



June 30, 2011

Academic Department Five-Year Review

Department of Art

Art

Chiong-Yiao Chen, Professor of Art

Department Chair

Departmental Assessment

The University of North Alabama is committed to a process of ongoing and integrated planning and evaluation. To this end, each department engages in a five-year review to ensure that departmental goals, strategies, and projected outcomes support the institution's mission, strategic plan, and commitment to academic excellence.

Specifically, all five-year reviews should 1) incorporate a systematic review of institutional mission, goals, and outcomes; 2) review results targeted toward continuing improvement in departmental quality; and 3) document changes have occurred as a result of the review.

1. Assessment of the department as it relates to students

1.1 Enrollment

The five-year enrollment data from 2005–6 to 2009–10 provided by the Office of Institutional Research, Planning and Assessment indicates that the numbers of total undergraduate enrollments, full-time and part-time art majors combined, showed a sharp increase over the year of 2006-07 (A growth that coincides with the University- wide increase in enrollments) followed with a steady decline. While full time enrollments declined from 100 down to 85 students, the part time enrollment increased from 47 up to 62 students. Over the five-year span, the department's total student credit hour production increased from 4992 to 5106 hours, an increase of 114 hours.

| Number of Duplicated Majors (Summer, Fall, and Spring Semesters Combined) | | | | | | |
|--|----------------|----------------|----------------|----------------|----------------|----------------|
| <i>Bachelor</i> | <i>2005-06</i> | <i>2006-07</i> | <i>2007-08</i> | <i>2008-09</i> | <i>2009-10</i> | <i>Average</i> |
| Status | | | | | | |
| Full-Time | 100 | 136 | 106 | 94 | 85 | 104.20 |
| Part-Time | 47 | 55 | 53 | 62 | 62 | 55.80 |
| Total | 147 | 191 | 159 | 156 | 147 | 160.00 |
| FTE Students | 115.67 | 154.33 | 123.67 | 114.67 | 105.67 | 122.80 |

Student Credit Hours (Summer, Fall, and Spring Semesters Combined)

| <i>Level</i> | <i>2005-06</i> | <i>2006-07</i> | <i>2007-08</i> | <i>2008-09</i> | <i>2009-10</i> | <i>Average</i> |
|--------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Undergrad | 4,983 | 5,010 | 4,764 | 4,917 | 5,103 | 4,955.40 |
| Graduate | 9 | 9 | 6 | 3 | 3 | 6.00 |
| Total | 4,992 | 5,019 | 4,770 | 4,920 | 5,106 | 4,961.40 |

1.2 Graduation data for department majors and minors

The number of degrees awarded showed a sharp peak/valley pattern that is consistent with the University trend, with an overall increase in the numbers of art majors from 9 to 19 students, an increase by 10; and an increase in art minors from 3 to 13 students, also an increase by 10.

| Bachelor | 2005-06 | 2006-07 | 2007-08 | 2008-09 | 2009-10 | Average |
|-----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Degrees Awarded | 9 | 22 | 16 | 25 | 19 | 18.20 |
| Bachelor | 2005-06 | 2006-07 | 2007-08 | 2008-09 | 2009-10 | Average |
| Ratio | 16.33 | 8.68 | 9.94 | 6.24 | 7.74 | 9.79 |
| | | | | | | |
| Minor | 2005-06 | 2006-07 | 2007-08 | 2008-09 | 2009-10 | Average |
| Degrees Awarded | 3 | 8 | 18 | 9 | 13 | 14 |

1.3 Student services

Academic advising

To support the University academic advising and retention efforts, each of the art faculty was assigned approximately 17 to 20 art students depending on the students' interests in the areas of studies in art. While structured pre-registration advising every semester offers each student mandatory 30 minutes meeting with his/her advisors, the inherent nature of the small class size and one-on-one studio art instruction provides ample teacher/student contact opportunities. Thus, the advising process for the art faculty is ongoing throughout the semester.

Degree program reviews

The art faculty participates in portfolio assessments in addition to their regular teaching assignments. Bachelor of Fine Art degree candidate's admission review and the graduation exhibition exit portfolio review take place each semester. The process requires organization and progress check meetings and individual conferences leading to a four hour long event for BFA review and equally long hours of exhibition installation.

Honor society and extra curricular activities

The department sponsors Delta-Mu, the UNA Chapter of Kappa-Pi, the International Art Honor Society by guiding the chapter officers in their effort to organize and carry out discipline specific extra-curricular activities such as offsite exhibition planning, leading fieldtrips and services at state conferences.

Career development mentoring

The field of art uniquely assumes not one clearly defined pathway and the department does not offer structured instruction on this subject. The art faculty assists senior art students to develop customized portfolios, industry connections, contracts and budgeting skills, supplies and resources that are specific to a variety of fine arts and commercial venues.

The department made contacts with the University Career Planning and Development Center in Fall 2010 to familiarize ourselves with the current tools and assistance available for art students. We learned that students are offered excellent resources for internship opportunities. Ongoing collaboration between the Art Department and the Career Planning and Development Services will ensure the quality of career development mentoring.

- 1.4 Outcome information including student performance on licensure/certification exams, job placement of graduates, student, alumni and/or employer surveys

Praxis Series Test scores

During 2006–2010, 20 students took the Praxis Test, 19 students passed. The department received one institutional summary report on Praxis Test scores in 2008–09. A total of five students participated in the exam. 2008–2009 data on the Summary Report on the area of *Art Content Knowledge* demonstrated that students who received relevant training at UNA performed at approximately the same level as the national average (National–UNA, 170–168), with the highest observed score being slightly lower than that of national average (197 compare to 200); however, UNA's lowest observed score is significantly higher compared to all examinees (149 compared to 100). This achievement benchmarks the quality of our instruction in the subject areas of Art, and that students are adequately prepared for their ensuing teaching careers.

Detailed score information further indicated that in the correct percent of answers in the test category I: of the content area *Traditions in Art, Architecture, Design, and The Making of Artifacts*, UNA students scored higher than the National average by 6 % and by 11% higher than the State average. In category II: *Art Criticism and Aesthetics*, our students scored 3% lower than the National average but 5% higher than the statewide average. In category III: *The Making of Art*, our students score lower than the national average by 2% but higher than the statewide average by 4 %.

While the aforementioned overall student achievements are plausible, the percent of UNA students scoring in each quartile in each category

indicates that 60% or more of our students could strive for overall improvement in all the categories. The spring 2010 art history curriculum revision included a redesign of *AR385W Critical and Applied Art Theory* to address the art students' general weakness in their knowledge of Art Criticism and Aesthetics.

Alumni Surveys

The Spring 2011 Alumni Survey surveyed 75 graduates between 2000-2010 and received 24 responses—a return rate of 32%. While 65% of respondents consider the overall quality of the Art Department as *Good*, 19% consider the quality being *Very Good*. Regarding the Influences of work opportunities on their career development:

- Independent studio work in professional emphasis—
13 out of 15 respondents consider that independent studio work as having moderate to tremendous influence on their career development.
- Collaborative project—
9 out of 12 respondents consider that collaborative project experience as having little to moderate influence on their career development.
- Participate in exhibition—
11 out of 14 respondents consider that the exhibition practice as having little to moderate influence on their career development.
- Internships/cooperative employment—
7 of the 9 respondents consider internship as having little to moderate influence on their career development.

Alumni response with regard to their job placement (full-time or part-time art/design related positions) is incomplete. Of the 24 entries received, 14 of them indicated that they have had 1-3 positions since their graduation, but did not provide additional information except the city where they worked. In the coming year, the department will make use of the limited information and identify additional methods by which we can connect with the employers of our graduates and properly assess the job placement rate.

2. Assessment of the department as it relates to faculty

2.1 Teaching productivity and activities designed to enhance teaching and the curriculum

The studio art faculty were assigned a teaching load of three courses (18 contact hours) and art history faculty were assigned four academic courses

(12 contact hours) per semester. All of the faculty teach beginning, intermediate and advanced level courses. The department offers 50 courses covering art history, art education and studio art. Many of the different level studio art courses are stacked to maximize the enrollment. For example, AR342 Painting I, AR442 Painting II, and AR462 Advanced Painting are taught in the same class periods. In such cases, the frequency of demonstrations are often doubled in subjects that are technically demanding, whether it is traditional medium such as sculpture or digital media, where software updates rapidly. The studio art faculty is challenged in effective classroom management due to the small scale of our art program.

Within the past five years, major curriculum revisions in the areas of photography, digital media and art history were proposed and implemented. Faculty specialized in these areas have developed new courses, adopted new textbooks and expanded course content to introduce global and contemporary issues. In subject areas where no major curriculum revisions were carried out, the faculty kept abreast of their specialty fields through research and conferences and additions of new course materials and techniques have been the norm. During the past two years, the faculty has further fine-tuned the foundation course rubrics and assessment methods as well as developed an Art Department Quality Enhancement Plan for Research Literacy to support the University SACS preparation efforts.

Other activities that enhanced teaching and curriculum include:

- Participation in the University Learning Community.
- Research in software and hardware developments pertinent to new media.
- Adoption of education technology: LiveText, Web ST, Black Board and Angel Learning.
- Sponsorship of student participation in competitions and professional conferences.
- Research and planning for alternative exhibition spaces and propose studio renovations to improve teaching efficiency.
- Review of new publication and update Library resources to support the teaching fields.
- Leading student fieldtrips to museums, galleries and relevant industry establishments.
- Providing quality university gallery exhibition programs to support the curriculum.

The above activities are detailed in the Faculty Evaluation Summary (formally faculty goals and objectives summary report) housed in the Art Department Office and the Office of the Dean of College of Arts and Sciences.

2.2 Research productivity

The art faculty's research productivity encompasses participation in exhibitions and workshops; publication in the form of books, articles, or conference proceedings; presentation of conference papers or poster sessions; invitations as guest speaker, presenter, or instructor; and acquisition of fellowships and grants, either internal or external. The following synopsis presents the faculty research productivity over the past five years:

Ms. Chiong-Yiao Chen, Professor of Art, participated in regional and national exhibitions every year. Her intaglio print created in 2008 was acquired for the collection at the East Oregon State University Art Department. Another 2009 mixed-media woodcut was exhibited in the exhibition surveying the art of contemporary southern university printmaking. Ms. Chen began researching on the development and practice of public art through a research grant received from the University in 2009.

Professor Fred Hensley, Professor of Art, carried out his ongoing market and technical research on software and hardware development pertinent to digital media in order to support his teaching fields and to enhance the quality of mentoring our junior faculty. He participated in faculty exhibitions in 2007, 2009 and 2011 with multimedia installations, and in the 2008 *Fusion of Arts and Sciences* exhibition held in the University Art Gallery.

Dr. Lisa Kirch, Assistant Professor of Art, received University faculty research and development grants every year since 2006 for research and presentations at national and international conferences. Specifically, she received a Scholar-in Residence fellowship from Deutsches Museum in Munich In 2007. She was a contributing writer for two German scholarly publications (2007, 2010). Since 2007, she carried out four book reviews in the areas of Renaissance Art that were later published in professional journals.

Ms. Nanhee Kim, Assistant Professor of Art, in her first year of employment 2010-11 at UNA, carried out course content research to support her teaching assignments that were new to her. She presented her research *Urban Sign Design* online at an international design conference and proposed a second paper for 2011 Southeastern College of Art Conference. The former is being considered for publication.

Mr. Ron Shady, Professor of Art, participated in the Biannual Faculty exhibition at the University Gallery during 2007, 2009, 2011 and exhibited for charity, educational outreach and historic culture events locally over the years. He regularly participates in exhibitions during the Alabama State Clay Conference and National Council on Education for Ceramic Arts (NAECA).

Dr. Zurinsky, Assistant Professor of Art, carried out research in the areas of Art Education and Special Education focusing on the subject of Autism and Creativity. She has presented her research at state and national conferences annually since 2006, and in 2010, her research findings were published in *Understanding Students with Autism through Art*, NAEA's topical scholarly selection in the field of special education.

Mr. Wayne Sides, Professor of Art, presented his retrospective exhibition of 30 years of work at the University of Alabama and Louisiana State University in 2009. His photographs, published in *Gather up Our Voices*, was the winner of 2008 Alabama's Harper Lee Award. Since then, Mr. Sides has become a member of the cultural envoy for the State of Alabama. He held an exhibition in Petrosanta, Italy during 2010 as part of the Alabama Cultural Exchange program. In the following year 2011, he was invited by the Council for Cultural Advancement at Petrosanta to exhibit his recent work that documents Italy's immigrant population.

Mr. John Turner, Professor of Art, participated in the Biannual Faculty exhibition in 2007, 2009 and 2011. In 2007 and 2008, he painted portraits of Ernest Borgnine and George Lindsey. The tributary events at which these paintings were presented were considered the highlights of the George Lindsey Film Festival in Florence. In 2008, Mr. Turner presented his research on the topics of Nazi Semiotics in relations to Anne Frank and her corollaries at the Florence City School.

2.3 Service to profession, community, and university

The art department expects a correlation between the nature of the service and the individual's specialized field and that the faculty's active participation in service activities will contribute constructively to the total development and growth of the art program as a cultural endeavor. Documented evidence of each faculty's service can be found in the annual Faculty Evaluation Summary and in each faculty's vitae.

In the areas of departmental and University service, the Art Faculty regularly participate in student portfolio reviews, curriculum development, academic advising, and university gallery functions. To support teaching, each faculty investigates and recommends studio

equipment and facility improvement relevant to his/her teaching areas. A few faculty work with art student organizations and some took special interest in serving on the University committees. A small team of faculty, on a rotating basis, participates in UNA preview day to support the University and departmental efforts in recruitment and retention efforts.

In the areas of professional and community Service, the studio art faculty impart their knowledge and techniques of their professional practice through presenting public lectures, conducting workshops and exhibiting in galleries, museums and other education institutions. The art history and art education faculty contribute to the knowledge and skills of their specialty areas through peer reviews, editing and translating manuscripts and occasional collaboration. In some cases, the faculty has extended their leadership and organizational skills by taking uncompensated positions in professional or community organizations. They have curated exhibitions, chaired conference sessions, and served as art jurors and consultants.

2.4 Faculty development

The College of Arts and Sciences faculty development grants provide \$2000 annual support for faculty development needs on a competitive basis. The departmental travel allowance, averaging \$600 per faculty, further supplements travel needs. This funding provides means for transportation, lodging and in some cases, registration fees to attend conferences and annual professional meetings, to do field research and to install exhibitions for the purposes of advancing scholarly and artistic development and teaching merit. Listings of each faculty's development activities can be viewed in the annual Faculty Evaluation Summary and in each faculty's vitae that is filed at the Art Department office and the Office of Academic Affairs.

2.5 Adequate faculty to address the goals and objectives of program (OR see below)

The Department currently employs eight full time and three adjunct faculty—a total of eleven well-qualified professionals with extensive teaching and professional experience that is sufficient to support the goals and objectives of our program.

Nine of the eleven faculty possess the terminal degree *Master of Fine Art*. One of the faculty holds a Doctorate in Art History and the other holds a Doctorate in Art Education. Two of our three adjunct faculty in studio art also possess the requisite graduate credits in Art History.

Information regarding the art faculty's education backgrounds, professional credentials and teaching assignments can be reviewed in the *Faculty Certification Forms* that are housed in the Office of Vice President of Academic Affairs.

3. Assessment of the department as it relates to facilities and resources to address the goals and objectives of each program within the department

3.1 Laboratory Support

The Art Department maintains two labs: a computer lab located in Art Building room AB302 and the Photography darkroom located in the second floor of the Communications Building. While the computer lab facility and equipment is adequate to meet the instructional needs, the state of the photography darkroom facility leaves much to be desired.

Our computer lab is equipped with 15 Macintosh iMac workstations. Three eMacs that are two generations older are used to drive an Epson flatbed scanner, a Hewlett-Packard flatbed scanner, and a Canon slide scanner. The lab has a Hewlett-Packard Design Jet 130 printer, a laser printer, a video projector, Epson 3880 printer, and hardware for screen and printer calibration. Five digital still cameras and five video cameras are available for students to check out. The computers are equipped with a full complement of software that supports the courses taught. The University has provided educational technology support with regular upgrades. Six studio art courses ranging from digital media to digital photography were conducted in this lab and occupied a total of 36 instructional hours. In addition, the lab is open 12 hours per week in the evenings to support student learning.

The photography facilities are split between the Art Building and the Communications Building. The Art Building room AB303 houses the photography studio, which is equipped with hot lights, studio strobes, a light meter, medium format cameras, a large format camera, tripods, and various backgrounds. This classroom is currently being used concurrently with the computer lab for Studio Photography, for all the lecture and critique components in film photography and as necessary, for exit BFA Entry Portfolio and Exit Portfolio Reviews as well as visiting artists' workshop, and temporary storage.

The darkrooms are located in the Communications Building and consist of nine semi-private darkrooms each with two enlargers, a film drying room, two storage rooms, and a chemical mixing room. This forty year old darkroom configuration is severely inadequate for our current curriculum; its configuration severely limits the faculty's ability to teach and monitor

the classes and is unlikely to meet neither increasing enrollment needs nor the needs of our handicapped students. The instruction room is too small to accommodate the entire class at once; therefore the instructor must perform multiple technical demonstrations, which is both time consuming and inefficient.

Budget request for renovation to a gang dark room to improve photography instruction was submitted in 2007 and the request was approved by the upper administration in November, 2008. Unfortunately, this approved renovation plan was not carried out.

3.2 Instructional Equipment

Current ceramics studio equipment and facilities support the instructional needs of all traditional studio techniques. The ceramics studio has 13 electric potters' wheels, one kick wheel, two electric kilns, and two gas kilns. The sculpture area has adequate provisions for woodworking, stone carving, casting, welding, and areas for construction of projects. The painting studio provides easels, adequate surface facility, and storage for 17 students. The drawing studio is equipped with drawing benches, easels, as well as storage space. The printmaking studio is equipped with printing presses for relief, intaglio, and lithography processes. Printmaking students also have access to a copy camera and Nuarc exposure system as well as the computer lab for photo processing.

Lecture rooms devoted to Art History and Art Appreciation are equipped for projection of slides, videos, DVDs, and digital presentations. Lighting and most equipment are operated from lecterns at the front of the classroom. A slide library containing over 15,000 slides supports the Art History and studio courses and the University Media Services and Collier Library provide an adequate film and video collection to support the lecture courses.

Faculty members are responsible for the appraisal of equipment in their respective curricular areas and often perform equipment maintenance. The need for repair, upgrade, or replacement of facilities and equipment is through purchase order requests subject to the availability of funds. Requests for the replacement or updating of computer equipment and software are submitted to the department chair and forwarded to the director of computer services.

With the complete lab fee revenue being returned to the department, we are able to replace some broken and outdated equipment and invest further in smart classroom technology. (*see 3.4 Education Technology for more specific information*)

3.3 Office and Classroom Space

The administrative offices, a conference room, a large professional gallery and storage spaces are located on the second floor of the two-story Visual Arts Building. Located on the first floor Visual Arts Building are the student gallery, the slide library, two lecture auditoriums and a shared projection room equipped with slide projectors, video projectors, VCR/ DVD player and an eMac computer driving the short-throw projector in the student art gallery. The auditoriums service the Art History and the Art Appreciation courses. The current spaces are adequate to meet the instructional need for lectures.

Adjoining the Visual Arts Building is the four-story Art Building where the studio art classrooms are located. The Art Building provides eight instructional studios approximately 34 feet by 40 feet each with utility rooms for storage. These studio facilities provide for sculpture, ceramics, painting, drawing, printmaking, photography, digital media, graphic design, and basic design classes. A mat/frame room is located adjacent to the painting and drawing studios on the second floor. The shop is situated on the first floor of the Art Building and is equipped with kilns for ceramics, welding equipment for sculpture, and a variety of saws and other woodworking tools to service all the studio courses. Each of the eight main studios is approached from the outside through a foyer. Nine faculty offices are located on the fourth floor. Each office is 9 feet by 16 feet, eight of which are in pairs with shared studios.

While studios are functional and adequately equipped, the lack of sufficient ventilation and functioning climate control has been a major problem. In the summer of 2008, the University replaced the AC system. While the ventilation and climate control are no longer an issue, the newly built but outdated system design poses significant noise pollution that interferes with instructors being heard. In addition, after heavy rainfall, persistent leaks in many of the instructional studios damage equipment and supplies and as a result, the working environment can be hazardous.

In Spring 2010, leaks in the University Art Gallery were repaired. While we are thankful for this improvement, we also notice that our Gallery's wall covering desperately needs a face-lift after more than 30 years of wear and tear.

3.4 Educational Technologies

The University has provided educational technology support with regular upgrades for computers and software. The art lab computers and faculty computers have been upgraded every three years. In the 2007-08

academic year, two lecture rooms and one art studio became smart classrooms, and two flat screen TV monitors were purchased to facilitate the *Fusion of Arts and Sciences Exhibition*. The ensuing year, the return of the full collected amount of lab fees to the art department budget further strengthened our capacity to improve our education technology. The Department purchased and installed a short-throw projector for motion graphic exhibitions (2008), repaired a broken large scale projection screen (2009), purchased 12 appropriate work benches for our design foundation classroom (2009), purchased a medium format color printer for the computer lab (2009) and a 10-drawer flat file storage system (2010) for the Print Design class as well as attended to the following needs: replaced a 40 year old broken photography seamless backdrop system (2010), partially equipped AB203 and 303 to become smart classrooms and contributed to the costs of the digital media faculty's laptop (2010), upgraded a forty year old broken, hand operated graphic tracer with a digital graphic projector and purchased a new matt cutter for presentation use (2011).

Since the University's online course management system moved to Angel Learning in 2009, our art history and art appreciation instructors have adopted the technology to manage their course work. In addition to the regular classroom offerings, the department began offering AR170 Art Appreciation as an online course in Spring 2010 taught by adjunct faculty. After several trying semesters, it appears to be approaching maturity.

3.5 Faculty

The tenured faculty holds the appropriate terminal degree in their areas of expertise. Besides their regular teaching load, the faculty also contributes considerable time to service. We share advising responsibilities as well as being responsible for equipment maintenance in our teaching areas. In addition, the department also regularly employs three adjunct faculty all of which also hold the appropriate terminal degree.

During Spring 2011, in the foundation areas, one of our adjunct faculty took on a teaching assignment that was more than half of a full time teaching load. This fact speaks for the need of a full time faculty who specializes in the foundation curriculum.

The National Association of Schools of Art and Design, in their visiting evaluators report, recommended the addition of another faculty position in art history with specialty areas in Modern Art and other additional assignments (Asian Art and other non-western art history.) In 2008, the department submitted a budget request for an additional art history faculty. This request was not granted. Continuous state proration over the

past three years 2009-2011 further diminished the probability of an additional new faculty position.

One art historian who is a Renaissance specialist currently teaches the entire scope of the program that covers all Western art history. The periods include prehistory; ancient; medieval; renaissance; baroque and rococo; neoclassicism and romanticism; modern; post-modern; and contemporary art, a span of about thirty thousand years. Additionally, our current art historian is also solely responsible for courses focusing on the history of photography, critical and applied art theory and women's studies. In this breadth, courses can touch only very summarily on art from outside Europe and the Americas.

Our current, already wide-ranging course offerings are necessary elements in our students' learning experience, but such a teaching load is untenably broad for any one faculty member. To support the University strategic goal for diversity and its initiative to internationalize the curriculum, the addition of one tenure-track faculty with a specialty in non-western art would help to ensure our success in meeting our program goals going forward.

4. Notable achievements by the department

- a. In October 2007, the Department of Art received its approved status as a re-accredited institutional member of the National Association of Schools of Arts and Design (NASAD) at its annual meeting in October 2007. NASAD is recognized by the U.S. Department of Education as the highest ranked accrediting body in the field of Art and Design. Two recently revised University programs, the Interior Design and the Art/Education double major, received their plan approval status during this re-accreditation.
- b. Since the University began to provide a budget for student activities, the Art Students Association acquired travel allocation to fund an overnight field trip to the Atlanta Museum of Art in 2008, 2009 and 2010. UNA students of both art and non-art majors traveled to Atlanta, Georgia and Nashville, Tennessee to view exhibitions of international caliber, such as Leonardo da Vinci exhibition titled "Drawings from the Biblioteca Reale in Turin." and "The First Emperor: China's Terracotta Army Exhibition." subjects among the most significant archaeological finds of the twentieth century.
- c. During Spring 2009, the Department of Art and the University Planetarium and Observatory collaborated on a joint gallery exhibition at the University Art Gallery. The Year of Astronomy Arts and Sciences Exhibition included space technology-inspired artwork created by students in drawing, sculpture, painting, and digital media. The UNA Planetarium and

Observatory provided electronic slide presentations of Hubble telescope images and exhibitions of space models and meteorites.

- d. In 2008, art students Brianna Bolden and David Sercel, were finalists in the black and white photography contest in the “Best of College Photography Annual 2008” competition, co-sponsored by *Photographer’s Forum* magazine and Nikon. The contest drew more than 28,000 images from over 1,000 participating school photography programs. The finalists represented the top 5% of all photos entered in the contest. Art student, Courtney Croxdale, won the first prize in the Undergraduate Category of the 2009-2010 Phi Kappa Phi Student Scholars Forum Competition with her research paper entitled “Detroit Industry.” In 2010-2011 Lauren Schifano, won the second prize with her research on the topic of Paolo Farinati’s *The Jewish Forces Vanquishing the Supporters of Haman: An Allegory of Jesuit Pursuits*.
- e. UNA’s literary magazine *Lights and Shadow*, a collaborative production between the English and Art Department received the following awards for the collegiate publication competition at the Southern Literary Festival: First Prize in 2010, Second prize in 2007, First Prize in 2006.
- f. At the Alabama Association of Art Educators 2009 Conference (AAEA), hosted by the Florence City School System for the first time in AAEA’s history, the art faculty participated as a recruiting vendor, displayed a selection of works created by UNA art students, and mobilized 11 art student volunteers to serve as the workshop assistants at this conference.
- g. The University Art Gallery hosted 15 distinguished artists in its University Art Gallery exhibition program over the past five years. Artists/Educators working with various art forms exhibited and presented gallery talks. Specifically, two distinguished Alabama artists were highlighted in this 2008 program: Yvonne Wells, a quilt maker and Bruce Larsen, an assemblage art sculptor. These two distinguished Alabama artists were selected to join the 2008 delegation for the inaugural Alabama/Italy arts exchange at Pietrasanta, Tuscany, Italy. Additionally, to support the community-wide OneBook reading program sponsored by the Florence-Lauderdale Public Library, the department hosted a public presentation with Richard Cowdrey, most famously known for his illustrations in *Bad Dog Marley*.

5. Responses to previous program review recommendations

The department has been addressing the following challenges and opportunities identified during the 2006-07 self-study for re-accreditation as well as final recommendations made by the visiting evaluation team.

- a. The apparent need for clearer communication between faculty and between faculty and students was observed during our last program review.

Specifically, the department was urged to provide mentoring and guidance to new tenure track faculty through annual comprehensive written evaluations which are shared with the Dean, the need for more comprehensive written evaluations of students who do not pass the BFA portfolio review, the need for the Chair to discuss student evaluations of faculty with the individual instructor.

Action taken for improvement:

In fall 2007, the University Faculty Affair Committee was charged with responsibility to develop guidelines that will help in mentoring new faculty. In accordance with the University Faculty Evaluation Policy, the Department also developed its own guidelines for faculty evaluation in 2009. Since then, written evaluations with respect to that of teaching effectiveness, research and service productivity have been provided by the department chair to the tenure track faculty each year. The written evaluation includes feedback from tenured faculty, and is forwarded to the Dean of College of Arts and Sciences.

With respect to a written evaluation for BFA Portfolio Review candidates: the formal letter notifying whether a BFA degree candidate was successful in passing the review includes elaboration on the strengths and weaknesses of students' portfolios and suggestions for improvement. Additionally, a grading metric was designed to further provides quantified evaluation data.

Student evaluations of courses and instructors were disseminated to the art faculty each semester. The department chair discussed the outcome with each tenure track faculty individually and formally while the individual discussion with tenured faculty may have been less formal.

- b. The visiting evaluators pointed out that the department has an urgent need for two additional faculty positions. While they understand that the faculty and administration can best determine where FTE should be assigned, the evaluators indicated that the art history area is understaffed and recommended hiring of an additional full time, tenure track modernist who could teach art theory and non-western art history. The second full-time, tenure-track position recommended falls in the digital media area.

Action taken for improvement:

A budget request for a modernist/theorist position was submitted in 2008 to the Academic Affairs for consideration. The request was not approved that year. The State proration during the subsequent years from 2009-2011 further hampered the possibility of hiring an additional faculty. This request was brought up again in a discussion with the administration on a curriculum

topic relating to Asian Studies in spring 2011. It was confirmed that the additional art history faculty clearly is unattainable at this time due to on-going unfavorable economic conditions.

Beginning fall 2008, the department has been revising the art history curriculum with the aim of a course delivery that is more manageable by our current one and only instructor. Noteworthy changes include the deletion of *AR180 Intro to Art History and the update of AR385W Critical and Applied Art Theory*. The traditional two-sequence Art History survey has been expanded to a three-sequence survey with the inclusion of non-western art content to reflect current practice. *AR385W Critical and Applied Art Theory* was overhauled and became part of the core curriculum to alleviate students' deficiencies in their theoretical groundings.

These revisions clearly demonstrated the dedication of our current art historian (who is a renaissance specialist). Nonetheless, the need for an additional faculty who is a modernist remains desirable, considering the long-term health of the department. The addition of this position would also allow multiple lecture faculty to jointly share responsibilities for the development of the department's image collection—a sizeable task in itself that requires a half time staff, at the minimum.

With respect to the second full-time, tenure-track position recommended in the digital media area: citing the national trend toward tremendous enrollment increase, the evaluators believe that student enrollment in digital media will continue to grow as much as *UNA* will allow. In their view, given the strength of our program in the past, adding a full-time faculty member would help secure future growth. The evaluators feel that the Department and *UNA* should determine the parameters of growth, recognizing that the potential is significant.

Action taken for improvement:

In response to the market force, the department has revised the digital media curriculum from a more conceptual/fine arts orientation to an emphasis on applied art during 2009-10. The faculty position that originally straddled two areas Photography and Digital Media, was shifted completely to Digital Media. We have recruited a faculty with a specialty in Visual Communications to fill this position, and have begun offering three advanced digital media courses each year instead of two courses in order to encourage and facilitate the growth of the digital media program.

- c. The visiting evaluators further stated that, with regard to increasing enrollment, it appeared that additional planning would be essential, with particular emphasis given to the BFA Digital Media concentration. When

enrollment increases in this area it is inevitable that additional studio/lab space will be needed.

Action taken for improvement:

Our current studio/lab facility and equipment not only supports the BFA in Digital Media concentration, it also supports the digital photography curricular component for the BFA in Photography concentration.

The department has looked into issues relevant to the growth potential of our BFA in digital media. While the program enrollment does not appear to be growing by leaps and bounds, we have seen a steady number of students graduating in this area. Since the graphic design program was phased out in fall 2005 and the digital media curriculum was introduced, eleven students have received BFA in Digital Media degrees.

Further studies revealed that most of the students are unaware of the level of creative and technical maturity required to enter the professional workforce; although many students have intended to pursue the Bachelor of Fine Arts degree, they eventually graduate with a Bachelor of Science degree as an easier alternative. Although the department has begun looking for ways to instill in the students a deeper commitment, we believe that our studio/lab facility could still be sufficient to meet our enrollment for the next three to five semesters.

The department is mindful of this planning recommendation for future needs, as we continue to promote the BFA in Digital Media and to expand our digital photography curricular components.

- d. The evaluators recommended employment of one part-time or full-time maintenance person to alleviate faculty's responsibilities in studio equipment repair and maintenance. The faculty members are generally responsible for maintenance and repair of equipment in the studio areas, and anything beyond their expertise is dependent on assistance from the maintenance Department or from Computer Services. Inevitable delays impact the instructional program. Additional employment of student workers or work-study students was recommended and the lack of adequate security for the Gallery was noted.

Action taken for improvement:

The department has not addressed this issue because requests for additional financial resources in severe economic times seem secondary to other more essential needs. The art faculty continue to be resourceful and diligent in solving problems relative to their teaching areas. Within its means, the Department continues to employ four work-study students

in the areas of Photography, Ceramics, Digital Media and Gallery with extended hours allocated to areas that have more need.

With respect to the lack of adequate security for the Gallery: this issue has not been addressed. In 2001, the department researched the logistics and cost of obtaining gallery insurance with the aim of improving our gallery security. The project became moot because the administration was unable to support this initiative. The Department plans to revive this issue concurrently with the need for gallery interior update and gallery staff.

- e. Students expressed a need for easier access to proper sequence of courses in order to complete degree programs in a timely fashion.

Action taken for improvement:

The department has moved from a two-block schedule on Tuesdays and Thursdays to a three-block schedule similar to that of Mondays and Wednesdays. This change has enabled us to offer more studio art courses each term. The administration has demonstrated their support by approving us to hire additional adjunct faculty. The enrollment bottle neck for several core courses was lessened. Additionally, the department has developed specific course recommendation templates for each degree program to help students with effective degree planning.

- f. There is an apparent need for additional scholarships for incoming freshmen and transfer students.

Action taken for improvement:

The department currently has a total of four endowed art scholarships available for art students on a competitive basis. One of these scholarships is reserved for BFA degree candidates. The other three scholarships are awarded to declared art majors, including transfer students. University freshmen, while not being considered for endowed art scholarships, are eligible to compete for other University leadership and/or academic scholarships.

The art faculty believes that public understanding of the visual arts, awareness of a quality art department program and a willingness to support the educational cause are essential to generating scholarships.

The department has made effort to coordinate more publicity with the Office of University Communications and the local newspaper in order to strengthen the potential for scholarship resources.

g. A better system for in-house or in-town support of the Mac platform seemed warranted. The difficulties encountered with keeping the department computers "up and running" has affected the timeliness and quality of instruction" on numerous occasions with several faculty.

Action taken for improvement:

After investigation, the issues appear to have more to do with timely communication and accurate information transmission, as well as the staffing issue in the Computer Services Department. The degree of technological challenge seems to have eased over the past year, as the interpersonal dynamics and faculty professional preparedness have improved.

h. The reaccreditation evaluators noted that our facilities appeared to be adequate. However, three specific needs were observed: (1) additional outdoor space for the Sculpture/Ceramics program; (2) reconfigured space for the Photography Studio; and (3) ergonomic furniture and reconfigured space and lighting for the Digital Media Studio.

Action taken for improvement:

1. Need for additional outdoor space for the Sculpture/Ceramics program has not been addressed.
2. Renovation of a gang dark room to improve the instructional efficiency and to reduce health hazards was proposed and approved by the upper administration in Fall 2008. However, the renovation has not yet been implemented.
3. Need for ergonomic furniture and reconfigured space and lighting for the Digital Media Studio was addressed, with recommendations from the digital media faculty, technical help from the University Facility Department and necessary resources provided by Education Technology.

6. Vision and plans for the future of the department

Without additional revenue, The Department hopes to maintain the status quo with respect to the curriculum and the number of faculty. The art faculty has demonstrated their ongoing productivity during economic downturns; in the same spirit, the Department will continue to promote excellence in art and design education, monitor and restructure programs as needed to ensure their constant relevance in the field of art and design and to maintain the facilities and technology.

With additional revenue, the department wishes to proceed with its plan for curriculum expansion through hiring of additional faculty in both digital media and art history. These two faculty positions will enable us to modernize and globalize our curriculum substantially.

Animation specialty in digital media:

An additional faculty will enable us to incorporate an animation component in our digital media curriculum. Our current program covers the necessary skill areas in print design, web design, and multimedia design under the umbrella of visual communications. Although we are keenly aware of the rapidly increasing market opportunity in the field of animation, rising student interest and the potential for collaboration within the University and foreign universities, we are unable to support this goal of offering animation with our current staff and facility.

Specialty in modern art, art theory and non-western art:

An additional faculty position in art history will enable us to adequately support our students' globalized educational needs. Our minor in art history has been sought after continuously by students majoring in another academic disciplines (Geography especially). This minor has proven to be an asset to students' career development after graduation. Additionally, informal polling reveals that art students consider art history a viable major option when they realize that a studio art degree does not fulfill their personal need.

Program Assessment

Departments should identify expected outcomes for each of their educational programs. The process below helps to determine whether the program achieves the stated outcomes and provides documented evidence of improvement based on analysis of those results. **If a department offers more than one program, each program coordinator should complete this part of the report.**

7. Name of Program

Department of Art

8. Coordinator of Program

Ms. Chiong-Yiao Chen, Professor of Art

9. Mission Statement of Program

To provide students the opportunity and means to develop a confident, knowledgeable, and proficient grounding in art and design. To develop within each student a refined aesthetic that ensures artistic expression, imagination, and the ability to recognize quality. Along with specialized knowledge, each student will develop a high level of technical skill in the media of choice.

10. Program Overview

10.1 Brief overview of program

The University of North Alabama is an accredited institutional member of the National Association of Schools of Art and Design (NASAD). The Department of Art offers major programs leading to the Bachelor of Fine Arts, Bachelor of Arts and Bachelor of Science degrees; minor programs in art, art history, and photography; and coursework applicable to partial satisfaction of general studies components in all programs. Subject programs for the preparation of art teachers are offered as a double major in Art and Education.

The Bachelor of Fine Arts degree program is designed for students with a professional interest in art, and five areas of concentration are offered: ceramics, digital media, painting, photography, and sculpture. Candidacy for the Bachelor of Fine Arts Degree requires successfully passing a portfolio review following the completion of 45–96 credit hours of

university coursework. The Bachelor of Arts and Bachelor of Science degree programs are designed for students with a personal or academic interest in art. Students in the BA and BS programs may choose to specialize by devoting their general elective hours to course work in ceramics, digital media, drawing, painting, photography, printmaking, or sculpture. Bachelor of Art adds to the Bachelor of Science the global enrichment of language training.

Students are encouraged to become aware of works and techniques from various world cultures and historical periods and to recognize the wide range of current artistic activity. Students are invited to explore their individual interests in art and discover ways to apply their own artistic capabilities within society. Through a cooperative program with the College of Education, the Department of Art offers coursework for the preparation of teachers of art. The department also contributes to the liberal arts experience of other non-majors by offering sufficient curricular opportunities.

The University Art Gallery provides a venue for the exhibition of significant artistic presentations by nationally and regionally recognized artists. By means of lectures and interactive gallery talks, art majors, non-majors, and community members are exposed to and enriched by contact with contemporary art and artists.

As changes in technology and society redefine the role of art education in institutions of higher learning, the Art Department continually reevaluates the effectiveness of its programs, its direction, and its relevancy to contemporary life.

10.2 Student Learning Outcomes of the program.

| Student Learning Outcome (SLO) | Core Competencies | Competency Standard |
|--|---|---|
| Knowledge of art/design fundamentals Students will gain functional competence with principles of visual organization, they will be able to draw, to apply color theory and to work with visual elements in both two and three dimensions. | <input checked="" type="checkbox"/> Effective Communication <input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Use of Existing and New Technology <input checked="" type="checkbox"/> Analysis and Reasoning <input checked="" type="checkbox"/> Seeking Out and Acquiring Knowledge | AR 200 AR 221 AR 222 AR 231 AR 232 |
| Knowledge of history and theory of art/design Students will become familiar with the major achievements in the history of art/design, including the work and intentions of leading artists/designers in the past and present. | <input checked="" type="checkbox"/> Effective Communication <input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Use of Existing and New Technology <input checked="" type="checkbox"/> Analysis and Reasoning <input checked="" type="checkbox"/> Seeking Out and Acquiring Knowledge | AR 170 AR 281 AR 282 AR 283 |
| Research and analytical competency Students will develop the ability to write, speak, analyze and evaluate works of art/design perceptively and critically, and place them in diverse historical, cultural, and stylistic contexts. | <input checked="" type="checkbox"/> Effective Communication <input checked="" type="checkbox"/> Critical Thinking <input type="checkbox"/> Use of Existing and New Technology <input checked="" type="checkbox"/> Analysis and Reasoning <input checked="" type="checkbox"/> Seeking Out and Acquiring Knowledge | AR 385W AR 484W AR 480W AR 481W AR 482W AR 483W |
| Knowledge of technology and equipment Students will acquire a working knowledge of the technology and equipment applicable to their area of concentration-- Ceramics, Digital Media, Photography, Painting and Sculpture. | <input checked="" type="checkbox"/> Effective Communication <input type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Use of Existing and New Technology <input type="checkbox"/> Analysis and Reasoning <input checked="" type="checkbox"/> Seeking Out and Acquiring Knowledge | AR 300 AR 340 AR 351 AR 302 AR 341 AR 352 AR 311 AR 342 AR 312 AR 343 AR 335 AR 347 |
| Ability to solve problems through synthesis Students will demonstrate their ability to solve a variety of art and design problems by combining their studio skills, analytical skills, technological skills, and their knowledge of art history. | <input checked="" type="checkbox"/> Effective Communication <input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Use of Existing and New Technology <input checked="" type="checkbox"/> Analysis and Reasoning <input type="checkbox"/> Seeking Out and Acquiring Knowledge | AR 401 AR 442 AR 404 AR 446 AR 405 AR 449 AR 411 AR 451 AR 421 AR 491 |

10.3 Program productivity to include five-year trends for number of majors, degrees conferred, and other data that demonstrate program growth

See narrative 1.2 Enrollment

10.4. Evaluate the adequacy of library resources available to support your program

The Collier library collection meets the needs of general art students, the faculty, and supports the curriculum. The collection provides basic resources for undergraduate research, supports the research interests of the faculty, and provides current technical information about the arts. Ongoing cooperation between the Department of Art and Collier Library ensures the quality of the art/design collection. Current collecting parameters is set with emphasis on contemporary art, Asian and non-western art to support global infusion of curriculum.

The department faculty recommends selections for the art/design collection related to their teaching areas, while the physical ordering and processing reside in Collier Library. The librarians supplement this process with additional selections. The art/design collection contains a total of 12,450 volumes which includes printed text, image resources, electronic materials, and selected art periodicals. Materials housed at the Learning Resource Center support the College of Education Teachers' Preparation Program. A survey of art faculty indicates that their respective instructional area is adequately supported.

10.5 If you deem existing library resources to be inadequate for your program, identify resources that would improve the level of adequacy

While the Collier Library collection is adequate, the department's slide collection leaves much to be desired. The Department of Art's slide library contains 15,000 slides. The current assessment of the slide holdings is best described as challenging. Holdings in Western art from the 19th century on are in good condition, whereas the quality of slides of earlier art has deteriorated. As the department continues to develop its digital resources collection, images are stored on CD-ROMs, flash drives, the hard drive of the computer in VA 123, and on an external (back-up) hard drive. Development of the collection has been aided by the scanning of images, as well as by our access to the recent (2009) addition of CAMIO and Grove Art Online databases that are available through Collier Library.

We realized that our abilities to expand the collection are limited, as our program is unable to support a discipline-specific database to organize

and store images. The department currently only has one art historian and whose teaching load does not permit a course reduction to devote time for the development of visual resources.

11. Program Evaluation Including Appropriate Documentation

11.1 Means of assessing each Student Learning Outcome

Outcome 1 *Knowledge of art/design fundamentals*

Assessed every year, using hands-on studio project, portfolio evaluation and foundation exhibition.

Outcome 2 *Knowledge of history and theory of art/design*

Assessed every year, using AR170, AR281, and AR282 pre and post-test.

Outcome 3 *Research and analytical competency*

Assessed every year, using AR385W research papers, applied theory projects and class presentations.

Outcome 4 *Knowledge of technology and equipment*

Assessed every year, Exit Portfolio Evaluation

Outcome 5 *Ability to solve problems through synthesis*

Assessed every year, using AR493 Senior Exhibition evaluation

Outcome 6 *Readiness to enter workforce upon graduation*

Assessed every year, using senior exhibition, graduation exit portfolio and/or studio internship portfolio evaluation.

11.2 Summary of the results of the assessment/s for each Student Learning

Outcome 1 *Knowledge of art/design fundamentals*

A comparative, qualitative analysis of a selected number of student portfolios from the foundation courses *AR 221 Drawing I* and *AR 231 Design I* taught by adjunct faculty indicates a significant discrepancy in course content and instructional methodology between senior fulltime instructors and junior adjunct instructors. Senior instructors approach foundation courses utilizing traditional pedagogy that emphasizes basic conceptual and technical skill development leading to product-oriented outcomes. The junior instructors tend toward creative freedom and open-ended processes, and, while their students' creative potential was evident, their final outcomes generally fell

short of fully demonstrating the expected hands-on development and conceptual understanding of visual design principles.

Outcome 2 *Knowledge of history and theory of art/design*

Pre and post-tests consist of simple true-or-false questions, one for each chapter covered in the semester. The questions relate to material students will learn: historical facts, artistic terminology, and differences between styles. Results show that students overwhelmingly improve their score on the post-test.

Outcome 3 *Research and analytical competency*

The course assessment shows that students are able to write a thoughtful, accurate, and detailed formal analysis of one work. They demonstrated their ability to analyze at least one primary textual source in an objective fashion. They are able to discuss the differing methodologies and conclusions of at least two scholarly/critical works on one subject.

Outcome 4 *Knowledge of technology and equipment*

The assessment shows that all students thus far have learned at least the rudiments of traditional and contemporary technology that are required in the core curriculum well enough to pass the graduation exit portfolio review. However, an increasing number of graduating seniors fail the portfolio review on their first attempt because of a lack of selectivity and unacceptable presentations.

Outcome 5 *Ability to solve problems through synthesis*

A standardized assessment rubric has not yet been developed due to the exceedingly broad scope of the studio art curriculum. At the present time, AR493 Senior Exhibition has been designated as the source for data collecting and analysis. The assessment results show that the average student score ranges from high moderate to good.

Outcome 6 *Readiness to enter workforce upon graduation*

The results of the Graduation Exit Portfolio Reviews indicate that students are capable of achieving moderate to good outcomes; however, the content of their portfolio indicate that they are not motivated to practice art beyond carrying out classroom assignments. While many students intended to pursue the Bachelor of Fine Arts degree, they eventually graduate with a Bachelor of Arts degree as an easier alternative. Most of the students are unaware of the level of creative and technical maturity required to enter the professional workforce.

11.3 Program improvements made as a result of these assessments

Outcome 1

The department made a resolution to standardize drawing and design foundation course syllabuses for more consistent learning outcomes. Faculty teaching assignments have been modified considering their specialties.

Outcome 2

The instructors use the results to improve assessment by removing ambiguous questions and by changing the post-test administration date. The instructors rely on other feedback to improve teaching. Should the assessment scores fall drastically, then the assessment results would be used to improve course instruction.

Outcome 3

AR385 Critical and Applied Art Theory is a newly designed course and has only been offered twice during Spring 2010 and 2011 semesters. Enrollment has been small due to the three art history survey pre-requisites. Enrollment is expected to increase going forward and the outcome assessment might present a different dynamic. Since the student feedback was positive and observation/comments from Faculty colleagues were also positive, no changes will be made at this time.

Outcome 4

The administrative policies and procedures of the portfolio review have been fine tuned in order to improve learning outcomes. The guidelines for portfolio reviews have been revised and expanded and evaluation criteria were defined in greater detail in order to more accurately convey our program expectations.

Outcome 5

Although Senior Exhibition is an adequate source for data collecting and analysis, the number of students enrolled in this course represents only a small sample of student achievement. We are in the process of exploring the feasibility of developing a uniform assessment rubric that can be adopted for upper division studio courses where a larger student population can demonstrate their ability to synthesize and solve a variety of arts and design problems.

Outcome 6

The department has resolved to strengthen the applied art component of the digital media curriculum. A faculty member specializing in visual communication design was hired in anticipation of the curriculum

development in this area. We further initiated a visiting alumni workshop series beginning in Spring 2011 to enhance the quality of the career development mentoring and to instill a stronger work ethic in the art students.

11.4 Appropriate documentation to support the assessment of Student Learning Outcomes as well as the improvements made as a result of these assessments

Outcome 1 Curriculum Rubrics for
AR221 Drawing I, AR231 Design I and AR232 Design II

Outcome 2 General Education Assessment Audit Report for
AR170 Art Appreciation
AR281 Art History Survey I
AR282 Art History Survey II

Outcome 3 Undergraduate curriculum proposals for
AR385W Critical and Applied Art Theory.

Outcome 4 Art Department Graduating Exit Exhibition and Portfolio Review Guidelines for BFA, BA, BS, and BS/ED degree candidate

Outcome 5 Guideline for AR-493 Senior Exhibition and evaluation form

Outcome 6 Art Department Exit Portfolio Grading Metrics
Fall 2009 to Spring 2011

12. Program Recommendations

12.1 Identify recommendations for improvement of the program

With respect to faculty and staff:

A. Addition of faculty position in modern/non-western art history.
(Also see 5. Responses to previous program review recommendations)

To reiterate, our wide-ranging course offerings in art history are necessary elements in our students' learning experience, but such a teaching load is untenably broad for any one-faculty member. The National Association of Schools of Art and Design strongly recommended in their evaluation report dated March 2007, that the department add another faculty position in modern art, art theory and non-western art history.

- B. Addition of a full time tenure-track studio art faculty position with specialization in foundations of art.

The fine arts foundation has become ever more important in the age of digital technology for an artist/designer. It is what sets the creative arts disciplines apart from those fields that utilize only computer technology. Additionally, as stated on *pages 13-14, 3.5 Faculty*, the need for an adjunct faculty to take on assignment that was more than half of a full time teaching load speaks to the need of an additional full time faculty. Specifically, a faculty with strength in design and drawing foundations will be instrumental in helping our unique student body (many of them have little or no fine art experience prior to UNA) developing a sound fine arts foundation.

- C. Replacing adjunct appointments with a full time faculty position in drawing and design foundations .

During Spring 2011, in the foundation areas, one of our adjunct faculty took on a teaching assignment that was more than half of a full time teaching load. This fact speaks for the need of a full time faculty who specializes in the foundation curriculum.

With respect to curriculum:

- D. Develop and implement the Art Department Quality Enhancement Plan for Research Literacy.

In support of the University efforts in preparation for the Southern Association of Colleges and Schools Accreditation Review, with respect to the Quality Enhancement Plan for Research Literacy, the Art Department has developed two plans- one for Art History and one for studio art. Going forward, curriculum rubrics will be developed to assess the outcome of the QEP.

- E. Evaluate the effectiveness of Art Department online course offering AR170.

The department began offering an online session of AR170 Art Appreciation in Spring 2010 with adjunct teaching assignment. After four semesters and two instructors later, the technical challenge has lessened and communication between faculty and students improved. The online course appears to be popular enough thus far. The department plans to benchmark our achievement in the coming year to ensure the ongoing success of this course offering.

F. Standardize the foundation of art curriculum rubrics.

As the number of adjunct faculty increases, there appears to be a need to standardize the art foundation curriculum rubrics for effective student learning outcome assessment. Both full time and adjunct faculty will work together to establish definite student objectives in academic, aesthetic, and manual skills areas at the foundation level. This initiative will help define the pathway toward our shared objectives.

G. Develop a study abroad course to support University efforts to internationalize the curriculum.

Through the efforts of the Office of International Affairs, we have seen significant happenings in study abroad initiatives. In response to the call for curricular global infusion, the department plans to develop an introduction to an Asian art course that could appropriately include a study abroad component.

H. Fine tune the alumni survey for more effective outcomes and follow up with employer surveys.

As stated in *1.4. Outcome information including student performance on licensure/certification exams, job placement of graduates, student, alumni and/or employer surveys*, alumni responses with regard to their job placement is sketchy. The department will identify a more effective method in which we can connect with the employers to assess the job placement rate of our graduates.

With respect to facility and equipment:

I. Photography darkroom renovation

Our forty year old darkroom facility is inadequate for our current curriculum; its configuration severely limits the faculty's ability to teach and monitor the classes and is unlikely to meet either increasing enrollment needs nor the needs of our handicapped students. The instruction room is too small to accommodate the entire class at once; causing the instructor to perform multiple technical demonstrations-a practice that is both time consuming and inefficient.

During Fall 2008, the department conducted a survey regarding the viability of film photography. Input from regional leaders of the *American Association of Photographic Educators* and faculty from peer

institutions confirmed that keeping the film photography curriculum alive is consequential to our BFA in Photography degree program. A budget request for renovation to a gang dark room to improve photography instruction was submitted in 2008 and subsequently approved by the Office of Academic Affairs in November 2008. This approved renovation plan has not yet been executed.

- J. Replace the University Gallery interior wall covering to improve the gallery's professional image and exhibition function and address the security issue identified in our previous program review.

The University Art Gallery maintains an active exhibition program. As an instructional facility, the gallery was visited by the general public and utilized by approximately 1000 students enrolled in the Art Appreciation courses every year. The current interior wall covering shows visible signs of deterioration. The covering is detaching from the plywood and sags irregularly in many places. Over the years, humidity has caused the color of the underlying plywood panels to soak through the covering. The wood stain pattern, coupled with numerous nail-holes that can no longer be concealed, severely distract from our exhibitions. This centerpiece of our program is sorely in need of a face-lift.

With respect to the lack of adequate security for the art gallery: the Department plans to take a comprehensive look at the current gallery operation and evaluate related subjects such as budget allocation and expenses, insurance availability, collections and personnel needs etc. in the coming year.

12.2 Recommendations for changes, which are within the control of the program, including curricular changes if appropriate

The department has, since 2007, carried out extensive curriculum revision in the areas of Photography, Digital Media and Art History. The annual update of the University catalog documents these changes. Recommendations D, E, F, G, which pertain to curriculum development, are vested in the art faculty.

Recommendation H will be pursued as one of our 2011-12 Annual Goals. Dedicated attention will be given to this initiative for more effective survey results. Further, employer surveys will be conducted. The faculty expects these efforts will bring useful insights to our efforts towards curriculum development.

12.3 Recommendations for changes that require action at the Dean, Provost, or higher levels to carry out departmental goals, strategies, and projected outcomes are congruent to and support the institution's mission and strategic plan

Recommendations A, B, C, on faculty positions, require the support of the Dean of the College of Arts and Sciences and funding from the upper administration.

Recommendation I and J, on the equipment and facility improvement, also require the support of the Dean of the College of Arts and Sciences and funding from the upper administration.