable.

### **B. DEGREE GRANTING INSTITUTIONS & DEGREE PROGRAMS:**

#### ***1. GENERAL GOALS AND OBJECTIVES FOR CURRICULA:***

The undergraduate programs of the Department of Art are designed to develop broad and versatile creative abilities in students while providing a highly professional education in a variety of disciplines. Regardless of whether a student is pursuing a B.F.A. degree, a B.S. degree with a studio or art education major, or a B.A. with an art history major, all students are provided with a fundamental, shared conceptual foundation. Two key components link all our programs insuring that our students have a common body of knowledge from which to draw for subsequent development in their respective fields of emphasis. These two components are: (1) the Core Curriculum required by the Department and (2) the general education program mandated by the University.

1). **Core Curriculum**. The Core Curriculum is a prescribed program of study consisting of 18 semester hours that provides students with basic and fundamental knowledge of art processes, art vocabulary, art concepts, and various techniques essential to the education of an artist, regardless of the area of emphasis. The required courses of the Core curriculum are: ARTS 101 (Beginning Drawing); ARTS 102 (Two-Dimensional Design and Color); ARTS 104 (Three-Dimensional Design); ARTH 170 (Introduction to Visual Arts); ARTH 271 and 272 (Survey of Art History I and II). In addition to these 6 courses identified as the Core Curriculum, students pursuing a B.F.A. and/or B.S. studio major are required to take ARTS 215 (Drawing I) and ARTH 371 (Survey of Twentieth Century Art). The Core Curriculum program enables the Department of Art to meet the NASAD general standards for studies in Art and Design as stipulated by NASAD and stated in its *Handbook*, as follows:

- a. become visually literate, including competence with non-verbal languages of art and design (Arts 101, 102, and 104, ARTH 170)
- b. develop visual, verbal and written responses to visual phenomena, and organize perceptions and conceptualizations both rationally and intuitively (visual responses are particular focuses of instruction in ARTS 101, 102 and 104; verbal and written responses to visual phenomena are particular focuses of instruction in all courses in the Core Curriculum).
- c. develop the capacity to identify and solve problems within a variety of physical, technological, social and cultural contexts (at a basic level, these are experienced in the Core Curriculum; however, most experiences in this competency are developed at later stages of the undergraduate degree programs, as discussed below).
- d. become familiar with and develop competence in a number of art and design techniques (competency with basic techniques is accomplished in ARTS 101, 102 and 104; further refinement of mastery of techniques and the exposure to a wider range of techniques with studio emphasis areas is accomplished in course work in studio courses taken after the Core Curriculum; this is discussed further below).

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

- e. become familiar with the major achievements in the history of art/design, including the works and intentions of leading artists/designers in the past and present (basic familiarity is achieved in ARTH 271, 272, and 371; a wide range of examples of contemporary work in art and design – relevant to the project topics being studied – are presented in ARTS 101, 102 and 104; further knowledge of major achievements in the history of art/design is gained as students proceed through their own respective degree programs, especially with later courses in Art History, as discussed below).
  - f. understand and evaluate contemporary thinking about art and design (ARTH 170 and ARTH 272).
  - g. make valid assessments of quality and effectiveness in design projects and works of art, especially their own (ARTS 101, 102 and 104).
- 2). **The General Education Program:** The general education program, which includes one component referred to as “Basic Studies” and a second component referred to as “Liberal Studies,” provides an essential foundation and broad academic base for students in all curricula, both liberal arts and professional programs. It also encourages each student’s development as a well-rounded human being, an informed citizen, and an individual capable of functioning effectively in an evolving society. The Basic Studies component of General Education is designed to enhance students’ abilities in English composition, communication, mathematics, information technology literacy (which goes into effect beginning with the Fall 2001 semester), foreign languages and to improve their physical fitness for life. The Liberal Studies component—consisting of the five core areas of Scientific and Mathematical Studies, Social and Behavioral Studies, Literary, Artistic and Philosophical Studies, Historical Studies, and Multicultural Studies—exposes students to important bodies of knowledge and lays a foundation for lifelong learning and responsible citizenship. All Liberal Studies courses are designed (1) to develop students’ capacities for independent thinking, critical analysis, and reasoned inquiry; (2) to improve students’ writing, speaking, reading, and listening abilities; (3) to enhance students’ capacities for making informed judgements and responsible choices; and (4) to help prepare students to meet the challenges of their post-collegiate lives. These cognitive skills are not limited to liberal studies alone but are, also, regularly utilized by art students in their visual studies curriculum.

Note: Students admitted prior to the Summer of 2000, must meet the requirements of the 1989 General Education Program. See Appendix 27 for a complete listing of requirements for the General Education 2000 program and Appendix 28 for the 1989 General Education Curriculum.

The General Education Program complements and extends the goals and objectives of the Core Curriculum. In fact, each supports and reinforces the other, to help to insure that institutional objectives are met. We anticipate that the fusion of institution-wide concerns and departmental interests will be augmented in the near future when the department implements a Capstone course experience, mandated by the University in 2000, to be the culminating element of the general education program and to be put into effect within the next two years. The Capstone course will specifically draw correlations between the students’ studies in the visual arts and their general studies.



## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

### **2. *COMPETENCIES COMMON TO ALL PROFESSIONAL BACCALAUREAT DEGREES IN ART AND DESIGN:***

The B.F.A meets the NASAD standards for undergraduate professional degree programs. Studio requirements beyond the core curriculum allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Ongoing assessment ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are producing a cohesive body of work for their final senior exhibition. Additional upper-level requirements in art history (6 credits) encourage the development of an understanding of the common historical elements of art and design. General academic studies and technology are common to all students enrolled at ISU and, as expressed in section II., B., 1, above, complement and enhance students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to their respective art/design emphasis areas. The program of study challenges students with projects that afford them increasing amounts of independence. Students are encouraged to combine their abilities in studio, analysis and history to works of art at a beginning level of professional competency. Regular critiques give students opportunities to form and defend their own individual judgements about art and design. By focusing in one or more areas of emphasis, students develop the ability to work comprehensively in a chosen field.

Students are evaluated regularly throughout their program of study. Not only are critiques performed in every studio course but overall evaluations are conducted by the departmental Assessment Committee (for a description of the assessment process, refer to Appendix 4). As of Spring 2002, all B.F.A. students, with the exception of those students with an emphasis in Graphic Design, will be required to present a final exhibition as a culminating experience.

The Department is aware that its evaluative procedures or screening process for admission of undergraduate students into the B.F.A. program needs to be improved. In the past, we have attempted to establish a coherent process whereby the progress of first year art majors could be evaluated to enable us to identify those students who should be allowed to pursue a B.F.A. degree. Unfortunately, we have been unable to reach a consensus on either an appropriate process or procedures to be implemented. We did attempt to establish a portfolio review but it was not successful and was, subsequently, not pursued. Currently, qualified B.F.A. candidates are generally identified through the recommendation of studio area faculty who have worked with freshmen in any one of the required core classes. We are aware that this is an area in which significant improvement needs to be made and hope to develop a suitable evaluative procedure in the near future.

### **3. *SPECIFIC UNDERGRADUATE PROGRAMS AND PROCEDURES:***

**Bachelor of Arts, Art History Major.** The Art History program is designed to provide students with a broadly based academic and theoretical knowledge of the history of Western Art, as well as an exposure to the arts of other, non-Western cultures. The study of art history is enhanced by a studio experience, which is intended to familiarize students with different media and to give them a practical knowledge of the creative act. A goal of the program is to prepare students for graduate-level work in Art History. Given the professional constraints and educational requirements for careers in which a knowledge of Art History is fundamental, undergraduate students are advised to pursue graduate level work in the field in order to insure that they will be employable.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

Of the 124 total credit hours required for graduation from Indiana State University, forty-two or slightly more than one-third of the total credit hours consist of coursework in art and art history. The program of study requires that students complete the eighteen hour core curriculum demanded of all art majors. Students must also take an additional twenty-one hours of upper-level Art History courses, including at least one course from each of the major art historical periods, and one course in art theory and criticism. In addition to these "hard core" art and Art History courses, students are required to take Introduction to Aesthetics offered by the Department of Philosophy and must complete three credit hours in each of the following: music history, literary history, and theatre history. Moreover, students must complete fourteen hours in a foreign language as well as a minimum of forty-seven hours of General Education course work.

The program of study for a Bachelor of Arts degree with a major in Art History is also flexible enough to allow students to develop their own course of study, in consultation with a faculty advisor. Students may supplement departmental offerings with appropriate courses in ethnic art and cultural anthropology available through the Department of Geography, Geology, and Anthropology or they may take interdisciplinary courses offered in the Department of Humanities.

Upon completion of their coursework for an Art History major, students will have attained a general knowledge of the major periods of Western Art and/or African and African-American art, depending upon the focus of their studies. Throughout their undergraduate studies, students are required to submit research papers, the execution of which contributes to the development of students' analytical skills, writing abilities, and techniques of scholarship.

The Art History program can provide students with an extremely solid grounding in Western Art, which is the program's major strength, along with an excellent foundation in African and African-American art. However, this is also the program's primary weakness. Because of the small number of Art History faculty, three of whom are Westernists and one of whom is an Africanist, the program itself does not provide a significant offering of courses in non-Western art, with the exception of those courses available in African Art. Although courses in various primitive cultures can be taken through the Department of Geography, Geology, and Anthropology and courses in aspects of the cultures of the Far East can be taken through the Departments of History or Humanities, none of these courses are, strictly speaking, art history courses. In the event that the Department of Art were to be granted an additional faculty line to hire another art historian, there is no question that the position would be utilized to hire a specialist in some aspect of Asian and Meso-American art.

Although the art faculty recognizes the importance of the study of art history, stronger support for the validity of art history and how it relates to the studio areas would greatly enhance the viability of the program for all art students.

**Bachelor of Fine Arts and Bachelor of Science, Studio Major.** The Department of Art at Indiana State University offers two undergraduate degrees in studio: B.S. and B.F.A. These degrees are taken with an emphasis designation. The emphasis areas are Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture, and Sculpture-Wood/Studio Furniture.

In addition to the objectives stated in 1. A., above, each emphasis area's individual objective is to develop technical knowledge and expertise relevant to the medium. It is further believed that studio courses taken outside of the emphasis area enrich the emphasis as well as vice versa. The B.F.A.'s goals, as a professional degree, are to prepare those students who choose to enter a graduate studio program (M.A. or M.F.A.), and to prepare others for direct entry into the job market. The B.S. degree is designed for those who do not wish a program as studio-intensive as the B.F.A., and one in

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

which there is more latitude to explore other areas of knowledge outside of the studio arts. Whether a student chooses the B. F.A. or the B.S., each is required to fulfill the Departmental Core requirements listed in II. B. This provides each student with sufficient foundation training and knowledge to allow them to pursue any of the emphasis areas within the Department.

The Department of Art's requirements for the Core Program, the emphasis areas, and other additional departmental requirements, coupled with the University's General Education Program for both the B.F.A. and the B.S. in Studio Art, fall within the guidelines established by NASAD.

The Department of Art evaluates the effectiveness of its undergraduate programs through an ongoing assessment process. This enables the Department to monitor the progress of its students and to determine if there are any discernible weaknesses in its instructional program. For information on the assessment program, refer to Appendices 4 and 12. On an informal basis, faculty from the various areas keep formal and/or informal contact with their respective graduates. The abilities of our graduates to obtain suitable positions or acceptance into quality graduate programs indicates that the Department of Art is successfully educating and training its students.

**Bachelor of Science, Art Education Major.** A Bachelor of Science degree program is offered by the Department of Art which prepares students to become certified as teachers of the visual arts. The 52-hour major provides for certification to teach K-12. Students must meet the requirements of the Teacher Education Program in order to be granted their degree.

The objectives of the Art Education area are: to develop in each student an understanding of the scope and depth of Art History, Art Criticism, and Aesthetics; to provide the opportunity for exploration in both two-dimensional and three-dimensional studio experiences; to afford all students opportunities to master the skills and processes of learning and teaching through a combination of intellectual, affective, and personal experiences; to help students learn the techniques of successful teaching in a variety of settings; and, to aid students in acquiring the capacity, skills, and motivation to engage in life-long educational growth and to renew their professional skills. The majority of graduates who are willing to relocate encounter little difficulty in finding a suitable teaching position.

A major concern with respect to Art Education is the Department's inability in the past to attract highly qualified Ph.D. faculty. This is partly due to the low salary offered to the candidates. With an anticipated retirement in the Art Education faculty in the near future, it is important the University recognize the need for replacing the retiring faculty with another Art Educator. It is also important for the University to show its support of the Art Education program by offering a competitive salary that will allow us to attract a suitable replacement.

### **4. GENERAL INFORMATION: TEACHER PREPARATION (ART EDUCATION PROGRAMS)**

The Department of Art has two full-time faculty who teach Art Education courses ranging from elementary and secondary methods to understanding special students. A member of the Art Education area meets with representatives of the School of Education to determine those students who meet the requirements for student teaching. At that time a decision is made as to the selection of the supervising teacher and the public school where the art education student will "practice teach." Midway through their degree program art education students are advised by a member of the Department of Art in concert with the School of Education. The Department of Art adviser is responsible for curricular requirements, and the School of Education is responsible for pre-professional testing and certification, as well as setting the standards for selection, admission, and retention of students in beginning and advanced professional education programs. The students must pass the *Praxis I: PreProfessional Skills Test* prior to enrollment in any School of Education courses.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

The students must meet or exceed the scores established by the Indiana Professional Standards Board for licensing purposes, which are: Reading 176; Writing 172; and, Math 175. All students who plan to teach in the State of Indiana must pass the *Praxis II: Specialty Exam in Visual Art* with a scores of 510 or above prior to graduation.

The Art Education student must complete courses in the School of Education which include Educational Psychology, Special Education, Multicultural Education, Audio-Visual Media, and Educational Methods. The student teaching placement is usually the final semester of the student's undergraduate career. The twelve semester hours in the School of Education are the only courses allowed to be taken during the professional semester. Currently students take eight hours of credit in the student teaching segment. It has been proposed that students will have eleven credits in student teaching and that they will teach half the semester at the elementary level and half at the secondary level. There will also be a one-credit teaching seminar.

The State of Indiana has established new criteria for teacher preparation for all state schools. The University must have a plan in place to meet these new criteria before the end of this academic year (2000-2001). A University-wide committee is currently working on the plan, but as yet, nothing has been finalized. The outcome may have a significant impact on the art education program because it is one of only a few in the University that certifies a teacher for K-12.

### 5. GENERAL INFORMATION : GRADUATE PROGRAMS

The Department offers two graduate studio degrees: the M.A. and the M.F.A. As with the undergraduate degrees, these degrees are taken with an emphasis designation. The emphasis areas are Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture-Metal, and Sculpture-Wood/Studio Furniture. Entrance requirements into the graduate degree programs fall within the NASAD guidelines (refer to Appendix 11 for admission requirements and refer to section 1. B., above).

In addition to the Department's overall objectives stated in 1. A., above, each emphasis area's individual objective is to develop in each student a viable and professional technical knowledge and expertise relevant to the emphasis, so that the graduate would be able to function in a suitable and professional milieu. Further, the M.F.A. program strives to develop in the student creative, experimental, independent qualities, and an appropriately professional aesthetic.

Traditionally, the M.A. is intended to meet the needs of those students who do not choose to develop their professional studio skills to the terminal level. Many have used this degree to better pave their way for entry into the job market, particularly for those positions in which the terminal degree is neither demanded nor desired. The M.F.A. is utilized by those students who desire a more studio-intensive program and also one that carries the impact of the terminal degree.

The required "proficiencies" for entry into the graduate degree programs include: the appropriate undergraduate degree from an accredited school of higher education; a minimum G.P.A. established by the School of Graduate Studies; 12-15 hours of undergraduate Art History; appropriate slides or portfolio for the given emphasis area; and, a level of creative attainment and expertise deemed acceptable by the departmental Graduate Admissions Committee. Should the Department's Graduate Admissions Committee accept a candidate for one of the graduate degrees and deem that there exists curricular deficiencies, these deficiencies must be made up within a given length of time after enrollment into the program.

The School of Graduate Studies requires a research course. The Department has a course which fulfills this requirement. Graduate candidates may opt, however, to fulfill this requirement by

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

taking advantage of other research courses taught throughout the university. Further, the research component of the degree may also be fulfilled at another institution and transferred to Indiana State University, provided that the student transfers no more than 9 credit hours from other accredited institutions.

The School of Graduate Studies requires a "Culminating Integrative Experience" for all graduate degrees. The M.A course of study culminates in a research paper, creative presentation or final visual project. A required position paper accompanies all three options. For a complete description of the Culminating Integrative Experience for the M.A. degree, refer to The M.A. Program Guide for Students, Appendix 13. The Culminating Integrative Experience for the M.F.A. consists of a public presentation of an extensive body of artwork, constituting a cohesive visual statement of the student's progress as a graduate student. Theoretical documentation in the form of a creative research paper, which addresses primary topics of concern in the exhibited work, must accompany the visual exhibition. The artwork and accompanying documentation are evaluated collectively by the student's advisory committee in the Final M.F.A. Review. For a complete description of the Culminating Integrative Experience for the M.F.A. degree, refer to The M.F.A. Program Guide for Students, Appendix 13.

### ***LIST OF GRADUATE THESIS TITLES***

Not applicable.

### ***PROFESSIONAL PREPARATION***

The professionalizing of our graduate students is achieved through several mutually reinforcing vehicles. By working in close proximity to committed professionals in their particular fields, students witness and participate in a studio environment that requires a mature and thoughtful approach to the making of art. Additionally, the course work performed in Art 609 (Research Methods), Art 608 (Teaching Seminar), and Art 588 (Practicum Seminar) is designed to foster areas of knowledge necessary to their functioning as literate and effective participants within and beyond the walls of academe. Moreover, the required periodic meetings with the students' Advisory Committee reinforces and expands upon the demands of class work and independent study efforts by continually challenging the students' rationales as well as providing positive support.

### ***BREADTH OF COMPETENCE FOR STUDENTS IN ALL GRADUATE PROGRAMS***

There is no institutional policy for the development of teaching skills for students in all graduate degree programs. This responsibility falls under the purview of individual departments, each of which addresses this problem from the standpoint of the idiosyncrasies of its own discipline. In the Department of Art, other than undergraduate courses offered through the Art Education program, there is no single course which explicitly trains graduate students to be effective teachers, although the Department does offer a graduate level Teaching Seminar (Art 608), which is required of all graduate assistants who are going to teach. The Teaching Seminar is designed for graduate art students who wish to be eligible for a graduate teaching assistantship in the Department. Included among the topics considered in the class are studies of pedagogy, curriculum and syllabus development.

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

For those graduate students who are given graduate assistantships and assigned teaching responsibilities, the department has established a very loose framework of advisement and training. These teaching assignments can be made in two areas, either in studio classes (generally for non-art Majors or core classes) or in academically oriented, freshman level art appreciation classes (Art 100 [Art Appreciation] or Art 151 [Visual Arts in Civilization]).

Graduate students who teach introductory studio courses for non-art majors usually work directly with the full-time faculty member in the studio area in which they are teaching. The development of teaching skills takes place on a one-to-one, tutorial basis. Occasionally, graduate students will also teach in beginning courses of the Core Curriculum. Until recently, this was usually not a formal assignment and the graduate student worked as an assistant to the instructor-of-record, receiving direct training from that full-time faculty member.

Graduate assistants who teach Art 100 and Art 151 are supervised by members of the Art History, Theory and Criticism faculty. The art theorist has been advising those GAs who teach sections of Art 100 and an art historian has been advising those GAs who teach sections of Art 151. Both faculty members work on a one-on-one basis with the individual graduate assistants. Part of their responsibilities consists of monthly in-class observations, followed by written evaluations intended only for the respective students' benefit. A formal mid-semester in-class observation is reported to the Graduate Committee. Students who teach Art 151 are also given an extensive Teaching Assistant Handbook that spells out the department's expectations of all graduate teaching assistants and details the instructional responsibilities of the GAs.

### **6. SPECIFIC GRADUATE PROGRAMS AND PROCEDURES**

#### **A. Curricular Tables:**

Refer to Appendix IV.

#### **B. Program Goals and Objectives:**

The Department of Art offers two graduate studio degrees: the M.A. and the M.F.A. These degrees are taken with an emphasis designation in one of the following areas: Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, Sculpture-Metal, and, Sculpture-Wood/Studio Furniture. Both degree programs are designed to prepare students for professional practice in the various art disciplines served by their respective. However, the programs are open and flexible enough to allow students to pursue studies and disciplines that are suitable to their area, providing career counseling, advanced instruction and research consultation in programs that are especially designed to satisfy the needs and expectations of each individual student. Additionally, each emphasis area's individual objective is to develop a viable and professional technical knowledge and expertise relevant to the emphasis, so that the graduate would be able to function in a suitable and professional milieu. Furthermore, the M.F.A. program strives to develop in the student creative, experimental, independent qualities, and an appropriately professional aesthetic.

The graduate programs of the Department of Art are directed toward developing broad and versatile creative abilities in the student. The several curricula of the Department are designed to provide the student with a sequence of experiences that challenges the student and provides meaningful content that fosters the development of intellectual, communicative, formal and technical knowledge. The goals of the Graduate Program within the Department of Art are as follows:

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

- To deliver a suitably professional, quality education by bringing graduate students across the threshold of accomplishments within the studio.
- To develop in the student creative, experimental, independent qualities, and an appropriately professional aesthetic.
- To provide future University art teachers with the knowledge of and practice in the visual arts as well as varied and flexible pedagogic techniques combined with a workable expertise of varied technical procedures in the visual arts.
- To extend to the community and other constituents beyond the community, assistance and leadership consistent with the various areas of expertise within the Department of Art.

The graduate program in Ceramics is designed to promote advanced exploration in three-dimensional form using clay as the expressive fine arts medium. The proximity of sculpture-wood and sculpture studios to ceramics provide graduate students with excellent opportunities for combined media work in the pursuit of their personal art forms. The unusual number of large kilns in the ceramics studio also allow students the opportunity to work in a size not feasible in a majority of university ceramic programs. Moreover, beyond the normal complement of studio classes available in this program, courses in glaze calculation and kiln design give a high professional tone to this area.

The graduate Drawing program includes intensive studies in both traditional and explorative drawing approaches. It is designed to encourage students to engage in the discipline of drawing both as a preparatory medium and as an end in itself for the creation of expressive, personal statements. Because there are multiple faculty who teach in this area, students are exposed to aesthetically diverse philosophies and a range of technical points of view. The graduate drawing program is also responsive to drawing investigations that extend beyond the traditional drawing act of mark making on paper. Students are encouraged to explore multiple permutations and/or transformations of drawing.

The graduate program in Graphic Design offers a comprehensive professional design education. The program emphasizes formal design values, preparing students to creatively apply advanced visual aesthetics to problems of human communication. Students are directed on an individual basis according to their previous experience in art and design, and in conjunction with their own goals. Graphic design and computer graphics are combined in the graduate course work.

The graduate program in Painting is a professional degree program that encourages students toward an understanding of their craft and the development of their personal work. The aim of the program is to prepare students to become advanced artists ready to take their place in the professional art world or as teachers in institutions of higher learning. One of the goals of the program is to foster in students a comprehensive understanding of their craft, a mastery of traditional techniques, and in-depth knowledge of theoretical issues pertinent to the practice of painting today. Experimental approaches to image making and mixed media painting explorations are encouraged. Further, the proximity of the printmaking and photography studios gives students the opportunity to explore the interrelationship of painting with these media.

The graduate Photography program stresses the creative, expressive use of the medium and the advancement of technical knowledge and skills to encourage students toward their own visual identity. Professional black and white darkrooms, color darkrooms, a shooting studio and facilities for alternative processes, as well as equipment for the digital manipulation of photographic images, enables students to explore a broad range of creative possibilities within the context of photography. Moreover, because the photography program is located in the same building that houses the painting

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

and printmaking studios, students are provided with the exposure and encouragement to broaden the base of their personal photographic investigations.

The ISU graduate Printmaking program offers a full range of printmaking media. Mastery of selected printmaking techniques as evidenced by a professional-level thesis exhibition is expected at the conclusion of the student's graduate studies. The printmaking facilities with individual studios dedicated to the processes of intaglio/relief, lithography, serigraphy and papermaking provide students with ample opportunities to experiment in multiple printmaking techniques. Additionally, the close proximity of the Photography and Painting facilities enables students to explore correlated avenues of creative expression.

The graduate program in Sculpture offers instruction in a wide range of media, including metals (cast and fabricated), plaster, wood, fibers, light, and mixed media. High professional standards are cultivated in the graduate sculpture program and students are encouraged to experiment and find their own aesthetic direction. Aspiring artists are also expected to conceptualize their ideas and express them clearly and powerfully.

The ISU graduate Sculpture Wood/Studio Furniture program is one of a few nationwide that offers graduate degrees. The graduate student may pursue either wood sculpture or studio furniture design in an open shop setting that is conducive to individual exploration. The neighboring sculpture and ceramics areas provide sculpture wood/studio furniture with opportunities to explore other avenues in sculpture experimentation.

The Department feels that these emphasis area objectives have been and continue to be met in a manner that is consistent with the mission the Department has outlined for itself.

### **C. Compliance with NASAD Standards.**

The M.F.A. and M.A. Graduate Programs in the Department of Art at Indiana State University are in compliance with the standards established by NASAD.

### **D. Particular Aspects of the Graduate Degree Programs:**

#### **1). Admission Requirements:**

All applicants for admission to the Master of Fine Arts program (M.F.A.) and to the Master of Arts program (M.A.) are required to submit with their applications a portfolio of originals, color slides or other appropriate visual evidence of 15 recent works in the area (s) of specialization to which the application is directed. Applicants must also meet the requirements for admission to the School of Graduate Studies (see Appendix 11) and hold the Bachelor of Fine Arts degree (B.F.A) or other appropriate undergraduate degree. As previously stated in section II, B, 5, the required "proficiencies" for entry into the graduate degree programs include: the appropriate undergraduate degree from an accredited school of higher education; a minimum G.P.A. established by the School of Graduate Studies; 12-15 hours of undergraduate Art History; appropriate slides or portfolio for the given emphasis area; and, a level of creative attainment and expertise deemed acceptable by the departmental Graduate Admissions Committee. Should the Department's Graduate Committee accept a candidate for one of the graduate degrees and deem that there exist curricular deficiencies, these deficiencies must be corrected within a given length of time after enrollment into the program.



## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

Applications are reviewed initially by the instructor in the area in which the applicant proposes to study. The instructor forwards his or her recommendation to the departmental Graduate Committee which evaluates the credentials of each applicant and determines if the applicant has any deficiencies that need to be addressed before full admission into the graduate program. If it is determined that an applicant needs to take additional studio or art history courses, an applicant will be admitted conditionally, with the understanding that all deficiencies will be made up concurrently as he/she begins work on his or her graduate degree. Usually, if there are deficiencies, a student is required to complete them within his or her first year of study at ISU. Any credit hours earned toward the completion of deficiencies do not count toward the completion of the graduate degree.

### 2). *Research and Course Requirements:*

A research course is required of all graduate students, regardless of whether they are pursuing an M.A. or M.F.A. degree. This research course (Art 609) is an exploration of the nature and process of creative artistic inquiry, including library research tools and extensive independent research on a selected topic leading to a proposal for the final creative project in studio art. Additional program requirements for candidates pursuing an M.A. degree are: 18 graduate hours in art, approved by the student's advisor; 6 graduate hours taken within or outside of the department; 5 elective graduate hours approved by the student's advisor; and must successfully complete a culminating experience which can take the form of a research paper, a creative presentation, or a final visual project (for a complete description of the culminating experience for the M.A. degree program, refer to the relevant sections in the MA Program Guide for Students, Appendix 13). Additional program requirements for candidates pursuing an M.F.A. degree are: 36 graduate hours of directed electives in one or several areas of studio art; Art 696 (Final Visual Exhibition); 6 graduate hours in Art History; 12 graduate hours in an area relating to the student's creative work within or outside the department or a combination thereof; and the successful completion of the culminating experience, which is a public presentation of an extensive body of artwork, constituting a cohesive visual statement.

### 3). *Graduate Student Review Process.*

For both the M.A. and M.F.A. degrees, the student's creative development and their independent studio research is carefully monitored by an advisory committee consisting of graduate faculty, including the student's area advisor, one art historian/theorist and at least one additional studio faculty member. For a complete description of the advisory committee and its responsibilities, refer to the appropriate sections in the M.A./M.F.A. Program Guide for Students, Appendix 13. For the M.A. student, an initial review of the student's creative development is required after the completion of 12 credit hours and no later than the completion of 15 credit hours; a mid-point review is required after the completion of 20 hours; and; a final review is required at the time of the completion of the student's Culminating Experience, described below. For the M.F.A. student, an initial review is required after the completion of 18 credit hours and no later than the completion of 24 credit hours; a midpoint review is required after the completion of 24 credit hours and no later than the completion of 34 credit hours; a third review is required after the completion of 44 credit hours and no later than the completion of 50 credit hours; and, a final review is required at the time of the completion of the Student's Culminating Experience, described below. All reviews for both the M.A. and M.F.A. degrees are conducted and evaluated by the student's advisory committee.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

### 4). *Culminating Experience and Final Project Requirements.*

Much as a graduate student in an academic field will research a topic and write a thesis, graduate students in Studio art do research, make art, and present a final exhibition of their achievements. The research of a graduate student in Studio art is diverse by definition, and includes studies in art history, the practicum and research seminar and varied studio experiences. This diversity has a cumulative effect on the work the student does in the studio. As a result of this research and accompanying course work, students are urged to address the following concerns: technique and materials; visual form; content including the relationship of their work to social, political or psychological issues; historical precedents; the relationship of their work to aspects of current art; and personal issues. All of these concerns contribute to the development of a personally authentic and cohesive body of work from which the graduate student will select representative examples to present in a public forum to satisfy the culminating experience requirement.

Students pursuing an M.A. degree have three options from which to choose for their culminating experience. The three options are: either a research paper, creative presentation or final visual project. The nature of the Culminating Experience will vary according to the student's area of study and their educational and/or professional goals. Regardless of a student's specific choice, the Culminating Experience is envisioned as the crowning integrative experience of the M.A. degree program and constitutes the results of an extensive body of creative research. Additionally, the Culminating Experience is to be regarded as reflecting professional-level work and is to be presented in a manner consistent with contemporary aesthetics in the student's area of study. Detailed descriptions of each option (final visual project, research paper or creative presentation) can be found in the MA Program Guide for Students, Appendix 13.

The Culminating Experience for the M.F.A. degree program is the student's final visual exhibition, a public presentation of an extensive body of artwork, constituting a cohesive visual statement. The exhibition is accompanied by theoretical documentation in the form of a creative research paper, which addresses primary topics of concern in the exhibition work. In effect, the final visual exhibition of a student's creative work is what the student prepares for throughout their graduate education. The student must assume full responsibility for all aspects of the exhibition: the creation of the visual work; the selection of the art works to be shown and their installation in the gallery; the published announcement for the exhibition in the form of a mailer (partly funded by the Department), poster or other promotion item; exhibition documentation in the form of a written artist's statement and slides which serve as evidence of the completion of the exhibition requirement and which are included in the Department of Art's M.F.A. records; and the final M.F.A. Oral Examination. The final exhibition motivates students to critically analyze their own ideas regarding their art work in an effort to arrive at a strong series of visual statements. A detailed description of the Final Visual exhibition requirement can be found in the M.F.A. Program Guide for Students, Appendix 13.

The point of the M.F.A. final visual exhibition is not simply for students to display disparate works from different media classes that have a variety of visual and conceptual concerns. Instead, it is expected that the student's research will have enabled him or her to bring the work into focus over the course of the program so that the final exhibition makes a clear and mature statement of artistic conviction. The written artist's statement, which accompanies the Final Visual Exhibition, is the ultimate product of what was begun in the Research Seminar (Art 609) and continued by the student, with the assistance of his or her Advisory Committee, throughout the student's course of study. This written statement is one indicator of the student's intellectual development with respect to the work.

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

The student's intellectual development is further evidenced in the Final M.F.A. Oral Examination conducted in conjunction with the Final Visual Exhibition. This examination explores the body of work displayed and the research that led up to it. The student must satisfactorily respond to questions concerning all of the research described above.

The integrative culminating experience in the M.F.A. program requires the student to exhibit research results in visual, written, and verbal form while simultaneously setting forth standards that are the equivalent to those of the professional art world for gallery exhibitions. The strength and vitality of the graduate exhibitions during the last decade indicates that this experience is accomplishing its goal. This exhibition is suitable preparation for the student's entrance into the world of practicing professional artists.

### **E. Results of the Program and Ongoing Evaluation.**

The advisory committees for both the M.A. and M.F.A. degrees ensure that students are meeting the requirements of the program and obtaining professional levels of competency to enable them to successfully complete the program. At the same time, the departmental desire for quality graduate programs has required and will continue to require constant re-evaluation of the curriculum, staffing needs, space and equipment. The Department has responded to national trends in art education as well as to the needs of its students. It is expected that in the future the Department will continue to respond to required changes and/or modifications in its program in order to maintain its current professional standing. The Department feels that its graduate programs continue to meet its stated objectives and the success of its graduates in securing professional employment and/or having their work accepted for quality exhibitions attests to its accomplishments. Based on the success of our graduates, the M.F.A. and M.A. degree programs at ISU have met the goals and objectives described above in II. 6 B.

The Department regularly reviews the success of its program in light of changing student needs and recent developments within the discipline. When it is determined that change will strengthen and improve the program, those changes are made, as evidenced by the addition in the early 1990s of Art 588 (Practicum Seminar) to the graduate program and modifications to the existing Art 609 (Research for the Studio Artist). In a more formal sense, the College of Arts and Sciences and the School of Graduate Studies require periodic graduate reviews. Furthermore, to fulfill North Central Association requirements, a comprehensive review is completed every 10 years, the most recent of which took place in the 1998-1999 academic year.

During the past decade, the Department has been involved in actively evaluating its programs and those areas which would benefit from change. In part, the arrival of two new chairpersons (one in the fall of 1990 and another in the fall of 1996) contributed by providing new ideas, which enabled the Department to evaluate its graduate programs in a different light. Although no major programmatic changes were implemented, efforts were made to make the program more "user-friendly" by the establishment of a Graduate Coordinator and the development of a comprehensive MA/MFA Program Guide for Students (refer to appendix 13).

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

### **F. Strengths, Weaknesses, and Areas for Improvement and the Plans for Addressing Them.**

One of the primary strengths of the graduate programs in Art at Indiana State University is the one on one level of instruction all students receive. Graduate students work directly with senior faculty who serve as their advisors and mentors. Another strength is the generally excellent physical facilities in which the students work. The instructional studio facilities are all professionally organized and suitably equipped with requisite equipment.

Some members of the Department believe that the Studio graduate program is excellent in its current condition and that nothing should be changed. Others believe that now is not the time to consider any additional changes because we are in the process of searching for a new Chairperson and, until this individual is on board, no programmatic changes should be initiated. Regardless, all faculty are in agreement that one of the Department's primary concerns is improving the general quality of the students admitted into the graduate program as well as strengthening the quality of students who graduate from it.

However, the Department of Art Faculty does not simply want "more" students; they want "better" students." In order to attract them, the Department will have to change its focus slightly and offer prospective students greater incentives to come to ISU than are currently available. These incentives range from meeting the students' educational needs, concerns and interests to financial inducements in the form of increased stipends and adequate graduate studio facilities.

Today's students are keenly aware of and interested in the new electronic technologies that within the past decade have markedly transformed the nature of art production. This is perhaps most evident in the area of Graphic Design where a knowledge of computers has become fundamental. The Graphic Design program already includes a strong component of computer graphics but this area will continually need to be updated to stay abreast, and elements such as computer animation, video and film should be added to the program. Electronic media has also come to play an increasingly important role in the area of photography, and the Department will need to provide students in this area with the necessary equipment to enable them to make use of these new developments. Moreover, some faculty feel that if the Department is to keep in step with contemporary trends and developments in the art world, the Department will need to investigate establishing an "intermedia" program that would incorporate aspects of fine art video, film, and performance art and which would enable students to cross the disciplinary boundaries of existing media-specific studio areas.

Unfortunately, it is not simply a question of developing new courses that reflect the technological developments of our post-industrial age. An excellent program in and of itself is not enough to attract the more talented, experienced and committed students the Department desires. Monetary inducements in the form of increased graduate assistantships and fellowships are desperately needed, combined with tuition waivers. The low graduate stipend we are able to offer qualified applicants means that we are not always able to attract the "best and brightest." Quite simply, our graduate stipends are not competitive with comparable schools. We have been working with the Dean of the Graduate School to attempt to increase this stipend and have made headway but not nearly enough to insure that we will be able to attract the most capable students to our program.

Additionally, prospective graduate students need to be assured that they will be assigned suitable studio facilities in which they can work when they come to Indiana State University. A shortage of graduate student studios sometimes forces the Department to invoke enrollment caps in several media areas. Creative research of art production is a vital component of any graduate program in art, and we cannot expect students on a limited budget to be able to provide their own studios. Although a short term solution to graduate student studios has been found through the assignment of spaces in a building (University Hall) scheduled for renovation in the future, when that building is

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

renovated the Department of Art will lose access to all the current graduate studios housed in the building.

The Department of Art also believes that if it succeeds in attracting “better” students, it must not only provide them with new courses reflective of their interests and the changes that have occurred within the art world during the past decade, but it must also strengthen the quality of its existing courses. In some instances this means providing separate instruction for graduate students rather than teaching them in sections combined with undergraduate course offerings. This has taken place in the past because a shortage of suitable instructional studios and enrollment quotas established by the parent Institution for a class to “make” has forced the Department to schedule joint undergraduate and graduate instruction despite the fact that graduate students should ideally be instructed separately from undergraduates.

Moreover, in order to improve the quality of students who graduate from its graduate programs in studio art, some in the Department feel that the conceptual base of the program needs to be expanded. Accordingly, graduate students need to have their thought patterns extended beyond technical and formal concerns. Encouragement should be given, at every opportunity, for a student to extend his/her education into a broad range of disciplines in an effort to enrich his/her understanding of the broader intellectual network of which artistic production is but one facet. One way in which this can be done is to increase the number of cognitive courses required of every student. Another way to achieve this end is for the Department to introduce some new inter- and intra- departmental interdisciplinary courses to meet the needs of new students who are more current and less discipline bound in their interests. Intradepartmental interdisciplinary interests have also been expressed between areas of study within the Department and it is anticipated that this will have an impact on future program development.

Augmenting the cognitive component of the graduate program and the development of either interdepartmental or intradepartmental programs means that additional faculty will be required. Many of the instructional needs, as mentioned above, can only be met with new faculty lines. Not only are new personnel necessary to augment existing faculty, especially in the two most highly enrolled areas of the Department—Graphic Design and Photography, but faculty are needed who can teach such new genres as video art, performance and inter/meta/mixed-media as well as the critical and theoretical issues that form a basis for so much art today.

### **G. Programs with no graduates during the past five years.**

Not applicable.

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

### **C. VISUAL EDUCATION FOR THE GENERAL PUBLIC**

The General Education Program at Indiana State University provides an essential foundation and broad academic base for students in all curricula, both liberal arts and professional. It also encourages each student's development as a well-rounded human being, an informed citizen, and an individual capable of functioning effectively in an evolving society.

During the past decade, the Department of Art has taken an active part in the General Education Program at Indiana State and offered a number of general education courses. These included virtually all courses in art appreciation and art history as well as selected studio courses for non-art majors. For the Fall semester of 1999, 1,470 of the 3,449 credit hours generated in the department were from general education classes taken by non-art majors.

The General Education Programs consists of two correlated components: the Basic Studies component and the Liberal Studies Component. The Basic Studies component is designed to enhance student's abilities in English composition, communication, mathematics, information technology literacy, foreign languages, and to improve their physical fitness. The Liberal Studies component of the General Education Program exposes students to important bodies of knowledge and lays a foundation for lifelong learning and responsible citizenship. All Liberal Studies courses are designed to accomplish the following goals:

1. To develop students' capacities for independent thinking, critical analysis, and reasoned inquiry;
2. To improve students' writing, speaking, reading and listening abilities;
3. To enhance students' capabilities for making informed judgments and responsible choices;
4. To help prepare students to meet the challenges of their post-collegiate lives.

There are five core areas of Liberal Studies among which credit allocation for an approved general education course can be divided. Students must meet the minimum credit hour requirements for all five core areas and they must take enough additional course work to total 31 credit hours. Each of the five core areas of the Liberal Studies component of the General Education Program are intended to accomplish specific goals and objectives. These core areas are as follows:

1. Scientific and Analytic Studies, 7 hours minimum.
2. Social and Behavioral Studies 6 hours minimum.
3. Literary, Artistic, and Philosophical Studies, 6 hours minimum.
4. Historical Studies, 3 hours minimum.
5. Multi-Cultural Studies, 6 hours minimum.

In addition to the Core Areas, students are also required to take a General Education Capstone which is designed to integrate the students' experiences in General Education and to connect those experiences with the major. The Department of Art is currently designing its Capstone course, which is expected to go into effect in the Spring of 2004 and will be required of all students who enter the program in the Summer of 2000.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

All Liberal Studies courses qualifying for inclusion in the new General Education Program had to be approved by the General Education Council, the University's Curricular and Academic Affairs Committee, and the Faculty Senate. The Department of Art has been granted approval for the following eleven courses:

1. Art 1 00, Art Appreciation;
2. Art 151, Visual Arts in Civilization;
3. Art 200, Special Problems in Art;
4. Art 271, Survey of Art History 1;
5. Art 272, Survey of Art History 11
6. Art 371, History of Art, Survey of the Twentieth Century;
7. Art 373, Women Artists;
8. Art 374, History of Architecture.
9. Art 377, Survey of Asian Art
10. Art 388, Introduction to African Art
11. Art 389, Survey of African-American Art

Ten of the Department of Art's eleven approved Liberal Studies general education courses are academic courses in art appreciation or art history. These are taught by the three Art Historians, the one Art Theorist, and rotating members of the studio faculty as well as by graduate assistants under the supervision of a senior faculty member if additional sections are needed. Frequently, adjunct and part-time faculty are hired to teach additional sections of the 100-level courses.

The Department of Art does not recommend that non-art majors enroll in studio courses intended primarily for art majors. Consequently, the Department has developed Art 200, a media based studio course offered in multiple emphasis areas designed explicitly for non-art majors. This course was approved for inclusion in the Liberal Studies component of the General Education Program and consists of separate sections offered in the following studio areas: Ceramics; Painting; Photography; Sculpture-Metal; and, Sculpture-Wood/Studio Furniture. Regular full-time instructors who teach these courses are the studio faculty whose area of expertise coincides with the particular studio area in question.

ART COURSES FOR NON-MAJORS					
YEAR	SEMESTER	COURSE	COURSE TITLE	INSTRUCTOR	ENROLLMENT
1996	Fall	100.001	Art Appreciation	Lafooon, Linda TA	42
		100.002	Art Appreciation	Friday Matthew TA	42
		100.300	Art Apreciation	Letsinger, Steve Adjunct	4
		100.403	Art Appreciation	Engeran, Whitney	43
		151.001	Visual Arts in Civilization	Hay, Richard	40
		151.002	Visual Arts in Civilization	Bunce, Fred	37
		151.003	Visual Arts in Civilization	Hay, Richard	36
		151.004	Visual Arts in Civilization	Engeran, Whitney	39
		151.005	Visual Arts in Civilization	Engeran, Whitney	54
		151.006	Visual Arts in Civilization	Vargo, Jerome	44
		151.007	Visual Arts in Civilization	jegade, dele	19
		151.300	Visual Arts in Civilization	Letsinger, Steve Adjunct	9
		151.408	Visual Arts in Civilization	Simon, Nichols TA	21
		151.530	Visual Arts in Civilization	Letsinger, Steve Adjunct	11
		200A	Special Problems in Art	Calkins, Kimberly TA	3

**SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

<b>ART COURSES FOR NON-MAJORS</b>					
<b>YEAR</b>	<b>SEMESTER</b>	<b>COURSE</b>	<b>COURSE TITLE</b>	<b>INSTRUCTOR</b>	<b>ENROLLMENT</b>
<b>1996</b>	<b>Fall (cont.)</b>	200C	Special Problems in Art	Bunce, Fredrick	5
		200D	Special Problems in Art	McDaniel, Craig	5
		200E	Special Problems in Art	Davies, Joel TA	14
		200F	Special Problems in Art	Evans, Robert	3
		200G	Special Problems in Art	Gates, Jack	4
		271.001	Survey of Art I	Smithers, Steve	22
		272.001	Survey of Art II	Marer-Banasik Adjunct	31
		272.002	Survey of Art II	Smithers, Steve	11
		373.401	Women Artists	Doty, Stephanie, Adjunct	34
		377.001	Survey of Asian Art	Bunce, Fredrick	15
		401E.001	Special Problems in Art	Lattanzio, Fran	1
		401F.003	Special Problems in Art	Evans, Robert	1
<b>1997</b>	<b>Spring</b>	100.001	Art Appreciation	Lafoon, Linda TA	25
		100.002	Art Appreciation	Viewegh, James TA	43
		100.300	Art Appreciation	Letsinger, Steve Adjunct	5
		100.403	Art Appreciation	Galloway, Katherine TA	21
		151.001	Visual Arts in Civilization	Vargo, Jerome	34
		151.002	Visual Arts in Civilization	Engeran, Whitney	29
		151.003	Visual Arts in Civilization	Engeran, Whitney	40
		151.004	Visual Arts in Civilization	Engeran, Whitney	44
		151.005	Visual Arts in Civilization	jegade, dele	28
		151.006	Visual Arts in Civilization	Bunce, Fredrick	25
		151.300	Visual Arts in Civilization	Letsinger, Steve Adjunct	13
		151.406	Visual Arts in Civilization	Hay, Richard	12
		151.530	Visual Arts in Civilization	Letsinger, Steve Adjunct	7
		200A	Special Problems in Art	Hay, Richard	4
		200C	Special Problems in Art	Bunce, Fred	9
		200D	Special Problems in Art	McDaniel, Craig	8
		200E	Special Problems in Art	Davies, Joel TA	19
		200G	Special Problems in Art	Gates, Jack	7
		271.001	Survey of Art I	Smithers, Steve	31
		271.402	Survey of Art I	Smithers, Steve	32
		272.001	Survey of Art II	McNeal, Harriet	24
		373.001	Women Artists	McNeal, Harriet	31
		388.001	Intro to African Art	jegade, dele	15
		401E.002	Special Problems in Art	Joel Davies TA	1
<b>1997</b>	<b>Summer I</b>	151.001	Visual Arts in Civilization	Vargo, Jerome	17
		200E.101	Special Problems in Art	Lattanzio, Fran	4
		388.101	Intro to African Art	jegade, dele	10
<b>1997</b>	<b>Summer II</b>	100.398	Art Appreciation	Anderson, Alma	20
		151.201	Visual Arts in Civilization	Engeran, Whitney	11
		200G.201	Special Problems in Art	Gates, Jack	5
<b>1997</b>	<b>Fall</b>	100.002	Art Appreciation	Tyson, Virginia TA	37
		100.003	Art Appreciation	Williamson, Michael TA	30
		100.300	Art Appreciation	Letsinger, Steve Adjunct	12
		100.401	Art Appreciation	Engeran, Whitney	49
		151.001	Art Appreciation	Engeran, Whitney	46
		151.002	Art Appreciation	Engeran, Whitney	47



## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

ART COURSES FOR NON-MAJORS					
YEAR	SEMESTER	COURSE	COURSE TITLE	INSTRUCTOR	ENROLLMENT
1997	Fall (cont.)	151.002	Art Appreciation	Hay, Richard	44
		151.004	Art Appreciation	jegade, dele	46
		151.005	Art Appreciation	Vargo, Jerome	50
		151.300	Art Appreciation	Letsinger, Steve Adjunct	14
		151.406	Art Appreciation	Letsinger, Steve Adjunct	3
		151.530	Art Appreciation	Letsinger, Steve Adjunct	16
		151.531	Art Appreciation	Letsinger, Steve Adjunct	16
		200A	Special Problems in Art	Hay, Richard	8
		200D	Special Problems in Art	Wells, Christie Adjunct	1
		200E	Special Problems in Art	Davies, Joel TA	14
		200F	Special Problems in Art	Evans, Robert	7
		200G	Special Problems in Art	Gates, Jack	2
		271.001	Survey of Art I	Smithers, Steve	29
		271.402	Survey of Art I	Smithers, Steve	32
		272	Survey of Art II	Smithers, Steve	27
		373	Women Artists	Simpson, Carol	35
		374.401	History of Architecture	Thompson, Nancy Adj.	30
		401A.001	Special Problems in Art	Hay, Richard	1
		401A.002	Special Problems in Art	Hay, Richard	1
		401E.001	Special Problems in Art	Davies, Joel	2
1998	Spring	100.001	Art Appreciation	Engeran, Whitney	31
		100.002	Art Appreciation	Nichola-Pethick, Nancy TA	43
		100.003	Art Appreciation	Tyson, Virginia TA	43
		100.300	Art Appreciation	Letsinger, Steve Adjunct	11
		151.001	Visual Arts in Civilization	Engeran, Whitney	37
		151.002	Visual Arts in Civilization	Engeran, Whitney	51
		151.003	Visual Arts in Civilization	jegade, dele	15
		151.004	Visual Arts in Civilization	Vargo, Jerome	31
		151.005	Visual Arts in Civilization	Williamson, Mike TA	25
		151.300	Visual Arts in Civilization	Letsinger, Steve (?) Adjunct	19
		151.530	Visual Arts in Civilization	Letsinger, Steve Adjunct	6
		151.531	Visual Arts in Civilization	Quinn, Della TA	13
		151.532	Visual Arts in Civilization	Quinn, Della TA	12
		200A	Special Problems in Art	Calkins, Kimberly TA	4
		200C	Special Problems in Art	Knight, Catherine Adjunct	5
		200D	Special Problems in Art	McDaniel, Craig	5
		200E	Special Problems in Art	Persson, Yasha TA	16
		200F	Special Problems in Art	Evans, Robert	4
		200G	Special Problems in Art	Gates, Jack	8
		271.001	Survey of Art I	Smithers, Steven	22
		271.402	Survey of Art I	Smithers, Steven	14
		272.001	Survey of Art II	Simpson, Carol Adjunct	17
		373.401	Women Artists	McNeal, Harriet	32
		388	Intro to African Art	jegade, dele	21
		401E	Special Problems in Art	Persson, Yasha TA	1
1998	Summer I	151.001	Visual Arts in Civilization	Engeran, Whitney	19
		200E	Special Problems in Art	Lattanzio, Fran	5
		401K	Special Problems in Art	Dunlap, Glen	2

**SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

<b>ART COURSES FOR NON-MAJORS</b>					
<b>YEAR</b>	<b>SEMESTER</b>	<b>COURSE</b>	<b>COURSE TITLE</b>	<b>INSTRUCTOR</b>	<b>ENROLLMENT</b>
<b>1998</b>	<b>Summer II</b>	151.201	Visual Arts in Civilization	Vargo, Jerome	20
		200G	Special Problems in Art	Gates, Jack	6
		401D	Special Problems in Art	Johnson, Mary	1
		401K	Special Problems in Art	Anderson, Alma Mary	3
<b>1998</b>	<b>Fall</b>	100.002	Art Appreciation	Adjunct	25
		100.003	Art Appreciation	Hale, Alma TA	35
		100.300	Art Appreciation	Adjunct	15
		100.401	Art Appreciation	Engeran, Whitney	29
		151.001	Visual Arts in Civilization	Engeran, Whitney	47
		151.002	Visual Arts in Civilization	Engeran Whitney	46
		151.003	Visual Arts in Civilization	Hay, Richard	37
		151.004	Visual Arts in Civilization	jegede, dele	32
		151.005	Visual Arts in Civilization	Vargo, Jerome	42
		151.300	Visual Arts in Civilization	Adjunct	6
		151.530	Visual Arts in Civilization	Adjunct	14
		151.531	Visual Arts in Civilization	Adjunct	9
		151.532	Visual Arts in Civilization	Adjunct	9
		151.533	Visual Arts in Civilization	Adjunct	27
		151.534	Visual Arts in Civilization	Adjunct	13
		151.535	Visual Arts in Civilization	Adjunct	22
		151.536	Visual Arts in Civilization	Adjunct	30
		151.537	Visual Arts in Civilization	Adjunct	23
		200A	Special Problems in Art	Hay, Richard	13
		200D	Special Problems in Art	McDaniel, Craig	3
		200E	Special Problems in Art	Persson, Yasha TA	15
		200F	Special Problems in Art	Evans, Robert	4
		200G	Special Problems in Art	Gates, Jack	5
		271.001	Survey of Art I	Smithers, Steven	41
		272.401	Survey of Art II	Smithers, Steven	38
		371	Survey to the 20th Century	Mayer, Charles	28
		373	Women Artists	Adjunct	35
		389	Survey of African-American	jegede, dele	4
		401A	Special Problems in Art	Hay, Richard	1
		401E	Special Problems in Art	Persson, Yasha TA	1
<b>1999</b>	<b>Spring</b>	100.001	Art Appreciation	Nichols-Pethick, Nancy TA	41
		100.002	Art Appreciation	Hale, Alma TA	44
		100.300	Art Appreciation	Adjunct	22
		151.001	Visual Arts in Civilization	Engeran, Whitney	44
		151.002	Visual Arts in Civilization	Engeran, Whitney	48
		151.004	Visual Arts in Civilization	jegede, dele	36
		151.403	Visual Arts in Civilization	Vargo, Jerome	32
		151.530	Visual Arts in Civilization	Tingley, Michael Adjunct	17
		151.531	Visual Arts in Civilization	Tingley, Michael Adjunct	7
		151.532	Visual Arts in Civilization	Tingley, Michael Adjunct	7
		151.533	Visual Arts in Civilization	Adjunct	9
		200A	Special Problems in Art	Hay, Richard	12
		200D	Special Problems in Art	McDaniel, Craig	12
		200E	Special Problems in Art	Persson, Yasha TA	17
		200F	Special Problems in Art	Evans, Robert	10

**SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

<b>ART COURSES FOR NON-MAJORS</b>					
<b>YEAR</b>	<b>SEMESTER</b>	<b>COURSE</b>	<b>COURSE TITLE</b>	<b>INSTRUCTOR</b>	<b>ENROLLMENT</b>
<b>1999</b>	<b>Spring (cont.)</b>	200G	Special Problems in Art	Gates, Jack	7
		271.401	Survey of Art I	Smithers, Steve	34
		271.530	Survey of Art I	Letsinger, Steve Adjunct	10
		271.531	Survey of Art I	Letsinger, Steve Adjunct	15
		271.532	Survey of Art I	Letsinger, Steve Adjunct	10
		272.001	Survey of Art II	Smithers, Steve	30
		388.001	Intro to African Art	jegade, dele	34
		401E.001	Special Problems in Art	Persson, Yasha TA	2
		401G.001	Special Problems in Art	Gates, Jack	2
		401J.001	Special Problems in Art	Erickson, David	1
<b>1999</b>	<b>Summer I</b>	100.300	Art Appreciation	Letsinger, Steve Adjunct	6
		151.101	Visual Arts in Civilization	Vargo, Jerome	20
		151.300	Visual Arts in Civilization	Letsinger, Steve Adjunct	8
		401A.101	Special Problems in Art	Hay, Richard	1
<b>1999</b>	<b>Summer II</b>	151.201	Visual Arts in Civilization	Engeran, Whitney	17
		200G.201	Special Problems in Art	Gates, Jack	8
		401K.401	Special Problems in Art	Anderson, Alma Mary	2
<b>1999</b>	<b>Fall</b>	100.001	Art Appreciation	Bjornsson, Kyra TA	44
		100.002	Art Appreciation	Meyer, Suzanne TA	30
		100.300	Art Appreciation	Letsinger, Steve	15
		151.001	Visual Arts in Civilization	Atkinson, Laury TA	46
		151.002	Visual Arts in Civilization	Engeran, Whitney	46
		151.004	Visual Arts in Civilization	Hay, Richard	44
		151.005	Visual Arts in Civilization	Vargo, Jerome	45
		151.300	Visual Arts in Civilization	Letsinger, Steve Adjunct	25
		151.403	Visual Arts in Civilization	Engeran, Whitney	22
		200A	Special Problems in Art	Hay, Richard	9
		200D	Special Problems in Art	Wells, Christie Adjunct	5
		200E	Special Problems in Art	Persson, Yasha TA	16
		200F	Special Problems in Art	Evans, Robert	6
		200G	Special Problems in Art	Gates, Jack	8
		271.001	Survey of Art I	Smithers, Steve	44
		271.530	Survey of Art I	Adjunct	15
		271.531	Survey of Art I	Carter, Della TA	13
		271.533	Survey of Art I	Letsinger, Steve Adjunct	13
		271.534	Survey of Art I	Tingley, Michael	16
		272.401	Survey of Art II	Smithers, Steve	34
		371.001	Survey to the 20 <sup>th</sup> Century	Mayer, Charles	35
		373.401	Women Artists	McNeal, Harriet	35
		401G.001	Special Problems in Art	Gates, Jack	1
<b>2000</b>	<b>Spring</b>	100.001	Art Appreciation	Atkinson, Laury TA	42
		100.002	Art Appreciation	Bjornsson, Kyra TA	45
		100.300	Art Appreciation	Letsinger, Steve Adjunct	11
		151.001	Visual Arts in Civilization	Engeran, Whitney	40
		151.002	Visual Arts in Civilization	Engeran, Whitney	44
		151.004	Visual Arts in Civilization	jegade, dele	32
		151.005	Visual Arts in Civilization	Hay, Richard	46
		151.300	Visual Arts in Civilization	Letsinger, Steve Adjunct	15
		151.403	Visual Arts in Civilization	Engeran, Whitney	22

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

ART COURSES FOR NON-MAJORS					
YEAR	SEMESTER	COURSE	COURSE TITLE	INSTRUCTOR	ENROLLMENT
2000	Spring (cont.)	151.530	Visual Arts in Civilization	Tingley, Michael Adjunct	16
		151.531	Visual Arts in Civilization	Tingley, Michael Adjunct	15
		151.532	Visual Arts in Civilization	Tingley, Michael Adjunct	13
		151.533	Visual Arts in Civilization	Tingley, Michel Adjunct	8
		151.534	Visual Arts in Civilization	Letsinger, Steve Adjunct	9
		151.535	Visual Arts in Civilization	Letsinger, Steve Adjunct	15
		200A	Special Problems in Art	Hay, Richard	9
		200C	Special Problems in Art	Leth, William Adjunct	7
		200D	Special Problems in Art	McDaniel Craig	5
		200E.001	Special Problems in Art	Persson, Yasha TA	17
		200F	Special Problems in Art	Leth, William Adjunct	3
		200G	Special Problems in Art	Gates, Jack	5
		271.401	Survey of Art I	Smithers, Steve	28
		272.001	Survey of Art II	Smithers, Steve	43
		388.001	Intro to African Art	jegede, dele	38
		401E.001	Special Problems in Art	Persson, Yasha TA	1
		401K	Special Problems in Art	Anderson, Alma Mary	3
2000	Summer I	100.300	Art Appreciation	Letsinger, Steven	10
		151.001	Visual Arts in Civilization	Engeran, Whitney	11
		151.300	Visual Arts in Civilization	Letsinger, Steven	19
		200A.101	Special Problems in Art	Hay, Richard	6
		200G.101	Special Problems in Art	Gates, Jack	3
2000	Summer II	151.201	Visual Arts in Civilization	Vargo, Jerome	11
		401K.401	Special Problems in Art	Anderson, Alma Mary	3
2000	Fall	100.001	Art Appreciation	jegede, dele	38
		100.002	Art Appreciation	Cavanaugh, Alden	45
		100.300	Art Appreciation	Letsinger, Steve	30
		151.001	Visual Arts in Civilization	Cavanaugh, Alden	45
		151.002	Visual Arts in Civilization	Engeran, Whitney	47
		151.004	Visual Arts in Civilization	Hay, Richard	44
		151.005	Visual Arts in Civilization	Vargo, Jerome	45
		151.300	Visual Arts in Civilization	Letsinger, Steven	27
		151.403	Visual Arts in Civilization	Engeran, Whitney	29
		200A.001	Special Problems in Art	Hay, Richard	6
		200E.001	Special Problems in Art	Prohaska, Pamela	14
		200F.001	Special Problems in Art	Evans, Robert	6
		200G.001	Special Problems in Art	Gates, Jack	10
		271.001	Survey of Art I	Smithers, Steve	46
		271.530	Survey of Art I	Letsinger, Steven	13
		271.531	Survey of Art I	Tingley, Michael	14
		271.532	Survey of Art I	Tingley, Michael	4
		272.401	Survey of Art II	Smithers, Steve	42
		371.001	Survey to the 20Th Century	Mayer, Charles	28
		373.001	Women Artists	Cavanaugh, Alden	38
		388.001	Intro to African Art	jegede, dele	20
		401E.001	Special Problems in Art	Prohaska, Pamela	2
		401K.001	Special Problems in Art	Anderson, Alma Mary	1

## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

Non-art majors, with the approval of the instructor, may enroll in studio courses intended primarily for art majors. The Department does not offer private studio instruction. Although the Department of Art does not explicitly offer courses for the local community, such courses are available through the Conferences and Non-Credit Programs of Indiana State University.

Because the new General Education Program has only been in effect for one semester, it is too early to determine the impact that this new initiative will have on the Department of Art. However, because one condition for approval of all new general education courses was a small class enrollment, the department envisions having to offer more sections of Liberal Studies classes which, in turn, will create a need for more faculty lines to cover the additional sections (either tenure-track positions, one-year appointments or adjuncts on a per class basis). This also means that the department will need more classrooms suitably equipped for the showing of slides and the use of other audio-visual equipment.

Some faculty of the Department of Art need to develop a fuller understanding and appreciation of the general goals of the Liberal Studies component of the general education program. These goals should be addressed throughout a student's education and are not something that is relegated solely to Liberal Studies courses. Consequently, the faculty need to find ways to continue to develop the students' capacities for independent thinking, to improve students' writing skills, and to enhance students' capacities for making informed judgments.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

### D. EXHIBITIONS

The Department of Art at Indiana State University operates two separate art galleries: the University Art Gallery and the "Bare/Montgomery Memorial" Student Gallery. Both galleries exist to enrich the curricular offerings of the Department of Art.

The University Art Gallery. The University Art Gallery supplements the Department's instructional offerings by presenting major exhibitions on a rotating basis throughout the academic year. The University Art Gallery has a distinguished reputation for commitment to innovative ideas that enhance the student's knowledge of art. Evidence of its continued success is corroborated by the fact that it is consistently among the highest ranking recipients of funding allocations from the Indiana Arts Commission and Arts Illiana.

Lectures and discussions on the featured shows provide opportunities for students to expand their understanding of a variety of creative approaches. Occasionally, when funds permit, artists, designers, critics, and/or art historians are brought to campus to present lectures, workshops, or forums on significant topics related to the exhibition. In addition, the exhibitions presented in the Gallery provide the community and region with an exciting creative climate in which a non-university public can be exposed to new and challenging artistic developments.

The University Art Gallery is a high-quality, professional exhibition space located in the Center for Performing and Fine Arts, a building constructed in 1997. The University Gallery is a state-of-the-art facility supported by a shipping and receiving dock, storage area, preparation area and kitchenette. The primary exhibition space encompasses 1, 875 s.f. and there is a smaller secondary exhibition space of 304 s.f. The University Art Gallery is administered under the supervision of a Director of the University Art Gallery who is assisted by two assigned graduate students. The graduate students gain experience in the everyday operations of the Gallery which include the installation and deinstallation of all exhibitions, writing condition reports and press releases, and occasionally presenting a slide lecture of upcoming exhibitions as part of the Gallery's Outreach program. The primary focus of the Gallery's exhibition schedule is contemporary American Art, although the exhibitions are placed within a broader art historical and critical framework through the gallery's publications and educational programs.

As a component of the Department of Art, the University Art Gallery shares in the overall efforts to achieve the educational objectives of the Department and the University. In particular, the University Art Gallery offers direct experience with works of art which provides invaluable opportunities for the university and surrounding community to gain an enriched understanding and appreciation for the visual arts. The primary focus of the gallery is to provide opportunities for exposure to and dialogue about contemporary expression within the visual arts, both locally and globally. Accompanying publications, lectures and other public programs are designed to place current trends and practitioners within the broad context of historical and cross-cultural achievements and traditions.

The University Art Gallery organizes and presents a yearlong series of exhibits and related lectures and public events that focus on specific themes. The selection of the series theme is based on a series of set goals: it should relate art to other aspects of society and life; it should contain meaning which is of significance to a wide spectrum of the community; and, it should contribute to the growth in the appreciation and understanding of contemporary visual arts and its place in a historical context. The yearly exhibition schedule of the University Gallery includes: four exhibitions of non-campus artists organized by the Gallery Director or touring exhibitions; one ISU Department of Art Faculty Exhibition; one ISU Juried Student Exhibition for both undergraduate and graduate students; one

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

exhibition featuring one or two faculty member's art works, occasionally in conjunction with another regional artist; one BFA Senior Exhibition, and any number of Final Visual Exhibitions presented as the culminating experience of a student's graduate studies program. Below is a five-year summary of exhibitions presented in the University Art Gallery. For a sampling of exhibition catalogues and brochures, refer to Appendix 26.

FIVE YEAR SUMMARY OF EXHIBITIONS IN THE UNIVERSITY ART GALLERY		
YEAR	SEMESTER	NAME OF SHOW
1995	Fall	Annual Department of Art Faculty Exhibit
		Midwest Photography Invitational VIII
		Two-part Print and Paper Invitational
		Fall Graduate Thesis Exhibitions
1996	Spring	Fred Bunce, Metalry; Robert Evans, Sculpture; and Jerry Vargo, Painting
		Annual Juried Student Exhibition
		Native Streams
		Spring Graduate Thesis Exhibitions
1996	Fall	Annual Department of Art Faculty Exhibit
		The Marriage Project; A Mid-Life Perspective
		Women's Studio Workshop: WSW XX Years
		Fall Graduate Thesis Exhibitions
1997	Spring	Patricia Bellan-Gillen and Dale Leys; From One to Another
		Annual Juried Student Exhibit
		Selections from the ISU Permanent Art Collection
		Spring Graduate Thesis Exhibitions.
1997	Fall	Annual Department of Art Faculty Exhibit
		The Art of the Japanese Kimono: 1900 to the Present
		Calligraphic Installations: Monumental and Intimate Works by Mary Jo Hellmann Maraldo
		Selections 6: Works from the Polaroid Collection and Passing Shots: Photographs by Betty Hahn
1998	Spring	Fall Graduate Thesis Exhibition
		Big Drawings: works by Ying Kit Chan, Allyson Comstock, Anita DeAngelis, Mary Frisbee Johnson and Susan Messer
		Annual Juried Student Exhibition
		Jazz Photographs and Ida Kohlmeyer Recent Prints
1998	Fall	B.F.A. Senior Exhibition
		Spring Graduate Thesis Exhibition
		Annual Department of Art Faculty Exhibition
		Changing Images from the Americas: Latin American Art
1999	Spring	Austral/USA/New Zealand: Small Print Exchange Exhibition
		Fall Graduate Thesis Exhibition
		Michael Aurbach and Valerie Mann : Passages
		Annual Juried Student Exhibition
1999	Spring	Eric J. Bransby: The Mural Image and WPA Works from the ISU Permanent Collection
		B.F.A. Senior Exhibition
		Spring Graduate Thesis Exhibition

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

FIVE YEAR SUMMARY OF EXHIBITIONS IN THE UNIVERSITY ART GALLERY		
YEAR	SEMESTER	NAME OF SHOW
1999	Fall	Annual Department of Art Faculty Exhibition
		Richard Hunt
		Graduate Thesis Exhibition
2000	Spring	Francesco Torres and Sandy Skoglund
		Annual Juried Student Exhibition
		Paul Sierra, Williamson Artist in Residence
		BFA Senior Exhibition
		Spring Graduate Thesis
2000	Fall	Annual Department of Art Faculty Exhibition
		A Celebration of ISU Ceramics Alumni and Vanessa Jennings
		Women to Women: Weaving Cultures, Shaping History
		Fall Graduate Thesis Exhibition
2001	Spring	Arthur Ganson: machinEmotion
		Annual Juried Student Exhibition
		William Volkersz: Domestic Neon
		BFA Senior Exhibition
		Spring Graduate Thesis Exhibition

The professional exhibitions are selected and developed in order to provide a range and scope of direct experiences with works of art that will augment other programs of the Department. Students, faculty, staff and members of the public explore the exhibitions individually. The non-campus or touring exhibitions are reviewed and selected by the Visiting Artists/Scholars and Gallery Committee which is comprised of the Gallery Director, the Curator of the University's Permanent Collections, two faculty members from the Department of Art, the student Director of the Bare-Montgomery Memorial Student Gallery and one undergraduate from the Department of Art. An Advisory Board was established to help the Gallery develop a broader perspective regarding the gallery's operation in achieving its mission of service to the Department of Art and to the community. The Advisory Board members will include: the Dean or a designated representative from the College of Arts and Sciences, Chairperson of the Department of Art, Gallery Director, Curators of the ISU Permanent Collection, two Department of Art Faculty members, one campus-wide (non-Department of Art) representative, two representatives from the community at large, and two student representatives. The responsibilities of the Advisory Board include providing input concerning campus-wide, regional and national initiatives; assisting in the identification and procurement of sources of funding for special projects; and providing leadership in building strong ties between the University Art Gallery and other cultural and educational resources at Indiana State University and in the Community. There already exists a strong and growing utilization of exhibitions by classes led by faculty from the ISU community, and/or institutions of higher learning within the immediate geographic region. Additionally, a strong working relationship exists between the University Gallery and the community's Swope Art Museum, located two blocks away from the ISU Campus.

The operations of the University Art Gallery would be greatly enhanced by increased funding from Indiana State University. Also, a more efficient way of documenting expenses and the funds utilized to pay for its programs is also needed. The present ISU recordkeeping system is not structured in a way to enable the Gallery Director to effectively compile the financial statements now required by many granting agencies. Moreover, the Gallery needs additional storage space to enable



## **SECTION II : INSTRUCTIONAL PROGRAMS [continued]**

it to handle certain types of exhibitions. The gallery would also benefit from an increased equipment allocation that would enable the Director to purchase furniture needed for gallery installations.

Finally, the operations of the Gallery have suffered in the last few years because of an unforeseen turnover in staff and the position of the Director. We need to find a gallery Director who is committed to the Gallery and to the Institution and who will stay for an extended period of time.

The Bare Montgomery Memorial Student Gallery. The student gallery is located in the Department's Fairbanks Hall and is completely student run. Its exhibition schedule is planned and operated by student volunteers under the supervision of a student Director. The student gallery primarily features undergraduate student artwork presented either in one-person or group exhibitions. Opening receptions are planned to coincide with the opening receptions of the University Art Gallery.

Turman Art Gallery. The space in which the University Art Gallery was previously housed is still available for use as an additional exhibition space. In the one year in which it has served as an additional exhibition venue, it has been used by faculty and students to display works in progress, works of a more experimental nature and to showcase aspects of the ISU permanent collection. Unfortunately, we do not anticipate being able to utilize this space in this manner for too long. It is anticipated that the space will be revamped and, quite possibly, reassigned. However, in the short term, it provides the Department of Art with an alternative gallery.

The Hulman Memorial Student Union Gallery. This is a gallery run by Residential Life and housed in the Student Union. Although this Gallery is not actually operated by the Department of Art, it serves as another venue where art students can display their work.

The Permanent Collection. The Permanent Collection of Indiana State University is a collection of works donated to the institution or acquired primarily during the 1960s and 1970s, when funds for this purpose were readily available. Generally, the Permanent Collection is used to distribute artwork throughout the campus and in the many buildings that have been renovated as a result of the implementation of the ISU Master Plan. The collection is supervised by a Curator who, in the past, has had strong ties with the Department of Art and who often has served as an adjunct instructor. Additional funding needs to be made available by the administration to enable the adequate preservation of existing holdings and to permit the purchase of new works of art.

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

### E. OTHER PROGRAMMATIC ACTIVITIES

The three principle "other" programmatic activities developed by the Department of Art are the yearly Art Day, the Visiting Artists/Scholars Series, and VSA arts Indiana.

Art Day. Art Day is a daylong series of workshops conducted specifically for high school students in the local and regional area. Open to any Indiana and Illinois high school art student, this is one of our major recruitment campaigns conceived to familiarize potential students with our facilities and our faculty. At the same time, this event enables us to solidify existing ties between our Visual Art Education program and high school art teachers working in our geographic area, many of whom actually graduated from our undergraduate programs.

The Visiting Artists/Scholars Series. The Visiting Artists/Scholars Series is a yearly program of lectures and workshops by distinguished artists and scholars in the visual arts. This program is an important addition to our regular course offerings as it augments our students' education by expanding the learning experience well beyond the confines of the classroom. The program is administered by the Visiting Artists and Scholars Committee in conjunction with the Director of the University Art Gallery. Below is a listing for the past five years of all participants in this exciting series.

VISITING ARTISTS/SCHOLARS LECTURE SERIES		
YEAR	SEMESTER	SPEAKER
1995	Fall	Elain Reichek
		William Wallace
		David Keister
1996	Spring	Sarah Bates,
		Truman Lowe
		Richard Powell
1996	Fall	Deborah LaGrasse
		Joyce Garner and Wendi Smith
		Jerry Uelsman
		Ann Kalmbach
		Buzz Spector
1997	Spring	Dale Leys
		Patricia Bellan-Gillen
		Frank Gallo
		Michael Shaughnessy
		William Wiley (Williamson Memorial Lecture Series)
1997	Fall	Robert Vickery
		Lynn Katsumoto
		Juichi Iida
1997	Fall	Mary Jo Hellman Maraldo
		Michael Aurbach
1998	Spring	Dennis Adrian
		David Spitzer
		Leonard Baskin (Williamson Memorial Lecture Series)

## SECTION II : INSTRUCTIONAL PROGRAMS [continued]

VISITING ARTISTS/SCHOLARS LECTURE SERIES		
YEAR	SEMESTER	SPEAKER
1998	Fall	Drs. Edna Southard and Hilda Pang, Latin American Art Symposium
		Alejandro Romero
		Victor Hernandez Cruz
		Dr. Marcia Eaton
		Ken Rohrer
		Bill Whorrall
1999	Spring	Valerie Mann
		Michael Aurbach
		Dr. Henry Adams
		Eric J. Bransby (Williamson Memorial Lecture Series)
1999	Fall	Carol Becker
		Richard Hunt
2000	Spring	Sandy Skoglund
		Jeff Huffine/Betsy Stirrat
		Paul Sierra
		Jim Jacob
2000	Fall	Mary Lyman
		Vanessa Paukeigope Jennings
		Sokari Douglas-Camp
2001	Spring	Arthur Ganson
		Timothy van Lear
		Willem Volkersz
		Katherine McCoy

VSA arts of Indiana. Since the 1998-1999 academic year, the Art Education program of the Department of Art has worked with VSA arts of Indiana (formerly VSAI – Very Special Arts of Indiana) to initiate a pilot practicum project designed to enable pre-service art education majors to work as aides with VSA arts Master Artists trained to teach students with disabilities. Indiana State was one of two institutions selected to participate in this program. VSA arts of Indiana decided to initiate this program in response to the training sessions they held around the state for in-service teachers. Many teachers felt that they did not receive adequate background in working with diverse populations before entering the classroom. VSA decided that working with pre-service teachers on appropriate inclusion might give these university art education majors a unique opportunity to learn from specially trained artists prior to being employed in the schools.

The Master Artists demonstrate effective instructional strategies and a willingness to be adaptive in working with children with various disabilities. The university students have the opportunity to spend more concentrated time with students with disabilities, and this has allowed them to realize the strengths that these children have and see some of the considerations necessary to enhance the learning experience for people with disabilities in the art room. The pre-service university students participate directly in some of the problem solving that the artist and art teacher are confronted with during this project. The students are able to see how engaged children with disabilities can be when working in art.

**SECTION III :**  
**EVALUATION, PLANNING**  
**AND PROJECTIONS**

## SECTION III: EVALUATION, PLANNING, PROJECTIONS

### ANALYSIS

As we entered into the self-study for the NASAD reaccreditation, we knew that we had several broad goals we wanted to achieve. Obviously our primary goal was to insure that we would receive reaccreditation. We feel that the value provided by the "Good Housekeeping Seal of Approval" NASAD offers is important in validating the strength of our department and its programs. A second goal of the self-study was to undertake a broad analysis of our entire operations, including curricular and administrative functions and the identification of our significant "stakeholders." A third goal was developing plans for the future in light of the changes both within the department and external to it.

Our regular efforts in evaluation, planning and projection do indeed meet NASAD standards. Specifically, the ISU Department of Art places the education and artistic development of students as the primary goal in all our planning efforts both with respect to the evaluation of current programs and the development of strategies for improvement -- always with an eye on future needs. In many instances these ongoing evaluation activities have been correlated with initiatives generated by the University as a whole to articulate its future in the 21st century. For example, throughout the 90s institution-wide planning initiatives resulted in the formulation of Strategic Planning Reports, on a departmental, college and university-wide level (refer to Appendix 29 for report from the College of Arts and Sciences and Appendix 30 for the report from the Department of Art). Ultimately, these planning initiatives formed the basis for the ISU Strategic Plan for the Twenty-First Century (Appendix 3). Moreover, our NASAD self-study has occurred simultaneously with the institution's NCA reaccreditation study (Appendix 31). This coincidence of evaluation, planning and projection at the Department, College and University levels, allows us to confirm that our Department's goals are commensurate with the eight strategic goals identified by the University:

- Enhancement of undergraduate education
- Extension of advanced knowledge
- Service to new clientele
- Expansion of knowledge
- Transfer of knowledge and expertise to society
- Enhancement and advocacy to multicultural and international values
- Promotion of an interdisciplinary culture
- Enhancement of intellectual and creative expression in West Central Indiana.

In light of the NASAD reaccreditation self-study, our Department has reaffirmed its dedication to achieving excellence in the pursuit of the eight strategic goals of the University. The self-study process itself was spearheaded by a three-member Ad-hoc committee, with one member appointed by the Chair and two selected by the faculty-at-large (one member now serves as the Acting Chairperson). This committee served as an oversight committee to co-ordinate other self-study efforts by the entire faculty. These largely reflected the ongoing activities of existing departmental committees, such as Curriculum, Assessment, and Recruitment to name only a few.

### **SECTION III: EVALUATION, PLANNING, & PROJECTIONS [continued]**

Independent of the NASAD self-study, the faculty meets regularly as a whole. These collective meetings are a central component of the governance of the Department. Faculty members as a group regularly undertake evaluative discussions of all aspects of the department and, in the light of projection, development for the future.

In addition to these regular departmental meetings, at which NASAD issues were addressed, the entire faculty was brought together at two special faculty half-day “retreats” where we evaluated the current strengths and weakness of the department and those issues facing us as we projected our development into the future. Additionally, the Department periodically meets with the Dean of the College of Arts and Sciences. In the Fall of 2000, Faculty met with the Dean to discuss present challenges, issues and concerns, and future plans. The Faculty as a whole agreed that among the department’s current strengths are the following:

- The experienced faculty whose over-all teaching is very strong, especially with respect to techniques and processes.
- The student/faculty ratio which helps to foster a close and dynamic working relationship between faculty and students.
- The exhibition program in the University Art Gallery.
- The Visiting Artists and Scholars program.
- The scope of its instructional facilities.

Moreover, the Faculty discussed those directions in which they felt the department should move in the future. In order, to determine what those might be, the faculty envisioned themselves ten years into the future and tried to conceptualize the criteria by which the Department of Art would then be recognized by its peers, students and the communities it was serving. Accordingly the Department identified the following elements by which it hopes to be known:

- Maintain all current strengths, cited above
- The strength of our traditional curricular offerings.
- The high quality of instruction.
- The depth of knowledge of the faculty.
- The commitment to new ideas and the promotion of creativity.
- Being in the forefront of critical inquiry into the state of contemporary visual art and design.
- The flexibility of the faculty in planning.
- The way in which the Art Department had become integrated into the community, functioning as a hub of artistic activity through its arts and design activities and services.

Naturally, the Department recognizes that the primary challenge it faces today, in 2000, is moving from the present to that positive vision of the future ten years hence. At that time we hope we can look back with satisfaction at how successfully we had realized those aspirations we had envisioned ten years previously. In order to enable us to arrive at that envisioned destination ten

### **SECTION III: EVALUATION, PLANNING, & PROJECTIONS [continued]**

years in the future, the Department saw the need for defining not only where it wants to be in a decade but, also, what it wants to accomplish within a shorter time frame. To that end, while it was undertaking the self-study associated with the NASAD reaccreditation process, the Department developed a five-year plan which addresses the following areas and concerns:

- **Enrollment Projections:** To attract and retain a modest 5-10% increase in undergraduate majors, to stabilize the total number of graduate students, and to maintain the Department's overall total Student Credit Hours.
- **General Education:** To maintain the overall scope and quality of the Department's offerings in General Education and Service Courses.
- **Curriculum:** To maintain the current number of degree programs and major emphasis areas, to develop a new sequence of course offerings in "Computer Arts" for 2D and 3D Fine Arts Majors, to develop a selection of studio courses that emphasize thematic and/or conceptual "content", to develop electives in video, performance and/or installation art, and to develop a program in new technologies and new media for studio majors.
- **Program Assessment:** To finalize the Department's process for a systematic assessment of student outcomes, a process that produces tangible outputs which will include a cohesive document based on specific benchmarks for learning.
- **BFA Final Exhibitions:** To develop an effective procedure for B.F.A. Final exhibitions and to develop an effective procedure for final experiences for students majoring in graphic design.
- **Capstone Course:** To develop a Capstone Course for the Department of Art's undergraduate programs that is consistent with the guidelines for such courses as being developed by the College of Arts and Sciences and the General Education Program.
- **Faculty:** To maintain a total of 15 full-time faculty members and to develop a plan for seeking new faculty positions as existing faculty retire or leave for other reasons.
- **Adjunct and Graduate Assistants:** To utilize Adjuncts on a limited, as-needed basis and to maintain the current number of Graduate Assistantships while increasing the funding for Graduate Assistantships.
- **Administrative and Technical Support Staff:** To maintain our current number of full-time positions assigned to administrative functions and to hire a full-time new technology and traditional tools support technician.
- **Faculty and Student Diversity:** To search valiantly for more women and minorities to hire as faculty lines open, to search diligently for more male students to recruit; and to remain vigilant in improving our retention of minority undergraduate students.
- **Faculty Development:** To find ways to increase the level of support for faculty research and to develop coherent mentoring programs for junior faculty.
- **Technology Needs:** To provide the equipment and software necessary to remain abreast of the ongoing technological advancements that are relevant to all program areas.

Refer to Appendix 32 for the complete text of the Department of Art 5-Year Plan.

### SECTION III: EVALUATION, PLANNING, & PROJECTIONS [continued]

## CHALLENGES FOR THE FUTURE

As a result of this self-study, we have discovered that we are entering an exciting time that offers an opportunity for tremendous growth. A new president has just assumed the leadership of the Institution as a whole and we anticipate hiring a new Chairperson for the Department of Art during the 2000-2001 academic year. Forthcoming retirements will allow us to hire new faculty who will bring with them not only their youth but an enthusiasm that will inspire and enrich entrenched faculty. In light of these anticipated faculty changes, the department anticipates reviewing its curricular structure to determine how faculty lines should be utilized and what direction it wants to take as it progresses into the future. A possible direction for a Department such as ours, which faces a slight reduction of its permanent faculty base, would be to rearticulate its programs by coalescing its emphasis areas within broader frameworks.

- Specifically, the emphasis areas of painting, photo, printmaking, drawing may be realigned into one overall 2-D emphasis area. This area may also be augmented by study in computer arts. Additionally, the emphasis areas of sculpture, ceramics, and wood sculpture may be realigned into one overall emphasis area of 3-D art media.
- The Graphic Design program would in all likelihood remain an emphasis area of its own, with the possibility that, ultimately, a degree in Graphic Design may be implemented. This would be in response to our perceived projection that in order for our Graphic Design program to compete successfully with larger ones in the region, we need to be able to provide students with something that offers them with an additional degree of professionalization.
- Art education, and all teacher education, is in a period of considerable transition into a system of performance-based assessment, which is responsive to the standards for initial licensure that the Indiana Professional Standards Board had recently adopted. All teacher educators are evaluating their programs to decide how to teach and evaluate the performances that the IPSB has mandated. Within the next four years, the art education program anticipates the retirement of one of its two current full time faculty members. It is expected that the Department of Art will strongly urge the administration of the College to approve the search for the replacement of that existing faculty line. However, at this time we cannot be assured what the response to that request will be. Nevertheless, the Department is committed to provide future art educators with the solid foundation needed to make them effective teachers. After all, they would be the ones who would be nurturing a future generation of artists and their audience.
- Within the next two years, the two faculty members responsible for instruction in theory and criticism and in printmaking will retire. The Department will need to determine if these positions should be replaced or if instruction in these areas can be satisfied in some way other than through a devoted faculty position.
- Changes in the pattern of enrollments in both the undergraduate and graduate programs necessitate a reconceptualization of the interrelationship between the graduate and undergraduate programs. If we have fewer faculty, the graduate enrollment will naturally shrink because we will have fewer faculty to provide the one on one mentoring a graduate student requires and we will not have the diversity of faculty needed to offer a broad approach to any specific media. Therefore, we project over the next five to ten years, the demographics of art majors will consist of 15 % increase of undergraduate students from current levels. A decrease



### SECTION III: EVALUATION, PLANNING, & PROJECTIONS [continued]

has already occurred at the graduate level. Actually, we welcome this change because we believe it strengthens our program; with fewer students, we are able to be more selective among our graduate pool and a reduced number of assistantships allows us to reward the graduate student with more financial support and increased opportunities for professional work experience. Additionally, a smaller number of graduate students enables each of them to receive more focused mentoring from the available faculty. This kind of mentoring is specifically what has been such a strong hallmark of the ISU program in the past. Our graduates have competed successfully for University level teaching positions and professional entry level positions into the field of graphic design based substantially on the personal attention they have received while at ISU. By allowing our graduate enrollment to shrink slightly, paralleling the anticipated slight shrinkage of the full time faculty, we expect to insure that the program is maintained at its most effective level of faculty-student ratio.

- Our projection of an increase in the enrollment of our undergraduate program is based largely on the University's projection that an increased population of college age young men and women within our overall region will allow us to attract an enlarged student body. The growth in the undergraduate student enrollment should create a more dynamic pool of students who would enliven the learning environment by bringing with them their diverse backgrounds and experiences and a broad range of talent, which will contribute to creating a more competitive atmosphere. The ISU Department of Art is housed in a physical plant which is suitable for effectively teaching a larger undergraduate population. The larger undergraduate student projection, combined with our anticipated coalescing of 2-D and 3-D emphasis areas, should give us large numbers in the upper-level undergraduate studio courses which would alleviate the current difficulty of having too few students at too many levels collapsed into one instructional period.
- Correlated to the projected increase in enrollment should be a more proactive recruitment effort. We know that in choosing which school to attend, personal contact makes a significant difference. Getting the prospective student on campus is the key to making this personal connection. While we presently do have a recruitment committee in the Department, the focus generally is on us going to the students, rather than bringing the students to us. Because the local population base, from which we had been able to draw for eons, is shrinking, we are faced with a challenge of finding students beyond the region that, in turn, presents a challenge to our recruitment efforts. We believe that we will continue to offer our previously mentioned Art Day, but know that we also need to develop additional recruitment tactics.
- Ongoing reassessment of the needs and expectations of our "stakeholders." We need to better understand the full range of our stakeholders and to reconcile the slight differences among them in their expectations for the department. We also recognize that as a Department we must be ever vigilant to respond to changes in the expectations of our stakeholders.

Our planning process as part of the NASAD self-study enabled us to identify a variety of stakeholders, whom the department serves and who are vitally interested in the effectiveness of its programs. These stakeholders and their expectations from us are as follows:

- Undergraduate students who want their education to lead them successfully to the next level, whether that be graduate studies or gainful employment;

### **SECTION III: EVALUATION, PLANNING, & PROJECTIONS [continued]**

- Graduate students who want their education to enable them to develop a strong body of work consistent to their own artistic vision;
- Parents who only want what is in the best interests of their children;
- State education officials and University Administration who want us to maintain high enrollments in our classes, as well as maintain a good retention rate;
- The local art community who attends gallery exhibitions, visiting artists/scholars lectures and related events;
- The larger local community-at-large for which it was difficult to determine precisely what is desired.

The difficult task ahead of us is balancing the needs and expectations of the various stakeholders with the Department's obligations and responsibilities to the University, while maintaining the integrity and credibility of its programs. The undergraduate and graduate programs of the Department of Art are directed toward excellence both in studio and cognitive thought. The Department believes that the curriculum on both levels is a vigorous and well-organized sequence of experiences designed to foster intellectual and creative development, communication skills, and formal and technical knowledge.

The Department of Art endeavors to educate and train its students to survive in a rapidly changing art world by keeping abreast of these changes. The high levels of preparation, commitment and professionalism of the Faculty reflect a concern with the academic world of art and art history, as well as the larger world of professional art, and this preparation has enabled the Department of Art to meet the objectives of its undergraduate and graduate programs in a manner consistent with the goals the Department has outlined for itself. These goals also reflect those mandated by Indiana State University as a whole and are consistent with the principles embodied in the NASAD.

This report has enumerated the many ways in which the Department of Art consistently monitors, discusses, modifies and improves its instructional programs on both the graduate and undergraduate levels. Upon completion of this report, the Department has a better idea of what course of action it should take regarding its programs and how it should proceed as it moves into the twentieth-first century. The Department is confident that with the continued active and positive support of the Dean of the College of Arts and Sciences, the Dean of the School of Graduate Studies, the Provost, and the President of the University, combined with reaccreditation approval by NASAD, the Department of Art not only will continue to meet its stated goals and objectives but it will be able to build even stronger programs in the future.

# APPENDICES