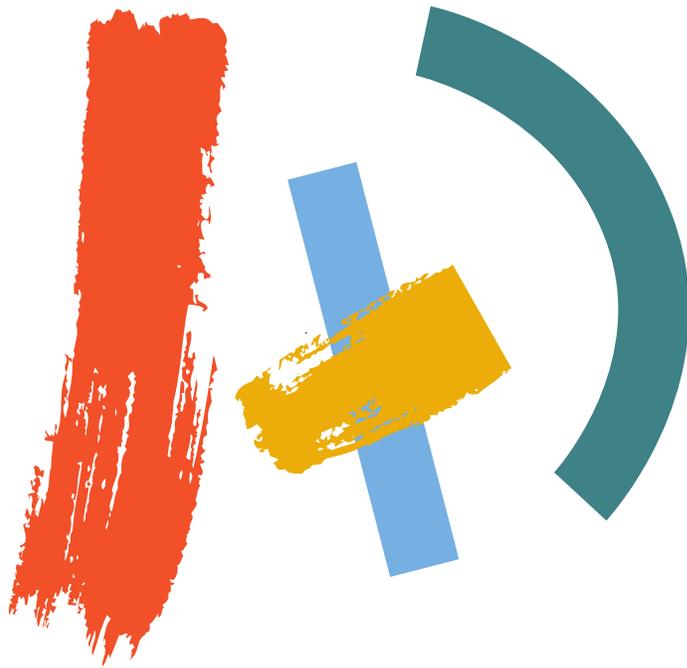


2015 (5.5.16) College of Arts and Letters
Annual Report: Art & Design Department
Carolyn Cárdenas, Department Head



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Note that, in some cases for ease of reading in narratives and assessment, the numbers are rounded to the nearest whole numbers or nearest percentages. Recruitment strategies are located inside back cover. New department governance documents is located inside front cover.

All charts are drawn from Banner/Dashboard.

Part I. Goals For the Previous Year 2015 - and Progress Made on Those Goals

Department Goals for 2015	
<p>1. <u>Changes in Personnel and Faculty Issues</u></p> <ul style="list-style-type: none"> ✓ Mentor Cole Closser as a new tenure-track faculty member in Design for AY15-16. ✓ Replace the old Graphic Design Coordinator position with the recently developed Area Coordinator's position (with one of the three remaining Designers.) ✓ Assign the new Instructor in Design, Marrie Ochieng, with advising components (a former design student who knows our programs and is from Africa,) and with the help of a trained GA to replace Maria Michalczyk's old service position. ✓ Engage in Interdisciplinary teaching as in Art 380, a new course in the Graphic Novel, taught by Professor Closser, and cross-listed with Creative Writing in English. ✓ Open the conversation about a tenure-track hire in Design at the end of Ms. Ochieng's two-year Instructor position. Needs review and adjustments. ✓ Reach out to prospective students who are interested in new media and combining computer with their interests. New recruitment materials need to show these timely alterations. ✓ Work more with alumni to learn how to guide the new programs. A recent visit to New York doing the portfolio review with seniors, for example, revealed a consensus from these very successful designers. They wished they had been required to take a number of business courses while at MSU, for example. ✓ Eric Pervukhin has agreed to take on the Assistant Department Head position for 2015-16. This will allow him to run the Brick City Design Studio, work with helping to position the Design Area, step by step, continue as the Visual Arts Editor, and have the broader view of how Design works with the entire department. Currently he is in production of the area brochures for marketing the programs. ✓ Work to find university funding for Dr. Billie Follensbee to continue acting as the Coordinator of University Collections. 	<p>1. <u>Rationale and Shifting Program Directions</u></p> <p>The Design Area is the largest discipline in the department, with 183 majors, and has been in the last several decades. The program has been staffed with a Bosnian designer, five native-speaking Polish artists, schooled in European academies, and one former Russian - all who have been primarily rooted in print and graphics media. When Roman Duscek wove together this group, Polish Solidarity and the Bosnian war were still present, and their interests were predominantly generated in great illustration, typography, and poster designs. This became the motive that captured the imagination of their students; lead them to beautiful drawing; and helped them to understand the qualities of a well-crafted product, often edgy or with a rebellious tone, and with outstanding rigor. This soon became a nationally recognized program.</p> <p>Today the area is changing rapidly, as the faculty are leaving, and most retiring from MSU. Some were hired at roughly the same time, and Professor Duscek and Maria Michalczyk are now both retired. In two years Professor Kostivic will join them, and three per course (also European) faculty who have assisted will soon follow. The Art + Design Department cannot replace these extraordinarily gifted teachers and artists all at once, and it has left us in a position to re-think how we are looking to the future for young Assistant Professors at a much lower salary than any BFA designer could make in the industry, nearing six figures.</p> <p>Utilizing a strategy to hire former design students, to recruit a new, lesser paid, group of Europeans, or to replace one vacant position after another with the same historical descriptions has lead to more than one failed search. However, polling students, alumni, faculty, and members of the departmental Advisory Board has brought new, professionally-based and tangible ideas.</p> <p>Transitioning, still with print media in mind and diversity underpinnings, we have just hired two persons, with experiences in other lands and universities. Both are able to bring a different sensibility and can teach many courses which cannot be covered by the current per course, GA, or remaining design faculty. More importantly they both are working in areas of cultural iconography and know computers intimately. They complement each other, as well as have knowledge of current industry practices. Finally, there is optimism across the Design and Art faculty that quality and forward movement will be maintained, with great visual results and the natural change that comes with new vision.</p> <p>It will also be important to look to the Art History area as a growing and vital component of our department. No longer just acting in a support role for the studio majors, the faculty and programs in Art History are beginning to underscore their own strengths.</p> <p>The rise of the Museum Studies Program and other Art History majors and minors bring new advancing numbers and the capability for numerous museum internships and graduate school ready majors.</p>

<ul style="list-style-type: none"> ✓ Development issues will be needed to slowly find a way to fund a teaching museum for this growing minor, and possibly a new major down the line. Conversations with the Springfield Art Museum have begun and internships flourish there, along with per course recruitment for teaching drawn from staff and a site for Graduate Thesis Exhibitions. A new development officer (the previous department head) for the department, part-time, will pursue these issues. ✓ Develop a policy with other participating departments. to share the Museum Studies Coordinator position, currently held by Dr. Follensbee (and for over four years paid for by the Art + Design Department.) Needs renewed commitment. ✓ Put Associate Professor Catherine Jolivette, in Art History, forward for a promotion to Full Professor: first stages are in place for a successful outcome. ✓ Revisit Technical Staff and insure they are doing well at a 6-month time period, with regard to previous ADP results. ✓ Upgrade the position of Patrick Hill whose job description and duties have changed from one group to another. Currently it is with Human Resources and will require a raise in pay. <p><u>2. Curricular Revisions:</u></p> <ul style="list-style-type: none"> ✓ New course in Graphic Novels to be instituted fall 2015 and a major developed in the E-Book and Self Publishing via new software, sequential media and more emphasis on the autobiographical electronic visual discourse. ✓ Program Revisions to fit new Foundations course, "New Media" as a requirement for every student. This replaces a third drawing course as a requirement. It will be taught by Graduate students, who have worked already on the computer in their making. <p>Three-dimensional areas will combine to form 3D Arts, including Sculpture, Metals, and Ceramics. Needs renewed commitment.</p> <p>3. Space:</p> <ul style="list-style-type: none"> ✓ Graduate studios must be located. The top floor of the SEC will be redeveloped to fit 2-3 students. In the third year of the degree program, 2-3 more spaces will have to be 	<p>There is interest in growing a minor that has gone from 4 to over 40 in the last five years. Discussions with the library as a possible site for a new museum, shared with Anthropology, Biology and Geology, are ongoing. Consider a new hire, possibly shared with these areas for teaching Museumology, new Art Historical area, and/or a partnership with the Springfield Art Museum staff.</p> <p>The Department will seek National Association of Schools of Art Design accreditation, and this will be a formable piece of the discussion about future goals.</p> <p>New resources are needed to fuel this very successful program. Art History undergraduates have proven an edge in find post graduate positions in museums and galleries, libraries and in higher education as a result of this minor. (See Art History Student Success in Appendices.)</p> <p>Also the introduction of Theory based courses by our British historian, selected as the Outstanding Researcher from the Honors College, is an important new component for our graduate students.</p> <p>The staff remain overall at a very good level of accomplishments: putting in a new Foundations lab, maintaining an Animation, Digital and Electronic Arts lab. The Visual Resource Librarian has agreed to take on all the SOAR and advising issues for AY2015-16</p> <p>Two staff currently hold in positions in the department needing equity changes and receive inappropriately low salaries. Adjustments need to be made for Patrick Hill and Rae Ann Rockwell, Receptionist and Administrative Assistant.</p> <p>This is the first of many new curricula to come to make the courses in the department more in line with current philosophical bases for art and design departments across the nation. Graphic novels, self-publishing and online venues are becoming more important as art forms change especially in design.</p> <p>Student Engagement is essential in the competitive commercial fields and computer-based, digital art forms will be more essential give the department this edge.</p> <p>Interdisciplinary art, problem solving, and craft form the core of all the Art + Design program areas. Moving towards formalizing this compact, such as with the Master of Fine Arts in Visual Studies, will give a new face and personality to each program. 3D is one example.</p> <p>Although massive in scale, 88,000 was not the original amount of square footage for meeting the department's needs. Two other tenants, the UMKC PharmD and Marlin Agency took two floors out of the footprint of the buildings. Graduate studios were not planned, and the shared</p>
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<p>located. One of the photography lighting studios has been co-opted to fill this need. It is temporary, until other spaces can be located. Ideally a new space near the compound would bring more recognition to the program: this will require working with investors across several horizons. Needs renewed commitment.</p> <ul style="list-style-type: none"> ✓ A “making space” would be ideal for faculty and graduate students to work on group projects. It would hold the 3D printer and encourage combined research. A shared classroom, Room 300, is working for graduate students temporarily. Needs renewed commitment. ✓ Business courses may be introduced in the Design area to have students readied for starting their own businesses. Moving BCDS to JVIC or other location would bring about a closer relationship for students and clients. Needs renewed commitment. ✓ Exhibition spaces require content and form of shows to be reconsidered annually for best practices. Hosting national and international venues in Brick City Galleries was introduced in 2015 with Smithsonian and National Archives Site Exhibition “Searching for the 70s” and with “Axel Void,” a Brazilian muralist and easel painter, including his exhibition and workshop which produced new student productions and murals at Brick City. 	<p>classrooms were lost to program areas. All advances in Design could be pointed towards improving both industry standards goals and other directions with appropriate space development.</p> <p>One feature to consider with educational competitors is the move to find creative solutions for larger problems, for the future of national interests. Combining business and industry with artists (IDEA COMMONS), fertilizing art and computers through required cross listed courses in the area, and encouraging art forms that use new technologies are urgent and present goals.</p> <p>2014 Goals with needing renewed commitment were accomplished as well (see 2014 Annual Report):</p> <ul style="list-style-type: none"> • Developed further graduate faculty and stipends. • Foundations Program Area assessment begun. • Utilized fee program to continue meeting expenses. • Art Shop inventory made more efficient and now carries fewer assets with the weight of larger debts. Concluded annual audit. • Developed new per course on lower salary schedules. • Instituted new Promotion and Tenure processes, including a more efficient timeline. • Upgraded gallery efficiency with bi-monthly meetings and increased efforts in several key areas. • Outfitted new computer lab for Foundations 115.
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PART II. DEPARTMENT ASSESSMENT IN DASHBOARD REPORT AREAS

See Charts 1-24 in File 2, "2015 Charts, Annual Report"

PART III. PROGRAM ASSESSMENT (Data Analysis, Adjustments on the Basis of Data)

A. 1. Enrollment Management: Majors Headcount (Charts 1-4)

The number of undergraduate students enrolled in Art + Design (1st and 2nd Majors) has, on the average, **has been holding steady** (from 542 in 2014 to 544 in 2015). This is an improvement from last year's decline, comparing 561 to 542, when the department was newly housed in the downtown location. Art + Design continues to be the second largest department in the College of Arts and Letters, following closely behind English. Graduate growth is on track, moving from 5 in 2014 to 9 in 2015, almost doubling, and this **amounts to the overall increase of .4% or 544 majors**.

Program Areas - Special Considerations and Changes in Headcounts for Individual Majors

BA in Art History remains steady (from 21 majors in 2014 to 20 in 2015). **TOTAL: 20**

BA in Art & Design has come down slightly (from 14 majors in 2014 to 11 in 2015). This may be due to the new changes in which the **Art History faculty have taken curricular and advising stewardship over this degree** and made adjustments. This was done to make the degree more rigorous, especially with writing skills, and to respond to job searches after graduation. Also the BA in Art & Design Pre-Admit is down as well (21 to 13)– as these majors more and more are unknown at the onset of the program, since most want to pursue the BFA. Usually the BA constitutes those who do not make the stringent requirements for the BFA (and are not counted until much later in their program.) and require a unpopular language component. **TOTAL: 24**

Art Education (BSED) shows a decline this past year (from 45 majors in 2014 to 29 in 2015); however, **the pre-admits are very healthy (29 pre-majors in 2014 to 38 in 2015)**. Art Education has been inconsistent, since there have been huge shifts in faculty changes over the last three years. Also an important consideration is the timing for **declaration of this major, occurring only once a year**. Estimates show that as many as 35-40 other students over the past two years have not declared at the time of the annual census. **TOTAL: 67**

Ceramics remains steady (10 majors in 2014 to 7 majors in 2015 and pre-admits from 5 to 7). This discipline has been struggling to become a destination program in the region with some success, and recently faculty have begun working with graduate students. Moreover, the program area provides an important 3D lineup of courses available for required secondary studies to Art + Design majors and is **working on the combined degree with other 3 disciplines**. **TOTAL: 14**

Animation may be **the most impressive growth** and the immediate focus for the future of the Art + Design Department (22 in 2014 to 22 in 2015 and pre-admits 33 in 2014 to 50 in 2015). The total numbers of interested students at 72 minimum continue to be a situation where the program area must deny admission to good students to major (this past year 15 were declined), as **there are too few faculty members to teach the demand in this area** (for 2016 there are 1 tenure track and 1 visiting artist faculty members teaching full time and no per course available). It is also important to remember that these faculty are required to teach not just Animation majors, but also the 45 Electronic arts students with a solid core of Animation courses. **TOTAL: 72 + 45**

Digital Arts is a program still on the books, but, again has no faculty (taught almost all by off-load, Independent Study, unpaid faculty contributions currently). **Majors are being admitted, in spite of the lack of faculty** (11 in 2014 and 16 in 2015 pre admits). **Clearly the demand is there.** Art + Design faculty really want this program to be made available to new students and to continue as a recruitment program. It is not Electronic Arts or Animation, but a pursuit of its own. A faculty member hire in this area could teach in Animation and/or Electronic Arts, along with leading the Digital Arts majors, and **effectively could satisfy several areas. TOTAL: 16**

Drawing is a supportive discipline to other majors, but is down from 13 in 2014 to 8 in 2015; however, **with pre-admits, it remains steady at 18 in 2014 -18 in 2015.** It is the crucial foundation, core talent that must be developed for ALL majors. Parents often see the need to have this basic skill, no matter the major, but find it difficult to understand the career possibilities. **TOTAL: 18**

Metals is a constant figure, also a 3D ancillary discipline for other 3D majors (6 in 2014 – 5 majors in 2015 and 4 in 2014 to 3 in 2015 pre-admits). It is a very expensive discipline. In fact, the three 3D areas, (Sculpture, Metal and Ceramics) are **working on combing their majors into one area** and calling the major *3D Visual Studies*. We expect this curricular change to occur this next academic year AY17. **This would bring the combined majors to 35 for one 3D area, instead of 3 separate program areas. TOTAL: 8 in metals.**

The status quo in Painting is fairly stable (7 in 2014 to 8 in 2015 majors and 14 in 2014 to 10 in 2015 pre-admits), with many students finding their way to this area later in their career. The faculty members in the area teach all levels of both painting and drawing, which takes in Foundations courses and two majors as a part of their assignments. This area, along with Design, **utilizes the largest per course faculty**, and this impacts the need for consistent control over quality issues. **TOTAL: 18**

Photography has fallen from 11 to 8 in 2014 to 2015, respectively. It is an area undergoing some big changes. **Students are demanding more digitally-oriented course work, and the dark room prerequisites are too limiting.** However, pre admits are up from 23 in 2014 to 26 in 2015 and this still constitutes a large program area for majors in the department. **TOTAL: 34**

Printmaking is almost totally a one or two course “dabbling” for all the majors, the most important ones being from Graphic Design, a closely related discipline. Majors are few, as it is an expensive, laborious and a very difficult medium. However, the growing interest by graduate students is promising. **TOTAL: 2**

Sculpture, another very promising area, has grown from 3 – 9 majors, and with the standard for pre-admits (4 majors), will make it an area to watch. **With new leadership (a new hire) and a growing awareness of the program, there could be an important future for this area. TOTAL: 13**

Graphic Design/Illustration overall has had a rocky few years marking a great transition. **With two faculty leaving the area, and 2 new hires, many changes in this highly recognized and successful area have been important adjustments**, which have impressively brought wonderful growth (10 in 2014 to 16 in 2015 majors and 14 in 2014 to 24 in 2015 pre-admits). A new direction in the Graphic Novel attests to this with student engagement, and aligning the program with a new recognition. This is a double major. **TOTAL: 40**

Graphic Design, as a singular major, has maintained, with a loss, but overall a steady group (44 in 2014 to 36 majors and 68 in 2014 to 67 in 2015 pre-admits). Illustration, again one major, has maintained solid numbers, too (18 in 2014 to 15 in 2015 and 16 in 2014 to 15 in 2015 preadmits.) There is some cross-over with these three area, but it brings the totals up across the board. **Over a five-year period, this is a significant decrease in numbers, with major changes in faculty and program at play.** A few years are needed to bring these back to 2011 levels. **TOTAL: 103 Graphic Design and 30 Illustration = 133 COMPLETE.**

Electronic Arts, our (B.S.) excellent interdisciplinary degree, stands at 8-10 majors 33-35 pre-majors. This is a very difficult program and requires a huge commitment, but **continues to bring great alumni satisfaction and recognition for three departments in the college. TOTAL: 45**

Graduate Program in Visual Studies, (MFA) just two years old, **has a wait list**. Next year when the third-year students will be teaching, along with the second-year students, the amount of release for faculty will be at peak. So far, the degree is producing what was anticipated in the original proposal, in terms of both production and quality. **This is an 80% increase, with diverse students** from China and Viet Nam, as well as those who are non-traditional, and with those who have already practiced their multi-talents in industry. **TOTAL: 9**

Graduate Program in Art Education, (MSED) is struggling. With one faculty member holding down the entire undergraduate and graduate programs in the area, along with a few per course faculty, the program has suffered. Until a second hire can be made, (there has been one retirement and one resignation), this has been extremely difficult. A renewed interest in developing this program is there and waiting for the faculty to teach it. **TOTAL: 1**

Graduate Certificate Program in Art Education, (MAT) is phasing out. The program is designed in a way that has not been in step with the rigor and time-consuming nature of the full MSED and BSED. It has not provided satisfactory results in the assessment, and the students are not being hired in a post-graduate environment. All the other programs place at nearly 100 per cent for post graduates seeking employment in Art Education. **TOTAL: 1**

A. 2. Transfer Students (Chart 6)

There are some 2-year colleges offering the Associate of Arts Degrees in the state of Missouri, but with many of these their **courses in this degree plan do not wholly transfer**. Art + Design does get transfers from OTC in Springfield and all over the state, and from institutions such as St. Louis Community College and Kansas City 2-year colleges, especially with the A+ programs. The department works with these institutions to help suggest appropriate content for courses in art and design to aid transfer students. (ironically out-of-state students with AS degrees, and Dual Credit or AP and Gen Ed courses, do transfer well.) Numbers dropped this past year a bit (51-43).

This drop may be **due to the increased effort in informing students** from OTC and other 2-year colleges that the AA in any media is a limited set of hours transferred for the BFA. For example, an AA in Graphic Design from OTC prepares students with commercial training in drafting, to find jobs working with city planners, infrastructure engineers and architects. Our program in Design is a creative arts program, one which requires the student to train over 3 years in tutorial studios in order to become artists in advertising and design agencies, publishing, and/or continuing on to graduate schools for the MFA terminal degree.

Art + Design still had the largest number of transfer students in COAL (headcount), and all are required to submit to a portfolio review for major at the end of their Foundations courses, along with their established peers.

First Time New Students (Recruitment and Demographics)

First time, new in college students went up: 77-98. This is probably **due to an aggressive recruitment program for diversity candidates for the undergraduate program and international students in the graduate program** and was sponsored by both the college and department through social media, events, tours of the facility, High School Art Days, and similar programs.

A. 3. Students Credit Hour Production Charts (Charts 7- 11)

SCH Production continues to be impacted by the following:

Per course the largest in the college – 38% to Theater’s 29% in 2015, and **Supplemental faculty is the largest** in the college at 28%. Together, with TA’s, **they constitute almost half of the teaching force in the department.** This is not a best practice, as it depends on the availability of good part-time and non-permanent paid teachers. For the stability and vision of the department, new permanent hires should be made.

SCH Production overall remains constant with the advent of graduate students. From a **value of 27944 in 2014 to 27320 in 2015**, we have **offered more sections** (529 to 540) and have kept the number of students in each section at 17, but **awithsightly higher numbers with 17 students.**

A. 4. Degrees conferred (Charts 12-13)

These have gone down, but **are a reasonable annual figure at 94 (2014 at 100.)** This appears to be reflected in other areas, too, across the college and may be signaling unusual economic changes. Art + Design fortunately has only a 6% decrease from 2014 to 2018, but differing sets of matriculations from year to year are not unusual (2013 was 76, and other departments were down considerably the same year.)

A. 5. Summer Sessions (Chart 14)

Regular summer programming is still not very viable, as Art + Design tend to do several Study Away programs during that time, and the cost of standard courses across 8 or more weeks is difficult to mount, with students at home and/or working. The location deters students taking two courses with regard to transportation.

B. 1. Access SCH by Instructional Format (Chart 15)

Online courses are not particularly conducive to traditional visual arts media. In teaching painting, for example, the visual language would be very difficult to reproduce, if not impossible, on line. Therefore, Art + Design is the highest in traditional delivery methods. The department does offer 13% courses taught on evenings, but no weekends. Also the 1% for Independent Study and Arranged courses is a standard as well, with many faculty taking on these classes as a service. Some Art 200, Art Education and Art History, the more academic disciplines could be developed here for online. One course in Art Education has provided a blended format, but is taught every other year.

B. 2. Periodicity (Chart 16)

The department faculty are now working to develop a smarter approach to how frequently Art and Design course are offered. All the areas are reviewing this issue. However, there is enlightening information regarding the department’s sections being offered with more seats. The ability to service more students by keeping our sections fully enrolled and by raising caps has provided us with good numbers: we have brought these levels back to where they were in 2011 (16.98) to 16.16. In 2015 they were at 14.59, and in 2014 the number was 15.75. These are good numbers with regard to national best practices (and accreditation standards) for the tutorial models.

C. 1. Student Success Retention Rates (Chart 18)

The student retention rates are fairly good, keeping roughly three quarters of our students, regardless of the academic rank or program majors of our students.

C. 2. Other Data (See Student Accomplishments in Appendices).

D. 1. Resources and Productivity (Charts 21-22) Sections by Faculty, Size, and SCH

D. 2. Delaware Data (Chart 23) was unavailable at the time of writing this document; however, historically Art + Design registers extremely well against sister institutions overall.

E. Research and Scholarship (Chart 24)

The Digital Measure software is finally taking off in Art + Design. Not being a user friendly software, the faculty have resisted using it. This year marks the first year that all our faculty are using it. The culture is slow to change, but moving in the right direction. The department moved from a value of 2 to 75 this past year: 4 books were published; 5 chapters were published; 9 journal articles were published; 1 performance occurred; and **56 exhibitions were mounted.** Last year the numbers are staggeringly low. This is due to trying to find the best way to use this means of recordation.

F. Program and Curriculum Enhancement

The faculty have added Art 110, a computers course and are changing slowly the way the BA is administered. See materials.

G. Public Affairs: Representative Initiative and Activities

Individual faculty continue to be active in **Public Affairs**, which motivate them to bring this to their teaching and coursework. Some examples (see documentation in chart section) include:

- **Graphic Designers** produced pro bono over 50 pieces for print and online for the department and galleries; required students to work with non-profits for final projects in courses; developed community based clients, again, to team teach and cooperate with students and other faculty in developing branding, video taping, Moon City book publications, commercial venues and other types of designs.
- **Ceramic Professors** developed free public programming, such as the annual Halloween Pumpkin Carving, Chinese New Year events, Ozark Celebration Festival, and Community Demonstrations and fund raising projects to bring in public lecturers in ceramics.
- **Painting Faculty** produced local exhibitions, hosting artists and curating shows, and holding classroom and master sessions with these talented individuals. From *Pin Hole Camera* to *Animation Techniques* many other faculty members in all disciplines worked together on Fridays to produce "High School Art Days," an event which brings 75 high schools from all over Missouri to participate in workshops.
- **Photographers** offer the homeless and poor an opportunity to have portraits taken with family and friends. This creates a memento for them, and they are so delighted to be able to keep these valuable prints. This has become an annual event, and students participate with great additions to these portfolios.

IV. NARRATIVE ASSESSMENT

Our first two years in downtown Springfield, has forged new directions for the Art + Design Department at MSU. By developing business partnerships, adjusting to a new facilities complex, and teaching the MFA graduate degree, possibilities for vital growth and creative changes in the department remain strong. Art + Design underwent a full-scale move to converted warehouses, Brick City, two summers ago in July, and it is the first time since the early fifties that all twenty-eight full-time and thirty-five adjunct faculty and staff began serving students in the same spaces.

The move continues to bring some growing pains. The department is limited in space, especially considering the potential of growth for the MFA. The highly specialized nature of our work, across all disciplines, requires constant vigilance with regard to safety and security as well. Working with a developer, a landlord, in helping to continue renovating a 1930s cold storage facility, has required many adjustments; however, with the advent of university ownership, it is hoped these projects can be resolved.

Since moving from five buildings on campus to an 88,000 square feet facility in the historical district in downtown Springfield, the Brick City complex has been the home for 545 majors, five undergraduates and three graduate degrees within thirteen disciplines. Art History, Ceramics, Photography, Metals, Printmaking, Graphic Design, Animation, Electronic Arts, Digital Arts, Art Education, Painting, Drawing, and Sculpture have continued to hold steady, with three break-out programs: Animation, Design, and Art Education.

The many opportunities to study at the largest art department in the state are another example of this exciting growth. A Master of Fine Arts in Visual Studies is now entering its third year, and it is the first class to graduate in Spring 2017. Currently there are a total of 9 students in the Graduate Associate program (three spots will be added next year). Seven study-away programs are being offered for our artists and students across the university in Florence, China, Korea, London, France, the US southwest and Taiwan. Our international partnerships range from Eastern Europe to Korea, with developing and accomplished MOUS. Recently our new website news folio, "Inside Art + Design", (<http://art-design.missouristate.edu/pubs/inside/>), and which is produced annually by the Graduate Coordinator, was launched. Our interns are actively employed at museums, art galleries, design studios, public schools, photography studios, jewelry and antiquities vendors, etc. all over the United States, and many of our undergraduates give conference papers and design for clients in the community and for university accounts, as well. The Electronic Arts degree is one with classes in music and media, film and journalism and allows students who want a digital degree, but from a different perspective, an interdisciplinary path.

Evidence of these successful programs is brought to the table by faculty whose talents can only be described as remarkable. Last year faculty members exhibited art in locales as far away as Germany, Portugal and India. They showed their works in cities across the country: New York, Los Angeles, Houston, Chicago, Dallas and Kansas City. From University of Montana to the University of Texas, painters, graphic designers, and printmakers sent solo shows and participated in definitive group exhibitions. Over thirty prizes were awarded to them at competitions. Lectures were delivered in Nairobi, Paris, and Krakow, Warsaw, Sarajevo, and at such institutions as Fine Art Academies in Europe to small universities in Montana. Art history and art education publications and conference presentations were delivered in or are currently scheduled for Chicago, Dallas, Washington D. C., Electronic Arts were screened in Caracas, Venezuela and at Syracuse University, New York. Many

faculty members sit on prestigious committees and hold offices in national professional organizations, and well-known visiting artists are brought in two or three times a month by every area. Faculty members have intensively networked over the years and continue to introduce our students to regional and national opportunities.

Looking ahead for the department, with new faculty and new leadership, continued growth and adjustments, changing programs and students, will require continued nurturing. Student Engagement, recruitment and retention are paramount. Developing new curriculum desired by incoming students will be an adventure with digital, 3D printing and new interdisciplinary media and industry standards. Art 110, a new course in Foundations, called New Media, and taught for the first time by a graduate student this past fall, has given students an early introduction to Animation software, web design, and creative problem solving. Continued work on recruitment with social media and targeting audiences will continue, and personal, caring advising done on the part of our faculty, the students will find a home at Brick City.

Extending ourselves to the international partners, and developing new programs with contemporary underpinnings will be crucial to identifying the new era. Student and faculty exchanges are already in place at the National Fine Arts University of Taiwan, and in Seoul, Korea. Perhaps the most important considerations will be for planning and developing the next steps:

1. Gain the accreditation from the National Association of Schools of Art & Design (2017-18)
2. Move to establish a named School of Art + Design, with the goal of receiving new graduate studios and growing the MFA, now with 18 graduate faculty in place
3. Complete the purpose of national and international visibility for our degrees and programs, including working with our current partners, for a more diverse exchange
4. Redefine Brick City Design Studio as an integral part of the IDEA Commons for the downtown development and work with the business community for student engagement
5. Continue to build faculty that are exciting new additions who are interested in building a reputation with research, teaching and service
6. Develop visiting artist programs that reach across the department
7. Create new materials for social media and interdisciplinary actions from the galleries to the classrooms

V. DEPARTMENT GOALS FOR UPCOMING YEAR

V. Department Goals for Upcoming Year	
<p>In December 2015, the Program Directors on the Art + Design Administrative Team, Area Coordinators, Faculty, and Staff were asked to formulate a “wish list” for the department, across its boundaries. It was important to stress that this was not necessarily for their own individual areas, but was needed to plan a cohesive, direct approach for the future of the department.</p> <p>These organization members were polled separately and the following items were compiled, ranked and suggested:</p> <p><u>PROFILE</u></p> <ol style="list-style-type: none"> 1. Exhibition Space and Outreach 2. Accreditation 3. Visiting Artist and Gallery Program Development 4. Signage 5. Exchanges 6. Museum 7. In-House e-Publishing 8. Fundraising <p><u>FACILITY</u></p> <ol style="list-style-type: none"> 1. Graduate Studios 2. Buildings Purchased 3. Adequate and Functioning Classroom studios <p><u>PROGRAM AREAS</u></p> <ol style="list-style-type: none"> 1. Design and Illustration Complete with (hires, etc.) 2. Overall Program Area Development (Funding) 3. Sculpture Development 4. Gallery Competitive Shows <p><u>OTHER RESOURCES</u></p> <ol style="list-style-type: none"> 1. Additional Faculty Lines 	<p>Development in 2015 focused on <u>Advisory Board for Art + Design</u>, with holding several meetings. The organization comprised of seven members, including CEOs, Directors, Community Arts Activists and faculty met twice for input on department development. With their eye to business and community action, new foci in curriculum with design and alumni events are in progress (#1).</p> <p><u>Continued to Keep an eye to National Association of Schools of Art & Design</u> (NASAD) accreditation requirements for facilities and other requirements for future possibilities. Met with new Graduate College Dean to discuss support for seeking accreditation, and reaffirmed the commitment of the part of the Provost. Timeline would be 2018, to coincide with Department Self-Assessment.</p> <p>Continuing to <u>rebuild the program areas</u>, predominately using three main actions: hiring excellent stable faculty; utilizing student engagement; and find a complete graduate space downtown near Brick City. To gain <u>higher numbers</u>, including new graduate students, these actions would be required. A move to make the community of artists more highly profiled as a downtown community has been targeted through Brick City Design Studio and other higher visibility activities.</p> <p style="text-align: center;">Departmental Head Recommendations:</p> <p>Ms. Vonda Yarberry, the new appointed Department Head has stated “I have responded in kind (with the survey), and although there are many other considerations, those listed here, if addressed, will help to bring fruition to other ends – particularly NASAD and themes tied together.</p> <p>One example might be accreditation+alumni+community engagement+Advisory Council+Idea Commons+MFA growth+Design = new building and recognition</p> <ol style="list-style-type: none"> 1. Faculty Retirements/Building New Faculty: <ul style="list-style-type: none"> • Adding Tenure Track - Art Ed and Animation/Digital or Other/Design • Adding Instructors as Areas Grow – Response to Enrollment • Graduate Faculty Teaching On Load; TA’s vs. Per Course • Creating Interdisciplinary Projects for All – 3D Studies 2. Program Areas: <ul style="list-style-type: none"> • Design and Illustration Development: Long Range Goals Established • Cross over with Business/BCDS/Ideas Common • All Areas Respond to Student Engagement and Needs (e.g., Graphic Novel, New Media-Now what? 3D Studies and Digital Photo Accessibility)

<p>2. More Funding in Operations</p>	<ul style="list-style-type: none">• Work with Industry for Latest Developments and Higher Ed Trending (Design + Computer Sciences for Front and Back)• Develop Alumni and Advisory Council (Naming Opportunities, Funding for Big Picture) <p>3. Accreditation for Profile: NASAD in 17-18 Coincides with Self-Study</p> <p>4. Profile - International Relationships and Other:</p> <ul style="list-style-type: none">• Beyond Study Abroad, MOU's• Exchanges for Faculty and Students, domestic and global• Global Semester Long Programs and Sabbaticals• Exhibitions and Programs, Galleries, Targeted Advertising Campaigns <p>5. Graduate Studios and Facility Issues</p> <ul style="list-style-type: none">• Ventilation in two studios and Other Safety• Space Audit and "...look to one's own house first"• Articulate Needs to Administration• Gallery Alarms and Future Needs (Foundry)• ETC>" <p>These are prudent and important goals, all.</p>
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Part VI. Appendix A

A. Three Year Hiring Plan, 2015-16 Through 2018-19

Tenure Track

FALL 2016 SEARCH

- Web Design: Graphic Design Area Program. A tenure track position in Design was named last May to replace one permanent faculty member from two losses. (Michalczyk/Typography and Youn/Web Design). Assistant Professor Cole Closser replaced one line: the “web design” position vacated by Kay Youn. Web design was taught by per course 2015-16AY, and this digital form in the Program Area continues to be an urgent permanent need. Because the search to replace Assistant Professor Youn failed in the fall (the candidate choose another higher paying position), and the area was divided about the nature of the replacement, Asst. Prof. Closser was chosen as a means to appeal to a new development/vision in the program with his field Graphic Novel, both as a print and virtual media. He was available and unanimously supported, by the faculty attending his lecture, as a talented new possibility. An opening still remains in Graphic Design, and perhaps a more long-term Instructor, with a better fit, can be developed. The Design program area, historically the largest major drawing students from across the state and region, needs more stability immediately in order to maintain healthy numbers.

FALL 2017 SEARCH

- E-Publishing, Typography. With the Michalczyk retirement occurring spring of 2015, an immediate replacement was needed for teaching only one course each semester and for administrative duties in the area (Design Coordinator). This design position was temporarily filled with a diversity hire, Marrie Ochieng, a limited designer and teacher who holds down the basic and intermediate courses, (including basic Typography) as an Instructor for two years. She took on in fall of 2015 the advising role, as she knows the degree tracks, advising practices, and general information – having been a successful undergraduate, and graduate student in Design/Art Education. She was a per course in Typography, and her diversity hire seemed the best temporary solution. This should stabilize the area until we can find a more suitable replacement, but we are relying on per course and graduate students to teach the design core. Five of them are working diligently: different professionals from Ukraine, China, and Marlin Advertising are holding these needs together with a very thin balance. Suggestions for this tenure track position will be taken from the area and faculty as the area continues to change over from print media (poster and type) to faculty with more digital expertise. There is a conversation that the perfect hire might be made with a set of blended skills from a talented designer: one who knows e-publications, web design, and type via animation techniques – and has had contemporary experience in industry. The salary must be at competitive levels. Design student majors have fallen to by 27%, due to this shift, and the loss of a solid tenure track here must be returned if we are to get those numbers back up into 185 Design and Illustration majors in headcount from current levels. Typography will still remain an issue, and the Tenure Track’s position might be altered to include this subject more carefully. Service would include Brick City Design Studio leadership, and the “Design Coordinator” service would be accomplished by a graduate student (now in place.) This is a top priority, to replace this position in the Spring, 2017.

- In 2017-18: Cedomir Kostovic has stated this will be the timing for his retirement. Finding a suitable researcher to replace him would be ideal, and with the cost of good designers who have had a great deal of industry experience, this may be best searched for as an Associate or Full Professor. Focus on a hire that could teach graduate students. By this time the Design Program Area should be well on its way to reinventing itself (see the Department Goals.)
- In 2017-18 the current department head will be at the end of her first five years. Should a search be mounted to fill this position in 2016-17, internally there are four strong possibilities within the department. Kevin Hughes, Eric Pervukhin, Steve Willis, and Vonda Yarberry. The former two have held the Assistant Department Head positions, but these were focused on facility and profile, respectively. The latter two were more broadly trained administratively in their areas and across committees, but have not worked with the faculty in the role of Assistant Department Head. The recommendation was to consider an outside the department search; however, of the four, Dr. Willis and Ms. Yarberry have stronger administrative experiences at the university level. Update note: Ms. Yarberry has been chosen, after an internal search, and she begins July 1, 2016. Continuing to work on recruitment for an outside search in 2017-8 may be implied: in the visual arts there is much to do to accommodate good leadership with so many diverse disciplines and needs. A hire from the outside could bring a fresh perspective.
- Other retirements will be coming most probably in the next three-five years: candidates may include Sarah Perkins in Metals, Bruce West in Photography, and Sharon Harper in Painting. Jerry Hatch retired in Sculpture and was replaced by Diedre Argyle, in a national search. She is adapting excellently, and her students and the Art + Design faculty are very pleased to be working with her.

Instructors: 3D Visual Arts and Color Theory*

- The three-dimensional design areas, Sculpture, Metals, Ceramics, will be conjoining to form a "3D Arts" degree, starting in the Fall of 2016-07. This will collectively add to each of their areas numbers and students, as they share curriculum and vision. The sculpture and ceramics areas are growing: it may be time to return a line to one of those areas, lost in 2010 (from Sculpture.) Even if an Instructor Position, with an artist such as Jacob Bermood, who brought our sculpture majors from 1-16 in two years, could be filled, this will help not one, but three areas. Focusing on a hire that could teach graduate students would be ideal, but the next instructor hire should be capable of taking on the Foundations Area Coordinator as a part of their service. Tenured faculty now doing this job are overwhelmed with service. This area needs sustained leadership as soon as possible.
- The retirement of Iwona Duscek may also be considered in the next three-five years. If so, the faculty should help determine what areas would need this replacement. In design the Color Theory class and Basic Design Foundations courses would need to be replaced. As the Design, (Web Design, Illustration, Graphic Novel, E-Publish) and Animation (Digital and Electronic Arts, 3D and Letterpress Printing) are the areas requiring the most help with faculty lines, these should be considered. However, a Foundations Coordinator, replacing Iwona Duscek, could also be crucial in the development of the department.

Staff:

- The department technician, Patrick Hill, has taken on a new job description. Working with Human Resources and the Dean's office, he is being assigned to a new job group, which will require a slightly higher salary. This has been done in order to support his taking over the Art Shop, our in-house student supply store. The internal auditor of the university has helped him to develop the necessary tools for this position. The dean approved a raise to \$3,000.
- A 1,000-hour graduate student from Business needs to be hired this coming year in Accounting. This was accomplished. The gallery GA, the work in the main office and the Store are three areas that need some help with paperwork. Budgets, inventory, and filing figures have grown in the department to such a huge part of the process, that help is needed. The dean has agreed that this is a reasonable request, and the opening will be posted this summer to begin in the fall.
- Also the department hired a 1,000 hour receptionist, filing clerk and
- The GA numbers are holding their own right now. In two years, we will need to look at the graduating class and determine if another GA may be helpful to teach the Foundations courses and grow the program.

Other:

The current department head, Carolyn Cárdenas, is retiring, but staying on as a 1,000-hour employee. In the fall of 2016, she will begin working with NASAD, developing donor and community relationships, and focus on the international communications and special projects. She will also teach one course in the graduate MFA program.

PART VII: APPENDIX B - FACULTY, STUDENT, AND PROGRAM ACCOMPLISHMENTS, 2015 (See File 3 for list of Accomplishments)

Part VII. Appendix A

Department Accomplishments

See Part 1. Goals for the Previous Year and Progress made on These Goals

Part VII. Appendix B

Highlights of Faculty Accomplishments

A complete accounting is located in Area Reports under Student Accomplishments

Part VII. Appendix C

Students Accomplishments

A complete accounting is located in Area Reports under Student Accomplishments