



AY 2009 – 2010
Program Review

Art

Bachelor of Fine Arts

Art:

Studio Art, K-12 Art Education, Art History,
Visual Arts Administration

Graphic Design:
Print, Animation

Program Review
2005-2009

Council, Kansas City Art Institute, and McNeese State University. The exhibit venues were: Southern Graphics Conference; Kansas City Hyatt Exhibition Hall, Kansas City, Missouri; Artisan's Gallery, Central School, Lake Charles, Louisiana; Wichita State University; University of Wisconsin at Parkside; Boulder, Colorado; Johnson Art Gallery, Mesa State College, Grand Junction, Colorado.

- Suzie Garner had artwork published in 2008 in *1,000 Artist Journal Pages: Personal Pages and Inspirations* by Dawn DeVries Sokol.
- Suzie Garner's personal sketchblog has been recognized and is listed as a resource in the Travel Sketches section on About.com's Drawing/Sketching page. About.com is an online source for information and advice owned and operated by The New York Times. The sketchblog can be seen online at www.sketchingspirit.typepad.com.
- Carolyn Quinn-Hensley was awarded a 2008 Faculty Scholarship Grant to participate in a painting/drawing workshop in at the Sitka Center for Art and Ecology in Otis, Oregon where she visited the animation program at the University of Oregon in Eugene and Portland, Oregon.
- Carolyn Quinn-Hensley is instrumental in the continued development and work with Graphic Design students on the animation project called Beau Vine Productions. The production team under her supervision created 15 animation episodes starring fictional characters designed by her animation students with a primary focus of delivering college survival information aimed at entering freshmen.
- Deborah Snider was chosen as the 2009 Higher Education Art Educator of the Year by the Colorado Art Education Association.
- Deborah Snider's art quilts have been juried into numerous international exhibitions since 2007, with two receiving awards. Articles about these quilts and other artwork have been published in several Art Education journals and magazines along with featured student's creative work.
- Darrell Tousley was featured in several media outlets including two radio stations (NPR) and three Arizona newspapers for his work displayed in an exhibition at New Mesa Art Center in Mesa, Arizona. (June 2005)
- Darrell Tousley was commissioned to create the main prop and focus material for a new syndicated Television program entitled, "Just In Time," set for release in 2009.
- Vincent Zawada has illustrated many jobs for magazines, advertising companies, greeting cards, and t-shirt designs. Some of his published work can be seen in such publications as Boy's Life magazine, L.A. Confidential, Boston Common, Savannah Magazine, St. Anthony Messenger, Charleston Magazine, among others. Although illustration used commercially for print is a main focus, Vincent actively participates in

exhibiting his work in art shows. One of his more recent awards was 2nd place in a 30 year juried Alumni Exhibition at the Savannah College of Art and Design. Samples of his illustration work, all painted in acrylic and colored pencil, can be seen online at www.vincentzawada.com.

v) Student success data; e.g., awards, licensure rates, national testing for licensure rates, average test scores on graduate school admission tests such as GRE, MCAT, LSAT, acceptance into graduate or professional programs, employment in the field, etc.

Graduates from the BFA program in the Art Department total 131 for the past five years. Student graduate successes from the Art Degree conclude this section for each individual concentration under the two BFA degrees in Art and Graphic Design.

Art Degree: Art Education K-12

Art Education fulfills the requirements in standards-based instruction (Colorado Performance-Based and Model Content Standards in Art as well as National Art Education Association Standards) and proficiencies as established by the Colorado Department of Education and the Colorado Department of Higher Education. Students in both Art Education and Elementary Education follow a prescribed sequence of CTE Education courses, including Foundations of Education, Pedagogy and Assessment, Teaching to Diversity, Literacy Across the Curriculum, and a capstone semester in Student Teaching Internship (totaling 15-16 weeks/600-640 field hours). K-12 Art licensure candidates take both Elementary and Secondary Art Education Methods classes, while Elementary licensure candidates take only Elementary Art Education Methods. (Art Education students must be accepted into the Center for Teacher Education by their sophomore year in order to continue in this concentration.)

Art Education assessment benchmarks for K-12 Art licensure candidates include the Praxis I proficiency exams in Reading, Writing, and Mathematics, with a minimum score of 173 out of 300 points at the entry point of application to the Center for Teacher Education. The culminating standardized assessment is the PLACE exam in Art, which must be passed with a minimum score of 220 out of 300 points. This specialist test in Art must be passed prior to the student teaching internship. In the past, our students have had a difficult time passing the PLACE exam, often because the art history courses offered at Mesa State did not align with the global perspectives tested on the exam.

However, we have improved our pass-rate by offering faculty-led information sessions and encouraging peer study groups. We have organized a vocabulary reference guide, and students who have recently passed the PLACE offer their advice to the next generation of PLACE test-takers. Our Art Historian has also expanded the scope of classes to include global traditions. The PLACE Art exam is accepted only by the State of Colorado; students who relocate know that they will be held to other Art exams such as the PRAXIS II or C-BEST tests.

Candidates must successfully complete over 800 field hours during their entire course of study, demonstrating increasing levels of responsibility in the art classroom, from observing cooperating teachers, to assisting, team-teaching, and finally soloing in a mentor teacher's classroom. All candidates will demonstrate appropriate dispositions regarding interpersonal skills and intrapersonal reflection, analytical skills in critical thinking, creative problem solving skills, and written and oral presentation.

Students must also maintain a minimum grade point average of 2.80 throughout their K-12 Art licensure program, earning a "B" or higher in all courses in the major content area. Graduates demonstrate mastery of a body of knowledge appropriate for a beginning educator through the creation of a Professional Proficiency Portfolio (PPP) at the end of the student teaching internship. Artifacts in the PPP include exemplary lesson and unit plans, a year-long curriculum, assessment tools, documentation of project work with students, field hour observations by college supervisors, and other relevant documents such as a résumé and philosophy of teaching statement.

There are 30-35 students who are pursuing K-12 Art licensure at any given time. The possibilities for employment in the local area (Mesa County Valley School District 51) are minimal; there is only one full-time art position at the elementary level, each middle school employs one art specialist, and each high school employs 2-3 art specialists. Therefore, the total full-time equivalent for art specialists in this school district hovers around 22 and turnover is infrequent. However, graduates who have the ability to relocate have a high success rate and find jobs throughout the country.

Successes in Art Education are included in the successes list following this narrative section. We have several of our graduates occupying positions within the Grand Valley, neighboring counties, or in the state beyond the time period under the review. Many others have relocated to other states, including Virginia, Utah, Montana and California. All graduates who desire to teach art have found placements in public and private schools and in community art education settings such as art centers. Numerous students have opted to substitute teach or teach in another area until they are able to find a permanent position in a desired school district within Art.

Art Degree: Art History

Art History program students' concentrate on strong curriculum requirements in both studio and art history courses. Students in this major develop advanced skills in particular studio techniques and will engage in in-depth study of historic and contemporary artists, art movements and styles. This degree can lead to professional employment in art museums and galleries, art publishing houses and other areas of art services. The degree will also prepare students for advanced graduate-level art history studies.

A. Overview and brief history of the program including majors, minors and concentrations.

The Art Department at Mesa State College hosts two undergraduate degrees with six concentrations, and two minors.

The degrees offered that are a part of this review are the following:

Bachelor of Fine Arts in Art with the following concentrations:

- Studio Art
- K-12 Art Education
- Visual Arts Administration
- Art History

Bachelor of Fine Arts in Graphic Design with the following concentrations:

- Animation
- Print

Minors:

- Art
- Graphic Design

All degree options under review draw from many of the same art courses, the same set of resources, and the same set of faculty.

History highlights of the of the Art Department at Mesa State College:

- 1925 Founded as Grand Junction State Junior College, 39 students registered.
- 1933 Mesa State College catalog lists art course work for the first time with one faculty member, Cecilia Cardman. Enrollment exceeds 200 for the first time.
- 1937 Name changed to Mesa College.
- 1941 Margaret Lewis, Instructor. Home Economics and Art courses offered.
- 1948 Alvie Reddin listed as Instructor of art.
- 1952 Eight courses in Art listed in catalog.
- 1957 Mesa College accredited by North Central Association.
- 1961 Enrollment exceeds 1000 students.
- 1964 Don Meyers added as a second faculty member to the Art Department.
- 1967-68 13 Courses within the Art Department curriculum including Art in the Home and Commercial Design.
- 1968-69 Ten courses within the Art Department curriculum including Printmaking.
- 1974 Mesa State College authorized to offer baccalaureate degree programs.
- 1975-76 Baccalaureate Degrees offered at Mesa State College for the first time.
The Art Department offers a 183 credit hour Bachelor of Arts in Visual and Performing Arts.
- 1976-77 The Art Department makes substantial additions in course offerings including Art History and Studio coursework in jewelry, fibers, ceramics, drawing, printmaking, sculpture and painting.

- 1996 Graphic Arts and Art Education K-12 Teaching Licensure implemented by the Art Department.
- 2002 New Fine Art facility — classes offered in new facility spring semester 2002.
- 2005 Bachelor of Fine Arts implemented, Graphic Art changed to Graphic Design
- 2008 Three new concentrations implemented in Art History, Visual Arts Administration, and Graphic Design: Animation. Studio courses expanded to include workshops in all areas.
- 2010 New college center construction includes a larger gallery space for the Art Department in a 720 square foot gallery.

B. Program goals and objectives and relationship to the role and mission of Mesa State College.

Fifty years ago in 1949, the Art Department's mission statement read as follows:

The Department of Art functions to enable the student to gain an understanding and appreciation of art principles in graphic and plastic art forms through numerous experiences gained in the basic courses offered. Development of creative ability is stressed in the use of various media and techniques. The art department also serves to promote artistic and cultural growth in the community by participating in art activities and by sponsoring frequent exhibits of student work and traveling exhibits in the college art gallery.

Today the Art Department still holds true to these ideals with expanded degree offerings including two Baccalaureate of Fine Arts degrees with six concentrations in different areas. Course work today continues to develop creative ability in a wide variety of course options in studio, art history, art education, visual arts administration, graphic design: animation and graphic design: print. A Campus Design Studio staffed by student designers offers professional graphic design services for the campus community. Our gallery hosts a steady stream of professional and student exhibitions featuring artists from around the world and serves as a cultural outreach for the campus community, the local community and western Colorado.

Our current Mission Statement, adopted by the art faculty February 5, 2009 reads as follows:

"The Art Department at Mesa State College integrates the principles of a liberal arts education with professional training in the visual arts. This is accomplished by teaching the technical and creative processes of art and the critical methods of analyzing visual expression. Our studio-based concentrations focus on the methods, theories and concepts of art and design and educate students to think critically, to express themselves creatively, and to articulate their ideas clearly. Our well-equipped studios and dedicated faculty provide students with the experiences and examples to engage themselves in their own art making."

The art faculty believes this to be a more comprehensive statement of our goals and mission today. These departmental principles are consistent with the mission and goals of Mesa State College as stated in the "Philosophy and Goals of a Baccalaureate Education" (2008-2009 Catalog, p. 43), particularly the requirement that the undergraduate experience at Mesa State College emphasize "the enduring ideas which have inspired humanity through the ages,..the

expression of the creative spirit in literature and art, ...the competencies needed for self-directed, ongoing learning; and advanced competencies within a specific discipline.”

The convergence of the Art Department’s goals and objectives have always been and continue to be in line with the core educational principles of Mesa State College. This is exemplified by the early success of the new BFA program(s) that has been identified by the college’s Academic Program Quality, Priorities, and Productivity (APQPP) review as both a high-performing “program of promise” and “program of achievement” respectively. [Mesa State College APQPP Report, March 4, 2009].

C. Analysis of need for the program, based upon trends, enrollments, graduates, faculty production, and other relevant data

While the Art Department serves to fulfill the college’s role and mission as a whole, there is substantial evidence showing the need for the department programs. In the past five years the number of majors in all areas averages 183 students during fall semesters and 178 students during spring semesters. Consistent trends in student majors can be seen in the last five years for Art Education K-12 (average of 33 major), Studio Art (average of 55 student majors), and in Graphic Design (average of 91 student majors). These areas are all original concentrations under the BFA degree when it was established and implemented in 2005. See Table 2b and 2c Undergraduate Art Majors for fall and spring terms in the appendices.

The 2005 – 2009 time period saw major curriculum redesign and restructuring for both degrees in the Art Department and a change from a Bachelor of Art in Fine and Performing Art to a Bachelor of Fine Arts degree. This was a significant curriculum redesign, which was done with consideration for future accreditation by NASAD, the National Association of Art and Design.

In 2007, the Art Department sought a second round of extensive changes. These were pursued after the BFA had been in place for three years and the department faculty could see the need to tweak the degree after it had been in place for that time period. The 2007 changes included 34 new courses, and three new concentrations: Animation (Graphic Design), Art History and Visual Arts Administration. The latter two concentrations reside under the Art degree. The prefixes for the department were changed to reflect the different areas of studio, art history, art education, graphic design, and foundation courses within the department along with the addition of course descriptions to existing courses which at some point in the distant past were deleted. All of these changes were implemented without the need for additional funding or faculty.

The Art Department implemented these substantial curriculum changes in 2008-2009. This change was done in an effort to enhance our curriculum offerings to offer students additional choices and hopefully increase the number of majors within the Art Department. Previously the

department had three concentrations under the two degrees offered in either Art or Graphic Design. New concentrations were added under the Art degree in Art History and Visual Arts Administration. Since both of these were implemented in 2008, they can only be analyzed for the past two years. See Table A for student majors in both of these new programs. It is the Art Department's hope that both of these degree options will grow and serve a previously underserved student group: students with an interest in art, but with little interest in producing art or making a living as a studio artist or as a graphic designer. The Graphic Design degree was split from one concentration in Print to two concentrations with degree options in Animation and another in Print. (See Table B below.) Some Graphic Design students remain in the original degree at approximately 62 students in 2009.

Table A - Majors within New Concentrations under Art

New Department Concentrations in Art	2008-2009	2009-2010
Art History	14	17
Visual Arts Administration	8	12

Table B - Majors within New Concentrations under Graphic Design

New Department Concentrations in Graphic Design	2008-2009	2009-2010
Graphic Design: Animation	12	26
Graphic Design: Print	9	17

Today there are approximately 115 students (fall semester 2009) pursuing a degree in Graphic Design. This number reflects those students enrolled prior to the 2008-2009 academic year who chose to move to the new concentration and the incoming students for the past two years. It is anticipated that the interest in Animation by today's incoming students will become a significant source of growth in the Art Department under the Graphic Design program.

The number of incoming students declaring any of the new degree concentration areas during the 2009-2010 academic year should be an indicator of the growth potential in both of those programs, since the 2008-2009 Mesa State College catalog came out well after incoming students would have made decisions for that academic year.

Credit hour production (See Table C below) in the past five years has steadily increased and indicates the increased interest and need for the Art Department. This is due in part to additional sections of course work offered by additional full-time and additional part-time faculty in all areas of the Art Department's programs. There were seven full-time faculty in 2005 and today there are eight full-time faculty and an average of 10-12 part-time faculty each semester, both an increase from 2004. The increased numbers of part-time faculty primarily teach lower division classes, but several teach upper division courses when they are available and qualified.

Table C - Credit Hour Production in Art 2005-2009 Credit Hours Generated:

	Spring 05		Spring 06		Spring 07	
	Students	Hours	Students	Hours	Students	Hours
ARTE	710	2116	776*	2328	781	2328
GRAR	85	255	76	228	88	264
TOTALS	795	2371	852	2556	869	2592
	Fall 05		Fall 06		Fall 07	
	Students	Hours	Students	Hours	Students	Hours
ARTE	756	2267	711	2108	759	2272
GRAR	73	219	82	246	95	285
TOTALS	829	2486	793	2354	854	2557

	Spring 08		Spring 09	
	Students	Hours	Students	Hours
ARTE	771	2311	748	2236
ARTG	104	312	109	296
TOTALS	875	2623	857	2532
	Fall 08		Fall 09	
	Students	Hours	Students	Hours
ARTE	776	2323	758	2279
ARTG	108	310	131	360
TOTALS	884	2633	889	2639

ARTE – Foundation/General Education Courses
(In this table the ARTE prefix includes all Art courses beyond Graphic Design.)
ARTD – Art Education Methods Courses
ARTG – Graphic Design Courses (previously GRAR)
ARTH – Art History Courses
ARTS – Studio Art Courses

While enrollments have increased and maintain significant numbers in credit hours production and thus faculty production, the number of majors and graduates remain steady. (See Table D on the next page.)

The Department has implemented several recruiting efforts in the last four years and has plans to continue these efforts. A multi-media DVD was created in 2006 (it was updated in 2008) and is mailed out annually to high school counselors and art teachers in the regional area along with an invitation to a departmental Open House held every October. The Open House event is one of our biggest successes in recruiting qualified and talented students from within the regional area. This event is in its fourth year this academic year. The event hosts 80-100 visiting students for a day of studio and graphic design demonstrations and tours.

Table D - Art Department Declared Majors AY 2005-2009

Degree	Code	Description	Number of Majors									
			AY 2005		AY 2006		AY 2007		AY 2008		AY 2009	
			1 st Major	Total	1 st Major	Total	1 st Major	Total	1 st Major	Total	1 st Major	Total
BA	3222	Fine & Perf. Art – Art	3	3	4	4	3	3	4	0	0	0
BFA	3272	Studio Art	66	83	67	84	66	83	67	84	75	85
BFA	3275	Art History									7	15
BFA	3276	Visual Arts Administration									10	10
		Program Totals	69	86	71	88	69	86	71	84	92	110
BA	3219	Fine & Perf. Art – Art Educ.	2	2	4	4	2	2	4	0	0	0
BFA	3270	Art – Education	38	48	35	45	38	48	35	42	27	33
		Program Totals	40	50	39	49	40	50	39	42	27	33
BA	3234	Fine & Perf. Art – Graphic Art	2	3	2	3	2	3	2	1	0	0
BFA	3271	Graphic Design	98	112	97	111	98	112	97	116	89	104
BFA	3273	Graphic Design – Animation	0	0	0	0	0	0	0	0	8	13
BFA	3274	Graphic Design – Print	0	0	0	0	0	0	0	0	10	11
		Program Totals	100	115	99	114	100	115	99	117	107	128
		Dept. Totals	209	251	209	251	209	251	209	243	226	271

In addition to providing delivery of courses for Art Department majors, the Department offers four General Education courses for the traditional student body and for those students pursuing alternative delivery methods. Several Art History courses, Art Appreciation, Two Dimensional Design and Elementary Art Education Methods courses are currently offered online. Full-time and part-time faculty teach these courses and more alternative delivery courses will be pursued in coming years within Art History and Graphic Design. A few night courses are offered for students who work during the day and need course work designed to facilitate their working schedules.

Additionally, the 100-level Art History surveys, 100-level Foundation and Art Appreciation classes are popular courses that meet the General Education Fine Arts requirements of Mesa State College and are recognized by the CDHE as “Guaranteed Transfer Courses”; this means those courses attract a substantial enrollment from the general campus population as well as our own majors. This is another indicator of need for the Art Department on campus.

Another important component of the Art Department program and an indicator of need is the cultural outreach provided by the Johnson Art Gallery and student artwork displays at the Western Colorado Center for the Arts, a local community art museum. The Johnson Art Gallery, housed in the W.W. Campbell College Center (currently on hiatus due to construction and set to reopen in August 2010) offers students, faculty and the local community professional exhibitions by Mesa State College faculty, artists from around the world and student artwork exhibitions each spring semester. The gallery, operated by students under faculty management, hosts 10-11 exhibits each academic year.

Increased enrollment in General Education courses; steady enrollment within the program; graduate numbers; credit hour production; potential growth in new concentrations coupled with the student successes of the Art Department in the past five years is the best indicator of need and demonstrates the importance of a program in Art on campus.

D. Narrative Summaries of Resources

i) Unique characteristics of the program influencing the need for resources

There are unique needs required by all of the program areas within the Art Department. The overwhelming and quite obvious need is that of dedicated classroom spaces required for the respective Studio and Graphic Design programs. Another need is lecture classroom space for Art History, Visual Arts Administration and lecture/lab space for Art Education methods courses.

The Fine Arts facility completed in 2002 is a state-of-the-art facility and enables the department to offer small class sizes providing students with individualized faculty attention. Art Department faculty also provide advising services to students in the form of planning course work leading to graduation, internship supervision, employment and/or the pursuit of graduate studies in Art. While there is no formal portfolio review required for admission, at the end of the sophomore year, Graphic Design and Studio majors complete a formal portfolio review and written examination. Students must pass both in order to continue into upper division courses.

Art Education serves three distinct student groups through collaboration with the Mesa State College Center for Teacher Education (CTE). The Bachelor of Fine Arts in K-12 Art prepares students for public and private school art teaching, kindergarten through high school; the Elementary Art Education Methods class serves both K-12 Art licensure candidates and all Elementary licensure candidates, who are required to take one dedicated visual arts class in their generalist curriculum; the hybrid/on-line section of Elementary Art Education Methods serves all Elementary licensure candidates who are living within the 14-county service region of the Western Slope as mandated by the Colorado Legislature.

Art History courses have been a substantial core component of the Art Department curriculum since the inception of the BFA degree program. All departmental majors, regardless of concentration, are required to take a 100-level, two-semester art history survey and at least two upper-division art history courses; the studio art concentration requires at least four upper-division art history courses. As of fall 2008 the Art Department began offering a new BFA concentration in Art History, which requires at least eight upper-division art history courses. In order to meet the increased demand for upper-division art history courses, we now try to offer three upper-division courses each semester. All of this is delivered by a single, full-time position and supplemented with occasional adjunct instructors. This situation not only results in a heavy teaching load for the full-time position, but creates scheduling challenges each semester to make these courses are available to as many art majors as possible.

Because of Grand Junction's location far from any major cultural centers, the major component that is lacking in our art history curriculum is ready access to actual examples of historic artwork for instructional purposes. This puts our program at a disadvantage when compared with programs at Front Range institutions, for instance. Without an art gallery or campus art museum sufficiently large and equipped to exhibit historic art works, we are unable to borrow exhibitions that are available from other colleges and universities around the country.

To provide some of our students with this direct experience of art works, we have begun to offer "field-study" courses as often as practical. Over the past three semesters Art Department faculty members have taught courses that have included travel components to Santa Fe, NM, France and Italy. A New York "field study" course will be offered in the 2009-2010 academic year. Also, the MSC Student Art Club sponsored by the Art Department regularly offers faculty-led weekend trips to the Denver-area art museums and galleries. The effectiveness of these courses and the long-term impact on the student participants is quite encouraging. However, the travel costs associated with these "field study" courses are considerable and represent a unique expenditure category for which there is currently no revenue source other than a student's own personal funds.

Studio Art concentration offers all levels of coursework in drawing, painting, printmaking, fibers, ceramics and sculpture. As Studio Art students study they develop skills and aesthetic judgment in the materials, techniques and tools within all the studio areas available for study within the Art Department. Strong curriculum requirements culminate for students in the development of a body of artwork they are required to exhibit at the end of their senior year. Upon graduation students are prepared to pursue a career as an artisan or continue with graduate studies in art.

Visual Arts Administration (VAA) concentration is a new collaboration between the Art and Business Departments to support students whose career goals focus on visual arts

entrepreneurism, art center/museum administration, gallery management, artists' agent, or other paths that require a student's knowledge of both broad art media, processes, and techniques and basic business skills in accounting, finance, marketing, management, human resources, small business/entrepreneurism, and legal issues. Students following this course of study concurrently take classes in studio art, art history, and business.

Graphic Design (Print and Animation) is the largest degree program in the art department. Animation began as an area of concentration in 2008. All graphic design courses are held on the third floor of the Fine Arts Building in rooms FA302 and FA303. Providing current graphic design industry content is the primary focus and challenge for the program. Course studies become applied experience in the form of internships completed by majors during the junior or senior year.

Internship learning opportunities are required for Art Education, Graphic Design and Visual Arts Administration degree candidates. The Art Education faculty member has a close working relationship with administrators and art educators in providing optimal placements for field hours and student teaching internships. Teacher internship placements in Art Education are primarily completed locally within the Mesa County Valley School District 51, and require a minimum 640 field hours during the final semester. Internships in Graphic Design and Visual Arts Administration require each student to complete 135 clock hours of work for three credits. These internship experiences enable students to make important contacts professionally as they learn first hand what it means to work in each respective area on site with supervised employment and teaching opportunities. Site placements are made locally, nationally and internationally in galleries, museums, design studios and businesses in each respective field. A sample list of internships is available in Appendix F: Internship Sites During 2005-2009.

ii) Faculty and Staff

Eight full-time tenure track and tenured faculty teach in the BFA program. In addition, there are eleven part-time adjunct faculty members who assist in delivery of coursework. All were chosen for their combination of educational and work experience background. All full-time faculty teaching in the Art Department program have terminal degrees.

Faculty members have strengths in their respective areas of art and all are capable of teaching multiple subjects within their individual areas. The faculty members are active across campus, in the art community, and in scholarship activities including exhibitions, research and publications in their areas. This increases their effectiveness in the classroom and the cultivation of relationships within the community that contribute to the program.

The present faculty, their date of employment with the college, academic rank, and education are listed below. Vitae for all faculty are included in the Appendix D and E: Faculty Vitae.

Jake Allee (2009), Assistant Professor, M.F.A. (University of North Texas)
William S. Bradley (2004), Associate Professor, Ph.D. (Northwestern University)
Joshua Butler (2006), Assistant Professor, M.F.A. (Colorado State University)
Teresa S. Garner (1995), Professor, Department Head, M.F.A. (West Texas A&M)
Carolyn Quinn-Hensley (2000), Professor, M.F.A. (University of Hawaii)
Deborah K. Snider (2008), Assistant Professor, M.F.A. (Goddard College)
Darrell Tousley (2008), Assistant Professor, M.F.A. (Arizona State University)
Vincent Zawada (2009), Instructor, M.F.A. (Savannah College of Art & Design)

iii) Physical Facilities

This section describes the physical resources needed by the Art Department programs. The Art Department moved into the present facility during winter break, December 2001 - January 2002. This 5.1 million dollar, 35,600 square foot facility was well needed and a wonderful improvement over the previous building, which was cramped, under-ventilated and did not allow for or accommodate the Art History or Graphic Design program areas. The Art Department is fortunate to operate in a newer facility that was designed specifically for our unique instructional needs.

First Floor and Outside Studio Areas:

Sculpture Studio Classrooms:

Three-Dimensional Design & Sculpture – Fine Arts Room 106

This sculpture lab/room has 1446 square feet and serves multiple classes in three-dimensional design and sculpture. There are three large tables and several large areas of available working space. The south wall is lined with 10 direct ventilators for individual ventilation during activities such as stone carving. Two industrial-sized sinks are located in this room and each is equipped with an individual sump for working with plaster/clay materials. There is shelving available within the room for storage of student artwork.

There is a large outside work area for students to work connected to the room via an oversized garage door. External pneumatic and electric hookups are available both inside the classroom and in the outside sculpture area. The outside area also serves the Fine Arts Building as a loading zone and contains an enclosed sculpture garden where student artworks are currently on display.

Ceramics – Fine Arts Room 111

This ceramics lab/room has 2021 square feet and serves multiple classes in ceramics, throwing and ceramic sculpture. A separate damp room has 128 square feet. There are 18 pottery wheels made by various companies for students to experience different makes and models, a commercial spray booth for glaze application, a North Star hand extruder, and plumbing routed to key points in the studio from a commercial air compressor for operation of air tools. There is a 36-inch

Brent slab roller, Soldner clay mixer, North Star hand extruder, Venco de-airing pug mill, a walk-in damp room, and a well equipped glaze calculation and work area. The ceramics space has three large industrial sinks and an excellent safety ventilation system targeting key parts of the studio where excessive dust is created.

Additional outside ceramics area physical facilities include three gas-fired kilns, including a car kiln (60 cubic feet of loading space) for large sculpture. There are two Raku kilns, a Down draft kiln (16 cubic feet of loading space), an Updraft kiln (12 feet of loading space), a Saggar kiln, and two low-fire soda kilns available to our students. Additionally, we have three large oval kilns for bisque. There are a total of 11 kilns with a variety of atmospheric firing options and for a total of 148 cubic foot of loading space.

Bronze Foundry & Sculpture – Fine Arts Room 114

This sculpture lab/room has 1795 square feet and serves multiple classes in bronze foundry and sculpture. The inside sculpture studio has working space for welding, mold-making, wax materials, chemicals and for metalwork. There are four worktables (including the plaster table), abundant electric and pneumatic hook ups and metal shelving for the storage of student artwork during the semester.

The welding area is a 247 square foot area. The area contains Mig, Tig, stick and acetylene welders and two large steel tables for welding work. There is an industrial-sized sink with a sump for cooling heated metal. This area is ventilated and surrounded by a protective welding screen. Adequate shelving and cabinet space is available for storage of welding equipment.

The mold-making area is a 110 square foot area. The area contains one table for working on and a large mobile plaster storage unit, which holds 16 to 18 50lb bags of plaster. There is an industrial-sized sink with a sump and workspace for 12 individual sculpting stands. There is a large table in the room dedicated to mold making which has a large curtain that can encircle the table for easy mold making cleanup. The table has two high capacity vents that hang from the ceiling.

The wax area is a 130 square foot area. The area contains two large wax pots and a large counter area and is ventilated twenty-four hours a day. The hood has an automatic sprinkler safety system over top. There are cabinets and drawers for the storage of wax and wax casting tools. It also has a large industrial-sized double-bowled sink for the pre-soak of plaster molds when working with wax.

The chemical area is a 98 square foot area. The storage of acids and patina materials are contained properly here within safety cabinets and shelving for the storage and preparation of patinas. An industrialized-sized sink is available for student usage.

The metalwork area is a 187 square foot area. The area contains a drill press and a table with several bench grinders. An array of equipment from angle grinders to several Fordom flex shaft drill setups is available for student use and is stored in this area.

A separate slurry room has 280 square feet. The slurry/shell room is a fully ventilated work area, which contains a slurry mixer and fluidized sand bed station. The sanding station has a movable crane system that allows students ease when working with heavy shells. The sand beds are fluidized and the slurry mixer is a drum turn system. Each sand bed and the slurry mixer have a 50-gallon capacity. It has an area for hanging shells and a sink with a sump for clean up.

An outside 1368 square foot area contains a foundry pad, de-shelling, chasing and patina work area. The outdoor foundry pad is equipped with a large capacity in-ground furnace that holds a number 40 crucible and has the capacity to melt 120 lbs. of bronze in 1.5 hours or 40 lbs. of aluminum in one hour. Storage racks for an extensive supply of foundry equipment and large storage cabinets holding foundry pour safety suits and gear are in the southeast corner of this covered outdoor area. The pad contains a large capacity burnout furnace for student use in the lost wax shell casting process. This burnout furnace has a fold out track and contains a cart for transporting shell baskets to and from the pours.

The de-shelling space is a 224 square foot outside area. This space contains two large wooden tables appropriate for the removal of shell investment. A large cabinet provides safe storage of welding gasses and sandblasting equipment is located next to the tables for use in sculpture surfacing and prep for patina applications.

The chasing and patina space is a 460 square foot outside area. This space contains two large tables with large vices used for chasing bronze/aluminum sculpture and a variety of other metal projects. Storage underneath the tables exists for Petrobond oil sand, various copes and drags for the sand casting process taught in this area. One table has movable sections to allow different support options for patina application in bronze sculpture.

A large three-ton gantry crane is above the outdoor foundry areas and can be used to lift work over the wall to an adjacent loading area. This crane is used in building larger student artworks. In addition, there is a large storage racks for dry supplies and this space serves as a work area for large sculpture assembly. During special tours audiences may view bronze, aluminum or iron pours.

The sculpture areas have three storage closets with a total area of 370 square feet. First floor locker spaces (17Hx18Wx20D) are available to 104 students that will accommodate large blocks of clay and other supplies.

A separate wood shop has 290 square feet. The wood shop area is small but adequate for the purposes of woodworking in the Art Department. The space is ventilated and well-equipped. There are three band saws, two sanding tables, two drill presses, two scroll saws, bench and a bench miter saw and a table saw for cutting larger pieces of wood. The small tools include pole clamps, hand sanders, brad nailers, routers and other tools too numerous to list.

Second Floor:

Drawing, Painting, Printmaking, Art History and a General Purpose Studio Classroom

Drawing – Fine Arts Room 210

This drawing room has 1479 square feet and serves multiple classes in foundation drawing, figure drawing and advanced drawing workshops for all Art Department degree concentrations. The room is a large lab room with a tiered area equipped with easels and drawing boards that can accommodate around twenty students. A movable stage, ceiling spotlights and stand spotlights for figure model and still life set-ups are available. A double-bowled stainless steel sink with hot and cold water for cleaning brushes, palettes, etc. is available for student usage. Still life materials include plaster busts, a skeleton model and a variety of still life materials housed in a storage area in the classroom. Spotlights, still life materials, drawing horses and easels are expendable and replaced regularly as needed.

Painting – Fine Arts Room 211

The painting studio has 1543 square feet and serves all levels of painting classes. Easels and taborets are available for 18 - 20 students. A movable stage, ceiling spotlights and a stand spotlight for figure model and still life set-ups are available. An excess oil disposable tank is in place for oil painters. Exhaust systems are in place to kept the air clean and well ventilated for classes. Shelving is available for storing paintings in progress. A double-bowled stainless steel sink with hot and cold water for cleaning brushes, palettes, etc. is available for student usage. Spotlights, still life materials, drawing horses and easels are expendable and are replaced regularly as needed.

Two-Dimensional Design & Fibers – Fine Arts Room 202

This room has 1028 square feet and is utilized heavily for general education classes and fibers courses. There are tables and chairs with a capacity to seat 20 students. A double-bowled stainless steel sink with hot and cold water for cleaning brushes, palettes, etc. is available for student usage. Drying racks, melting pans, irons, storage and additional wiring through the ceiling is available for fibers course work. Storage cabinets, lithography stones and flat files are available for student usage in printmaking.

Printmaking – Fine Arts Room 201

This studio space has 1018 square feet and is equipped with one etching press, two lithography presses and one relief proof press. Other materials and equipment in the room include: two hot plates for intaglio printing, glass table tops for inking and thirty litho lime stones for lithography. A taping wall for the drying and display of proofs and editions covers the north wall. A double-bowled stainless steel sink and a graining sink area is available with exhaust systems in place to keep the air clean and well ventilated for classes. There are five working tables that are 30"X60" and four of those tables are grouped together into one large working area. A large paper prep table (approximately 36"X80") and 14 chairs to accommodate student use is in this classroom. A separate acid room attached to the printmaking room is equipped with an aquatint box, acid bath with exhaust and a ferric chloride vertical tank, storage closets for acids, mordents and other materials, nitric acid baths, and a sink with a charcoal draining filtration system for rinsing plates as they come out of the acid bath. Safety equipment including emergency shower and eyewash systems is available for emergency usage. The physical facilities are adequate, but there is a shortage of space when class sizes are larger than twelve.

Ideally additional studio space is desirable for all of the studio areas on the second floor to accommodate students producing artwork and the space requirements needed outside of class.

Art History - Fine Arts Room 214

The art history classroom room has 891 square feet and consists of a single, large lecture hall without windows to facilitate projection of images on a large screen. The space is designed to accommodate the classic "lecture delivery" presentation—podium in the front and fixed and tiered theatre style seats for 62 students—and works well for the large 100-level classes. This space is less than ideal for smaller, upper division classes where more discussion and instructor-student interaction is desirable. In those cases a smaller classroom with more flexible seating is available in other campus buildings and can be utilized to create a more interactive learning environment.

The second floor has 92 (35Hx12Wx34D) locker spaces that will accommodate large canvases or drawing pads and other supplies available to students. Two small storage closets are available with a total of 282 square feet.

Third Floor:

Graphic Design

Graphic Design Classroom - Fine Arts Room 302

This room has 1337 square feet and consists of a single large room with worktables and chairs and is utilized heavily by Graphic Design, Art Education, Studio Art and Two-Dimensional Design students. A double-bowled stainless steel sink with hot and cold water for cleaning brushes, palettes, etc. is available for student usage. There are thirteen 2x4 or 2x6 tables with

seating for 27 including the professor station, three light tables, a copy stand and a sweep table for classroom and photography instruction. This room is used for stop motion and cel animation classes. Students have access to the copy stand, light tables, photo lamps, and additional video equipment contained in a locked steel storage cabinet (78Hx36Wx24D). The room has 54 steel lockers (14D x 11H x 12W) for student usage.

Graphic Design Classroom - Fine Arts Room 303

This room has 1403 square feet and consists of a single large room with twelve 2 x 6 tables and one 2 x 4 tables and chairs to seat 25 including the professor station. There are 23 computers total in the room, 4 scanners, 1 HP Color Tabloid size laser printer, various binding equipment and adjustable lighting. Two of the Macintosh computers in Room 303 are reserved for Maya 3D animation rendering and are built with dual processor hard drives and 24" monitors.

Both Graphic Design classrooms house two large built-in storage cabinets with locks (22D x 32W x 76H). The cabinets are labeled with Administrative and Student Resources signs and used for two-dimensional design and graphic design courses.

All full-time faculty occupy private offices equipped with computer and Internet access. The office spaces provided for all Art Department faculty are an average of 169 square feet to allow faculty room to utilize their offices as studio areas if they so desire. The reality of that is rare as classroom instructional materials for Art Department courses occupy most of that space since the current facility was not equipped with adequate storage space.

The administrative assistant's office and central copy/mail/workroom is located on the second floor of the building. The administrative assistant's office area has 120 square feet. The copy area adjacent to that space has 73 square feet and is utilized by all Art Department faculty and shared with faculty members in the Mass Communication department. A second floor shared office space has 219 square feet and is utilized by several Art Department part-time faculty. A departmental conference room with 240 square feet (currently occupied by the Campus Design Studio during the college center reconstruction) is available for meetings and can accommodate 10-12 people comfortably.

Gathering and open spaces furnished with couches, tables, benches and chairs outside of the classrooms are available for students on the first and second floor lobby areas. These important spaces allow students and faculty to interact, visit and work with students.

As mentioned earlier, the college center is under reconstruction with a target completion date of August 2010. The W.W. Campbell College Center, when in operation, houses two important Art Department resources, the Campus Design Studio, a student-run graphic design studio and the Johnson Art Gallery, a student-run gallery hosting 11-12 exhibits each academic year. These are

both operated under the supervision of the Art Department faculty and are an essential teaching and learning tool for our students. In addition, the art gallery serves as an important cultural outreach for the campus student and faculty body and for the local community.

iv) Instructional equipment, including information technology and its use

The art history courses require “smart classroom” technology with which the large lecture hall is outfitted. This includes a high-resolution data projector connected to a classroom computer with access to the Internet and to the College’s computing network. Additionally the classroom has a VHS tape player and DVD player connected to the overhead projector and this equipment is used constantly. Programmable, adjustable lighting is also present in the classroom.

Similar “smart classrooms” are required in several studio areas in Drawing, Painting and Sculpture areas. The Drawing, Painting, Graphic Design and both General Purpose classrooms are outfitted with a high-resolution data projector connected to a classroom computer with access to the Internet and to the College’s computing network. These rooms are also equipped with a VHS tape player and DVD player connected to the overhead projector and this equipment is used regularly. The Sculpture studio classrooms have a Computer and high-resolution data projector on a wheeled cart. (This is to provide storage for the sensitive equipment when not in use in these high dust areas.) The drawing and painting classrooms are equipped with programmable, adjustable lighting.

A resource need in Graphic Design is the need for current hardware/software in the computer classroom lab. Currently all computers on campus, including the computers in room 303 are on a six-year replacement rotation schedule. Campus IT manages the computers in the FA303 computer lab. Design software required in the Graphic Design program area often pushes the abilities of computers older than five years. This specific technology need will not diminish as technology continues to rapidly change and push the limits of computer capabilities. Departmental resources are needed to upgrade software, provide laser printer toner and paper. Graphic Design faculty also require current hardware and software.

In addition to classroom technology and equipment, the art history curriculum relies on a large database of visual imagery, which is housed on one of the College’s servers. At present this database holds over 13,500 image files and grows at an annual rate of approximately 1500 images. It is anticipated that this rate of growth will continue for the foreseeable future. This visual database is available to all Mesa State College faculty members for use in any class. For student use and study, particularly for upper-division classes, slide sets of the visual images are housed in the instructor’s download folders on a college network drive accessible to all students.

v) Library, including DVD, video, etc.

The library staff has evaluated the holdings and resources for the Art Department. Their report is located in the Appendix. It indicates that current library resources are adequate and that funding must continue in order to maintain these resources. Library staff continues to support the program by making the requested acquisitions on a regular basis.

In addition to the holdings in the stacks, the library offers current software, hardware and industry resources for Graphic Design in the shared campus computer lab. The Art Department appreciates the expertise and the dedication of the library staff. The resource librarians are essential to the program as these librarians provide valuable resource information to faculty and to students as well as specific library instruction for several art courses.

vi) Unique resources of revenue and expenditures

There are currently five budgets under the management of the Art Department including the general department budget; course fees in studio, course fees in graphic design, the Johnson Art Gallery, and the Campus Design Studio. See Table 11: Finance and Budget Sheet for the last five years in the Appendices.

Students are assessed course lab fees on many of the studio and graphic design courses to cover some of the costs of art supplies, graphic design software, peripheral devices, ink and paper. These fees help defer supply costs for students in those courses and costs of running the program.

Student workers are utilized throughout the Art Department in the form of lab assistants and models for figure drawing. Lab assistants are utilized in foundry, printmaking, ceramics and graphic design. These assistants help faculty with a variety of classroom maintenance, equipment care and supervision of students. Even though most Graphic Design majors have a personal computer, the computer lab has scheduled hours during the week and on weekends and students monitor those hours. Students start at the minimum wage rate, with incremental increases over time. Figure drawing models are paid \$12.50 per hour.

The annual juried all-campus exhibition at the Western Colorado Center for the Arts is held every spring semester at the local art center and juried by two professional artists in both two and three-dimensional areas. This coming spring will be the exhibit's 34th year and that exhibition averages approximately \$2000 in expenses to cover juror and exhibition space fees. Revenue is generated from student entry fees, but these monies in no way covers costs for the exhibit, which is supplemented by donations and the Art Department general budget. An estimated 400 people attended last year's opening reception. Student artwork is often sold but these sales do not generate funds for the Art Department.

Candidates for the BFA in Studio Art are required to complete a exhibition of their artwork during the spring semester of their senior year. Those expenses are covered by the Johnson Art Gallery and include the rental costs at the local Western Colorado Center for the Arts, postcard and mailing costs to send those out to a mailing list of approximately 700 supporters.

Each summer, various faculty from the department offer classes and symposia designed to serve undergraduates, graduates, and educators for their teaching licensure renewal. During odd-numbered years, the Biennial Western Slope Art Education Symposium (taught by the Art Education faculty member) focuses on topics of critical importance in the field.

E. Effectiveness

i) Accreditations by professional, regional or national associations.

The Higher Learning Commission of the North Central Association of Colleges and Schools accredits Mesa State College and its academic programs.

ii) Changes since the most recent program review.

As mentioned previously, the BFA degree is only five years old and the previous degree was a BA in Fine and Performing Arts. The prior program review completed ten years ago was for a very different degree program and the review focused on the areas of Art, Music and Theatre. As such it is not a relevant comparison other than to indicate the positive changes the Art Department has implemented and pursued in the ten years since this review was complete. A copy of that review is under Appendix B: Most Recent Program Review (Titled: Self Study Bachelor of Arts in Fine and Performing Arts, 1999).

iii) Assessment of student academic achievements within the program, based on the program assessment plan. The narrative should include a summary of strengths and needs identified as a result of these assessments for the years covered by the review.

Program assessment at Mesa State College is a formalized process of submitting an assessment plan and then a report on a rotating basis. The assessment plans and reports for the programs and the time period under review are included in Appendix C: Assessment Plans and Results. The department assessment plan has evolved over the last five years as the departmental mission statement, curriculum changes, course objectives and additional concentrations have been implemented.

iv) Faculty success data; (1) teaching; (2) advising; (3) scholarship; (4) service; (5) other achievements.

- (1) Teaching: The eight full-time faculty teaching in the Art Department have both academic credentials and active experience as working artists. Seven of the eight hold M.F.A. degrees and one has a Ph.D. All faculty teach 12 credit hours each semester with an attempt made to require no more than three class preparations per semester. Overloads or additional classes such as online are reimbursed at the standard part-time or online rate. Most upper division courses within the Art Department are taught by full-time faculty.

Faculty participate in student evaluations each semester. All tenure-track non-tenured faculty are required to evaluate all classes. The full-time tenured faculty have their classes evaluated as well and must conduct student evaluations in at least two classes. (One lower and one upper division course per semester.) Department Head evaluations also occur by the Vice President and President of the college.

Teaching is the highest priority of the Art Department and is our focus as faculty members. During the time under review faculty have been recognized as outstanding educators and received positive evaluations by the Department Head. An effort is made by all faculty to communicate with each other and discuss class content as one class builds upon another and content is integrated from class to class.

- (2) Advising: All faculty advise Art Department students. As students declare their concentration, they are placed with a faculty member in that area. Degree advising is a substantial time commitment for all faculty in every concentration area. A mass-advising session is held once every fall semester to help disseminate information to students and encourage them to seek out their advisors early on in their student careers. The BFA Studio Art program faculty have an increased advising load in the form of mentoring their students toward successful completion of their senior exhibition requirements. Each full-time faculty member in the Art Department averages 23 student advisees each academic year with the exception of the Graphic Design faculty who average 59 student advisees each year.

A strength of the Art Department program is the faculty interaction with the students. Most faculty far exceed the required one hour a day office hour and this is evidenced by the strength of the faculty student relationships in the department. Individual faculty serve as advisors for the Campus Design Studio and the Student Art Club. The entire Art Department faculty support these student run programs.

- (3) Scholarship: All Art Department faculty participate in professional solo and group exhibitions, write articles and publish work regularly.
- (4) Service: The majority of the faculty serve on discipline-specific committees, departmental committees and campus-wide committees including departmental and campus-wide searches. Currently the department has a faculty member serving on the Colorado Faculty Advisory Committee (CFAC) of the Colorado Department of Higher Education, Faculty Senate, Curriculum Committee, the Campus Web Committee, Assessment Committee, and the Faculty Handbook Committee

Departmental faculty members also provide services to national professional organizations.

Many opportunities for service are available on campus and Art Department faculty hold and are involved with several of those positions.

- (5) Other Achievements: In addition to the previously listed accomplishments, the faculty have participated or completed a variety of other achievements for the time period under review. Following are some examples. More information on each faculty member and their accomplishments can be found in their vitae included in Appendix D: Faculty Vitae.
 - Jake Allee was awarded the “2008 Excellence in Teaching Award” from Clay Times Magazine.
 - Jake Allee was awarded "Best of Show" at the 2007 Feats of Clay VV exhibition at the Gladding McBean Terracotta Factory in Lincoln, California.
 - Steven Bradley was named a 2009 Resident Fellow at the Cody Institute for Western American Studies of the Buffalo Bill Historical Center in Cody, Wyoming where he is researching and writing about a broadened definition of Western art.
 - Steven Bradley was awarded a 2010 Senior Fellowship by the German Fulbright Commission to teach at the Institute of American Studies of Leipzig University.
 - Joshua Butler was a Guest Printmaking Instructor during the summer of 2009 at the University of New Mexico Albuquerque where he taught a two-week intensive course covering the traditional intaglio techniques of copperplate engraving, mezzotint and the preparation of hand-made intaglio ink.
 - Joshua Butler’s work was featured in Engraving 2007, a traveling group printmaking exhibition. This was an invitational print portfolio of engravings by 35 artists including such notable artists as Rudy Pozzatti, Doug DeVinny, and Jack Orman. The collection is now held by several notable permanent collections including the Southern Graphics

Evaluation criteria for the Art History degree includes students maintaining a B or higher in all coursework toward the major content area. The Art History concentration under the Art degree is too new to offer success data at this time. However, anticipated success will be predicated on the placement of graduates in graduate school and entry-level professional positions.

Art Degree: Studio Art

Studio Art program student's focus on strong curriculum requirements in design, drawing, studio (either two or three-dimensional) and art history. Skills and aesthetic judgment are developed in the materials, techniques and tool within drawing, painting, printmaking, fibers, ceramics, carving, construction or the foundry studio arts.

Evaluation criteria for the Studio Art degree includes students maintaining a B or higher in all coursework toward the major content area and the expectation of maintaining a 2.00 cumulative GPA or higher in all MSC coursework. Admission to the studio art program after the sophomore year (60 credit hours) is contingent upon students completing an admission application, completion of core courses with a grade of "B" or better and a "B" or better in their major courses, passing an entrance exam with a minimum grade of 80%, and a successful portfolio presentation of their work. The portfolio requirements include 10-20 pieces that show competency in a.) Composition and the use of the picture frame, plane and visual balance; b.) Positive and negative space; c.) 1, 2 and 3 point perspective; d.) Light and value; and e.) Basic knowledge of the human figure and portraiture. The 120-semester hour degree concludes during the senior year with an exhibition and oral examination judged by the department's studio faculty.

The Studio Art concentration under the Art degree has many successful graduates working in a variety of areas such as interior designers, teachers, artists and those successes are included in the list concluding this section.

Art Degree: Visual Arts Administration

Visual Arts Administration is a new program that will evaluate its students based on a cumulative grade point average of 3.00 on a 4.00 scale in the two major content areas of art and business. Students will be evaluated on their abilities in the logical, structural scaffolding needed for running an arts-based business, along with abilities to innovate and think creatively and critically in providing arts-based services, and in working with creative individuals. Also, the capstone internship will allow the student to demonstrate dispositions for working within a venue that combines diverse skills in arts administration.

The Visual Arts Administration concentration under the Art degree is too new to offer success data at this time. However, anticipated success will be predicated on the placement of graduates within diverse management settings around the world. These settings may include art centers, art museums, galleries, arts co-ops, or individual endeavors that may include the successful

management of a studio business, acting as an artist's representative or agent, or pursuit of an entrepreneurial arts venture.

Graphic Design Degree: Print

Graphic Design: Print program student's focus on a strong curriculum in established industry standards in print design, web design and layout. The successful Graphic Design: Print degree candidate is prepared to enter professions within graphic design including advertising design, web design, corporate design, packaging, and a myriad of related fields.

Evaluation criteria for the 120 semester hour degree include students maintaining a B or higher in all coursework toward the major content area and are expected to maintain a 2.00 cumulative GPA or higher in all MSC coursework. Admission to the studio art program after the sophomore year (60 credit hours) is contingent upon students completing an admission application, completion of core courses with a grade of "B" or better and a "B" or better in their major courses, passing an entrance exam with a minimum grade of 80%, and a successful portfolio presentation of their work at the conclusion of this 120 semester hour degree.

Graphic Design Degree: Animation

Graphic Design: Animation program student's focus on animation as an art form by means of creating images that come alive in two- and three-dimensional applications. The strong curriculum encompasses both traditional and digital animation skills, as well as storytelling, storyboarding, character design, illustration and web design. Graduates are prepared to seek entry-level employment as animator, storyboard artist, character designer, modeler, digital animator, computer artist, layout artist and web designer.

Evaluation criteria for the Graphic Design: Animation degree include students maintaining a B or higher in all coursework toward the major content area and are expected to maintain a 2.00 cumulative GPA or higher in all MSC coursework. Admission to the studio art program after the sophomore year (60 credit hours) is contingent upon students completing an admission application, completion of core courses with a grade of "B" or better and a "B" or better in their major courses, passing an entrance exam with a minimum grade of 80%, and a successful portfolio presentation of their work at the conclusion of this 120 semester hour degree.

There are many individual success stories from graduates in all concentration areas of the Art Department program. Following is a compilation of a few successes during the 2005 - 2009 time period under review:

- Students were selected as Who's Who recipients, a scholastic/service award.
- Priscilla Nielsen (BFA Art Education, 2005) – Teacher, Arroyo Seco Jr. High in the William S. Hart High School District in Santa Clarita, California

- Brookes Jeschke (BFA Graphic Design, 2005) – Plotter, Colorado Printing – Grand Junction, Colorado
- Jeremy Smith (BFA Graphic Design, 2005) – Graphic Designer, Mesa State College – Grand Junction, Colorado
- Kimberlee M. Schifelbein (BFA Graphic Design, 2005) – Graphic Designer, Colorado Printing – Grand Junction, Colorado
- Ian McGill (Post-Baccalaureate licensure with MSC Art Department Coursework, 2006) – teaching art full-time at Thunder Mountain Elementary School – Grand Junction, Colorado
- Deborah Bairunas (BFA Art Education, 2006) – Art Teacher, Dos Rios Elementary – Grand Junction, Colorado
- Tyler Gonerka (BFA Graphic Design, 2006) – Digital Artist, Crispin Porter Bogusky – Boulder, Colorado
- Todd Young (BFA Graphic Design, 2006) – Art Director, Action Publishing, Inc. – Grand Junction, Colorado
- Nick Wilson (BFA Studio Art, 2006) – Interior Designer/Space Planning, New Style Design – Grand Junction, Colorado
- Mary Colleen Caufield (BFA Studio Art, 2006) – Studio Potter – Cedaredge, Colorado
- Rebecca Fassler (BFA Studio Art, 2006) – Studio Potter – Portland, Oregon
- Kendra Kreie (BFA Studio Art, 2006) – Jewelry Designer, Tiffany's – Denver, Colorado
- Paige Franco (Post-Baccalaureate licensure with MSC Art Department Coursework, 2007) – teaching art at Ames Elementary School in Centennial, Colorado
- Toniel Smith (BFA Graphic Design, 2007) – Graphic Designer, North American Directory Services – Loveland, Colorado
- Nola Svoboda (BFA Graphic Design, 2007) – Graphic Designer, The Daily Sentinel – Grand Junction, Colorado
- Clint Shaw (BFA Studio Art, 2007) – Art Teacher, Independence Academy Charter School – Grand Junction, Colorado
- Cynthia Fenster (BFA Studio Art, 2007) – Studio Fiber Artist/Teacher – Blue River Trading Company – Grand Junction, Colorado
- Kenton Seth (BFA Studio Art, 2007) – Retail Manager, Artist Haven – Grand Junction, Colorado
- Heather Bray (BFA Studio Art, 2007) – Studio Potter, Grand Junction – Colorado
- Julie Cates (BFA Studio Art, 2007) – Assistant Manager, Artist Haven – Grand Junction, Colorado
- BJ Clark (BFA Studio Art, 2007) – Web Application Developer, Grasshopper Group, www.grasshopper.org – Portland, Oregon

- Naomi Barlow (BFA Art Education, 2008) – Founder and Executive Director of SuperRad, A non-profit organization dedicated to supporting the work of young artists in grades 6-12 and fostering art education in the Grand Valley.
- Leanna Ardizone (BFA Graphic Design, 2008) – Graphic Designer, Foremost Response Inc. – Grand Junction, Colorado
- Katherine Hadar (BFA Graphic Design, 2008) – Designer, Blythe Group – Grand Junction, Colorado
- Joe Holmes (BFA Graphic Design, 2008) – Graphic Designer, EnerCom Inc. – Denver, Colorado
- Daniel Osborn (BFA Graphic Design, 2008) – Web Designer, The Daily Sentinel – Grand Junction, Colorado
- Andrea Quigley (BFA Graphic Design, 2008) – Project Manager, COBB & Associates – Grand Junction, Colorado
- Kathryn Zimmerman (BFA Graphic Design, 2008) – Graphic Designer, Reynolds Polymer Group – Grand Junction, Colorado
- Danelle Norman (BFA Art Education, 2008) – K-12 Art Educator, Teaching ceramics handbuilding and woodcut printmaking, Ah Haa! Telluride Art Center – Telluride, Colorado
- Casey Harkins (BFA Graphic Design, 2009) – Graphic Designer, Pezucuh Printing, Grand Junction – Colorado
- Melissa Mills (BFA Studio Art, 2009) – Received 2009 Brooks Fellowship from Anderson Ranch Arts Center – Snowmass Village, Colorado
- Rhiannon Chinn (BFA Studio Art, 2009) – Intern at Anderson Ranch Arts Center, Snowmass Village, Colorado
- Jessica Fisk (BFA Studio Art, 2009) – Printmaking Teacher, The Western Colorado Center for the Arts – Grand Junction, Colorado
- Ramana Konantz (BFA Studio Art, 2009) presented a paper on "The Graphic Designs of Dard Hunter" at the Western Regional Honors Conference, Washington State University – Spokane, Washington in March 2009.
- Eric Brinkman (BFA Studio Art, 2009) Art Teacher, The Western Colorado Center for the Arts – Grand Junction, Colorado
- Rhiannon Chinn (BFA Studio Art, 2009) Studio Potter – Grand Junction, Colorado

F. Strengths identified by the review.

Strengths of the program include the following:

State-of-the-Art Facilities: The Fine Art Building was completed in 2002 at a cost of 5.1 million dollars. The classroom space occupied by the Art Department encompasses

approximately 75% of the Fine Art Building. The furnishings and instructional equipment are detailed in this report.

Curriculum: The curriculum within the Art Department's BFA program has undergone significant examination over the last five years with a variety of changes implemented. Courses have been added, changed and deleted to reflect the changing needs of a developing art program.

Faculty: A major strength of the program is in the quality of the faculty who are dedicated to student successes both in and out of the classroom. The faculty prepare students by providing the requisite body of knowledge they will need within all the various degree concentrations in the department. Faculty provide opportunities for students to demonstrate acquired knowledge and expertise in applied projects, exhibitions and portfolio presentations in upper division and capstone coursework. These opportunities require many hours of student-to-student and student-to-faculty contact hours, which is a strength of the Art Department programs.

Small Class Sizes in Upper Division Courses: The ability to conduct applied projects and to increase student-to-faculty interaction time is important and mandates smaller class sizes in upper division courses. Classes are capped at 20 and under in studio-based courses in all degree concentrations and Art History upper division courses often average 20-25 students, which allow increased interaction student-to-student.

Internships: Degree candidates for Visual Arts Administration and Graphic Design are required to complete internship credit before they can graduate. However, internship opportunities for all students in the Art Department program are available.

Art Club: The Student Art Club is open to all Mesa State students and is sponsored by the Art Department which provides a faculty advisor. The Art Club offers the student body numerous programs and services like life drawing evenings, special trips to exhibits and events in Denver and Salt Lake City, and on-campus art activities funded through student fees and their own fund raising events.

Campus Design Studio: The student staffed The Campus Design Studio is a full-service studio providing opportunities for Graphic Design students to apply their creative skills. Design students bring professional print and Web design services to Mesa State College student organizations, departments, faculty, staff and non-profit community organizations in the local area.

Travel: Students have opportunities to travel both within the United States and internationally to visit art museums and galleries. Since 2003 the Art Department has arranged summer-long internships for Graphic Design students in London and sponsored 2-3 week tours of major

European art capitals. Summer and January term classes have included week-long visits to museums and galleries in Santa Fe and New York City. Strong positive feedback from student participants in these programs is encouraging the development of further travel and study abroad opportunities.

G. Areas needing strengthening identified by the review.

Recruiting: While the Art Department is a successful program and has maintained a steady growth in credit hours generated, the number of majors within our degree programs has been overall flat in growth. See Table D. Art Department faculty have been asked to create an improvement plan that will address this issue. A systemized approach to make contact with local high school institutions will be implemented in the 2009-2010 academic year in addition to the annual open house recruiting events. A recruiting schedule at high schools within our 14-county service region is under development.

Alumni Relationships: The Art Department faculty maintains positive relationships with our graduates when possible. A strength that we have taken advantage of is that some of our alumni are prominent artists within the art world. Those artists include Daniel Sprick and Merrill Matthews who have supported our programs by participating in public talks and workshops for our students. Current and future relationships with our graduates will provide important opportunities for our students to gain practical hands-on job training experience. This is an area that we would like to continue to improve and cultivate as we grow as a department.

Available Space: When the Fine Arts Building was designed and built in 2001-2002 the specialized studio classrooms were designed to accommodate an enrollment maximum that conforms to the best practices of university art departments nationally and to the recommendations of NASAD. The maximum class size for these studio classrooms ranges from 18 to 20. The 5-year average enrollment per section for our core curriculum courses for all concentrations within the Art Department can be seen in Table E. As the table demonstrates, the average enrollment per section in these courses and in these classrooms is near, at or in some cases above the capacity of the classroom.

Where there is increased student demand, the Art Department has added sections to these courses, but we believe we are nearing the capacity of our current facility. Unlike student homework and assignment requirements in other disciplines, which can be completed without using the classroom, and unlike traditional classrooms, which can be programmed continuously for 8-10 hours per day without impacting student performance, studio instruction requires students to spend considerable time each week beyond the class meeting time working in the studio classroom on independent projects and assignments. This means that each of our studio

classrooms must maintain sufficient open, unscheduled time to accommodate students working on projects and assignments. To provide as much open studio time as possible for student work, card access is provided for studio art BFA candidates to access the studio spaces on evenings and weekends.

Table E Five-Year Average Enrollment/Section

Course	Five-Year Average Enrollment/Section	Classroom Limits/Section
ARTE 101 Two-Dimensional Design	18.0	20
ARTE 102 Three-Dimensional Design	19.3	20
ARTS 151 Foundation Drawing	19.1	20
ARTE 118 Art History Prehistory-Renaissance	30.5	62
ARTE 119 Art History Renaissance-Present	43.8	62
ARTS 251 Figure Drawing	26.3	20

Classroom space is at a premium and more space could and would be utilized if available in animation, printmaking and two-dimensional design.

H. Vision

i) Proposals for strengthening the program

The Art Department programs at Mesa State College are quality programs as demonstrated by student successes, faculty accomplishments and alumni awards. As the program continues to grow, efforts to assure program quality remain a top priority. Graduate successes, student awards, scholarships and graduate school placements are all indicators that the programs the department offers are providing Art Department majors with the necessary knowledge, skills and abilities to be successful in the Art and Graphic Design world. A major strength of the program has been and continues to be the relationships faculty develop and maintain with students, even after graduation. Facilitating these interactions is essential to program success. Another key to success is the continued interaction and support of the art community within the Art Department program.

Continued Curriculum Development: In order to maintain the level of quality and move the Art Department programs forward, the faculty continue to improve the curriculum from making minor modifications in weekly assignments to adding courses and developing new programs while refining the older programs. Moving forward with these necessary changes is key to a successful department since technology and needs are ever changing in today's environment in all of our program areas. Our curriculum is under constant review and changes to keep up with the departmental needs. To this end it is important to note that all Art Department programs under the BFA degree are categorized as professional programs, which allows the department to

choose coursework that exceeds the 60 credit hour rule on campus and thus strengthens our programs.

Increased Enrollments: As with any department on campus, increasing enrollments strengthen the program. The Art Department has recently embarked upon instituting a Program of Promise Action Plan to grow the department with the specific goals of focusing on growth in the Art degree areas in Art Education K-12, Art History, Studio Art, and Visual Arts Administration. That Action Plan can be found in Appendix G: Action Plan. Those activities will be key to making this a successful endeavor and thus strengthening the overall department.

International Component: An international component would provide important experiences for our students and make them more employable in today's global economy. Past trips to London, Paris, Rome, and Florence broaden our student's experience and help them prepare for careers in art by increasing their cultural awareness.

Alumni Access: Increased access to alumni is a resource that needs further development. While many faculty maintain relationships and contact with individual graduates, the institution and department needs to cultivate alumni resources who can provide their experience and expertise on advisory boards, mentoring, recruiting opportunities, student internships and employment and future funding for scholarships and perhaps with our visiting artist series. Figuring out a systematic approach and developing these long-term relationships are essential for building the programs in the department.

ii) Program priorities requiring additional resources

Resource needs have been addressed in the previous sections. A brief recap follows here:

- a. Additional qualified faculty to teach in all foundation courses, Art History, Studio Art and in Graphic Design coursework to broaden the student experiences.
- b. Faculty training in each respective area to maintain current standards; develop programs and teach current best practices in all areas.
- c. Continued access to current technology, both hardware and software is critical to the Graphic Design field. Students and faculty must maintain and stay current with industry standards in order to facilitate employment opportunities for student graduates.
- d. Small upper-division class sizes so that student-to-student and student-to-faculty interactions may occur and allow students to participate in applied learning opportunities.
- e. Retention and recruitment is a critical need with an increased focus on freshman and sophomore level classes and full-time tenure track or tenured faculty in those classes who will focus on recruitment and building departmental programs.

- f. Relationship development with local high schools and personal faculty interactions and contact with representatives in the school district.
- g. Further development of a visiting artist program and the funds to support these activities beyond the Johnson Art Gallery opportunities.
- h. Continued support of Johnson Art Gallery exhibitions that bring in professional artists to the campus and local community.
- i. Furthered investigation and development of online delivery for Art Department coursework.
- j. Research and development of internship opportunities for all students graduating with an Art degree.
- k. Curriculum development in all areas within the Art Department as needed and as required due to the dynamic nature of education and keeping updated programs to benefit students studying Art.
- l. Scholarship Development – Investigate and implement scholarship development ideas including: an increase in commissions levied on student artwork sold in the Johnson Art Gallery and acceptable donors as pursued under the Mesa State College Foundation guidance. Sale of artwork will incur a 30% sales commission to benefit students in the Art Department by contributing these monies to scholarship endowments or visiting artist programs. This is commensurate with other local exhibit venues.
- m. Increase Visibility of Student Artists through Exhibition Spaces – Increase exhibition opportunities by exploring the possibilities of satellite galleries operated by the Art Department faculty and students in the community to create a gateway for community access to the Art Department and its activities/resources.
- n. Host more National Juried Shows/Visiting Artist programs within the Johnson Art Gallery.
- o. Planning a long-term strategy for international cultural excursions with accompanying coursework, exposing students to arts of the world.

Appendix A

Program Statistics

Table 1a. Undergraduate Enrollment by Major Code, Summer Terms 2004 - 2008
Mesa State College

Level	Major Code	Program Name					
			2004	2005	2006	2007	2008
Baccalaureate							
	3270	Art - Education					
		New Majors	1	2	0	0	0
		Continuing Majors	10	14	7	5	1
	Sub-Total		11	16	7	5	1
	3271	Graphic Design					
		New Majors	0	0	0	1	1
		Continuing Majors	12	38	16	18	18
	Sub-Total		12	38	16	19	19
	3272	Studio Art					
		New Majors	1	6	1	0	0
		Continuing Majors	8	28	10	27	26
	Sub-Total		9	34	11	27	26
	3273	Graphic Design - Animation					
		New Majors	0	0	0	0	0
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	0
	3274	Graphic Design - Print					
		New Majors	0	0	0	0	0
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	0
	3275	Art History					
		New Majors	0	0	0	0	0
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	0
	3276	Visual Arts Administration					
		New Majors	0	0	0	0	0
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	0
All Art							
		New Majors	2	8	1	1	1
		Continuing Majors	30	80	33	50	45
Grand Total			32	88	34	51	46

**Table 1b. Undergraduate Enrollment by Major Code, Fall Terms 2004 - 2008
Mesa State College**

Level	Major Code	Program Name					
			2004	2005	2006	2007	2008
Baccalaureate							
	3270	Art - Education					
		New Majors	24	19	10	8	7
		Continuing Majors	29	19	19	23	19
	Sub-Total		53	38	29	31	26
	3271	Graphic Design					
		New Majors	28	30	34	28	28
		Continuing Majors	60	60	62	61	56
	Sub-Total		88	90	96	89	84
	3272	Studio Art					
		New Majors	9	20	16	18	24
		Continuing Majors	23	36	37	44	44
	Sub-Total		32	56	53	62	68
	3273	Graphic Design - Animation					
		New Majors	0	0	0	0	5
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	5
	3274	Graphic Design - Print					
		New Majors	0	0	0	0	7
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	7
	3275	Art History					
		New Majors	0	0	0	0	5
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	5
	3276	Visual Arts Administration					
		New Majors	0	0	0	0	4
		Continuing Majors	0	0	0	0	0
	Sub-Total		0	0	0	0	4
	All Art						
		New Majors	61	69	60	54	80
		Continuing Majors	112	115	118	128	119
	Grand Total		173	184	178	182	199

**Table 1c. Undergraduate Enrollment by Major Code, Spring Terms 2005 - 2009
Mesa State College**

Level	Major Code	Program Name					
			2005	2006	2007	2008	2009
Baccalaureate							
	3270	Art - Education					
		New Majors	13	4	4	3	3
		Continuing Majors	32	25	25	27	19
	Sub-Total		45	29	29	30	22
	3271	Graphic Design					
		New Majors	13	8	6	11	3
		Continuing Majors	77	79	82	81	68
	Sub-Total		90	87	88	92	71
	3272	Studio Art					
		New Majors	19	10	14	7	6
		Continuing Majors	21	45	49	54	53
	Sub-Total		40	55	63	61	59
	3273	Graphic Design - Animation					
		New Majors	0	0	0	0	3
		Continuing Majors	0	0	0	0	4
	Sub-Total		0	0	0	0	7
	3274	Graphic Design - Print					
		New Majors	0	0	0	0	3
		Continuing Majors	0	0	0	0	5
	Sub-Total		0	0	0	0	8
	3275	Art History					
		New Majors	0	0	0	0	2
		Continuing Majors	0	0	0	0	5
	Sub-Total		0	0	0	0	7
	3276	Visual Arts Administration					
		New Majors	0	0	0	0	6
		Continuing Majors	0	0	0	0	2
	Sub-Total		0	0	0	0	8
	All Art	New Majors	45	22	24	21	26
		Continuing Majors	130	149	156	162	156
	Grand Total		175	171	180	183	182

**Table 2a. Undergraduate Art Majors, Summer Terms 2004-2008
Mesa State College**

Major Code	Program Name	2004	2005	2006	2007	2008
		Freshman				
3270	Art - Education	1	0	1	0	0
3271	Graphic Design	2	0	2	1	1
3272	Studio Art	1	4	1	2	2
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		4	4	4	3	3
Sophomore						
3270	Art - Education	0	0	2	1	1
3271	Graphic Design	1	10	1	3	2
3272	Studio Art	0	2	3	2	2
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		1	12	6	6	5
Junior						
3270	Art - Education	1	4	2	3	0
3271	Graphic Design	2	6	6	2	6
3272	Studio Art	3	4	1	4	2
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		6	14	9	9	8
Senior						
3270	Art - Education	9	12	2	1	0
3271	Graphic Design	7	22	7	13	10
3272	Studio Art	5	24	6	19	20
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		21	58	15	33	30
ALL CLASSES						
3270	Art - Education	11	16	7	5	1
3271	Graphic Design	12	38	16	19	19
3272	Studio Art	9	34	11	27	26
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		32	88	34	51	46

**Table 2b. Undergraduate Art Majors, Fall Terms 2004-2008
Mesa State College**

Major Code	Program Name					
		2004	2005	2006	2007	2008
Freshman						
3270	Art - Education	13	8	7	2	5
3271	Graphic Design	26	23	26	16	22
3272	Studio Art	6	9	6	9	11
3273	Graphic Design - Animation	0	0	0	0	2
3274	Graphic Design - Print	0	0	0	0	3
3275	Art History	0	0	0	0	1
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		45	40	39	27	44
Sophomore						
3270	Art - Education	9	9	7	8	4
3271	Graphic Design	23	28	16	27	21
3272	Studio Art	6	9	7	9	7
3273	Graphic Design - Animation	0	0	0	0	0
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		38	46	30	44	32
Junior						
3270	Art - Education	8	9	9	8	5
3271	Graphic Design	17	15	24	12	20
3272	Studio Art	5	12	11	11	13
3273	Graphic Design - Animation	0	0	0	0	2
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	2
3276	Visual Arts Administration	0	0	0	0	1
TOTAL		30	36	44	31	43
Senior						
3270	Art - Education	23	12	6	13	12
3271	Graphic Design	22	24	30	34	21
3272	Studio Art	15	26	29	33	37
3273	Graphic Design - Animation	0	0	0	0	1
3274	Graphic Design - Print	0	0	0	0	4
3275	Art History	0	0	0	0	2
3276	Visual Arts Administration	0	0	0	0	3
TOTAL		60	62	65	80	80
ALL CLASSES						
3270	Art - Education	53	38	29	31	26
3271	Graphic Design	88	90	96	89	84
3272	Studio Art	32	56	53	62	68
3273	Graphic Design - Animation	0	0	0	0	5
3274	Graphic Design - Print	0	0	0	0	7
3275	Art History	0	0	0	0	5
3276	Visual Arts Administration	0	0	0	0	4
TOTAL		173	184	178	182	199

**Table 2c. Undergraduate Art Majors, Spring Terms 2005-2009
Mesa State College**

Major Code	Program Name					
		2005	2006	2007	2008	2009
Freshman						
3270	Art - Education	8	5	4	1	3
3271	Graphic Design	17	13	13	8	10
3272	Studio Art	3	2	5	4	5
3273	Graphic Design - Animation	0	0	0	0	3
3274	Graphic Design - Print	0	0	0	0	0
3275	Art History	0	0	0	0	0
3276	Visual Arts Administration	0	0	0	0	0
TOTAL		28	20	22	13	21
Sophomore						
3270	Art - Education	7	6	6	8	5
3271	Graphic Design	27	14	23	25	18
3272	Studio Art	9	13	5	12	7
3273	Graphic Design - Animation	0	0	0	0	1
3274	Graphic Design - Print	0	0	0	0	2
3275	Art History	0	0	0	0	1
3276	Visual Arts Administration	0	0	0	0	2
TOTAL		43	33	34	45	36
Junior						
3270	Art - Education	4	9	10	4	4
3271	Graphic Design	14	29	11	17	19
3272	Studio Art	4	14	13	9	7
3273	Graphic Design - Animation	0	0	0	0	2
3274	Graphic Design - Print	0	0	0	0	1
3275	Art History	0	0	0	0	1
3276	Visual Arts Administration	0	0	0	0	2
TOTAL		22	52	34	30	36
Senior						
3270	Art - Education	26	9	9	17	10
3271	Graphic Design	32	31	41	42	24
3272	Studio Art	24	26	40	36	40
3273	Graphic Design - Animation	0	0	0	0	1
3274	Graphic Design - Print	0	0	0	0	5
3275	Art History	0	0	0	0	5
3276	Visual Arts Administration	0	0	0	0	4
TOTAL		82	66	90	95	89
ALL CLASSES						
3270	Art - Education	45	29	29	30	22
3271	Graphic Design	90	87	88	92	71
3272	Studio Art	40	55	63	61	59
3273	Graphic Design - Animation	0	0	0	0	7
3274	Graphic Design - Print	0	0	0	0	8
3275	Art History	0	0	0	0	7
3276	Visual Arts Administration	0	0	0	0	8
TOTAL		175	171	180	183	182

Table 3. Art Registrations and Credit Hours by Academic Year - AY 2005 - AY2009

	AY 2005		AY 2006		AY 2007		AY 2008		AY 2009		5 Year Change - Credit Hours	
	Registrations	Credit Hours	Registrations	Credit Hours	Registrations	Credit Hours	Registrations	Credit Hours	Registrations	Credit Hours	#	%
Lower - 100	777	2331	975	2925	918	2754	876	2619	896	2688	357	15.32%
Lower - 200	259	729	292	876	323	969	282	846	303	865	138	18.66%
Upper - 300	301	883	291	871	327	954	376	1119	392	1158	285	29.66%
Upper - 400	261	772	253	756	218	617	278	833	248	736	-36	-4.66%
Graduate			11	19	5	15	4	12				
Total Undergraduate	1598	4725	1822	5447	1791	5309	1816	5429	1839	5447	722	15.28%

**Table 4. Degrees Awarded by Major Code, Academic Years 2005 - 2009
Mesa State College**

Major Level	Major Code	Program Name						
			2004	2005	2006	2007	2008	2009
Baccalaureate								
BA	3270	Art - Education	2	3	3	2	3	3
	3271	Graphic Design	13	15	12	7	17	8
	3272	Studio Art	8	11	13	12	5	12
	3273	Graphic Design - Animation						1
	3274	Graphic Design - Print						3
	3275	Art History						
	3276	Visual Arts Administration						1
TOTAL			23	29	28	21	25	28

**Table 5. One-Year Retention Rate for First-Time, Full-Time Students 2004-2008
Mesa State College**

Major Level	Major Code	Program Name	Retained or Graduated		Not Retained		Total	
			#	%	#	%	#	%
Baccalaureate								
	3270	Art - Education	11	68.8%	5	31.3%	16	100.0%
	3271	Graphic Design	41	66.1%	21	33.9%	62	100.0%
	3272	Studio Art	9	56.3%	7	43.8%	16	100.0%
TOTAL			61	64.9%	33	35.1%	94	100.0%

**Table 6. Headcount and Average Cumulative Credit Hours to Degree for Art Majors
Graduating AY 2004 - 2008**

Type of Entry into MSC	Headcount		Average
Baccalaureate			
Student Type			
Began at MSC	97	63.0%	147.5
Transferred in to MSC	57	37.0%	155.7
Total	154	100.0%	150.5
	Subtotal		

Table 7. Faculty Summary: Art Department, AY 2005-08

Program/Department	Full-Time Faculty in Academic Year -				Four-Year Average
	2005	2006	2007	2008	
Departmental Total					
Tenured HC	4	5	4	4	
Tenure-track HC	2	1	2	3	
0.8 Appointments HC	1	2	2	1	
Transitional HC	0	0	0	0	
Total Full-Time HC	7	8	8	8	
Total FTEF - ARTE	9.13	11.75	11.67	11.33	
Total FTEF - GRAR	1.25	1.5	1.75	2	
Total FTEF	10.38	13.25	13.42	13.33	12.6
SCH:FTEF	443.83	394.42	379.28	381.7	399.81

Table 8.

Art Enrollment by Level 2008 Tenure-Track Faculty

Level	Enrollment	Crhr	SCH	FTES	FTEF	FTES/FTEF
100 Total	187	24	561	37.4	2.0	18.7
200 Total	47	12	141	9.4	1.0	9.4
300 Total	113	24	339	22.6	2.0	11.3
400 Total	82	46	248	16.5	3.8	4.3
Mixed Total	109	30	327	21.8	2.5	8.7
Grand Total	538	136	1,616	107.7	11.3	9.5

Art Enrollment by Level 2008 Part-Time Faculty

Level	Enrollment	Crhr	SCH	FTES	FTEF	FTES/FTEF
100 Total	230	27	690	46.0	2.3	20.4
200 Total	39	8	102	6.8	0.7	10.2
300 Total	20	5	52	3.5	0.4	8.3
400 Total	5	6	15	1.0	0.5	2.0
Mixed Total	20	6	60	4.0	0.5	8.0
Grand Total	314	52	919	61.3	4.3	14.1

Art Enrollment by Level 2008 Overloads

Level	Enrollment	Crhr	SCH	FTES	FTEF	FTES/FTEF
400	4	3	12	0.8	0.3	3.2

Art Enrollment by Level 2009 Tenure-Track Faculty

level	enrollment	crhr	sch	FTES	FTEF	FTES/FTEF
100 Total	173	18.000	519.00	34.6	1.5	23.1
200 Total	12	3.000	36.00	2.4	0.3	9.6
300 Total	115	24.000	345.00	23.0	2.0	11.5
400 Total	71	32.000	218.00	14.5	2.7	5.5
Mixed Total	91	24.000	273.00	18.2	2.0	9.1
Grand Total	462	101.000	1,391.00	92.7	8.4	11.0

Art Enrollment by Level 2009 Part-Time Faculty

level	crhr	enrollment	sch	FTES	FTEF	FTES/FTEF
100 Total	276	30.000	828.00	55.2	2.5	22.1
200 Total	55	7.000	132.00	8.8	0.6	15.1
Mixed Total	54	9.000	162.00	10.8	0.8	14.4
Grand Total	385	46.000	1,122.00	74.8	3.8	19.5

Art Enrollment by Level 2009 Overloads

level	enrollment	crhr	sch	FTES	FTEF	FTES/FTEF
100 Total	20	3.000	60.00	4.0	0.3	16.0
400 Total	7	3.000	21.00	1.4	0.3	5.6
Mixed Total	15	3.000	45.00	3.0	0.3	12.0
Grand Total	42	9.000	126.00	8.4	0.8	11.2

Table 9a. Aggregate Full-Time Faculty Workload by Course Type

Name	Title	Subj	Course #	Section	Enroll	CrsCrHr	Stu Cr Hr	SCH/CCH
Bradley, William	Asst Professor of Art	ARTE	118	001	50	3	150	50
Bradley, William	Asst Professor of Art	ARTH	315	001	35	3	105	35
Bradley, William	Asst Professor of Art	ARTH	317	001	14	3	42	14
Bradley, William	Asst Professor of Art	ARTH	319	001	18	3	54	18
Bradley, William Total					117	12	351	117
Butler, Joshua	Assistant Professor of Art	ARTS	291	001	15	3	45	15
Butler, Joshua	Assistant Professor of Art	ARTS	391/392/491/492	001	19	3	57	19
Butler, Joshua	Assistant Professor of Art	ARTS	151	003	18	3	54	18
Butler, Joshua	Assistant Professor of Art	ARTS	291	002	15	3	45	15
Butler, Joshua	Assistant Professor of Art	ARTE	498	002	1	3	3	1
Butler, Joshua Total					68	15	204	68
Garner, Teresa	Professor of Graphic Arts	ARTS	360	001	17	3	51	17
Garner, Teresa	Professor of Graphic Arts	ARTG	301/496	001	14	3	42	14
Garner, Teresa	Professor of Graphic Arts	ARTG	450	001	16	3	48	16
Garner, Teresa	Professor of Graphic Arts	ARTG	499	001	2	3	6	2
Garner, Teresa Total					49	12	147	49
Mosher, Laverne	Professor of Art	ARTS	342/443	001	12	3	36	12
Mosher, Laverne	Professor of Art	ARTS	346/446	001	9	3	27	9
Mosher, Laverne	Professor of Art	ARTS	241	001	9	3	27	9
Mosher, Laverne	Professor of Art	ARTS	345/445	001	10	3	30	10
Mosher, Laverne Total					40	12	120	40
Quinn-Hensley, Carolyn	Professor of Graphic Arts	ARTE	101	005	22	3	66	22
Quinn-Hensley, Carolyn	Professor of Graphic Arts	ARTG	215	001	20	3	60	20
Quinn-Hensley, Carolyn	Professor of Graphic Arts	ARTG	405/496	001	18	3	54	18
Quinn-Hensley, Carolyn	Professor of Graphic Arts	ARTG	324	001	13	3	39	13
Quinn-Hensley, Carolyn	Professor of Graphic Arts	ARTE	498	001	2	3	6	2
Quinn-Hensley, Carolyn Total					75	15	225	75
Snider, Deborah	Asst Professor of Art	ARTE	494	001	19	3	57	19
Snider, Deborah	Asst Professor of Art	ARTE	499	001	1	3	3	1
Snider, Deborah	Asst Professor of Art	ARTD	410	001	11	3	33	11
Snider, Deborah	Asst Professor of Art	ARTD	412	001	2	4	8	2
Snider, Deborah	Asst Professor of Art	ARTS	231/331	001	12	3	35	12
Snider, Deborah	Asst Professor of Art	ARTE	495	001	1	3	3	1
Snider, Deborah Total					46	19	139	46
Sugita, Toru	Asst Professor of Art	ARTS	271	001	5	3	15	5
Sugita, Toru	Asst Professor of Art	ARTS	272	001	3	3	9	3
Sugita, Toru	Asst Professor of Art	ARTS	251	001	12	3	36	12
Sugita, Toru	Asst Professor of Art	ARTS	371/372/471/472	001	7	3	21	7
Sugita, Toru Total					27	12	81	27
Tousley, Darrell	Asst Prof Art Sculpture	ARTE	102	004	18	3	54	18
Tousley, Darrell	Asst Prof Art Sculpture	ARTE	102	001	17	3	51	17
Tousley, Darrell	Asst Prof Art Sculpture	ARTS	282/382/482/486	001	11	3	33	11
Tousley, Darrell	Asst Prof Art Sculpture	ARTS	281/381	001	5	3	15	5
Tousley, Darrell Total					51	12	153	51
Wounded Head, Marilyn	Professor of Art	ARTE	102	002	21	3	63	21
Wounded Head, Marilyn	Professor of Art	ARTE	102	003	19	3	57	19
Wounded Head, Marilyn	Professor of Art	ARTS	283/383/483	001	10	3	30	10
Wounded Head, Marilyn	Professor of Art	ARTE	102	006	21	3	63	21
Wounded Head, Marilyn Total					71	12	213	71
Grand Total					544	121	1633	544

Table 9b. Aggregate Part-Time Faculty Workload by Course Type

Name	Subj	Course #	Section	Enroll	CrsCrHr	Stu Cr Hr	SCH/CCH
Bohl, Kevin	ARTS	242	002	12	3	36	12.00
Bohl, Kevin Total				12	3	36	12.00
Foushee, K. Danielle	ARTG	320	001	12	3	36	12.00
Foushee, K. Danielle Total				12	3	36	12.00
Mardock, Gary	ARTG	202	001	15	2	30	15.00
Mardock, Gary Total				15	2	30	15.00
McCoy, Roger	ARTS	351/342/451/452	001	20	3	60	20.00
McCoy, Roger	ARTS	251	002	12	3	36	12.00
McCoy, Roger Total				32	6	96	32.00
McIntosh, Jo Ann	ARTE	101	001	18	3	54	18.00
McIntosh, Jo Ann	ARTE	101	002	15	3	45	15.00
McIntosh, Jo Ann Total				33	6	99	33.00
O'Quinn, Leisha	ARTE	115	001	41	3	123	41.00
O'Quinn, Leisha	ARTE	118	002	45	3	135	45.00
O'Quinn, Leisha	ARTE	118	004	33	3	99	33.00
O'Quinn, Leisha Total				119	9	357	119.00
Sagar, Pamela	ARTE	101	004	23	3	69	23.00
Sagar, Pamela	ARTS	151	001	19	3	57	19.00
Sagar, Pamela Total				42	6	126	42.00
Silverman, Camille	ARTE	101	003	17	3	51	17.00
Silverman, Camille	ARTS	151	002	19	3	57	19.00
Silverman, Camille Total				36	6	108	36.00
Yoshikawa-Sugita, Fumiyo	ARTS	396	001	8	2	16	8.00
Yoshikawa-Sugita, Fumiyo Total				8	2	16	8.00
Grand Total				309	43	904	309.00

Table 10. Course Count by Course Level, AY 2009

Level/Course Level	Summer Courses	Fall Courses	Spring Courses	Total Courses
Undergraduate				
Remedial - 000	0 0.0%	0 0.0%	0 0.0%	0 0.0%
Lower - 100	0 0.0%	19 24.4%	21 25.3%	40 23.3%
Lower - 200	0 0.0%	14 17.9%	16 19.3%	30 17.4%
Upper - 300	7 63.6%	20 25.6%	19 22.9%	46 26.7%
Upper - 400	4 36.4%	25 32.1%	27 32.5%	56 32.6%
Subtotal Undergraduates	11 100.0%	78 100.0%	83 100.0%	172 100.0%
Graduate				
Graduate - 500	0 0.0%	0 0.0%	0 0.0%	0 0.0%
Subtotal Graduates	0 0.0%	0 0.0%	0 0.0%	0 0.0%
Total	11 100.0%	78 100.0%	83 100.0%	172 100.0%

Appendix B

Finance and Budget

Table 11. FY08 Instructional Costs - Art Department

TOTAL COSTS

Program	Division	Credit Hrs	Total Variable (Fac)	VAR/CH	Total Fixed	Fixed/CH	TOTAL	TL COSTS/CH		Remedial/Lower		Upper Grad		By Disc	
								TL	CH	TL/CH	TL/CH	TL/CH	TL/CH	TL/CH	TL/CH
Art	ARTE	3,231	332,389	103	561,569	174	893,958	277							
	ARTE	1,303	134,046	103	226,470	174	360,516	277							277
	GRAR	159	16,357	103	28,472	179	44,829	282							
	GRAR	438	45,059	103	78,433	179	123,492	282							282
		<u>5,131</u>	<u>527,852</u>	<u>103</u>	<u>894,944</u>	<u>174</u>	<u>1,422,796</u>	<u>277</u>		<u>277</u>		<u>846</u>			

Appendix C

Library Assessment

**Library Program Assessment
John U. Tomlinson Library
Mesa State College**

Date of Assessment: September 3, 2009
 Purpose of Assessment: Analysis of Library Resources
 Program under review: Fine Arts
 Program Level/s: Bachelor
 Liaison Signature: Assessment done by Aimee Brown

1. Collection Assessment

For this assessment, several Library of Congress classification ranges were examined, including:
 N – NX This provided a broad overview of the entire fine arts section in the library's collection and includes visual arts, architecture, sculpture, drawing, design, illustration, painting, print media, and decorative arts.

A closer look at the following sections:

N81- N390 Art education

NX760- NX770 Administration of the arts (new concentration in the BFA program)

TR897.5 – TR897.7 Animated Motion Pictures, General Works and Computer animation

NC1765 – NC1766 Motion picture cartoons, general works

In addition, the following Library of Congress subject headings were examined:

Graphic Arts; Graphic design (Typography); Type and type-founding; Logos (Symbols) – Design; Commercial Art; Advertising layout and typography; Indian Art – North American; Indian Painting – United States; Indian Sculpture

An examination of the Library of Congress Classification range N-NX (Fine Arts) indicates that there are about **6,243** titles in the collection. The numbers for smaller subject areas checked are below.

Titles	Section
147	N81- N390 Art education
2	NX760- NX770 Administration of the arts (new concentration in the BFA program)
54	NC1765 – NC1766 Motion picture cartoons, general works and TR897.5 – TR897.7 Animated Motion Pictures, General Works and Computer animation
215	Subject headings: Graphic Arts; <u>Graphic design (Typography)</u> ; Type and type-founding.; <u>Logos (Symbols) – Design</u> ; Commercial Art; Advertising layout and typography.
53	Subject heading: Indian Art – North American, Indian painting -- United States, and Indian Sculpture

a. Reference Support

The reference collection has 263 titles that are classified as being on the fine arts. These include specialized dictionaries, handbooks and encyclopedias. A few of the more recent titles added to the collection include: *The Grove Encyclopedia of Materials and Techniques in Art (2008)*, *Dictionary of Subjects and Symbols in Art (2008)*, *The Grove Encyclopedia of Classical Art and Architecture (2007)*, *Human Anatomy : From The Renaissance to The Digital Age (2006)*, *The Thames & Hudson Dictionary of Graphic Design and Designers*

(2003), Latin American and Caribbean Artists of The Modern Era : A Biographical Dictionary of More Than 12,700 Persons (2003).

b. Monographic Sources

Age Analysis of titles in the Library of Congress classification range N-NX (Fine Arts)

13% have been published since 2000

16% published 1990 – 1999

17% published 1980 – 1989

54% published before 1980

Age Analysis of titles with Library of Congress subject headings on graphic design and typography

18% have been published since 2005

35% published 2000 – 2004

47% published before 2000

In addition to our collection, the Tomlinson Library is a member of the *Prospector* consortium. This provides a unified catalog of twenty-three academic, public and special libraries in Colorado and Wyoming. At the click of a link, members of the Mesa State community can take a search from the MSC online catalog into this unified catalog. *Prospector* allows user initiated loan requests. Using a statewide courier system, materials are delivered in three to five business days, on average.

Tomlinson Library also has a very active and efficient Interlibrary Loan department. This provides national and international access to monographic and periodical literature.

c. Periodicals

A subject search for “art” in our Journal Finder yields a list of over 100 periodicals that the library owns and/or has access to full-text online. These titles include *Art Education*, *American Art*, *Art News*, *International Review of African American Art*, and *Woman's Art Journal*. Graphic design journals include *Eye: the International Review of Graphic Design*.

d. Electronic Resources

The library subscribes to several electronic databases which provide indexing and full-text access to scholarly and popular journal articles on the arts, including *OmniFile Select*, *Humanities International Index*, *Academic Search Premier*, and *JSTOR*. For example, a search for the subject term “Art – Exhibitions” in *Academic Search Premier* yields over 9,000 full-text articles.

OmniFile Select provides access to Wilson's Art Index and a search in *OmniFile Select* for the keyword “graphic design” in yields 589 full-text articles.

In addition to the online resources identified above, the online database *Oxford Reference Online* provides access to quality specialized dictionaries and handbooks including:

A Dictionary of Architecture and Landscape Architecture

The Oxford Dictionary of Art and Artists

The Concise Oxford Dictionary of Art Terms

The Oxford Dictionary of Art

A Dictionary of Modern Design
The Oxford Companion to the Photograph
A Dictionary of Twentieth-Century Art

LexisNexis Academic provides access to full-text articles, although usually not illustrations, in major US and international newspapers, periodicals, legal materials, and business information in all subjects. It includes reviews of contemporary art shows from the *New York Times* and access to Canadian journals *Art Post* and *Inuit Art Quarterly*.

2. Evaluation of the total collection

a. Strengths

- Faculty in the Fine Arts program actively participate in the selection of materials for the library collection by choosing appropriate material in a timely manner.
- Electronic access to materials is very good. With remote authentication in place, MSC students, faculty and staff can access these materials 24 hours a day, 7 days per week.
- Extra money has been allocated to purchase materials to support the new cross-disciplinary Visual Arts Administration concentration.
- During the past year, extra funding was used to purchase more reference materials on art, and publications for the circulating collection on art education and art history.

b. Weaknesses

- Because art publications tend to be very expensive, the funds allocated for purchasing art materials do not go as far as we would like them to.

3. Recommendations

- That the faculty continue to actively participate in collection development. This participation is appreciated, and is a necessary component in the building of a collection that is both current and retrospective in its support of the curriculum.
- Ongoing review of this collection would help to identify and remove dated materials especially in the area of animation and graphic design.
- Purchase current graphic design titles on an ongoing basis.

Library Director: Elizabeth W. Brodak _____ Date: 9/3/2009

Appendix D

Most Recent Program Review Summary

Mesa State College

Self-Study of the Bachelor of Art in Fine and Performing Arts

School of Humanities and Social Sciences
Department of Fine and Performing Art

I. Program Description

The Bachelor of Arts in Fine and Performing Arts is a vital and strong program which encompasses the disciplines of art, dance, music, music theatre and theatre. The degree consists of twelve concentrations within the program areas of art, music, music theatre and theatre. The concentrations are: Art, Art Education, Graphic Art, Music Education (Instrumental, Keyboard and Vocal), Music Performance (Instrumental, Keyboard and Vocal), Music Theatre, Theatre: Acting/Directing and Theatre: Technical/Design. The Department serves majors, the general student population and the Grand Junction community and its region with a wide selection of courses, both in the academic areas and the performing and studio areas.

The degree was first implemented fall semester 1993. A Bachelor of Arts in Liberal Arts with emphases in several fields including fine arts existed previously. The older degrees were replaced with the more traditional offerings currently available, as a direct result of the recommendations from the North Central Accreditation report.

II. Goals and Objectives

The Department of Fine and Performing Arts helps the college provide key elements within a liberal arts education and contributes many general education offerings. The goals and objectives of the program are in agreement with the philosophy and goals of Mesa State College's role and mission. For example, Mesa State College is required to offer:

1. Programs leading to baccalaureate degrees and associate degrees in liberal arts, sciences, business and professional areas;
2. Community services, including intellectual, civic, and cultural activities, advisory services, and research programs;
3. Sufficient courses in all undergraduate degree programs in general education areas to insure that students can be conversant in areas of general knowledge.

In addition, the Department fulfills the college's goal to offer programs of value in areas of civic and cultural life, research, and recreation, and desires to play a constructive role in improving the quality of human life and the environment.

The goals and objectives of the art program are:

1. To develop an understanding of how art has functioned in human societies and recognize characteristic works from the history of art -- ancient to modern -- and identify the various significance of the works and societies that produced them.
2. To prepare students with appropriate job entry skills to carry out responsibilities required in the professional fields of fine arts, art education and graphic art production.
3. To provide students the opportunity to experience the fine arts relative to current society as audience and artist.
4. To develop a literacy of the visual form by applying design principles to various media, applying perceptual skills, and writing/speaking about art.
5. To participate in art criticism, showing an ability to evaluate craftsmanship, form and content relative to a world view of art and culture.
6. To provide an opportunity to experience traditional and experimental media and processes in drawing, painting, sculpture, printmaking, ceramics, computer art and graphic art.
7. To develop an understanding of art education theory and methods.
8. To prepare the student to pursue graduate studies in art.

The goals and objectives of the music program are:

1. To understand, historically, music's cultural impact on Western civilization.
2. To understand the principles of music theory.
3. To have a basic understanding and knowledge of musical literature.
4. To understand and have a proficiency in one of the areas of vocal, instrumental, or music education.
5. To be able to proficiently perform vocally or instrumentally, either singly or within the context of an ensemble.
6. To permit a student to pursue a career in the performing and/or teaching of music (K-12) as well as concert/artist management, music store operator, studio performing, and composition.
7. To prepare students to pursue graduate studies in music.
8. To learn to press a project toward a definite completion on a definite date (preparing a recital or concert).

The goals and objectives of the theatre, music theatre program are:

1. To prepare students who wish to pursue a successful professional career in Acting/Directing, Technical/Design and Musical Theatre, as well as many other theatre related fields.
2. To prepare students to pursue graduate studies in theatre or music theatre.
3. To provide students with a physical and intellectual atmosphere that develops and promotes creative activity and scholarly research in the theatrical arts.
4. To provide a strong liberal arts background which instills in the student a sense of curiosity, awareness and analytical study of the world in which we live and one's relationship and responsibility to it.

5. To provide a solidly based curriculum of theory and technique training for aspiring theatrical professionals, with particular emphasis on development of those skills necessary to secure employment in their chosen field.
6. To develop the minds of individuals to recognize the value and importance of the humanities as an integral part of their cultural, social, and political heritage.
7. To provide each student with a strong literary/historical background in the theatrical arts.

III. Activities to Achieve Goals

The Bachelor of Arts in Fine and Performing Arts provides students with a wide selection of courses, both in the academic areas and the performing and studio areas. Students have the opportunity to take advantage of a number of cultural opportunities provided by the Department and to interact with faculty who are highly qualified both academically and professionally. The combination of academic, performance, and studio classes provides students with an excellent educational opportunity.

Each concentration offered within the Bachelor of Arts in Fine and Performing Arts requires 33 credit hours of General Education courses, including a six hour English composition sequence and a three-hour math requirement. Students select from other disciplines such as Social and Behavioral Science and the Natural Sciences along with 3 credit hours of Human Performance and Wellness to fulfill the General Education requirement. Six credit hours of a foreign language is required as the Bachelor of Arts Degree Distinction. Each concentration requires at least 48 credit hours specific to that area of study. A complete listing of the curriculum requirements for each concentration is listed in Appendix A.

As reflected in the goals and objectives, the primary objective of the program is to provide the student with the opportunity to acquire employable skills to develop a career. This is accomplished through classroom instruction, including both lectures and hands-on experience.

On occasion guest speakers are used and various field trips to museums, galleries, music concerts, conferences, and theatrical performances are included as part of course requirements.

A six credit hour Fine and Performing Art core requirement is required in all concentrations. This includes three credit hours chosen from the Fine and Performing Arts outside the student's selected area of study. Also, all Fine and Performing Art majors take the senior capstone course FINE494, Critical Analysis of the Arts, a interdisciplinary course that encompasses all the fine and performing arts. Through readings and discussion, through group and individual critiques of artistic works, performances, and exhibits, the philosophy and principles of criticism are both discovered and applied. The different "schools" of criticism are examined, a critical vocabulary is developed, and endeavors are made to see how criticism relates all of the arts to one another. One of the most important aspects is the attempts to help each person in the class discover their own presuppositions about art, to examine their sources' validity, and how they influence each person's perception and capacity for critical evaluation.

Activities of the art program:

1. The Western Colorado Center for the Arts juried student show during the spring semester is an annual event. Students submit work from the current school year and a juror (hired from outside the College) selects the work for the show.
2. All art students are required to complete at least one area-specific capstone course to complete their degree requirements. Fine Art majors take ARTE 494, Senior Seminar, and ARTE 300 Exhibitions and Management. Graphic Art students take GRAR 493, Portfolio Construction.
3. The Art faculty regularly take students to various museums and galleries to help students gain more exposure to contemporary and past works of art. Students take a annual field trip to

Shidoni Art Foundry in Tesque, New Mexico, to learn about a comprehensive production facility and the respective processes.

5. Art Education offerings include theory, methods, and materials for teaching art to elementary, middle school and senior high levels.

6. Students in printmaking and drawing classes have the opportunity to get their work published in the Literary Review, a student publication from the English Department. Graphic Art students participate as well by illustrating selected stories in the publication.

7. Graphic Art students participate in local and national competitions regularly to gain printed material for their portfolios. These students work with various departments on campus to enhance their printed material as well as their own portfolio.

8. Studio classes for all art majors including Graphic Art consist of a combination of lecture, hands-on application, and critiques. Students are often required to write papers as well.

Activities of the music program:

1. Applied music lessons are taught in piano, voice, woodwind, brass, percussion, strings, guitar, electronic instruments, and composition.

2. Ensembles in College Youth Orchestra, Chamber Strings, Chamber Music, Symphonic Band, Commercial Big Band/Jazz Band are available to provide students with performing experience.

3. All music majors are required to attend six concerts each semester they are enrolled as full-time students.

4. Music majors are expected to attend all Senior Recitals each semester and special Master classes in their general area of study provided by guest artists. In addition, students are expected to attend concerts by major departmental ensembles.

5. Students are required to attend Recital Hour, a weekly music requirement. During this hour important events, requirements, and obligations are announced, reviewed and discussed.

Recital Hour is also the time when students will perform in an artistic, recital-like situation. It is a vital ingredient in mastering both one's instrument and performance ability.

6. All vocal performance, vocal education and music theatre students have the opportunity to attend and sing in the various functions of the National Association of Teachers of Singing (N.A.T.S.).

7. Five choral ensembles are available for students who enjoy singing: Chamber Choir, Concert Choir, Men's Chorus, Women's Chorus, and Vocal Jazz Ensemble.

8. Organizations available for music students include The Collegiate Chapter of Music Educators National Conference (C.C.M.E.N.C), which promotes professional growth for music education students, and the American Choral Directors' Association (A.C.D.A.)

Activities of the theatre and music theatre program:

1. The theatre program is a member of the Rocky Mountain Theatre Association, the American College Theatre Festival, and American Theatre in Higher Education.

2. Students are involved in all aspects of producing, costuming, acting, house management, choreographing, assistant directing and designing in all productions.

3. Each year at least four main stage productions are featured during the school year, and summer theatre includes four productions (two musicals and two comedies).

4. Practical experience in running shows is gained with students painting and building sets, creating makeup, creating a morgue, costuming, running sound and light boards, and being a floor manager backstage. Students are fully involved in the hands-on processes and techniques.

5. Students are exposed to visiting professional artists, and to other artists at conventions who present specialized workshops.

6. Students learn the basic principles of drama, the styles, genres, and the basic research approaches to dramatic literature. Dramatic literature studies are achieved by reading eight to twelve plays each semester. Discussions and written papers are used, and the students are tested on the material. Field trips to Denver Fine and Performing Arts are taken when possible to see plays discussed.

7. Drama performance activities in a straight show include auditioning, discussing and analyzing the play, blocking, polishing, working in various dress rehearsals and performing before a live audience. Skills in tumbling, dancing, singing, sword play and acting are studied to facilitate productions.

8. Performing Arts management teaches public relations and advertising, box office and budget control, house management and audience control.

9. The capstone course for theatre is THEA 492, Senior Directing Project: Acting/Directing Capstone.

IV. Resources to achieve goals

A. Personnel

The Department of Fine and Performing Arts consists of faculty who are dedicated, versatile, and highly qualified both academically and professionally. The program owes much of its success to the commitment and talents of the faculty and to their dedication to the students, the program and the arts. The Fine and Performing Arts faculty work collaboratively within each discipline as well as across disciplines to provide a quality educational experience for the students.

Of the eighteen tenure-track/tenured faculty within the Department, sixteen have the appropriate terminal degree identified by the College and respective accrediting agencies. The other two have been with Mesa State for over twenty years and, while not possessing terminal degrees, have extensive academic and professional experience. The three full-time temporary faculty and the part-time faculty also have the appropriate degrees. The majority of the faculty have had professional experience related to their disciplines. In addition to assuring that all new hires are highly qualified academically and professionally, continued emphasis is placed on diversity. Of the nineteen full time faculty, there are seven women and two ethnic minorities.

The quality of teaching is reflected by the high evaluations the faculty consistently receive from students. On a five point scale, the majority of the faculty average between 4.75 and 5.0. The student comments consistently refer to the excellent teaching and the personal interest shown by instructors. The faculty regularly attend professional workshops offered both regionally and nationally to improve their professional and teaching skills. During the 1996-1997 academic year, sixteen out of the nineteen full-time faculty participated in regional or national professional workshops.

All of the faculty are active within the College and community, serving on committees and working directly with local boards and organizations, as well as School District 51, to further promote the arts and enrich the cultural opportunities on campus and within the community. A number of the faculty serve on state and national boards, both as members and officers.

A number of the art faculty have been invited to exhibit both nationally and internationally. The art faculty are active within their disciplines as evidenced by faculty art shows in the Johnson Gallery at Mesa State College and in other local and regional art galleries. The music faculty perform locally, nationally, and internationally. The Artist-in-Residence in piano has brought national and international recognition to Mesa State College with many annual concerts in the United States and in Europe.

The music faculty present five to six scholarship benefit concerts annually at Mesa State College to raise scholarship money for music students. A complete listing of the Fine and Performing Arts faculty is attached in Appendix B.

B. Physical resources

Art --

The North Walter Walker art facility contains two studio classrooms and dedicated classroom/lab space for ceramics, printmaking, painting and sculpture. The outside sculpture area contains a foundry and kiln for use in the 3-Dimensional area. Four office spaces and one slide library are currently located in the building. The slide library maintained by the Art faculty has over 4000 slides available for use in the classroom. The existing facility falls short in space and safety. The 1995 facilities program plan listed the current area square feet as 6468 and using 1994 enrollment figures it is 29% under the area needed. This figure does not take into consideration ramps existing in three rooms which would decrease the ASF to 6018. Office space is required for two professors outside the facility and classes in Graphic Art and Art History cannot be held in the current structure.

A Macintosh computer classroom/lab in Houston Hall is shared by Graphic Art and the Mass Communication programs. The lab has twenty-two computers, two flat-bed scanners and four printers (two color and two black and white). The conditions are crowded with 65 Graphic Art majors and 140 Mass Communication majors.

The Johnson Gallery provides a dedicated space for art exhibits. It is located centrally in the Student center and is open 9 to 4 every weekday for the public and campus community. There is about 110 feet of wall space, with 9 foot high ceilings and 670 square feet of floor space. The gallery has cool gray carpeting on the floor and walls with track lighting on five area switches. The only weakness is this facility is improper air-conditioning for the amount of lights per square foot in the area. This results in a warm space that is uncomfortable for viewers and potentially damaging to the art works. There is no exhibition space for the college's permanent collection of 154 works of art by professionals and student artists.

Library holdings for the Visual Arts, including architecture, sculpture, drawing, design, illustration, painting, print media, decorative arts and arts in general, total around 4900 volumes. The only deficient area in the holdings for art is Graphic Art which has about 25 volumes.

Music --

Music is housed within the South Walter Walker Fine Arts Center. Classroom facilities are very limited for the size of the program. One large rehearsal room exists in which the bands, orchestra, and four of the five choirs rehearse. Various smaller ensembles also rehearse in this room. In addition, two concert grand pianos are stored there, and all piano ensemble music is rehearsed there. This rehearsal room is also used for academic classes such as Music Theory and Music Education methods courses.

The other music facilities in Walter Walker include one smaller classroom, utilized for academic courses and rehearsal space for small ensembles, a small class piano room, which contains ten obsolete electronic piano stations which came with the building about 30 years ago, and six offices/studios for faculty and staff. There are six small practice rooms for use by the 48 majors, who, because of space shortage, also practice in faculty offices when they are available. Additionally, an older home on the West side of campus has been dedicated for the music space, and contains six office spaces for six part-time faculty.

Concerts are presented in Robinson Theatre, which has a full-size stage, and seats over 600. A tall, narrow utility room has been converted into a music library, which holds several thousand pieces of music for band, choral, jazz band, orchestra and pep band. The college also owns a modest number of brass, percussion, string and woodwind instruments for student usage, and risers and a sound shell for concerts.

Library holdings include a collection of music available to students and faculty. Recordings in the history and development of Western music are available for in-house use only.

Theatre/ Music Theatre –

Aside from the regular classrooms, Walter Walker South houses a fifty-foot inside proscenium theatre with a house that seats up to six hundred patrons, a small scene shop which facilitates building scenery and painting the stage, and a small makeup room which seats twelve students. Adjoining the makeup room are two small women's and men's restrooms which also serve as dressing rooms. The theatre has a light and sound booth, as well as a place for the stage manager on the bridge. The box office is basically well designed and affords enough space for the public relations and advertising components of the theatre to take place there as well.

The theatre powers its lights with aged dimmer packs, for which parts are no longer available. The lighting instruments are old and the cables are inadequate; yet the theatre program manages to light seven to eight mainstage shows a year as well as two dance concerts, over twenty music concerts and any other events that use the William S. Robinson Theatre. The mainstage productions that are produced here are well mounted in terms of excellent designs and lavish sets, props, and costumes. Liff Auditorium and Wubben Lecture Hall are two other facilities outside of Walter Walker North that are sometimes used for student one-acts.

The program boasts a new costume design/construction and storage facility at 1002 North Avenue. This new facility, while not brought up to code for classes, is excellent as a studio and for storage. It has a new computer and software for designing costumes and sets.

v. Evidence that goals and objectives are being achieved.

A. Assessment

Students in the Fine and Performing Arts Program demonstrate high academic achievements, exceptional talent, and campus and community involvement. The academic achievement of the students is evidenced by high grade point averages and assessment scores, invitation to membership in honorary societies, and inclusion on the President's and Dean's Lists. Another evidence of academic achievement is the high degree of competition for scholarships in art, music, and theatre.

Art --

Art students complete a capstone course to complete their degree requirements. Fine Art majors take ARTE 494, Senior Seminar, and ARTE 300, Exhibitions and Management. All graduating seniors in art are required to have a show at the Mesa State College Johnson Gallery. The show must be organized, hung, and prepared completely by the student in order to fulfill graduation requirements. Graphic Art students take GRAR 493, Portfolio Construction. An interview and portfolio review by an outside professional is required for all Graphic Art graduating seniors. In addition, an internship is required of Graphic Art majors, helping to provide on-site job experience unavailable in classroom conditions.

Art students are required to take an entrance exam during AR TE 151, Basic Drawing, and an exit exam during ARTE 494, Senior Seminar or GRAR 493, Portfolio Construction in order to assess the student's performance. A sampling of scores from 1996 and 1995 shows a 125 percent improvement from the students' freshman year to their senior year. Each year an outside committee composed of three professional artists from the community reviews the tests, scores and all Senior art exhibits. A sample of their comments on the program and its accomplishments can be found attached in Appendix E.

Music --

To be accepted as a music major at Mesa State College, students must pass a performance audition prior to their first semester as a music major. When accepted into the program, students must then meet placement requirements in piano and music theory. Each new music major is tested in music theory and history. A test developed by our faculty covering theory and history is administered the first week they enroll in MUSA 114, Theory I, as new majors, and then retaken at the end of their junior year (or senior year) after they have completed all theory and history courses. Class Piano I is required of students with little or no piano background and Standard Notation I is required for students deficient in reading music. Students must pass the piano proficiency exam before they are allowed to register in upper division MUSA classes.

Students must complete four years of successful private music studies on the student's major instrument as applied lessons. Applied music lessons entail daily practice requirements and performance expectations. At the end of each semester, all music majors perform before a faculty jury for grading and constructive assessment regarding applied lesson progress. Performance juries are to provide an objective assessment by the faculty of each student's work and progress each semester. Juries are an opportunity to perform in a solo performance environment and serve as a final presentation of applied lessons.

The capstone course in Music is the Senior Recital, MUSP 420. This is a public recital given their senior year, approved by the faculty and under faculty direction. Each student must demonstrate significant performance capability in their specified area, and must meet the literature, languages (if vocal), and style requirements. Other assessment tools include keeping an audio history of their performance progress by tape recording their first semester's jury and comparing it against their senior recital.

Theatre/ Music Theatre --

The capstone course for theatre is THEA 492, Senior Directing Project: Acting/Directing Capstone. The purpose of THEA 494 is to direct a one-act play for public viewing and, in so doing, demonstrate knowledge in the following areas: acting/directing, lighting/sound, costumes/make-up, sets/props, theatre history, dramatic literature, and performing arts management. Through the play selection, rehearsal and production process, students acquire leadership, interpersonal, and organizational skills. Ultimately the quality of most of the faculty and students' course work is judged by our audiences. The audience is comprised of several discerning groups such as the general public, high school teachers and students, college instructors and students, college administrators, volunteer community judges and ACTF and/or RMTA judges. The sold-out performances played each year are a strong indication that the program is a success.

Another method of assessment is through the entrance and exit exams. (There is no nationally standardized theatre test as there is for music students.) The traditional methods of assessment such as tests, papers, and reports are used extensively. Juries have also been used at the end of each spring semester to assess the student's work. That method was eliminated last spring, however, because there is not enough time at the end of the semester for either faculty members or students to prepare.

B. Program Highlights

Art --

Art students in the foundry classes have been commissioned to design and produce sculptures by businesses and organizations such as Norwest Banks, Redlands Middle School, Mount Garfield Middle School, Wingate Elementary School, Columbus Elementary School, and Mesa State College and its Alumni Association. In addition, art students have been commissioned to design and produce bronze awards for the Grand Junction Arts Council and Grand Junction Art

on the Comer. The foundry program has a liaison program established with School District 51 to produce original art work for the various campuses. All of these opportunities help prepare students for futures as performers and artists and/or for graduate school.

Art students have the privilege of participating in the Student Art League. This is a student organization designed to promote arts at Mesa State College and in the community. Field trips are frequently taken to visit galleries and museums in Aspen and Denver. Recent international exhibitions visited have been Ramses II, the Imperial Chinese Collection, Rodin, The Masada, and Dead Sea Scrolls. Ceramic students also attend the National Ceramic conference in Las Vegas each year.

The Johnson Gallery has an active schedule, averaging ten to twelve shows each school year. Exhibits are open to students, faculty, and the community. Recent shows include Ken Roberts, University of New Mexico, and Jim Ringley, Mesa State National winner. During the fall semester 1998, Christo and Jean Claude, both internationally acclaimed artists, exhibited works providing students, faculty and the community an experience often reserved for metropolitan areas. The exhibit was held in conjunction with the Western Colorado Center for the Arts. A representative list of exhibits from the past is included in Appendix C.

Music --

Mesa State choirs have received special recognition in recent years. The Mesa State Concert Choir toured the West Coast in 1990, and performed with the Denver Chamber Orchestra in 1992. For the past ten years, it has been invited to perform masterworks with the Grand Junction Symphony Orchestra. Chamber Choir accepted an invitation by the President of Colorado Music Educators Association (CMEA) to be the feature performing group at the President's Concert in 1996 at the annual CMEA convention in Colorado Springs. Chamber Choir has performed two 16-day concert tours in the past four years, one to Montreal and the

New England States and the other to Germany, Austria, and the Czech Republic. Most recently, Chamber Choir performed with the renowned Vancouver Symphony in British Columbia. See Appendix D for a representative sample of productions by Music, Theatre and Music Theatre in the past five years. During the summer months students can participate in the Corsi Internazionali di Musica program. This enables students from our college and other institutions register through Mesa State College to take music courses at the University of Urbino in Urbino, Italy.

Theatre/Music Theatre –

Theatre students, including music theatre students, have the opportunity to participate in four to five main stage productions each academic year, including music theatre productions. In addition, students participate in eight to twelve student-directed productions a year. Participation takes a variety of forms, such as performance, technical design, and costuming. In addition, a number of the students participate in the two yearly dance concerts as performers and/or choreographers. A number of the theatre and music theatre students are involved with the Summer Theatre Festival productions, a community staple for twenty-five years. Last year the debate team was reinstated and competed against other colleges. The debate club is now fully recognized and funded by the student government. See Appendix D for a representative sample of productions by Music, Theatre and Music Theatre in the past five years.

C. Cultural & Economic Contributions to the Community.

The students not only participate in program and College related events, such as theatre production, musicals, concerts, and art exhibits, but also share their talents with the community. For example, music students have the opportunity to become members of the Grand Junction Symphony Orchestra and theatre students participate in community theatre productions. As mentioned previously, a number of art students are involved with the community and School District 51 in designing and producing sculptures and other works of art as commissioned

works. Foundry students have been commissioned by local art councils and private businesses to create works of art that are used as awards for various organizations. The community support that we receive in the form of scholarship monies provides additional evidence that our goals and objectives are being met.

Graphic Art students have designed theatre and art didactic materials, logos, corporate and promotional identity campaigns for numerous organizations, functions, and businesses, such as the Grand Junction Art & Jazz Festival, Dinosaur Days, and Run the Rockies. The design work of the Graphic Art students has been featured six times in City Market's Recycle, Reuse Promotional Campaign. Other promotional campaigns for which students have designed work include The Civic Forum, March of Dimes, and the Southwest Festival.

As part of their academic training, Graphic Art students have held internships and employment positions with such organizations and businesses as St. Mary's Hospital, The Business Times, Pyramid Printing, The Design Studio, The University of Colorado, Department of Local and Internal Affairs, all in Grand Junction, and Matterhorn Printing in Montrose.

D. Program approval by advisory committees and outside sources.

Letters of support are attached in Appendix E.

E. Enrollment and graduation rates

Enrollment. From the fall of 1995 to the fall of 1998, enrollment in the Fine and Performing Arts classes, including both required degree courses and general education courses, increased 19 percent. The enrollment in art courses has increased 21 percent since the fall of 1995. This increase is largely due to the graphic art courses that began in the fall of 1996. ARTE 101 Two-Dimensional Design, ARTE 102 Three-Dimensional Design, and ARTE 115 Art Appreciation contribute to this increase as they are popular general education choices. The enrollment in

theatre classes has increased 35 percent since the fall of 1995. Although some of this increase is due to general education offerings, such as Theatre Appreciation, the courses required for theatre majors have also shown a substantial increase in enrollment. The enrollment in music courses has increased 12 percent during this same period. The total number of credit hours produced by Fine and Performing Arts has increased 20 percent from fall 1995 to fall 1997. The low student FTE to faculty FTE ratio exists due to the one on one music lessons given to students. Upper division theatre courses are traditionally low enrollment as well, which contributes to this number. This ratio would not be that low if those courses were considered separately.

Majors. Currently, the B.A. in Fine and Performing Arts has 197 majors, an increase of 47 percent since fall semester, 1995, and an increase of over 61 percent since 1993. This increase does include the Art Education and Graphic Art concentrations which were implemented fall of 1996. There are currently twelve Art Education majors and sixty-five Graphic Art majors, making the percentage of increase substantial.

The number of majors within the Art concentration, with the addition of Art Education and Graphic Art, has increased 123 percent since 1995, and 142 percent since 1993. The Music concentration majors have increased 4 percent since fall semester, 1995. Overall music has remained steady with an average of 43 majors in their program since 1991. The Theatre majors including the Music Theatre concentration majors have declined 3 percent since fall of 1995, but remain constant with an average of 33 majors since 1992.

Graduates. The number of graduates has increased from twelve during the 1995-96 academic year to 26 for the 1997-98 academic year, an increase of 116 percent. The number of graduates may seem somewhat low compared to the number of graduates in other disciplines. Nationally, however, the arts have a relatively high attrition rate. This is in part because of the high

performance standards. With the addition of art education and graphic art and with more focus on the music education program, the number of graduates should continue to increase rather substantially within the next few years.

Graduates of the program have been successful in professional theatre, music theatre, music education, studio art, and graduate studies. Theatre graduates of Mesa State College currently hold professional and academic positions all over the country. Many maintain close ties with Mesa State College. See Appendix F for a representative sample of successful graduates.

VI. Strengths and Weaknesses of the program

A. Strengths

1. A strong, diverse faculty who are involved with many areas on campus and professional organizations.
2. Strong community support, shown by the attendance at productions, exhibits, and performances each year (many are sold out), and by scholarship donations.
3. A year-round production schedule that includes the Summer Theatre Festival.
4. Exceptional array of course offerings for performance-oriented students.
5. Unique interdisciplinary opportunities including art, dance, music, music theatre and theatre.
6. Student majors who are capable and maintain a high standard of performing or producing works of art in all twelve concentrations while consistently having good grades.
7. Strong graduates who are consistently successful at obtaining careers in their area of concentration.
8. An interdisciplinary Music Theatre program with a balanced curriculum in music, theatre, and dance. It is one of only two such programs offered at the Bachelor's level in Colorado.
9. Performance and exhibition opportunities available to students (including freshmen), which are not available, especially to underclassmen, at larger institutions.

B. Weaknesses

1. Computer Art classes, ARTE261, ARTE361, ARTE461, have low enrollment due to lack of advertising, promotion, and equipment. These fine arts classes could be used to service and enhance the Graphic Art concentration with video production and animation skills.
2. The attrition rate for Fine and Performing Art majors is high.
3. Obsolete performance space in William S. Robinson Theatre limits the number of performances available each year. The scene shop is small and was outdated in 1970 for productions produced.
4. Lack of script writing, editing, and formatting computer programs and computer lab to enhance Music Theatre and Theatre majors.
5. Lack of monies to improve recruitment.
6. Lack of play writing courses.
7. Facilities have severe space limitations in all areas of the Fine and Performing Arts. The 1995 facilities plan reported the art concentration area is twenty-nine percent (29%) under required needs for 1994, music is seven percent (7%), theatre ninety-seven percent (97%), and departmental office space is one hundred eighty five percent (185%).
8. Lack of the B.F.A. degree being offered for Art majors. Our students are not competitive for graduate programs with those students who have B.F.A. degrees.
9. Art studio classes are not bringing student skill levels up to the level the class requires. This is the result of teaching many levels of the same class at the same time and day, stressing both the students and the professor. Space limitations in the current facilities and faculty shortage prohibit separating these classes.
10. Art students' drawing skills are weak due to teaching to many levels at the same time.
11. Storage space for all of the fine arts areas is nonexistent, and leads to problems with theft of artwork, equipment and supplies.
12. Lighting, and ventilation for painting rooms and other studio spaces is inadequate, which leads to safety problems and health hazards.

13. Lack of a web design course for Graphic Art majors.
14. The Piano lab conditions are crowded, outdated, and lack computer stations.

VII. Recommendations

1. A new black box or lab theatre would provide a new classroom space as well as enable a more rich and varied bill of plays to be offered to the public. This lab theatre would provide excellent training for students that space and time limitations in the William S. Robinson theatre prohibit.
2. To improve students' drawing skill foundations, changes should be made to ARTE 151 Basic Drawing ARTE251 Figure Drawing, and ARTE 351 and ARTE451 (taught together as Advanced Drawing). An intermediate level of drawing should precede figure drawing and ARTE 351 needs to be taught separately from other levels of drawing.
3. Computer upgrades for the Graphic Art program.
4. Create space in the new building for a computer lab for Theatre and Music Theatre students. This would provide students access to script writing, editing, and formatting computer software applications.
5. Request more selections to be purchased and allocate monies to improve library selections in Graphic Art.
6. Addition of new art faculty to service more general education offerings and allow multiple levels of art courses taught at once to be separated.
7. Build a new Humanities building to relieve overcrowding in courses, office space and performance space.
8. Continue to pursue improvements to the Walter Walker Theatre and its surrounding spaces, such as the scene shop.
9. Look at the Theatre curriculum; add a class in play writing.
10. Continue to request more dollars for recruiting purposes.
11. Study the feasibility of a Bachelors of Fine Art degree in Art.

12. Add a web design course to the available options for Graphic Art majors.

13. Study the Music curriculum and strengthen Ear Training, Sight Signing and the Music Education Methods courses.

Bachelor of Art in Fine and Performing Arts

Academic Program Review Data Sheet

PROGRAM PRODUCTIVITY MEASURES provide a way to look at the program in terms of student outcomes.

<i>PROGRAM PRODUCTIVITY MEASURES</i>		1995-96	1996-97	1997-98
1.	<u>Number of Majors in Program</u>			
a.	Fall Semester	134	165	192
b.	Spring Semester	124	172	173
2.	<u>Number of Program Graduates</u>	14	20	27
3.	<u>Credit Hours Produced</u>			
a.	Fall Semester			
	Lower Division	2,691	2,393	3,122
	Upper Division	564	731	775
	Total Fall	3,255	3,124	3,897
b.	Spring Semester			
	Lower Division	2,655	2,889	2,776
	Upper Division	696	967	1,126
	Total Spring	3,351	3,856	3,902
c.	Summer			
	Lower Division	27	84	15
	Upper Division	24	29	129
	Total Summer	51	113	144
d.	Total			
	Lower Division	5,373	5,366	5,913
	Upper Division	1,284	1,727	2,030
	All Semesters	6,657	7,093	7,943
4.	<u>Annualized Student FTE</u>	221.9	236.4	264.8
5.	<u>Credits to Graduation</u>			
a.	Number of Graduates from the Program	14	20	27
b.	Mean Credits to Graduation in the Program	165	158	167
c.	Mean Credits to Graduation earned at the College	141	147	144
d.	System Mean Credits to Graduation			

6. Students in Program Retained and Graduated

Year Entering Program	#Students Entering Program	Retained in Program After				Graduated from Program Within			
		1 year		2 years		4 years		6 years	
		#	%	#	%	#	%	#	%
1988-1989									
1989-1990									
1990-1991									
1991-1992									NA
1992-1993									NA
1993-1994								NA	NA
1994-1995								NA	NA

PROGRAM EFFICIENCY MEASURES describe the program in terms of resource commitment and use, including faculty and other resources.

PROGRAM EFFICIENCY MEASURES		1995-96	1996-97	1997-98
7.	<u>Faculty FTE</u>			
a.	Instructional	23.5	21.9	25.1
	Full time	19.2	19.2	20.3
	Part time	4.3	2.7	4.8
b.	Non-instructional	1.5	1.4	1.0
c.	Total	25.0	23.3	26.1
d.	Percent Total FTE Tenured	36.0%	38.6%	34.4%
8.	<u>Faculty Load - Fall Semester</u>			
a.	Average Credit Hours (Type A Courses)	14.0	16.0	13.95
b.	Average Contact House (Type A Courses)			
c.	Total number Credit Hours (Type B Courses) or statement of program's involvement in Type B instruction	13.0	10.0	21.0
9.	<u>Student FTE/Faculty FTE</u>	8.89/1	10.1/1	10.12/1
10.	<u>Number of Courses Offered</u>			
a.	Lower Division	3/82/84=169	3/90/87=180	2/89/105=196
b.	Upper Division	3/58/64=125	5/61/67=133	4/64/84=152
c.	Total	6/140/148=294	8/151/154=313	6/153/189=348
11.	<u>Average Class Size (Type A Courses)</u>			
a.	Lower Division	13	13	13
b.	Upper Division	5	6	6
c.	Total			
12.	<u>Program Costs</u>	1,122,409	1,220,229	1,306,105
13.	<u>Support Staff FTE</u>	2.75	2.75	2.75

Appendix E

Assessment Plan and Results

Degree Program:

Art

Assessment Period Covered:

August 2005 to August 2006

Date Submitted:

October 20, 2006

Expanded Statement of Institutional Purpose Linkage:

Institutional Mission Reference:

Mesa State College shall offer liberal arts and sciences programs...*MSC Mission Statement*

College/University Goal(s) Supported:

In the *Shared Vision Statement*, it states that Mesa State shall be a cultural leader in the region. The Art Department supports this goal through its curriculum and exhibitions.

Intended Education (Student) Outcomes:

1. Students completing the baccalaureate program in Art will have a working knowledge of the major monuments of visual arts from all major historic periods, geographic regions and world cultures and of the art, artists and artistic developments of the modern era. All students will exhibit basic proficiencies in literacy and mathematics.

2. Students completing our baccalaureate program will apply primary techniques and practices in two and three-dimensional design and exhibit skill in at least one two-dimensional or three-dimensional medium of artistic expression.

3. Students completing our baccalaureate program will understand the creative processes employed in visual art, and be able to explain those processes in their visual analysis of artistic work and its aesthetic nature, and apply those processes in the completion of their own creative work.

Intended Educational (Student) Outcome:

1. Students completing the baccalaureate program in Art will have a working knowledge of the major monuments of visual arts from all major historic periods, geographic regions and world cultures and of the art, artists and artistic developments of the modern era. All students will exhibit basic proficiencies in literacy and mathematics.

First Means of Assessment for Outcome Identified Above:

Means of Program Assessment and Criteria for Success:

Studio art majors must pass ARTE 497 Senior Exhibition with a minimum score of 80%.

Graphic art majors must pass GRAR 493 Portfolio Construction with a minimum score of 80%.

Art Education majors must pass the P.L.A.C.E. exam with a minimum score of 80%.

Summary of Assessment Data Collected:

ARTE 497: 93% of all students passed this course with 80% or above.

GRAR 493: 100% of all students passed this course with 80% or above score.

P.L.A.C.E. exam: Typically, MSC Art Ed students as a group do not pass the PLACE exam at a 80% rate. For some students, it takes multiple attempts to pass the PLACE exam because:

- * we have not taught non-Western art history to the level that it is tested
- * there is no prep guide available from the PLACE administrators other than a small packet with 12 sample multiple choice questions and an overview that students must be proficient in their knowledge of techniques, materials and tools used in Drawing, Painting, Printmaking, Graphic Arts, Photography, Sculpture, Ceramics, Fibers/Fabrics, Film/Video, Computer-Generated Art, 2-Dimensional and 3-Dimensional Design, the Elements of Art & Principles of Design; ancient to modern art history around the world; age-appropriate teaching techniques that present Art as a core subject as well as a vehicle for integration with all other academic disciplines; and teaching visual art to special needs students.
- * Because Art Ed students must take 33 credits from the Center for Teacher Ed (including two Art Methods classes), their studio component is lacking in some areas that may be critical to their success on the PLACE exam. For instance, Art Ed majors usually do not take graphics courses, where they would learn graphics, video and computer-generated arts. Students may not begin their student teaching internship semester until they have scored a minimum 220 out of 300 points on the PLACE exam. Strategies that the Art Department uses to assist students in their preparation for the PLACE exam include:
 - * periodic help sessions between faculty and students
 - * distribution of the PLACE exam schedule and minimal prep materials
 - * discussions regarding study and exam strategies in Art Methods classes
 - * recommendation of textbooks that assist students in preparation

Use of Results to Improve Instructional Program:

ARTE 497: No changes are anticipated.

GRAR 493: No changes are anticipated.

P.L.A.C.E. exam: a future goal is to develop media guides in each of the studio and graphics areas that give students pertinent vocabulary and conceptual knowledge in each area; in other words, we would provide our own internal prep guide; this will take several semesters to develop, with the cooperation of all Art faculty

Second Means of Assessment for Outcome Identified Above:

Means of Program Assessment and Criteria for Success:

All students must make a passing score of 80% in ARTE 118 Survey of Art History I and ARTE 119 Survey of Art History II.

Summary of Assessment Data Collected:

ARTE 118: Of the 89 students enrolled in ARTE 118, 69 completed the on-line exercises from the companion website with a score of 80 (out of 100) or higher. 20 of the 89 students received scores below 80 including several students who did not complete the assignment. Of the 89 students enrolled in ARTE 118, 78 received an average score of 80 or above (out of 100) on the three visual identification exams. 11 of the 89 students scored below 80 (average of three exams) including several who missed some or all of the exams and failed this section

ARTE 119: Of the 59 students enrolled in ARTE 119, 38 completed the on-line exercises from the companion website with a score of 80 (out of 100) or higher. 21 of the 59 students received scores below 80 including several students who did not complete the assignment or the course.

Of the 59 students enrolled in ARTE 119, 42 received an average score of 80 or above (out of 100) on the three visual identification exams. 17 of the 59 students scored below 80 (average of three exams) including several who missed some or all of the exams and failed this section.

Use of Results to Improve Instructional Program:

The majority of the lower scores on this assessment tool were the result of missing the exams or significant unexcused class absences rather than poor performance on the exams themselves. This is consistent with results for this large Gen Ed survey course in prior semesters and with results in other 100-level required courses across campus. I have agreed to participate in the academic Early Alert Program initiated in the Fall 2006 semester which will attempt to identify, retrieve and counsel students who do not yet have basic study and time management skills.

Intended Educational (Student) Outcome:

2. Students completing our baccalaureate program will apply primary techniques and practices in two and three-dimensional design and exhibit skill in at least one two-dimensional or three-dimensional medium of artistic expression.

First Means of Assessment for Outcome Identified Above:

Means of Program Assessment and Criteria for Success:

Studio art majors must pass ARTE 497 Senior Exhibition with a minimum score of 80%.

Graphic art majors must pass GRAR 493 Portfolio Construction with a minimum score of 80%.

Art Education majors must pass the P.L.A.C.E. exam with a minimum score of 80%.

Summary of Assessment Data Collected:

ARTE 497: 93% of all students passed this course with 80% or above score.

GRAR 493: All students passed this course with 80% or above score.

P.L.A.C.E. exam: Typically, MSC Art Ed students as a group do not pass the PLACE exam at a 80% rate. For some students, it takes multiple attempts to pass the PLACE exam because:

- * we have not taught non-Western art history to the level that it is tested

- * there is no prep guide available from the PLACE administrators other than a small packet with 12 sample multiple choice questions and an overview that students must be proficient in their knowledge of techniques, materials and tools used in Drawing, Painting, Printmaking, Graphic Arts, Photography, Sculpture, Ceramics, Fibers/Fabrics, Film/Video, Computer-Generated Art, 2-Dimensional and 3-Dimensional Design, the Elements of Art & Principles of Design; ancient to modern art history around the world; age-appropriate teaching techniques that present Art as a core subject as well as a vehicle for integration with all other academic disciplines; and teaching visual art to special needs students.

- * Because Art Ed students must take 33 credits from the Center for Teacher Ed (including two Art Methods classes), their studio component is lacking in some areas that may be critical to their success on the PLACE exam. For instance, Art Ed majors usually do not take graphics courses, where they would learn graphics, video and computer-generated arts.

Students may not begin their student teaching internship semester until they have scored a minimum 220 out of 300 points on the PLACE exam.

Strategies that the Art Department uses to assist students in their preparation for the PLACE exam include:

- * periodic help sessions between faculty and students

- * distribution of the PLACE exam schedule and minimal prep materials

- * discussions regarding study and exam strategies in Art Methods classes

- * recommendation of textbooks that assist students in preparation

Use of Results to Improve Instructional Program:

ARTE 497: No changes are anticipated.

GRAR 493: No changes are anticipated.

P.L.A.C.E. exam: * a future goal is to develop media guides in each of the studio and graphics areas that give students pertinent vocabulary and conceptual knowledge in each area; in other words, we would provide our own internal prep guide; this will take several semesters to develop, with the cooperation of all Art faculty.

Appendix F

Faculty Vitae

Jake Allee

Cell: 254-366-7948

E-mail: jakeallee10@gmail.com

Web Pages: www.jakeallee.com

http://www.artaxis.org/ceramics/allee_jake/jake_allee.html

Summary

A diverse background in two and three dimensional art via academic work and experience. Completion of M.F.A. in Ceramics/Drawing and Painting at the University of North Texas with emphasis in kiln construction. Professional work experience in art handling, faux finishing, studio management, construction, and equipment maintenance. Participant of international study abroad programs in Italy and Venezuela. Currently teaching Ceramics, Drawing I, and Art Appreciation at Tyler Junior College.

Education

2003 M.F.A., Ceramics, The University of North Texas, Denton, TX
1999 Special Student, Utah State University, Logan, UT
1998 B.F.A., Ceramics, The University of Iowa, Iowa City, IA
1996 A.A., Visual Art, Indian Hills Community College, Ottumwa, IA

Travel Abroad Belgium, Cambodia, Cost Rica, Czech Republic, France, Germany, Holland, Italy, Korea, Mexico, Panama, Puerto Rico, Venezuela

Professional Experience

2009-2010 Assistant Professor of Art, Mesa State College, Grand Junction, CO
2005-2009 Professor of Art, Tyler Junior College, Tyler, TX
2004-2005 Adjunct Instructor, McLennan Community College, Waco, TX
2004 Adjunct Instructor, Yavapai Community College, Ceramics, Cottonwood, AZ
2003 Instructor for Continuing Education, University of North Texas, Beginning Spanish, Denton, TX

Work Experience

2009 Assistant Coordinator, Project Costa Rica, Community Service Project in association with Tyler Junior College, Costa Rica
2004 Summer Assistant, Anderson Ranch, Snowmass Village, CO
2003-2004 Studio Assistant, Don Reitz, Clarkdale, AZ
2003 Faux finisher, Lumin Arte, Dallas, TX
2002 Art Handler, Displays Unlimited, Fort Worth, TX
1996 Studio Assistant, Chris Bennett, Bentonsport, IA

Exhibitions Abroad

2009 "International Exposition of Pottery and Ceramic of La Rambla 2009", Cordoba, Spain
2008 "International Ceramics Competition" Ceramics Park, Mino, Japan
"Be Creative Group Exhibition", Dubai Ladies Club, Dubai, United Arab Emirates
"International Exposition of Pottery and Ceramic of La Rambla 2008", Cordoba, Spain
"International Ceramic Magazine Editors Association Emerging Artist Exhibition, FLICAM Museum, Fuping, China
"International Contemporary Ceramics Exhibition", Victoria Hotel, Siem Reap, Cambodia
2007 "The Cup and Saucer Show" Where I Fell in Love Gallery, Warwickshire, England

Exhibitions in the United States

- 2009**
- "From the Ground Up" Las Cruces Museum of Art, Las Cruces, NM
 - "Strictly Functional" Market House Craft Center, East Petersburg, PA
 - "The Sketchbook Project", Art House Gallery Atlanta, GA
 - Museum of Contemporary Art DC, Washington, DC
 - 3rd Ward, Brooklyn, NY 11237
 - Museum of Design Atlanta (MODA), Atlanta, GA
 - Chicago Art Source Gallery, Chicago, IL
 - "Annual All Media National Juried Exhibition" Upstream People Gallery, Omaha, NE
 - "Arts in Harmony", Elk River Arts Alliance, Elk River, MN
 - "University of Dallas Regional Competition", Haggerty Gallery, Dallas, TX
 - "Texas Teapot Tournament", Houston Potters Guild Gallery, Houston, TX
 - "Vasefinder Online National", Fernley, NV
 - "Beauty, Decoration and Ornament", Eastern New Mexico University, Roswell, NM
 - "Mid-Atlantic Exhibition", d'Art Center, Norfolk, VA
 - "Kent State Cup Show", Kent State University, Kent, OH
 - "Indian Hills Alumni Ceramics Exhibition", Indian Hills Community College, Ottumwa, IA
 - "South Texas Showdown", Texas Pan American University, McAllen, TX
- 2008**
- "35th Annual Toys Designed By Artists" Arkansas Art Center, Little Rock, AR
 - "Ceramic Symposium Presenting Artists Exhibition" Texas Tech University, Lubbock, TX
 - "Recent Works from the Edom Wood Fire" Montgomery College, Houston, TX
 - "Organics Group Exhibition" Riverton Community College, Riverton, WY
 - "Texas Teapot Tournament", Houston Potters Guild Gallery, Houston, TX
 - "Constructivist Utility", 18 Hands Gallery, Houston, TX
 - "Arts in Harmony", Elk River Arts Alliance, Elk River, MN
 - "Contemporary Clay Biennial", Western Colorado Arts Center, Grand Junction, CO
 - "17th Annual San Angelo Ceramic Competition, San Angelo Museum of Art, San Angelo, TX
 - "Feats of Clay", Gladding McBean, Lincoln, CA
 - "TCAA 2008 Six Pack Show", San Angelo Museum of Art, San Angelo, TX
 - "Mid Atlantic Exhibition", d'Art Center, Norfolk, VA
 - "The Jersey Shore National", M.T. Burton Gallery, Surf City, NJ
 - "28th Annual Associated Artists of Southport National Exhibition", Franklin Square Gallery, Southport, NC
 - "Teapot Forms", Red Sky Gallery, Charlotte, NC
 - "8th Annual National Juried Cup Show", Kent State University, Kent, OH
 - "South Texas Showdown", South Texas College, McAllen, TX
 - "Red White or Blue", Sixth Street Gallery, Vancouver, WA
 - "Buy This", The Art Center, Mt Clemens, MI
 - "Paper Jam", Gartlemann House Gallery, Philadelphia, PA
 - "New Hampshire Institute of Art Ceramics Biennial", Manchester, NH
- 2007**
- "49th Annual Delta Exhibition" Arkansas Arts Center, Little Rock, AR
 - "University of Dallas Regional Competition" Haggerty Gallery, Dallas, TX
 - "Bowls: Empty Spaces" Carbondale Clay Center, Carbondale, CO
 - "Topeka Competition 28" Sabatini Gallery, Topeka KS
 - "Line to Volume" National Council for the Education of Ceramic Art, Louisville, KY
 - "Biennial Exhibition of North American Clay" Guilford Art Center, Guilford, CT
 - "Feats of Clay" Gladding McBean, Lincoln, CA
 - "Clay, Applied Art vs. Fine Art" Gloria Kennedy Gallery, Brooklyn, NY
 - "Strictly Functional" Market House Craft Center, East Petersburg, PA
 - "From the Ground Up" Las Cruces museum of Art, Las Cruces, NM
 - "Outside of the Box" K Space Contemporary Gallery, Corpus Christi, TX
 - "South Works National" Oconee Cultural Arts Foundation, Watkinsville, GA
 - "7th Annual National Juried Cup Show" Kent State University, Kent, OH

- "Jersey Shore National", M.T. Burton Gallery, Surf City, NJ
 "Red Heat", University of Tulsa, Tulsa, OK
 "Carbondale Clay National", Carbondale Clay Center, Carbondale, CO
 "Drink It In!", Krikorian Gallery, Worcester Center for Crafts, Worcester, MA
 "History in the Making", Genesee Art Center, Rochester, NY
 "Vasefinder Online National", Fernley, NV
 "Out of The Earth", Hanson Galleries, Houston, TX
 "Bowls 2007", Cultural Arts Gallery, University of North Carolina, Wilmington, NC
 "It's Just Clay", Bemidji Art Center, Bemidji, MN
- 2006
- "Strictly Functional" Market House Craft Center, East Petersburg, PA
 "Coming of Age, 21 Years of Ceramics at Utah State University"
 National Council for the Education of Ceramic Art, Portland, OR
 Nora Eccles Harrison Museum of Art, Logan, UT
 "Much, Much Coffee" Coffee Future Studio, Los Angeles, CA
 "New Works" Solo Exhibition, Tarrant County Community College, Ft. Worth, TX
 "X Open", 500 X Gallery, Dallas, TX
 "All-Media National Juried Exhibition" 621 Gallery, Tallahassee, FL
 "Madison National" Madison-Morgan Cultural Center, Madison, GA
 "Snapshots 2006" Gallery 25, Fresno, CA
- 2005
- "483 Days in Retrospect" Solo Exhibition, Cultural Activities Center, Temple, TX
 "10 Years of St. Pete Clay" St. Pete Clay Company St. Petersburg, FL
 "Jersey Shore National" M. T. Burton Gallery, Surf City, NJ
 "Formal Introduction" Tyler Junior College, Tyler, TX
 "Pots, Objects of Virtue" Dean Leshner Center for the Arts, Walnut Creek, CA
- 2004
- "Holiday Icons" Cultural Art Center, Temple, TX
 "From the Ground Up" Las Cruces Museum of Art, Las Cruces, NM
- 2003
- "International Tozan Tea bowl Invitational" NAU Art Museum, Flagstaff, AZ
- 2002
- "Made in Clarkdale" Group Exhibition, Clark Memorial Clubhouse, Clarkdale, AZ
 "Kitschagama" Solo Exhibition, Midwest Hotel, Kansas City, MO
 "Wipeout" Joint Exhibition with Chris Hart, 20 Twenty, Kansas City, MO
 "Anarchic Ceramicism" Solo Exhibition, Main Street Artist's Gallery,
 Fort Worth, TX
- 2001
- "Sculpture Eclectic" Solo Exhibition, McLennan Community College, Waco, TX
 "Couch Revisited" Solo Exhibition, Cedar Valley Community College, Dallas, TX
- 2000
- "Minimal Maximal" Joint Exhibition with Chris Hart, Gallery 803 Denton, TX
 "Nichols State Utilitarian National", Nichols State University, Tibodaux, LA
 "Relics From The Couch" Solo Exhibition, Rebis Gallery, Denver, CO
- 1999
- "Functional Fire" Wood Fire Cup Show, Iowa Artisans Gallery, Iowa City, IA (Photo
 published in Clay Times Magazine March/April 2000)
- 1998
- "Small Works", University of Iowa Painting Gallery, Iowa City, IA
- 1997
- Solo Exhibition, Hibler Gallery of Art, Ottumwa, IA
- 1996
- Indian Hills Community College Student Art Exhibition, Ottumwa, IA

Visiting Lectures and Workshops Conducted

- 2008
- Demonstration and Lecture, Texas Tech University, Lubbock, TX
 Demonstration and Lecture, Texas Pan American University, Edinburg, TX
 Demonstration, National Center for Khmer Ceramics Revival, Siem Reap, Cambodia
- 2007
- Demonstration, Houston Center for Contemporary Craft, Houston, TX
 Demonstration and Lecture, McLennan Community College, Waco, TX
- 2006
- Demonstration and Lecture, Arp Community Schools, Arp TX
 Demonstration, Richland Community College, Richland, TX
 Lecture and Demonstration, Tarrant County Community College, Arlington, TX
 Lecture and Demonstration, Collin County Community College, Plano, TX
 Lecture and Demonstration, East Field Community College, Dallas, TX
- 2005
- Large Vessel and Sectional Construction, Cultural Activities Center, Temple, TX

- 2004 Throwing Demonstration, Oma's Barn, St. Charles, MO
Kiln Building Lecture, University of North Texas, Denton, TX
- 2003 Mold Making Workshop, Dallas Clay Art Organization, South Lake Community College, Las Colinas, TX
- 2002 Visiting Artist, Eckerd College, St. Petersburg, FL
Mold Making workshop, Main Street Artist's Gallery, Fort Worth, TX
Hand Building Workshop for Children, Dallas Center for Contemporary Art, Dallas, TX
- 2001 Visiting Artist, Richland Community College, Dallas, TX
- 2000 Mold Making Workshop, Richland Community College, Dallas, TX
- 1999 Children's Ceramic Workshop, Utah State University Museum, Logan. UT

Awards

- 2009 "Classic Beauty Award", Beauty Adornment and Decoration, University of New Mexico Roswell: Juror: Miranda Howe
- 2008 "Merit Award", Arts in Harmony, Elk River Arts Alliance, Jurors: Lin Nelson-Mayson and Paul Benson
"Best Functional Ceramics", Clay Houston Festival, Houston Center for Contemporary Craft, Juror: Lisa Ohr
"Cari Rock Memorial Ceramics Award", Elk River Arts Alliance, Jurors: Lin Nelson-Mayson and Paul Benson
"Purchase Prize", Feats of Clay, Lincoln Arts Foundation, Lincoln, Ca
"Honorable Mention", 28th Annual Associated Artists of Southport National Exhibition, Franklin Square Gallery, Southport, NC
"2008 Excellence in Teaching Award", Clay Times Magazine, Jurors: Clay Times Magazine Staff
- 2007 Exhibition Proposal for "Line to Volume", NCECA, Louisville, KY
"Award of Merit", University of Dallas Regional Competition, Juror: Val Cushing
"\$200 Juror's Award", Topeka Competition 28, Juror: Robert Ebendorf
"Best of Show", Feats of Clay, Juror: Sherman Hall
"Museum Purchase Award", From the Ground Up XXIII, Las Cruces Museum of Art
"3rd Place", Vasefinder Online National, Juror: Elaine Coleman
"Best of Show" Ceramics category, East Texas State Fair, Tyler, TX
"2nd Place" Thinking Outside of the Bowl Competition, Pottery Making Illustrated Magazine
- 2006 Recognition Star Award, Professional Development, Tyler Junior College, Tyler TX
"Best of Show" Ceramics category, East Texas State Fair, Tyler, TX
- 2005 Faculty Travel Grant, McLennan Community College, Waco TX
- 2002 Graduate Student Travel Grant, University of North Texas, Denton TX
- 1997 Award of Excellence, Indian Hills Art Festival, Ottumwa, IA

Publications

- 2009 Creative Quarterly Magazine, Professional Category Merit Award, 4X4 Publishing, NY
Pottery Making Illustrated, "Instructor's File" May/June
- 2008 Ceramic Arts Daily, Seven Great Pottery Projects, American Ceramics Society, OH
Ceramic Surface Decoration, Lark Books, New York
Clay Times Magazine, "The Gallery" Sept/Oct
- 2007 Ceramics Monthly, "Up Front" March
Ceramics Monthly, "Focus/Emerging Artists" May
Clay Times Magazine, "The Gallery" Jan/Feb
California Homes Magazine, "Feats of Clay" July/Aug
Pottery Making Illustrated Magazine, "Stilted Bucket" Nov/Dec

2002
2000

The Best of Pottery and Wood, Kennedy Publishing, VA
Clay Times Magazine, "Hotter than a Texas Wood Fire" Jan/Feb
Clay Times Magazine, "Wood Fire Cup Show" Mar/Apr

Collections

Indian Hills Gallery Permanent Collection, Ottumwa, IA
San Angelo Museum of Art Permanent Collection, San Angelo, TX
Northern Arizona University Tozan Ceramics Collection, Flagstaff, AZ
Cultural Activities Center Permanent Collection, Temple, TX
Topeka and Shawnee County Public Library, Topeka, KS
Indiana University Southeast Permanent Collection, New Albany, IN
Las Cruces Museum of Art Permanent Collection, Las Cruces, NM
University of Tulsa Art Gallery Permanent Collection, Tulsa, OK
FLICAM Museum, Fuping, China
Bemidji State University Harlow Collection, Bemidji, MN
Cedar Rapids Museum of Art, Cedar Rapids, IA
Private Collection of Robert and Louise Arnold, Lubbock, TX
Lone Star Montgomery College, Houston, TX
Central Wyoming Community College, Riverton, WY
Tajimi Office of Sabo and National Road, Tajimi, Japan

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EDUCATION:

University of Colorado, Boulder, B.A. Humanities, 1971
Friedrich-Alexander University, Erlangen, Germany, 1971-1972
Northwestern University, Evanston, Illinois, M.A. German Literature, 1974; Ph.D. Art History,
1981 [Dissertation: "Emil Nolde & German Expressionism"]
University of California, Berkeley, Museum Management Institute, 1984
Indiana University, Center for Philanthropy, 1988

ACADEMIC APPOINTMENTS:

2010 Senior Fulbright Fellow, Institute for American Studies, Leipzig University,
Germany
2009- Associate Professor of Art History (tenured), Art Department, Mesa State College
2004-2009 Assistant Professor of Art History, Art Department, Mesa State College
2003-2004 Adjunct Faculty, Art Department, Mesa State College, Grand Junction, Colorado
1988-1992 Lecturer and Adjunct Member of Graduate Faculty, Art Department,
Northwestern State University, Natchitoches, Louisiana
Fall, 1986 Visiting Lecturer, Division of Art and Design, University of Texas at San Antonio
1983-1985 Assistant Professor and Member of Graduate Faculty, Museum Science
Department, Texas Tech University, Lubbock, Texas
1982-1983 Assistant Professor, Art Department, Oklahoma State University, Stillwater,
Oklahoma
1980-1981 Lecturer, Department of the History of Art, Cornell University, Ithaca, New York
1979-1981 Instructor, Art Department, Wells College, Aurora, New York

MUSEUM DIRECTORSHIPS:

9/2002 to 4/2004 **Director, Western Colorado Center for the Arts, Grand Junction, Colorado**

Institutional Profile: Founded in 1953 by working artists, the Art Center is one of the oldest arts organizations on Colorado's Western Slope. The Art Center's two full-time resident artists and faculty of 10-12 provide instruction in all areas of painting, drawing and ceramics for more than 1000 enrolled students annually. These classes are supplemented with workshops by nationally-known artists throughout the year.

8/1992 to 8/2001: **Director, Davenport Museum of Art, Davenport, Iowa**

Institutional Profile: Oldest art museum in Iowa with significant collections of American art from 1790 to present (particular strengths in Regionalism), 17th and 18th century Mexican Colonial painting, and Haitian art from 1940s to the present. DMA also operates an art school which offers year-round studio instruction for adults and children in painting, drawing, printmaking, and ceramics. Operating budget of \$1.4 million and a staff of 17 full-time and 15 part-time positions.

2/1987-7/1992 **Director, Alexandria Museum of Art, Alexandria, Louisiana**

Institutional profile: Non-collecting museum of contemporary art founded in 1976. Exhibition program focus on artists of Louisiana and the South. Staff of nine; \$400,000 operating budget.

OTHER MUSEUM POSITIONS:

3/1985-8/1986 **Chief Curator, San Antonio Museum of Art, San Antonio, Texas**

Primary curator for American, European, Photography and Contemporary collections; supervised three other curatorial departments plus outside curatorial consultants and the development of all changing exhibitions.

9/1982-3/1985 **Curator of Art, Texas Tech University Museum, Texas Tech University, Lubbock, Texas**

Collection strengths in American Western art, especially Taos School.

6/1981-9/1982 **Assistant Director, University Museum, Oklahoma State University, Stillwater, Oklahoma**

MUSEUM INTERNSHIPS:

Art Institute of Chicago, Department of American Art (1976), Department of Prints and Drawings (1977)

PUBLICATIONS:

"In Dire Straits: The Dilemma of Traditional Western Art", submitted for publication, *Points West*, Spring 2010

"Roger McCoy: Encounters", essay contributed to *Mirror Image: Paintings by Roger Patrick McCoy*, exhibition catalog, Grand Junction, CO: Art Center, 2006

"Elemore Morgan, Jr.: Seeing and Believing", essay contributed to *Where Land Meets Sky: Paintings and Drawings by Elemore Morgan, Jr.*, exhibition catalog, Lafayette, Louisiana: University Art Museum, 1999.

Foreword to Marcus B. Burke, *Treasures of Mexican Colonial Painting: The Davenport Museum of Art Collection*, Santa Fe, NM: Museum of New Mexico Press, 1998

Foreword to Karen McCarthy Brown, *Tracing the Spirit: Ethnographic Essays on Haitian Art from the Collection of the Davenport Museum of Art*, Davenport (Iowa) Museum of Art, 1995

"Heather Ryan Kelley: Bloomsday", exhibition review, *Atlanta Art Papers*, September-October, 1992 (reprinted for exhibition publications in Texas and New York, 1994-2001)

Editor, *Photographs by Elemore Morgan: Rural Life and Landmarks in Louisiana, 1937-1965*, exhibition catalog, AMoA, 1992.

Editor, *Emery Clark: Recent Work*, exhibition catalog, AMoA, 1989. Essay by Lowery Sims.

Editor, *Lin Emery*, exhibition catalog, New York: Kouros Gallery, 1989. Essay by Edward Albee.

Contemporary Art in San Antonio: The Blue Star Exhibition, exhibition catalog, San Antonio: CASA, 1986.

Emil Nolde and German Expressionism: A Prophet in His Own Land, monograph, Ann Arbor: UMI Research Press, 1986. (*Studies in the Fine Arts: The Avant-Garde, No. 52*, series ed. Stephen C. Foster)

Gene Kloss: Six Decades of Graphic Art, Lubbock: Texas Tech University, 1984.

SIGNIFICANT EXHIBITIONS CURATED

"Edouard Duval-Carrié: Migration of the Spirit", Figge Art Museum, Davenport, Iowa, January 21 – April 16, 2006 (* I organized the original exhibition & accompanying catalogue; completed by Michelle Robinson, Curator of Exhibitions, Figge Art Museum)

Arranged loans of American Western art from the Joslyn Art Museum, Omaha, NE and the Gilcrease Museum, Tulsa, OK for 2002 "Old West/New West" exhibition, Davenport Museum of Art

"Louisiana Remembered: Photography by Elemore Morgan", Alexandria Museum of Art, July-September, 1992. Toured to several Southeast art museums 1993-1996.

"Interstate 49: The Exhibition", artists from Shreveport and Lafayette, Louisiana, Alexandria Museum of Art, July-September, 1990 (reviewed by David Connelly, *Atlanta Art Papers*, Nov-Dec, 1990)

"Kazuo Kadonaga: New Sculpture from Japan", Alexandria Museum of Art, February-May, 1990

"Lin Emery/Emery Clark: Recent Work", Alexandria Museum of Art, September-December, 1989

"Contemporary Art in San Antonio: The Blue Star Exhibition", CASA, July-August, 1986

"Honky Tonk Visions" Luis Jimenez, Jr., Terry Allen, Jo Harvey Allen, Ed Blackburn and others. Texas Tech University Museum, Lubbock; Art Museum of South Texas, Corpus Christi; Laguna Gloria Art Museum, Austin, 1985-6.

OTHER SIGNIFICANT EXHIBITIONS PRESENTED OR ORIGINATED (#):

At San Antonio:

"Grand Prix de Rome: Paintings from the *Ecole des Beaux Arts*"

"Mexico: The New Generations"# Contemporary painting from Mexico.

"Rufino Tamayo: A Retrospective"

"Art Among Us: Mexican-American Folk Art in San Antonio"#

At Alexandria:

"Lynda Benglis/Keith Sonnier: A Decade of Sculpture"#

"Robert Gordy/Robert Warrens: Painted Faces, Painted Fantasies"#

"Enduring Traditions: Japanese Paintings and Prints from the Mitzie Verne Collection"#

"The Best of Times: Intimate American Paintings from the Turn of the Century from the Museum of Fine Arts, Houston"

"Shapes of Power, Belief and Celebration: African Art from New Orleans Collections"

"Mexico Nueve/Mexico Nine" Nine contemporary Mexican artists.

"Louis Sullivan: The Ornament of Nature"

"Richard Johnson/ John Scott: Recent Work"#

At Davenport:

"The Drawings of Stuart Davis"

"Ralph Eugene Meatyard: An American Visionary"

"Perspectiva Popular: Folk and Indigenous Art of Mexico from the San Antonio Museum of Art"

"Augustus Vincent Tack: Landscape of the Spirit"

"Chicago Imagism: A Twenty-five Year Survey"#

"Masterworks of Haitian Art from the Davenport Museum of Art"# Toured nationally.

"Grant Wood: An American Master Revealed"# Toured nationally.

"The Baroque Vision in Europe and New Spain"#

"James Rosenquist: Time Dust"

"Landfall Press: Thirty Years of Printmaking"

"Expressions in Wood: Masterworks from the Wornick Collection"

"Master Drawings from the Worcester Art Museum"

"Africa! A Sense of Wonder: African Art from the Faletti Family Collection"

“Blurring the Boundaries: Installation Art from the San Diego Museum of Contemporary Art”

RESEARCH GRANTS AWARDED:

German Academic Exchange Service (DAAD), 1980—Research travel grant to Nolde Stiftung, Seebüll, Schleswig-Holstein; Paul Klee Stiftung and personal collection of Felix Klee, Bern, Switzerland; Georg Schäfer Collection of German painting, Schweinfurt, Germany; and numerous public museum collections in Germany and Switzerland.

National Endowment for the Arts, 1987-2000—Eight separate grants to support exhibition organization and publications.

Elizabeth and V.O. Figge Charitable Foundation, 1999—Research travel grant to visit and study newly designed art museums in London, UK; Basel, Davos and Zurich, Switzerland; Bregenz, Austria; Boston, New York, Houston and Seattle, USA

Mesa State College Faculty Professional Development Fund, 2007—Research travel grant to study Western art collections at the Buffalo Bill Historical Center and primary source material from 19th century explorers and interpreters of the American West at the McCracken Library, Cody, WY and to photograph sites and landmarks in Yellowstone National Park as references for 19th century Western paintings.

Cody Institute for Western American Studies, Buffalo Bill Historical Center, Cody, Wyoming, 2009-2010 —Resident Fellowship Program, July-August 2009, to continue research on and selection of original documents on Western American art and the Western experience for publication.

Council for International Exchange of Scholars and German Fulbright Commission, Fulbright Scholars Program, 2010 —Visiting Senior Lecturer at the Institute for American Studies, Leipzig University, Germany from March through July 2010. I will teach seminars and lecture courses on American art history with special emphasis on Western American art and on issues in American Art since 1950.

PROFESSIONAL PRESENTATIONS (since 2000)

“In Dire Straits?—The Continuing Dilemma of Traditional Western Art”, presentation at the Buffalo Bill Historical Society, Cody, Wyoming, July 28, 2009

“National Socialist Attitudes toward Art”, presentation at Mesa State College for Holocaust Awareness Week, April 20, 2007

“Artists of the American West”, three-part presentation at Gateway Canyons Resort, Gateway, Colorado, June – July, 2007

“Charles Partridge Adams and the Western Landscape Painting Tradition”, lecture, Western Colorado Center for the Arts, October 27, 2005

"Battlefield Report from the Culture Wars: Exhibiting Contemporary Art in the 21st Century",
Samuel Harn Museum of Art, University of Florida, Gainesville, March 12, 2002

"New Museum Architecture as a Community Catalyst", co-presenter with Thomas Krens,
Director of the Guggenheim Museum, at the Art Institute of Chicago, May 25, 2001

"American Landscape Painting in the 20th Century", Augustana College, Rock Island, IL, April
23, 2000

Additionally, since 1980 I have presented numerous scholarly lectures and short talks to more
general audiences. Venues include the Art Institute of Chicago (twice), the Oklahoma
Museum of Art, NCECA National Conference, college campuses (as guest), as well as state
and regional conferences.

ART SERVICES--PUBLIC ART PROJECTS:

Member, Art on Campus Master Plan Committee, Mesa State College, to begin 2009

Selection Committee, Percent for Art Public Art Commission for new Academic Classroom
Building, Mesa State College, 2007-2009

Selection jury, Iowa artists' competition, Prairie Meadows Race Track & Casino, Altoona, Iowa;
coordinated by Des Moines Arts Festival, fall 2000.

Project supervisor, temporary public street level installations at the Alexandria Museum of Art,
1989-1992, featuring commissioned installations by Ke Francis, Greely Myatt, Joni Mabe,
Jerry Horner & David Slack, Steve Rucker, Patrick Dougherty, Tom Ladies, Barbara
Baldwin, Steven Sweet, Laurie McDonald, Robert Russett and others

Project director, mural by Richard Thomas depicting underground railway in Louisiana,
Cheatham Park, Alexandria, LA, 1991-1992

Proposal review panel, Texas Street Bridge Public Art Project, Shreveport Regional Arts
Council, Shreveport, LA, 1991-1992; artist selected for commission: Rockne Krebs,
Washington, DC

OTHER PROFESSIONAL SUPPORT FOR LIVING ARTISTS

In addition to exhibitions of contemporary art, during my fifteen years as an art museum curator
and director I acquired works by living American artists, particularly women, for
museum collections in Texas, Louisiana and Iowa. My efforts at the Alexandria Museum
of Art were documented in the catalog for the exhibition *Making Their Mark: Women
Artists Move into the Mainstream, 1970-1985* which was shown in Cincinnati, New
Orleans, Denver & Philadelphia (New York: Abbeville Press, 1989, pp. 58-61, 97-99,
270.

NATIONAL PROFESSIONAL SERVICE:

Reader, Advanced Placement Exams, Art History subject area, for the Collegeboard, June, 2007

Association of Art Museum Directors (AAMD), 1996-2003

Education and Community Issues Committee, 1996-1998, Art Issues Committee, 1998-2000, and Program Committee 2001-2003

Panelist, National Endowment for the Arts, Creation, Presentation & Artist Professional Development Projects, 2001

Nominating committee, The Heinz Awards, The Heinz Family Foundation, 1998-1999

Survey team member, Accreditation and Museum Assessment Programs, American Association of Museums, 1990-present

JOSHUA BUTLER

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EDUCATION

2002 Master of Fine Arts, Printmaking. Colorado State University, Fort Collins, Colorado.

1999 Bachelor of Fine Arts, Printmaking. Colorado State University, Fort Collins, Colorado.

1990-1992 Fort Lewis College, Durango, Colorado.

TEACHING EXPERIENCE

2009 (Summer) Guest Printmaking Instructor, University of New Mexico Albuquerque. I taught a two week intensive course covering the traditional intaglio techniques of copperplate engraving, mezzotint, and the preparation of hand made intaglio ink.

2006-Present Assistant Professor of Art, Mesa State College, Grand Junction, Colorado. Teaching responsibilities include 12 credits each semester providing instruction in a variety of courses including 2-D design, all levels of drawing, painting (oil, acrylic, and watercolor) and printmaking (intaglio, relief, lithography, collagraph, and monotype). The majority of my teaching is for foundations drawing, advanced experimental drawing, oil painting, and traditional printmaking courses. Student advising starts with freshmen orientation and continues through graduation. From 2006-2009 I served as the Fine and Performing Arts faculty representative on Faculty Senate. Additional service includes: maintaining the studio equipment in the painting, drawing, and printmaking areas; assisting with department search committees; aiding with the overall academic program review process; helping to develop then implement ongoing recruitment and retention strategies; assisting with the continual development of the B.F.A studio degree course offerings; developing, implementing, and refining a sophomore review process for studio arts students; mentoring graduating seniors; turning an old storage room into a student exhibition space; assisting new and adjunct studio art instructors so their courses align with overall expectations,.

2004-2006 Lecturer, Mesa State College, Grand Junction, Colorado. Teaching responsibilities included 12 hours/semester giving instruction in 2-D design, all levels of drawing, painting, and printmaking. Additional responsibilities included advising students, helping with recruitment and retention, maintaining studio supplies and equipment, and overseeing the department wood shop.

2002-2004 Head of Art Department , Rifle High School, Rifle, Colorado. Teaching load of six to seven classes per semester that included a combination of basic art, drawing, painting, graphic art, and advanced art. Additional responsibilities included budget management, ordering supplies, maintaining equipment, and art curriculum development, as well as developing and participating participation in a district wide K-8 after-school art program, attending department head meetings that focused on school-wide issues, supporting and mentoring other art teachers, participating in teacher development programs, and Colorado Art Educators Association Conferences.

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TEACHING EXPERIENCE CONTINUED

- 2001-2002 Graduate Teaching Assistantship, Printmaking, Colorado State University. Responsibilities include maintaining the print shop and its equipment, ordering all necessary supplies, managing the budget, and supervising work-study employees.
- 2001 Independent instruction, Beginning Intaglio and Relief Printmaking, Fall Semester, Colorado State University. Gave instruction regarding: drypoint, hard ground, soft ground, aquatint, sugar lift, spit bite, basic color intaglio printing, and relief printing. Gave demonstrations, personal instruction, and evaluated student performances.
- 2001 Team teaching, Printmaking, Colorado State University. Team-taught Introduction to Lithography, spring semester with Jim Dormer, Professor. Gave Demonstrations, taught independently, helped grade and evaluate student work.
- 2001 Graduate Teaching Assistantship, Drawing, Colorado State University. Responsible for instruction at the Foundations Drawing (2-D design) level, fall 1999 and fall 2000 semesters.
- 2000 Independent instruction, Foundations Drawing (2-D design), Colorado State University, fall semester. Emphasized the elements and principles of design, and seeing and responding. Gave demonstrations, led critiques, and evaluated and graded student performances.
- 2000 Adjunct Faculty, Drawing, Colorado State University. A one-semester salaried position, spring semester. Responsible for independent instruction of one section of Foundations Drawing and one section of Drawing Workshop One.
- 2000 Team teaching, Printmaking, Colorado State University. Team-taught a beginning printmaking class, spring semester with Jack Orman, Professor Emeritus. Taught classes, gave demonstrations and personal instruction, helped to grade and evaluate student work.
- 1999 Independent instruction, Foundations Drawing (2-D design), Colorado State University, fall semester. Emphasized perceptual skills, the elements and principles of design, and aspects of seeing and responding. Gave demonstrations, led critiques, and evaluated and graded student performance.
- 1999 Team Teaching, Drawing, Colorado State University. Team-taught Foundations Drawing (2-D design) with Dave Ellerby, Professor. Taught classes, gave demonstrations and personal instruction, assisted in individual and class critiques, and in evaluating and grading student performances.

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SOLO EXHIBITIONS

- 2008 Johnson Art Gallery, Mesa State College, Grand Junction, Colorado.
2006 Wisdom Cup Gallery, Taos, New Mexico.
2006 Night Heron Books and Fine Art Gallery, Laramie, Wyoming.
2002 Hatton Gallery, Colorado State University, Fort Collins, Colorado.
2000 Mini Gallery, Colorado State University, Fort Collins, Colorado.

GROUP EXHIBITIONS

- 2008 *Garden Party*
Grand Junction Fine Arts Center
Grand Junction, Colorado
- 2008 *Mesa State College Art Faculty Exhibition*
Grand Junction Fine Arts Center
Grand Junction, Colorado
- 2007-2008 *Master Printmakers: Four Generations of Printmakers*
Grand Junction Fine Arts Center
Grand Junction, Colorado
This is an exhibition of artists who can trace their printmaking lineage to Mauricio Lasansky through His student Jack Orman of Colorado State University. All of Jack's students in the exhibition have been a part of Mesa State College either as students or professors and so have had direct impact on the community. The show was intended to help educate the public about fine art printmaking and included prints by Mauricio Lasansky, His student Jack Orman (Retired from Colorado State University), Orman's students Charles Hardy (retired Mesa State College), Doug Davinni (WisconsinParkside), Jerry Wubben (McNeese State University), and myself (Mesa State College), as well as several of our students.
- 2007-2008 *Engraving 2007*
This was an invitational print portfolio of engravings by 35 artists. It was a traveling exhibit. It is in several notable permanent collections including the Southern Graphics Council, Kansas City Art Institute, and McNeese State University.
- The portfolio has exhibited in the following venues:
Southern Graphics Conference
Kansas City Hyatt Exhibition Hall, Kansas City, Missouri
Artisan's Gallery, Central School, Lake Charles, Louisiana
Wichita State University
University of Wisconsin at Parkside
Boulder, Colorado
Johnson Art Gallery, Mesa State College, Grand Junction, Colorado.

JOSHUA BUTLER
909 Ouray Avenue
Grand Junction, Colorado 81501
(970) 241-7896
Email: jobutler@mesastate.edu

GROUP EXHIBITIONS CONTINUED

- 2006-2007 *"Mesa State College Art Faculty Exhibition"*
City Hall
Grand Junction, Colorado
- 2006 *"Mesa State College Art Faculty Exhibition"*
Johnson Art Gallery, Mesa State College
Grand Junction, Colorado
- 2004 *"Mesa State College Art Faculty Exhibition"*
Johnson Art Gallery, Mesa State College
Grand Junction, Colorado
- 2002 Improv Contemporary Art Gallery
Fort Collins, Colorado
Jurer/owner: Jim Franzen
- 2002 *"Fifteenth Parkside National Small Print Exhibition"*
University of Wisconsin-Parkside
Jurors: Frances Myers and Warrington Colescott.
- 2002 " *Colorado Printmakers: Spring Exhibition"*
Tointon Gallery
Union Colony Civic Center
Greeley, Colorado
- 2002 *"Colorado State University Graduate Student Show"*
Saint Luke's Church
Fort Collins, Colorado
- 2001 *"Colorado Printmakers: Winter Exhibition"*
Pine Street Studio
Fort Collins, Colorado
- 2001 *"The 60th Annual National Exhibition"*
Randall L. Jones Theatre
Cedar City, Utah
- 1999 *"Group Exhibition"*
Santa Chiara Study Center,
Castiglion Fiorentino
Arezzo, Italy
- 1999 *"Monthly Exhibitions"*
Gallery 251, Artist Cooperative
Fort Collins, Colorado

JOSHUA BUTLER

909 Ouray Avenue
Grand Junction, Colorado 81501
(970) 241-7896
Email: jobutler@mesastate.edu

GROUP EXHIBITIONS CONTINUED

1999 "*Front Range Art Symposium*"
Curfman Gallery
Fort Collins, Colorado

PUBLICATIONS

2005 *Pinyon 14, Spring 2005*
National Journal of Poetry, Prose, and Literature
Six images were selected including *Wildflowers* for the cover
Published at Mesa State College.

AWARDS AND HONORS

2004,2006 Nominated for "Who's Who of Teachers in America."
2001-2002 Awarded Graduate Teaching Assistantship, Printmaking.
2000-2001 Awarded Graduate Teaching Assistantship, Drawing.
1999 Awarded Lawton Printmaking Scholarship for undergraduate achievement.

OTHER RELATED EXPERIENCE

2005 Awards Juror: Meeker High School annual art exhibition, Meeker High School.

2003 Attended the annual Colorado Art Educators Association fall conference in Breckenridge, Colorado.

2002 Attended the weeklong "Art Source" summer intensive at Eagle Rock School in Estes Park, Colorado. Art Source is a thriving group of Colorado art educators dedicated to the pursuit of excellence in art education and also to keeping art alive in local schools and communities.

2001 Helped to form *Colorado Printmakers*, a group of local fine-art printmakers who are dedicated to working together to show artwork, and generate interest in prints and printmaking.

1999 Study abroad at the Santa Chaira Study Center, Castiglion Fiorentino, Arezzo, Italy. Studied printmaking and drawing with Jack Orman, as well as the Italian language, Italian art, and cultural history (on-site) with local professors.

1998-1999 Gallery 251, Artist Cooperative. Worked with other local artists to create and maintain an active and involved Old Town gallery space. Held openings and juried shows.

Suzie Garner

727 Glen Court Unit 10
Grand Junction, Colorado 81506

sgarner@mesastate.edu
970.248.1444 (Office)

Education

- August 1994 **Master of Fine Arts — Studio Art: Painting and Drawing**
West Texas A&M University, Canyon, Texas
- May 1993 **Master of Arts — Studio Art: Drawing**
Stephen F. Austin State University, Nacogdoches, Texas
- May 1990 **Bachelor of Fine Arts — Art: Graphic Design and Drawing**
Stephen F. Austin State University, Nacogdoches, Texas

Teaching Experience

- June 2000 — Present **Department Head -- Art**
Mesa State College, Grand Junction, Colorado
- Administrative Responsibilities: Supervising eight full time faculty, coordinating and hiring adjuncts, scheduling department courses, faculty evaluations, purchasing supplies and equipment, managing budgets for the department and campus gallery and assisting in the design of a new 5.1 million dollar, 35,600 square foot Humanities and Social Sciences Fine Arts facility. Continued supervision and development of Art Department degree areas in Art History, Art Education, Studio Art, Visual Arts Administration and Graphic Design: Print and Animation.
- July 2005 — Present **Professor of Graphic Design**
Teaching Responsibilities: Illustration and Storyboarding, Computer Illustration, Corporate Design, Portfolio Construction, Sketchbook, Letterforms and Typography, Graphic Design 1 & 2; Advertising Design, Foundation Art: Basic Drawing and Two-Dimensional Design. Advising students. Supervising Mac Lab Assistants and Johnson Art Gallery and Student Gallery Manager.
- July 2000 — June 2005 **Associate Professor of Graphic Design**
Teaching Responsibilities: Graphic Art; Advertising Design, Applied Illustration, Letterforms and Typography, Computer Illustration, Fundamentals of Computer Graphics, Graphic Layout & Design, Corporate Design, Portfolio Construction, Web Page Design, Foundation Art: Basic Drawing and Two-Dimensional Design. Advising students. Supervising Lab Assistants and Gallery Manager. Continued development of art, art education, and graphic design curriculum.
- August 1995 — June 2000 **Assistant Professor of Graphic Design**
Mesa State College, Grand Junction, Colorado
- Teaching Responsibilities: Graphic Art; Advertising Design, Applied Illustration, Letterforms and Typography, Computer Illustration, Fundamentals of Computer Graphics, Graphic Layout & Design, Portfolio Construction, Web Page Design, Foundation Art: Basic Drawing and Two-Dimensional Design.
- Other Duties Performed: Advising students, hiring and supervising Macintosh lab assistants, purchasing equipment, maintaining Macintosh Lab and continued development of graphic design curriculum.

- August 1994 — May 1995 **Lecturer, Graphic Design**
Mesa State College, Grand Junction, Colorado
- Teaching Responsibilities: Design & Illustration, Typography, Computer Illustration Techniques, Basic Layout & Design, Photography, Portfolio Exhibition and Survey of Commercial Art.
- Other Duties Performed: Advising students, hiring and supervising lab assistants, purchasing equipment, maintaining Macintosh lab and sole responsibility for the development of curriculum for a four-year bachelor degree in graphic arts.
-
- August 1993 — December 1993 **Graduate Instructor, Basic Drawing**
Sybil B. Harrington College of Fine Arts and Humanities
Department of Art, Communication and Theatre
West Texas A&M University, Canyon, Texas
- Responsible for teaching beginning drawing for art and non-art majors with focus on traditional approaches to the medium.
-
- January 1993 — May 1993 **Graduate Instructor, Advanced Drawing**
Sybil B. Harrington College of Fine Arts and Humanities
Department of Art, Communication and Theatre
West Texas A&M University, Canyon, Texas
- Responsible for teaching advanced drawing for art and non-art majors with focus on traditional and non-traditional approaches to the medium.
-
- August 1992 — December 1992 **Conversational English Teacher**
Jeng Teah English Center, Taipei, Taiwan R.O.C.
- Responsible for teaching beginning and advanced English as a second language.
-
- September 1991 — May 1992 **Graduate Instructor, Art for Elementary Education Majors**
The College of Fine Arts, Department of Art
Stephen F. Austin State University, Nacogdoches, Texas
- Responsible for teaching art for non-art majors' pursuing education licensure. Including DBAE, Discipline Based Art Education a comprehensive approach to learning in art that centers instruction on works of art and derives content from four foundational art disciplines that contribute to the creation, understanding and appreciation of art: art production, art history, art criticism and aesthetics.

Selected Mesa State College Committee Appointments

Presidents' Strategic Enrollment Management Steering Committee
Marketing, Sub-Committee of Strategic Enrollment Management
Teachers Education Advisory Council — Art Content Representative
Beau Tube Development Team Committee Member
Campus Curriculum Committee, (Six Years, Chair — Two Years)
Program Review Chair for Bachelor of Science in Physical Sciences
Self-Study Bachelor of Art in Fine and Performing Arts, (Chair)
Architect Review and Selection Committee, Fine Art Building
Friends of the Library, MSC Tomlinson Library
Web Design Committee — Art Department Liaison
Art Historian, Studio Art Faculty Searches
Graphic Design Faculty Search
Mass Communications Faculty Search
Program Review Chair for Bachelor of Art in Sociology

Professional Memberships

College Art Association
National Association of Photoshop Professionals
Western Colorado Center for the Arts
AIGA, American Institute for Graphic Arts

Other Memberships

Yellowstone Association
The Yellowstone Park Foundation
Stephen F. Austin Alumni Association
Friends of the Johnson Art Gallery

Other Related Jobs

- October 2008 **Volunteer, Visiting Artist Lecturer**
Colorado National Monument, Fruita, Colorado
Field Sketching at the Monument Sessions for the Colorado National Monument Association, Fruita, Colorado
- June 1993 — July 1994 **Graphic Artist, Composition Department**
Graham-Webb Data Print, Amarillo, Texas
Responsible for computer design, scanning and darkroom tasks involved in the various stages of printing process. Macintosh platform and software programs including Forms Designer, Aldus Freehand, Adobe Illustrator, Adobe Photoshop and Adobe PageMaker. Additional responsibilities included computer maintenance.
- January 1993 — May 1993 **Gallery Assistant**
West Texas A&M University, Canyon, Texas
Assisted in various gallery functions, including exhibit installation.
- August 1990 — July 1992 **Graphic Artist**
John S. Wyatt Office Outfitters, Nacogdoches, Texas
Responsible for artwork, layout, computer and darkroom tasks involved in the various stages of the printing process. Macintosh platform and software programs including QuarkXPress, and Adobe Illustrator.
- January 1989 — May 1989 **Graphic Artist Intern**
Old Stone Fort Museum, Nacogdoches, Texas
Awarded position from formal juried portfolio presentation. Responsible for designing printed promotional materials including brochures, T-shirt and museum display designs.

Awards, Honors and Grants

Professional Development, Faculty Enrichment Award for Sketching on Location with Richard Scott, Landscape Architect and Designer, San Francisco, California

Published Sketchbook Artwork — 1,000 Artist Journal Pages: Personal Pages and Inspirations by Dawn DeVries Sokol, 2008

Featured Artist on About.com — Featured Travel Sketchbook Artist on www.about.com

Featured Artist on Moleskinerie.com — Featured Sketchbook Artist in November 2007 on www.moleskinerie.com

Sabbatical Award 2006 — Sabbatical award to develop sketchbook course for the Art Department

Outstanding Educator for 2000 — Grand Junction Area Chamber of Commerce Business Education Committee

Professional Development, Academic Enrichment and Faculty Advancement Award for Dynamic Graphics Educational Foundation Workshop, Seattle, Washington

Exhibition List

- October 2009 **10,000 People Interpret One Word**
Collaborative Artist Community Project and Exhibition
Art House, LLC, Atlanta, Georgia
- June — July 2009 **6x6x2009**
Original Contemporary Artwork 6x6inches Square
Rochester Contemporary Art Center, Rochester, New York
- April 2009 **Sketch It Out Exhibition**
200+ Contemporary Artists Works on Paper, APW Gallery
Long Island City, New York
- April 2008 **Art Department Faculty**
Group Invitational, Western Colorado Center for the Arts
Grand Junction, Colorado
- November 2007 **Moleskine Sketches**
One Person Show, Johnson Gallery, Mesa State College
Grand Junction, Colorado
- May 2005 **Mesa State College Art Department Faculty**
Johnson Art Gallery, Mesa State College
Grand Junction, Colorado
- November 2004 **Meanwhile, Back At The Ranch . . .**
One Person Show, Johnson Gallery, Mesa State College
Grand Junction, Colorado
- August 2004 **Mesa State College Art Department Faculty**
Johnson Art Gallery, Grand Junction, Colorado
- May 2004 **Mad Hatter's Tea Party**
Gunnison Arts Center, Gunnison, Colorado
- October — November 2003 **Roaring Fork Open**
Aspen Art Museum, Aspen, Colorado
- August — September 2003 **SWG: Past Summer Art Award Winners — Invitational**
Steamboat Springs Art Council
Eleanor Bliss Center for the Arts at the Depot, Steamboat Springs, Colorado
- June — July 2003 **National Collage Society, Inc. 6th Annual Member's Exhibition**
Cork Gallery of Lincoln Center, New York City, New York
- September 2002 **Mesa State College Art Department Faculty**
Johnson Art Gallery, Grand Junction, Colorado
- September 2002 **National Collage Society, Inc. 18th Annual Juried Exhibition**
Montserrat College of Art, Cabot Studio Building Gallery
Beverly, Massachusetts
- August — September 2002 **2nd Annual Chair-ity Hospice Exhibition and Auction**
Grand Junction, Colorado
- June — July 2002 **National Collage Society, Inc. 5th Annual Member's Exhibition**
Cork Gallery of Lincoln Center, New York City, New York
- March — April 2002 **To Your Credit**
Administration Building, Eastern New Mexico University, Roswell, New Mexico

Resumé

PERSONAL

Carolyn I. Quinn-Hensley
Professor of Art
Mesa State College
1100 North Avenue
Grand Junction CO 81501
Office 970.248.1145

www.carolynquinnhensley.blogspot.com
www.mesastate.edu/~cquinnh/portfolio
cquinn-h@mesastate.edu

TEACHING EXPERIENCE

August 14, 2000 to present
Professor of Art
Mesa State College, Grand Junction, Colorado.
ARTE 101 Two-Dimensional Design
ARTG 215 Graphic Design I
ARTG 221 Graphic Design II
ARTG 301 Computer Illustration
ARTG 320 Letterforms and Typography
ARTG 337 Applied Illustration
ARTG 338 Advertising Design
ARTG 405 Graphic Design for Web Pages
ARTG 225/324/325/424/425 Animation Courses
ARTG 493 Portfolio Construction

August 23, 1993 to May 14, 2000
Associate Professor of Art
Chair, Division of Professional Studies, Schreiner College, Kerrville, Texas.
Graphic Design I and II
Computer Graphics I and II
Graphic Design Internship
Professional Portfolio Design
Two/Three-Dimensional Design; Drawing, Intro to Visual Arts
Illustration; Life Drawing; Painting
Art History I and II (Text: History of Art, H.W. Janson)
Interdisciplinary Studies (Freshman Experience; The Aesthetic Experience-
Art and Science-Team-taught with Dr. Diana Comuzzie, Associate
Professor of Biology, Schreiner College)

September 1984 to June 1989
Instructor, pt, Department of Art, Sacramento City College, Sacramento, California.
Art 11A Elementary Drawing and Composition
Art 14 Design Fundamentals
Art 30 Graphic Design
Instructor, pt, Department of Art, University of the Pacific, Stockton, California.
AAR 136 Arts Administration
Instructor, pt, Interior Design, Sacramento City College, Sacramento, California.
ID40 Interior Design and Home Furnishings
September 1987 to June 1989
Instructor, pt, Department of Home Economics, California State University,
Sacramento, California.
Design 20 Interior Design
August 1979 to January 1980
Instructor, ft, Department of Art, University of Hawaii, Honolulu, Hawaii.
Art 265 Design Studio I
Art 266 Design Studio II
January 1977 to December 1978
Lecturer, pt, Department of Art, University of Hawaii, Honolulu, Hawaii.
Art 115 Foundation Design
Art 101 Introduction to the Visual Arts

PROFESSIONAL
EXPERIENCE

Conservator, Principal, Hensley and Hensley Fine Art Restoration, Grand Junction, Colorado
Administrative Assistant, College of Natural Sciences Advising Center, University of Texas at Austin, Austin, Texas
Conservator, Kupper, Quinn & Hensley, Eugene, Oregon. Conservation and restoration of fine art, art objects and period frames. Collection display design
Designer, Carmichael, California. Interior design, custom cabinetry and custom finishes
Assistant Manager, Museum Shop, Crocker Art Museum, Sacramento, California
Selection and purchase of art books, jewelry and gift items; pricing; store display; daily cash records; volunteer staff management; planning and execution of special events; inventory control and sales promotion
Designer/Manager, Town and Country Upholstery and Interiors, Carmichael, California
Management and supervision of showroom facility, expansion and development of interior design services
Designer, Eugene, Oregon. Interior design, art and artifact display, signage design and lighting consultation

CONFERENCE

AIGA Design Conference (NEXT), October 11-14, 2007, Denver, Colorado.
College Art Association 92nd Annual Conference, February 19-21, 2004, Seattle, Washington
Workshop, Janie Gildow, Tuscon, Arizona colored pencil artist, September 25 and 26, 2004
Fall 2000 Professional Development Conference, Frisco, Colorado, September 29-30, 2000
Fall 2001 Professional Development Conference, MSC, Grand Junction, Colorado, September 27-28, 2002
American Council on Education, Chairing the Academic Department, November 3–November 6, 1999, San Antonio, Texas
College Art Association 83rd Annual Conference, January 25-28, 1995, University of Texas, San Antonio, San Antonio, Texas. Friday, January 27, 1995
Texas Alliance For Education And The Arts - Partnership 2000, Plano, Texas February 21–22, 1995

GRANTS
AND
AWARDS

2008 Faculty Development Grant, June, 2009
2004 Mesa State Associated Student Government Outstanding Faculty Award, April 30, 2004
Award of Excellence, The Association of Women in Communications San Antonio Professional Chapter, for outstanding achievement in the field of communications: Proud Promise, The Story of Schreiner Institute/College, award presented in San Antonio, Texas, May 2000
CASE: Council for Advancement and Support of Education Southwest District IV, Grand Award in the category of General Institutional Literature, Communications Awards Competition: Proud Promise, The Story of Schreiner Institute/College, award presented in Baton Rouge, Louisiana, April 2000
Faculty Development Grant, ASCI (Art and Science Collaborations) Symposium, November 2000, The Cooper Union for the Advancement of Science and Art, New York City
1995 Elmore Whitehurst Award for Creative Teaching, May 1995
Faculty Development Grant, Syllabus 98, Technology in the Classroom, Sonoma, California, July 1999, Sonoma, California, July, 1998
Faculty Development Grant, Two Days of Visual Imaging, July 8–9, 1995, Hill Country Arts Foundation, Ingram, Texas

TEACHING
CREDENTIALS

Lifetime Instructor Credentials, California Community Colleges
Art and Design, including Photography
Fine and Applied Arts and Related Technologies
Decorative Arts and Related Technologies

EDUCATION

University of Hawaii, 1979, Master of Fine Arts, Visual Design
University of Hawaii, 1976, Bachelor of Fine Arts, Visual Design, Graduated with Distinction
University of Oregon, 1977 Summer Session
Windward Community College, Kaneohe, Hawaii
College of DuPage, Glen Elyn, Illinois
University of Wisconsin, Madison, Wisconsin

COMMUNITY
ACTIVITIES

Juror, 2004 Annual Congressional Art Competition, Office of Scott McInnis, House of
Representatives, Congress of the United States, Washington, D.C. May, 2004
Juror, CONFLUENCE, The 26TH Annual National Juried Painting & Sculpture Exhibition,
Hill Country Arts Foundation, Ingram, Texas March 22 - May 2, 1998
Member, Board of Trustees, Texas Arts and Crafts Foundation, Kerrville, Texas, 1998-1999
Member, Board of Trustees, Hill Country Arts Foundation, Ingram, Texas, 1994-1998
Arts Management Consultant, Stockton Arts Commission, Stockton, California, 1986
Attendee, Local Arts Management for the 80s Seminar, California Arts Council,
January 1986
Advisory Committee, 1986 Festival of the Arts, Sacramento Regional Arts Council
Member, Board of Trustees, Maude Kerns Art Center, Eugene, Oregon, 1982-84;
President 1983

CAROLYN I. QUINN-HENSLEY
Exhibits and Commissions

Blog: www.carolynquinnhensley.blogspot.com

Website: www.mesastate.edu/~cquinnh/portfolio

Carolyn Quinn-Hensley, *Feature Artist*, MSC Art Faculty Exhibit, Western Colorado Center for the Arts, Grand Junction, Colorado, March 25 – April 12, 2008

Carolyn Quinn-Hensley and Deborah K. Snider, Thunder River Theatre Company, Alpine Bank Gallery, Carbondale, Colorado, June–July 2007.

MSC Fine Art Faculty, City Hall Galleries, Grand Junction, Colorado, January–March, 2007.

Carolyn Quinn-Hensley, The Ancestors and Deborah K. Snider, Enough.?!, Johnson Art Gallery, College Center, Mesa State College, Grand Junction, CO, October 23–November 10, 2006.

MSC Fine Art Faculty, Johnson Art Gallery, College Center Mesa State College, Grand Junction, CO, May 2006.

Carolyn Quinn-Hensley, Constructed Drawings and Paintings, Hatfield Gallery, Adams State College, Alamosa, Colorado, February 23–March 23, 2006.

MSC Art Faculty, Johnson Gallery, College Center, Mesa State College, Grand Junction, CO, September 2004.

Carolyn I. Quinn-Hensley, Symbols and Icons, Western Colorado Center for the Arts, Grand Junction, CO, April 2004.

MSC Art Faculty, Johnson Gallery, College Center, Mesa State College, Grand Junction, CO, September 2002.

Carolyn I. Quinn-Hensley, Johnson Gallery, College Center, Mesa State College, Grand Junction, CO, November 2000.

Book Design, PROUD PROMISE, The History of Schreiner Institute/College, 1923–1998 by Don Hedgepeth. 141 pages, b/w, sepia and color photographs and illustrations, slipcase and dust jacket. Printed in Hong Kong. 1999.

Poster and Invitation Design, Expanding Your Horizons Conference, Schreiner College, Kerrville, Texas. November 1999.

Schreiner Art Faculty, Great Hall, Logan Library, Schreiner College, Kerrville, Texas. September 5–October 21, 1995.

Carolyn Quinn-Hensley, Patricia Hutchins, John Pruessner, Hill Country Arts Foundation, Ingram, Texas. July 16–August 21, 1995.

Hill Country Art Foundation Faculty Show, Hill Country Arts Foundation, Ingram, Texas. May 25–July 8, 1995.

Corporate Identity Program Design, Schreiner College, Logo, logotype, signage, standards manual.
June 1994–1995.

Carolyn I. Quinn-Hensley, Jacobs Gallery, Hult Center for the Performing Arts, Eugene, Oregon.
Interior Landscapes, Drawings, paintings and constructions. May 14–June 14, 1993.

Carolyn I. Quinn-Hensley, Paradise Cafe, Austin, Texas. Drawings, paintings and constructions.
January 10–February 20, 1993.

Carolyn I. Quinn-Hensley, Lorie Cross Gallery, Eugene, Oregon. Paintings and constructions. May
15–June 15, 1992.

Site-specific commission. Hilyard Community Center, Art In Public Places, City of Eugene, Eugene,
Oregon. **CELEBRATION!** 48" x 60" Constructed painting. Participatory artist-directed project.
Installed April 1, 1992.

Carolyn I. Quinn-Hensley and John Michael Hensley, Alder Gallery, Eugene, Oregon. December 10,
1990–January 10, 1991.

Site-specific commission. University of California–Davis Medical Center, Sacramento, California.
BREAD BASKET 34" x 332" (two sections) Constructed relief paintings. Installed October 1990.

Site-specific commission. University of California–Davis Medical Center, Sacramento, California.
SACRAMENTO VALLEY 36" x 324" Constructed painting. Installed March 1989.

Site-specific commission. Sutter Center for Psychiatry, Sacramento, California. **BANNERS**
45" x 90" Constructed painting. Installed May 1988.

Site-specific commission. Orrick, Herrington and Sutcliffe, Sacramento, California. **CAPITOL VIEW**
66" x 57" Constructed painting. Installed August 1987.

Site-specific commission. KCS Development Co., Sacramento, California. **UNTITLED** 42" x 84"
Constructed painting. Installed June 1987.

Art Faculty Exhibition, University of the Pacific, Stockton, California. November 17–December 11,
1986.

61st Annual Crocker-Kingsley Open Exhibition. Crocker Art Museum, Sacramento, California. May–
June 1986.

Sacramento City College Art Faculty Exhibit, American River College, Sacramento, California. April–
May 1986.

Site-specific commission. Piper Residence, Sacramento, California. **DELTA DAWN** 36" x 79" Multi-
section constructed painting. Installed September, 1985.

Carolyn I. Quinn and Craig Black, University Gallery, University of the Pacific, Stockton, California.
March–April 1985

60th Annual Crocker-Kingsley Open Exhibition. Crocker Art Museum, Sacramento, California. May–June 1985.

Carolyn I. Quinn, Maude Kerns Art Center, Eugene, Oregon, **State of Mind,** April 1983.

Site-specific commission. Lane Community College, Center Building, Eugene, Oregon. **LANESCAPE** 42" x 156" Constructed painting. Installed January 1982.

Site-specific commission. Cass, Scott, Woods and Smith, Attorneys at Law, Eugene, Oregon. **IKONOSTASIS** 81" x 54" Constructed painting. Installed March 1981.

New And Visiting Faculty Exhibit. University of Hawaii, Honolulu, Hawaii. September, 1979.

Carolyn I. Quinn, University of Hawaii-Manoa, Design Gallery. **Transformable Three-Dimensional Structures,** September 1979.

Aspects: Faculty Art. United States Federal Building, Honolulu, Hawaii. October 1979.

Artists Of Honolulu. Honolulu, Hilo and Kona, Hawaii. Juror's Award of Excellence. 1978.

Graduate Art Exhibit. University of Hawaii, Honolulu, Hawaii. 1978.

Exhibition Of Hawaii Artists. Ala Moana Center, Honolulu, Hawaii. 1977 and 1978.

Collograph: An Exhibition Of Prints. University Center, University of Hawaii, Honolulu, Hawaii. 1977.

Synergos : 1977. University of Hawaii Gallery, University of Hawaii, Honolulu, Hawaii, 1977.

Tradition American Style: A Bicentennial Celebration. Contemporary Gallery, Honolulu Advertiser, Honolulu, Hawaii, 1976.

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Deborah R. Snider

Assistant Professor of Art Education, Arts Administration, and Studio Art, Mesa State College
206 Fine Arts Building, 1100 North Avenue, Grand Junction, CO 81501
Phone: 970.248.1767; E-mail: dsnider@mesastate.edu
Home: 635 Brooks Court, Grand Junction, CO 81504 ; Phone : 970.523.5805

Education

M.F.A., Interdisciplinary Art, Goddard College, Plainfield, Vermont, 2007
M.A., Art Education, University of Colorado at Boulder, 1988
B.A. (Cum Laude), Art Education, Western Michigan University Honors College, 1973

Experience

Assistant Professor of Art Education, Arts Administration, and Studio Art, Mesa State College, 2008-
Instructor of Art Education, Arts Administration, and Studio Art, Mesa State College, 2001-2008
Coordinator of Placement and Admissions, Center for Teacher Education, Mesa State College, 2000-2005
Office Manager, Arts & Administration/Historic Preservation Programs, Univ. of Oregon, 1998-2000
Executive Director, Maude Kerns Art Center, Eugene, Oregon, 1995-1997
Marketing Manager, Oregon Pacific Banking Company, Florence, Oregon, 1993-1995
Art Educator, Lane Community College, Florence Oregon, 1993-1995
Executive Director, Flatirons Center for the Arts, Boulder, Colorado (half-time), 1992
National Recruiter, Student Advisor, Office Manager, Office of Graduate Business Studies, University of
Colorado at Boulder, 1985-1991
Art Educator, Gulf/Hudson Senior High Schools, Pasco County, Florida, 1983-1985 (licensed K-12 Art)
Executive Director, Dunedin Fine Arts & Cultural Center, Dunedin, Florida, 1975-1983
Art Educator, Hudson Senior High School, Pasco County, Florida, 1973-1975 (licensed K-12 Art)

Professional Memberships

Art Quilt Association (AQuA)
Association of Arts Administration Educators (AAAE) – through Mesa State College Art Department
Colorado Art Education Association (CAEA)
Delta Kappa Gamma Society for Key Women in Education (DKG)
International Quilt Association (IQA)
International Society of Experimental Artists (ISEA)
National Art Education Association (NAEA)
National Collage Society (NCS)
Rocky Mountain Collage Society (RMCS)
Studio Art Quilt Associates (SAQA)
Surface Design Association (SDA) – through Mesa State College Art Department

Professional Licenses and Certification

Certificate, Arts Management, Western Arts Management Institute, Southern Oregon University, 1989
K-12 Art Teaching Licensure, States of Michigan and Florida (1970s and 1980s)

Honors and Awards

Selected as "Higher Education Art Educator of the Year," Colorado Art Education Association, 2009
Nominated, "Higher Education Art Educator of the Year," Colorado Art Education Association, 2008
Invited Speaker as Founding Executive Director (1975-83), Founders' Day Luncheon, Dunedin (Florida)
Fine Arts Center's Sterling Society, January 2008
Strategic Planning Grant, Mesa State College, "Storytelling Traditions," Summer 2007
Exemplary Faculty Designation, Art Department, Mesa State College, 2006-2007, 2007-2008, 2008-2009
Delta Kappa Gamma Society International Scholarship toward Master of Fine Arts, 2005-2006

Delta Kappa Gamma/Xi Chapter, Annis Turner Scholarship toward Master of Fine Arts, 2005
 Outstanding Educator Award, Grand Junction, Colorado Chamber of Commerce, 2004
 Winner, Poster Competition for the Crested Butte, Colorado Wildflower Festival, 2004
 Excellence in Teaching Innovation Award, Center for Teaching and Learning, Mesa State College, 2001
 Movers & Shapers Award, Happenin' People in Eugene, Oregon; Eugene Weekly, 1997
 Best Marching Unit Award, Oregon Pacific Banking Company's Bankers' Kazoo Band and Drill Team,
 Rhododendron Festival, Florence, Oregon, 1995-1996
 Applause Award for innovative TV/community outreach programming; Oregon Bankers' Association to
 Oregon Pacific Banking Company, 1995
 Outstanding Employee Award, College of Business, University of Colorado, 1988
 Friend of the Arts Award in Art Education from the Pinellas County, Florida, Arts Council and Pinellas
 County Commission, 1983
 Studio 1212 Women's Art Cooperative, Member by Invitation, Clearwater, Florida, 1981-1984
 Numerous judged, juried, and purchase awards for personal art work, 1978-present
 Art juror and judge by invitation, miscellaneous events including the National League of American
 Penwomen, Odyssey of the Mind, fairs, festivals and gallery exhibits, 1975-present
 Teacher of the Year Award, Hudson Senior High School, Pasco County, Florida, 1974
 Alpha Lambda Delta, Women's Honorary Academic Sorority, Western Michigan University, 1969

Higher Education Teaching Interests and Experience

Undergraduate Courses:

Two-Dimensional

Design: Foundations course on elements & principles in drawing, painting, and collage
 Fibers I, II, and III: Weaving, batik, felt collage, fabric collage, quilting, and unusual fiber applications
 Arts Management: Exhibitions & Arts Administration, Senior Seminar & Portfolio
 Creativity: Interdisciplinary applications of creativity in arts, humanities, and visual culture
 Art Education: Elementary (grades K-6) and secondary art education methods (grades 7-12); supervision of field hours and student teaching internships for K-12 Art licensure

Summer Graduate Courses:

Art Education: Biennial symposia in current topics; for recertification of teachers' licenses (odd years)
 2005: "Material Culture," featuring Dr. Paul E. Bolin of the University of Texas at Austin
 2007: "Storytelling Traditions," featuring numerous local keynote speakers
 2009: "Art & Math," co-taught with Bernadine Sherman, Center for Teacher Education
 2011: "Art & Literacy," co-taught with Dr. Cindy Chovich, Center for Teacher Education
 2013: "Art & Ecology/Science"
 2015: "Art & Social Studies"
 2017: "Art & Technology"
 Fearless Creativity: Biennial course in arts appreciation and application; for recertification of teachers' licenses (even years); 2010, 2012, 2014, 2016, 2018 Integrated Art Institutes, a collaboration with dance, literature, music, theatre, and visual arts departments

On-Line Courses:

Elementary Art Education Methods (hybrid on-line/residency)

Publications

- Cover artwork for J Douglas Bottorff's book, A Practical Guide to Prosperous Living, 2009
- "Give Me an A, Give Me an R, Give Me a T," Collage Magazine, Colorado Art Education Association, Fall 2009
- "What? You Want Me to Think?" Collage Magazine, Colorado Art Education Association, Spring 2009
- "Enough?!: The Violence Inherent in Stereotypes and Apathy," Journal of Cultural Research in Art Education, 2009
- Cover testimonial for Jim Brock's book, The Other Side of Nothing, 2008
- Surface Design Association's newsletter, member feature written by Patricia Malarcher, Editor, Fall 2008
- Feature story by Sherida Warner in Grand Junction Daily Sentinel's "The Art of Quilting" Column, Fall 2008
- Cover testimonial for Jim Brock's book, The Color of Nothing, 2008
- Cover artwork for Dr. Luis Lopez's book, Each Month I Sing, 2008
- Cover testimonial for Erika DeRuth's book, Ruminate Penumbra, 2008
- Cover artwork selected for Studies in Art Education, National Art Education Association. Special issue on Eco-Responsibility, Summer 2007
- Crested Butte Wildflower Festival: Celebrating Twenty Years, poster artwork, Colorado, 2006
- "Villanelle for Hildegard of Bingen," Hidden Oak poetry journal, Pennsylvania, 2005
- "A Passion for the Visual Life," Collage Magazine, Colorado Art Education Association, Spring 2005
- "Growing Good Art Teachers," Collage Magazine, Colorado Art Education Association, Fall 2003
- Hidden History: Making Invisible Histories of Art Education Visible. Testimonial in anthology, National Art Education Association, 2000
- "The Arts Management Employment Interview," published in CultureWork, a World Wide Web Journal for the Institute for Community Arts Studies, University of Oregon Arts & Administration Program (July, 1997, Vol. 1, No. 2); <http://aad.uoregon.edu/culturework/culturework2.html> (Also featured in the September 8, 1997 Internet issue of Artswire)
- Commissioned article on Dr. Leo Buscaglia, Tampa Bay Life Magazine, 1981
- Arts columns and photography published in the St. Petersburg Times, Clearwater Sun, Dunedin Times, Dunedin Herald, and the Suncoast News, Florida, 1977-1983

Presentations and Workshops

- Colorado West Quilters Guild Conference, invited speaker, Grand Junction, Colorado, November 2009
- "Fearless Creativity Lite" Professional Learning Community Presentation for Mesa County Valley School District 51, May 2009
- Program on fabric applications in collage, Rocky Mountain Collage Society, January 2009
- "Enough?!," presentations for Heifer International's awareness raising campaign, Grand Junction, Colorado, 2008-9
- Invited Speaker, Alpha Chi National College Honors Society Induction Banquet, Mesa State College, 2008
- "Shear Joy: One Woman's Love Affair with Fabric," Surface Creek Winery & Gallery, Eckert, Colorado, 2008
- "Enough?!" Saving the World, One Artist at a Time," Colorado Art Education Association, 2008
- "Creating Wildflower Art," Crested Butte, Colorado Wildflower Festival, 2007
- "Musings on Creativity," Palisade Academy at the Gateway, Colorado Resort and Museum, 2007
- "Art Boot Camp," Art Quilt Association and Palisade Academy at the Gateway Resort and Museum, 2006-2007
- "Stories of Our Ancestors," Faculty Colloquium (with Carolyn Quinn-Hensley), Mesa State College, November 2006
- "You Can Do It! Pursuing a Low-Residency MFA while Teaching," Colorado Art Education Association, 2006
- "Socially Responsible Art." Colorado Art Education Association, 2005

"Do It All! Using Various Art Education Models in the Classroom." Colorado Art Education Association, 2004
"Creativity Rules!" National Art Education Association, 2004
"Creativity Rules!" Colorado Art Education Association, 2003
"Art First! A Contemporary Fable." Colorado Art Education Association, 2002
Creative Problem Solving Workshop, Delta Kappa Gamma Society, State Convention, 2001

Representative Visual Arts Exhibition History

"Transformations 2009: Reflections," Studio Art Quilt Associates, Festival of Quilts, Birmingham, England and other international sites TBA, 2009-2010. Juror: Laura Cater-Woods
Prismacolor's National Art Contest, one of 12 finalists chosen from 1200 for publication in 2009 calendar
"Transformations 2008: Icons & Imagery," Studio Art Quilt Associates, Festival of Quilts, Birmingham, England; exhibit will tour 2008-2009. Juror: Rudolf Smend, Galerie Smend, Cologne, Germany
"Quilts: A World of Beauty," International Quilt Association finalist for the Houston, Texas exhibition, 2008; Third Place Award for Small Innovative Appliqué
Rocky Mountain Collage Society Inaugural Exhibit, Johnson Gallery, Mesa State College, 2008
Artwork used in The Art Quilt Association of the Western Slope's promotional brochure, 2008
"Gifts of the Goddess," Planet Earth & the 4 Directions Gallery, Grand Junction, 2008
"Cutting Edge Award," 16th Annual Juried International Society of Experimental Artists, Santa Cruz Art League, California, August/September 2007
"Stories of Our Ancestors" Juried Exhibition, The Art Quilt Association, Mesa State College, August 2007 Juror: Maureen Hendricks, Studio Art Quilt Associates
License agreement, use of "Wildflower Mandala" image at The Wildflower Spa, Crested Butte, Colorado, 2007
"Flow" Juried Regional Exhibit, Translations Gallery, Denver, Colorado, Studio Art Quilt Associates, July 2007
Thunder River Theatre Company Gallery Exhibit, Carbondale, Colorado, June/July 2007
"Contemporary Cowboy" Juried/Invitational Exhibit, Western Colorado Center for the Arts, May/June 2007
Aspen, Colorado School District Exhibit, April/May 2007
"Enough.?!" MFA Exhibition, Johnson Gallery, Mesa State College, 2006
"Pick of the Litter" Juried Exhibit, Art Quilt Association, The Creamery Arts Center, Hotchkiss, Colorado, 2006
Surface Creek Winery and Gallery, Eckert, Colorado; one of several featured artists, 2005-present
"Primal Stuff: Word & Image," Planet Earth & the 4 Directions Gallery, Grand Junction, Colorado, 2005
Crested Butte Wildflower Festival Exhibition, 2004, 2005, 2007
Artwork in several departmental offices, Mesa State College, 2003-present
Faculty Exhibitions, Department of Art, Mesa State College, 2002, 2004, 2006, 2007, 2008
Five Rivers Juried Exhibit, Glenwood Springs Center for the Arts, Colorado, 2001
Juror: Dianne Vanderlip, Curator of Modern/Contemporary Art, Denver Art Museum
Best of Show in Members' Juried Exhibit, Boulder, Colorado Center for the Visual Arts, 1991
"Visions of Peace" Juried Exhibition, Boulder, Colorado Center for the Visual Arts, 1987
Pinellas County Arts Council Juried Calendar of Artists, Pinellas County, Florida, 1984
Temple Beth-El Invitational Art Festival, St. Petersburg, Florida, 1983
Tampa Bay Juried Biennial, Tampa Art Museum, Tampa, Florida, 1982
Fiber Invitational, Artists' Market Gallery, Clearwater, Florida, 1980
National Juried Exhibit, Miniature Art Society of Florida, Clearwater, Florida, 1980
Outdoor Juried Festivals in Florida (several judged and purchase awards), 1977-1980

Representative Service

Consulting Editor, The Clearing House: Educational Research; peer-reviewed journal, 2009-2012
Visiting Artist Series coordination, Art Department, Mesa State College, 2009-2010

Colorado Council on the Arts Grant Review Panel, 2009
 Cultivation of a new Hi Fashion Fabrics Scholarship for the Art Department, 2009
 Faculty Handbook Committee, Mesa State College, 2009
 External Evaluator, International Baccalaureate Art Program, Palisade, Colorado High School, 2009-
 Program Presenter, Rocky Mountain Collage Society, Grand Junction, Colorado, 2009
 Judge, Invitational Forensics Tournament (regional), Palisade High School, Palisade, Colorado, 2009
 Faculty Academic Honors Advisory Board, Mesa State College Honors Program, 2008-2009
 Reviewer, new Art Education text under development with Pearson/Allyn & Bacon, 2008
 Syllabus included in 2008-2009 New Faculty Handbook, Mesa State College (following national peer
 review)
 Nomination support for Distinguished Faculty Award winner, Richard Cowden, Mesa State College, 2008
 Nomination of Daniel Sprick for "Distinguished Alumnus," Mesa State College, 2008; awarded to him in
 2009
 Coordinator of Art Department Faculty Exhibit, Western Colorado Center for the Arts, 2008
 Donation of Art for "Don Meyers Scholarship Fund," Mesa State College, 2008
 Author of addenda for new two-dimensional design foundations textbook test bank, Mesa State College,
 2008
 "Focus the Nation: Climate Change" curriculum participant, Mesa State College, 2008
 Winning nomination of Connie Robbins-Brady/Art Heritage Program for "Champion of the Arts" Award
 through the Grand Junction Commission on Arts & Culture, 2007
 Design of Visual Arts Administration major; collaboration with Business, Music and Theatre/Dance
 Departments, Mesa State College, 2007
 Surface Design Association Workshop Coordinator, Mesa State College, September 2007
 Co-Chair, "Storytelling Traditions," 2nd Biennial Western Slope Art Education Symposium, Mesa State
 College, Collaboration with The Museum of the West, June 2007
 "Women's Arts Week" presentations, collaboration among departments, Mesa State College, April 2007
 External Evaluator, International Baccalaureate Art Program, Aspen, Colorado, High School, 2006-2009
 GTPathways Evaluator, Colorado Commission on Higher Education, November 2006
 Ambassador, Goddard College Master of Fine Arts in Interdisciplinary Arts program, 2005-present
 Art Department to Major Arts and Cultural Organizations (MACO) group, Grand Junction, Colorado
 Commission on Arts & Culture, 2005-present
 "Stories of Our Ancestors" Project Coordinator, Mesa State College, 2005-2007
 Chair, "Material Culture," 1st Biennial Western Slope Art Education Symposium, Mesa State College,
 with invited presenter Dr. Paul E. Bolin, University of Texas at Austin, June 2005
 Faculty and Staff Search Committees, Art Department (Art History, Drawing/Painting/Printmaking,
 Ceramics), Admissions Office (Assistant Director of Transfer Services), Academic Advisor
 (Academic Affairs), and Center for Teacher Education, (Undergraduate Coordinator), Mesa State
 College, 2004-2009
 "Who's Who among College Students" Nominations, 2004-present
 Delta Kappa Gamma Scholarship Committee, Grand Junction, Colorado, 2002-present
 AmeriCorps Coordinator, Center for Teacher Education, Mesa State College, 2002-2005
 Co-Chair, "Art & Sole," 2002 Western Slope Art Education Conference, Mesa State College, March 2002
 Founder of Art1st! (Art First) Scholarship for Art Education Students at Mesa State College, 2001-present
 Committee member Elementary Methods Group, Secondary Methods Group, Teacher Education
 Advisory Council and NCATE (Center for Teacher Education); Student Orientation and Advising
 (Admissions Office); Art Department Assessment; campus-wide International Studies
 Committee, 2001-present
 Advising in Art Department and Center for Teacher Education, Mesa State College, 2000-present
 Founding Co-chair, University of Oregon Quilters' Guild, Eugene, Oregon, 1999-2000
 Publicity Co-chair, Florence Events Center, Florence, Oregon, 1993
 Coordinator, Colorado Rural Artists' Series, Center for Recreation and Tourism, University of Colorado,
 1989
 Arts Management Group Sponsor and Coordinator, University of Colorado at Boulder, 1988-1989

Dunedin Community Schools Advisory Committee, Dunedin, Florida, 1981-1982
Fine Arts Acquisition Committee, Performing Arts Center/Theater, Clearwater, Florida, 1979
Ruth Eckerd Advisory Committee for Florida Arts, Clearwater, Florida, 1978
Core Committee, "City Spirit," National Endowment for the Arts, Clearwater, Florida, 1977
Pinellas County Arts Council Visual Arts Advisory Panels, Pinellas County, Florida, 1977-1978

Representative Boards

Board Member, Unity Church, Grand Junction, 2009- (also Marketing & Media Coordinator)
Second Vice President, Delta Kappa Gamma, Xi Chapter of Women in Education, Grand Jct., 2008-10
Higher Education Representative, Colorado Art Education Association Rep Council, 2003-2007
One West Contemporary Art Center Advisory Board Member, Fort Collins, Colorado, 1991
Model Program for the Artistically Talented Advisory Board, Gibbs High School, St. Petersburg, Florida, 1981-1982
Vice President, Women's Caucus for Art, Clearwater, Florida, 1979

Representative Performance History

Back-Up Singer, Jan Garrett and JD Martin, Unity and Religious Science Churches of Grand Junction, 2009
"Art Talk," KAFM Radio, monthly collaboration with Grand Junction Commission on Arts and Culture, 2007
Director, Producer, Costume Designer, "Bankers' Kazoo Band and Drill Team," Oregon Pacific Banking Company, 1995-1996
Presenter and Producer, "You Can Bank On It!" Cable TV showcase on financial issues, Oregon Pacific Banking Company, 1995
Recording Projects: "Christmas in Florence" (a sampler CD including work by the Irrepressibles, 1994); "My Favorites" (member of a back-up duet for Patrick Anderson's album, 1995); "The Christmas Tree Story" (vocal harmonies on an original Christmas carol by Earthwalker Productions, recipient of the Parents' Choice Honors Award, 1996), 1994-1996
Host, "Oregon's Music Showcase," Seagull Productions, KCST Radio, Florence, Oregon, 1994-1995
Comedic Actor, Singer, Dancer, Soroptimist Follies, Florence, Oregon, 1993-1995
Singer with "The Irrepressibles," (40s and Gospel quintet), Florence, Oregon, 1993-1995
Performer, talent show and play for school fundraisers, Gulf/Hudson High Schools, 1983-1985
Master of Ceremonies for numerous performances, fundraising and other events, 1975-present
Performer and Costume Designer, French theater productions, Western Michigan University, 1970-1971
Singer in church choirs, 1960s-present

Contracts and Grants

Numerous local business sponsorships and grants, state grants, endowment development, membership cultivation and other fundraising, ranging from \$500 to \$500,000 in support of non-profit art centers and events, 1975-1997

Applied Research

Annual reports; statistical analyses; budgets and financial analyses; strategic planning and accountability; publication research, design, and production; dossier development for orientations, annual meetings, and other special events; promotion and tenure cases; board reports; portfolios to promote political action and support for the arts; and similar projects, 1975-present

Collections

Artwork is found in personal and business collections in Arizona, Colorado, Florida, Michigan, Nevada, New Mexico, Oregon, South Dakota, Washington, and internationally.

Design Commissions

Banners, Book Cover Design and Testimonials, Booklets, Brochures, Church Bulletins, Costumes, Credit/Debit Card, Decorative Mattes, Logos, Marketing/Promotional Documents, Music Album Cover, Posters, Programs, Memorial Headstone, and Wine Label.

Areas of Interest and Experience

- Visual Arts (Drawing, Painting, Printmaking, Collage, Mixed-Media, Fabric Collage, Fibers)
- Performing Arts (Dance, Music, Theatre, Writing/Poetry)
- Visual Arts Education (Primary, Middle, High School, College, Enrichment Teaching)
- Visual Arts Administration (Management of Visual Arts Venues)
- Personal Empowerment through Creativity, Creative Problem Solving, and Critical Thinking
- Interdisciplinary Studies in Arts and Other Academic Areas (such as Art & Ecology)
- International Social and Environmental Causes, and Women's Concerns

Pending

- Submission of artwork for consideration in 500 Quilts book, Lark Books, 2009

EDUCATION

Arizona State University—Tempe, Arizona
Master of Fine Arts, Sculpture, 2005
Thesis Show: Live in My World
Department Chair: James White

Brigham Young University—Provo, Utah
Bachelor of Fine Art, Sculpture, 2001

BYU Idaho (formerly Ricks College)—Rexburg, Idaho
Associate degree, General studies, 1998

PROFESSIONAL POSITIONS

Mesa State College – Grand Junction, Colorado
August 2008 – Present

Instructor

2 Sections 3-D Design
Fall 2008, Spring 2009, 3 Sections Fall 2009

Modeling and Mold-making, All levels
Fall 2008, Spring 2009, Fall 2009

Foundry, All levels
Fall 2008, Spring 2009, Fall 2009

Brigham Young University Idaho – Rexburg, Idaho
January 2007 – September 2007

Instructor

3-D Design
Winter 2007, Summer 2007, Fall 2007

Sculpture 1
Fall 2007

Ceramics 1
Fall 2007

Continuing Education

Welding
Winter 2007, Summer 2007, Fall 2007

Pottery
Winter 2007

Foundry
Fall 2007

Mesa Contemporary Art Center—Mesa, Arizona
May 2005-September 2006

Instructor

Basic Sculpture
Summer 2005, Fall 2005, Winter 2005

Hot Metal Fabrication / Welding
Summer 2005, Fall 2005, Winter 2006, Spring 2006

Foundry
Fall 2005, Winter 2005, Spring 2006

Arizona State University – Tempe, Arizona

Instructor of record

Sculpture 1

Spring 2003, Spring 2004, Fall 2004

3-D Design

Fall 2003, Spring 2005

Course Content

- ☞ Safety is paramount. Complete tool demonstrations and safety practices are taught.
- ☞ Different methods are taught in connection with critical thinking techniques.
- ☞ Texts such as Shock of The New and Shaping Space are used for teaching and reference.
- ☞ Tests are given based on learned practices, assigned readings and presentations.
- ☞ Students are required to give oral slide presentations and participate actively.
- ☞ Classes are taught with critiques and students are required to evaluate their own art as well as that of their peers.
- ☞ Using different tools, traditional and nontraditional mediums, students are taught spatial awareness and many different methods of problem solving

Welding and Hot Metal Fabrication

- ☞ MIG, TIG, stick and acetylene welding and also beginning forge work is taught.

Foundry

- ☞ Processes for working with bronze and aluminum are taught.
- ☞ Foam, sand and shell casting methods are taught, as well as finish work and patinas.
- ☞ Each person has the opportunity to take part in the pours and all take part and responsibility in having a clean and safe foundry work environment.

Ceramics

- ☞ Pinch, coil, slab, wheel throwing methods and techniques are taught.
- ☞ Everyone has the opportunity to participate in standard, wood, salt and Rakau firings.

PROFESSIONAL ACTIVITIES

Trademark Foundry – Rexburg, Idaho – July 2007 - Present

- ☞ Builder, Owner, Operator

Brigham Young University Idaho – Rexburg, Idaho – January 2007 – July 2007

- ☞ Built and installed foundry and welding equipment at the University

OK Foundry East Side Art Consultant—Apache Junction, Arizona - June 2005 - August 2005

- ☞ Served as a consultant on design and function of foundry equipment and process.

Mesa Contemporary Art Center – Mesa, Arizona – April 2005 – September 2006

- ☞ Developed The Center's sculpture curriculum.
- ☞ Oversaw the set up of The Art Center's sculpture program.
- ☞ Taught all sculpture courses offered at The-Center.
- ☞ Constructed a welding shop, a mobile propane furnace and burnout kiln.
- ☞ Also built a slurry station with fluidized sand beds for the foundry.
 - ☞ Assisted with the purchase and upkeep of all consumables, sculpture supplies and equipment; oversaw all foundry and equipment / facility related repair.
- ☞ Served additionally as Artist in Residence.
- ☞ Also worked as a studio lab technician.

Arizona Youth Museum—Mesa, Arizona – April 2004 – August 2004

- ☞ Duties included assisting in the set up of shows and fabricating permanent and non-permanent installations.
- ☞ Worked as a maintenance assistant.

Brigham Young University—Provo, Utah – August 2000 – December 2000

- ☞ Duties included the installation and maintenance of shop equipment.
- ☞ Worked additionally as a lab technician:

EXHIBITIONS

- | | | |
|---------------|--|---|
| Solo | 2007 | <i>Light Blender</i> - Idaho Building Association, Boise, Idaho |
| | 2006 | <i>First Sighting</i> —Mesa Art Center, Mesa, Arizona * |
| | 2005 | <i>The Room That Isn't</i> —Mesa Art Patio, Mesa, Arizona |
| | | <i>Pent Epiphany</i> —Mesa Art Center Annex Show, Mesa, Arizona * |
| | | <i>Live In My World</i> —Harry Wood Gallery, Arizona State University, Tempe, Arizona |
| Group | 2002 | <i>A Standard for All Nations</i> —Grant Sawyer Federal Building, Las Vegas, Nevada |
| | | <i>Exhibition of current ceramic work</i> —Border's Books, Las Vegas, Nevada |
| | 2001 | <i>Bowler Coaster</i> —Brigham Young University, Provo, Utah |
| | 2008 | <i>Metalworkers</i> –Mesa Art Center, Grand Junction, Colorado |
| | 2007 | <i>Collected Works</i> – Mesa Art Center, Mesa, Arizona |
| | 2006 | <i>Faculty Show</i> —Mesa Art Center, Mesa, Arizona * |
| | | <i>Lew Alquist, Artist & Educator</i> —Harry Wood Gallery, ASU, Tempe AZ |
| | 2005 | <i>Cold War</i> —The Ice House, Phoenix, Arizona |
| | 2004 | <i>Mixed Messages</i> —The Window Gallery, Phoenix, Arizona |
| | | <i>Simplicity</i> —The Ice House, Phoenix, Arizona |
| Juried | 2003 | <i>Alchemy</i> —Step Gallery, Arizona State University, Tempe, Arizona |
| | | <i>The Sky Is Falling!!!</i> —Gallery 626, Phoenix, Arizona |
| | 2002 | <i>New Graduate Show</i> —Harry Wood Gallery, Arizona State Univ., Tempe, Arizona |
| | 2001 | <i>Separate Works</i> —CCSN Secured Gallery, Las Vegas, Nevada |
| | | <i>BFA Student Show, 303</i> —Secured Gallery, Brigham Young University, Utah |
| | | <i>Spring Salon</i> —Springville Art Museum, Springville, Utah * |
| | | <i>Mayhew Show</i> —Brimhall Gallery, Brigham Young University, Provo, Utah |
| 2000 | <i>Spring Salon</i> —Springville Art Museum, Springville, Utah * | |

* Work appears in catalog, publication and / or website

BIBLIOGRAPHY

- ☞ *AZ Republic*, Richard Nilsen, "4 Shows Bring a Variety of Works, Artists to Mesa"
April 20, 2006; photo and article.
- ☞ *New Times*, Clay McNear, "No Guts, No Glory High-mech art at Mesa Art Center"
February 2006; photo and article.
- ☞ *Arizona East Valley Tribune*, Daryl James, "Sculpture Lights Up Controversy"
June 17, 2005; front page, two photos and article
- ☞ *The Daily Universe*, Joanna Caldwell, "High Roller"
February 2, 2001; photo with caption
- ☞ *The Salt Lake Tribune*, Rick Egan, "Art In Action"
February 3, 2001, photo with caption
- ☞ *Newsnet@BYU*, Holly Peterson, "Bowler Coaster"
February 6, 2001, photo and article
- ☞ *Y News*, Bettijo B. Hirschi, "Bowler Coaster shown at Harris Fine Art Ctr." # 26 /19
February 9, 2001; photo and article
- ☞ *The Deseret News*, "Around and Around She Goes"
February 9, 2001; photo with caption
- ☞ *Springville Museum, Spring Salon Catalog*, "We All Fall Down"
2001; photo
- ☞ *Springville Museum, Spring Salon Catalog*, "Innocuous Gibbous"
2000; photo

INSTALLATION ASSISTANT TO:

Michael Shaughnessy, *Spring Cut*
Mesa Art Center, Arizona 2005

Anna Skipska, *Glass pods*
Atrium, Mesa Art Center, Arizona 2005

Deborah Butterfield, *Horses*
Mesa Art Center, Arizona 2005

Joyce Scott, *This Hand Washes That Hand Too*
Mesa Art Center, Arizona 2005

GUEST SPEAKING ENGAGEMENTS

<p><i>Brigham Young University Idaho</i> Guest Speaker Rexburg, Idaho, 2007</p>	<p><i>Sculpture and Metal Works</i> Clark County Community College Visiting Artist and Guest Speaker Las Vegas, Nevada, 2006</p>
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Art Awakenings
Demonstration lecture
Methods of Plaster Work
Mesa, Arizona, 2005

The Art of Working as One
Civil engineer seminar
Guest Speaker
Mesa, Arizona, 2004

*The Noble Ideal—
Eccentric: a Work in Progress.*
Guest Speaker
Provo, Utah, 2001

 PROFESSIONAL ORGANIZATION AFFILIATION

Boy Scouts of America

- ☒ Eagle Scout
- ☒ Varsity Scout Coach

 TECHNICAL EXPERTISE

An understanding of repair and maintenance of the following equipment and the knowledge to implement and teach safe shop practices, proper tool use and proper safety equipment use are possessed, as follow:

Sculpture

- ☒ Safety training.
- ☒ Welding and metal work.
- ☒ MIG, TIG, stick and acetylene welding.
- ☒ Plasma cutters, tack welders, metal sheers, slip rolls, finger breaks and other hand tools.
- ☒ Metal lathe and vertical machining millwork.
- ☒ Tap, die and chop saws, etc.
- ☒ Finishing techniques.

Foundry

- ☒ Construction and maintenance of various kinds of natural gas and propane furnaces.
- ☒ Mold making, slurry mixer construction and various investment techniques.
- ☒ Wax working, burnout and bronze, aluminum and copper pouring.
- ☒ Finishing techniques, hot and cold patinas, etc.

Ceramics

- ☒ Clay: alumina, fluxes and clays, mixing, making and reclaiming used clay, etc.
- ☒ Experienced at throwing, hand building, slab and coil methods; packing and shipping, etc.
- ☒ Experienced in all ceramic tools (i.e. clay mixers, wedging tables, extruders, pug mills, ball mills, slab rollers, etc.)
- ☒ Glazing: clear understanding of glazing processes, tri-axial glaze mixing and calculation.
- ☒ Kilns: extensive knowledge of making, firing and loading processes for gas, electric, salt, rakau and wood kilns.
- ☒ Experimental: currently developing weldable clay bodies for bronze / steel methodologies.

Shop

- ☒ Table saw, radial arm, miter saw, and jointer use.
- ☒ Lathe, band saw (wood and metal), table sander and drill press use.
- ☒ Pipe benders, stationary finishing equipment, etc.

ADDITIONAL SKILL-SET

Hand Tools

- ☞ Drill, hammer drill, router, skill-saw, jigsaw, sander and nibbler use.
- ☞ Hand band saw and sawzall use, etc. Most pneumatic tools.
- ☞ Finishing equipment, sand blaster, angle grinder and die grinder use.
 - ☞ Brad nailer, stapler and framing-nailer use.

Heavy Equipment

- ☞ Forklift, Front end loader, scissor lift, Cherry pickers, Gantry cranes

Electrical knowledge

- ☞ Knowledge of general electrical theory, breakers, basic wiring, motors, sensors, outlets, switches and lighting.
- ☞ Proficient at the repair and up-keep of broken or run-down equipment.

Photography expertise

- ☞ Professional 35 mm digital image and slide production experience
- ☞ Digital repair and restoration of damaged and dated photos.
- ☞ Extensive experience with special events photography.

Computer knowledge

- ☞ A broad understanding of and experience in a variety of graphic design techniques.
- ☞ Proficient in several computer software programs: Adobe Photoshop, Vegas Video and DVD Architect, Microsoft Office, WordPerfect, etc. Typing: 50 wpm.

REFERENCES

James White ☞ Sculpture Professor
Arizona State University, Tempe, Arizona
480/965.6169 – james.white@asu.edu

Mary Neubauer ☞ Sculpture Professor
Arizona State University, Tempe, Arizona
480/965.7047 – mary.newbauer@asu.edu

Polly Smith ☞ Visual Arts Specialist
Mesa Arts Center, Mesa, Arizona
480/644.6530 – polly.smith@cityofmesa.org

*Please see letters of recommendation, attached.

- Vincent Daniel Zawada -

1310 N. 20th St.

Grand Junction, CO 81501

vzawada@yahoo.com 970.424.0342 www.vincentzawada.com

EDUCATION

- 2007 **Master of Fine Arts, Illustration**, Savannah College of Art and Design, Savannah, GA
GPA: 3.94
- 2002 **Bachelor of Fine Arts, Illustration**, Savannah College of Art and Design, Savannah, GA.
GPA: 3.64
Dean's List: 7 Quarters

TEACHING EXPERIENCE

- 2009 **Art Instructor**, Mesa State College, Studio Art, Grand Junction, CO
- Art Instructor**, Savannah College of Art and Design, Community Education Workshops,
Savannah, GA
- 2008 **Art Instructor**, Jepson Center for the Arts/Telfair Museum, Art Ventures summer
outreach program, Savannah, GA
- 2006 **Teaching Assistant**, Savannah College of Art and Design, Materials and Techniques II,
assisted Professor Don Rogers, Savannah, GA
- 2006 **Guest Speaker and Technique Demonstrator**, Savannah College of Art and Design,
Savannah, GA

OTHER EXPERIENCE

- 2002-Present **Freelance Illustrator**, Professionally illustrating jobs for editorial, advertising,
and greeting card markets.
- 2008-2009 **Contract Exhibition Preparator**, The Beach Institute, King Tisdell Cottage
Foundation, Savannah, GA. Assisted in preparing artwork and hanging
exhibitions.
- 2006- 2008 **Gallery Owner and Resident Artist**, Red Kite Studio. Savannah, GA. The gallery
hosted 24 exhibitions of numerous types of artwork, including fundraisers and
SCAD faculty shows. Responsibilities included curating shows, organizing Call
for Entries, designing promotional materials, and upkeep of the gallery.
- 2006-2007 **SCAD Graduate Orientation Assistant**, Savannah College of Art and Design,
Savannah, GA. Provided assistance and information to new graduate students
about the program and the resources of the college and town.
- 2006 **Studio Assistant and Apprentice**, Worked with professional freelance illustrator
C.F. Payne, Cincinnati, OH. Assisted with studio chores, reference gathering and

filing, and observed professional assignments. Worked on personal assignments and received professional portfolio and technique advice.

2002-2005 **Assistant Manager**, Movieland Cinemas, Movieworld Corporation, Carbondale, CO. Responsibilities included money management, food and supply orders, staff scheduling, movie scheduling, film construction, and general staff management.

PUBLISHED ILLUSTRATION WORK – PARTIAL CLIENT LIST

-Boy's Life Magazine	-Boston Common Magazine
-L.A. Confidential Magazine	-Charleston Magazine
-New Physician Magazine	-The Eleventh Hour
-The Gabriel Foundation	-Tybee Breeze
-St. Anthony Messenger	-Savannah Magazine
-Florida Marine Research	-Rainy Day Designs
-Savannah Downtown Business Association	-Clark Creative
-Savannah College of Art and Design	-CJW Medical
-Savannah Downtown Business Assoc.	-The Alvin James Group.

EXHIBITION HISTORY

2009 **Statts Himself**, The Jason Statts Fundraiser, Savannah Station, Savannah, GA
Savannah 5 x 5, American Diabetes Association Benefit, Kiss-A-Pig Campaign, Belford's in City Market, Savannah, GA
Redesign Art Project, 312 West Broughton, Savannah, GA
SCAD 30 x 30 Illustration Alumni exhibition, Morris Hall, Savannah, GA

2006 **The Party**, Red Kite Studio, Savannah, GA
Portfolio Night, Smithfield Cottage, Savannah, GA
MFA Thesis Exhibit, Red Kite Studio, Savannah, GA
Night at the Movies, Red Kite Studio, Savannah, GA
5 x 5 Sugar Rush, American Diabetes Association Benefit, Kiss-A-Pig Campaign, Red Kite Studio, Savannah, GA

2006 **Cheap Student Art**, Red Kite Studio, Savannah, GA
Circus Show, Red Kite Studio, Savannah, GA
The Deep Fried South, Red Kite Studio, Savannah, GA
Breaking the Law, Red Kite Studio, Savannah, GA
Icarus, The Red Gallery, Savannah, GA
Red Kite, Red Kite Studio, Savannah, GA
Gala Premier, Red Kite Studio, Savannah, GA
Illustration and Graphic Design Valentines Day show, Habersham Hall, Savannah, GA

2005 **Midnight in the Garden of Good and Evil**, May Poetter Gallery, Savannah, GA

AWARDS AND HONORS

2009 **Second Place**, SCAD 30 x 30 Illustration Alumni exhibition, 30 year juried exhibition, Savannah, GA.

2006 **First Place**, Center for Student Counseling and Disability Services poster competition, Savannah, GA.

2005-2007 **Combined Honors Fellowship, Savannah College of Art and Design, Savannah, GA.**

PROFESSIONAL AFFILIATIONS

2008-2009 **Graphic Artist Guild**

VOLUNTEER WORK

2002-2003 **United States Forest Service, White River National Forest, Glenwood Springs, CO**

Appendix G

Internships

Company Name	Location
100 Watt Design	Grand Junction, CO
23rd Productions	Grand Junction, CO
Action Publishing, Inc.	Grand Junction, CO
Adams Quickprint	Grand Junction, CO
American Cowboy Magazine	Denver, CO
B & H Sports	Grand Junction, CO
Blue Pig Gallery	Palisade, CO
City of Aurora Communications Dept.	Aurora, CO
City of GJ Parks & Recreation	Grand Junction, CO
Cobb and Associates	Grand Junction, CO
Colorado Center for Community Development	Grand Junction, CO
Colorado Printing Company	Grand Junction, CO
Currents Events	Kailua-Kona, HI
Douglas County Libraries	Castle Rock, CO
Elegant Website Design	Grand Junction, CO
Empire Theatre Company	Grand Junction, CO
Farolito Press	Grand Junction, CO
Felix Design Group, LLC	Grand Junction, CO
Fellowship Church	Grand Junction, CO
Fruita Times	Fruita, CO
GJ Visitor and Convention Bureau	Grand Junction, CO
Glu Mobile	London, England
Grand Junction Area Chamber of Commerce	Grand Junction, CO
Grand Junction Free Press	Grand Junction, CO
Hospice and Palliative Care of Western CO	Grand Junction, CO
JAC Travel	London, England
KKCO Channel 11 News	Grand Junction, CO
Layne Whyman	Fruita, CO
Marketing Masters	Grand Junction, CO
Mesa County Health Department	Grand Junction, CO
Mesa County Workforce Center	Grand Junction, CO
Mesa State College	Grand Junction, CO
Modern Printing, Inc.	Blackfoot, ID
Monbro/Nap3	London, England
Monument Graphics	Grand Junction, CO
Monumental Entertainments Companies	Grand Junction, CO
Neoco Design	London, England
O2 Communications	Grand Junction, CO
Peczuh Printing	Grand Junction, CO
Pipe Hitters Union	Virginia
Ryan Whitney & Co.	Grand Junction, CO
Shafer Marketing	Grand Junction, CO

Sign Gallery, Inc.

St. Mary's Hospital

Starr's Guitars

The Blythe Group

The Synergist Group

Western Colorado Botanical Gardens

Western Colorado Center for the Arts

Your Valley Source

Grand Junction, CO

Grand Junction, CO

Cedaredge, CO

Grand Junction, CO

Grand Junction, CO

Grand Junction, CO

Grand Junction, CO

Appendix H

APQPP Follow-up Plan

To: Dr. Carol Futhey, Vice President of Academic Affairs
From: Suzie Garner, Department Head, Art
Date: September 7, 2009
Subject: Updated Program of Promise Action Plan for the Art Department Degree in Art

The Art Department Degree in Art was identified as a Program of Promise during the 2008-2009 APQPP process.

The Art degree includes the following concentrations:

Art Education K-12
Art History
Studio Art
Visual Arts Administration

Courses of Action for this degree include but are not limited to the following:

- A. Restoration of Two-Dimensional Studio Art Faculty to ARTE 101 Two Dimensional Design Foundation courses. When part-time faculty are teaching foundation classes, those classes will be visited by a full-time faculty member from the Studio Art area to make sure those students learn about the Art Department's program offerings.
- B. Development of promotional brochure for both Art and Graphic Design Degrees.
- C. Development of a systematic approach for getting the art faculty responsible for these four areas into the local area high school programs for the purpose of visiting with prospective students about our offerings.
- D. Development of online offerings within the Art Department.
- E. Research and development of internship opportunities for all students graduating with an Art degree.
- F. Development of Visiting Artist Fund and Programs beyond the College Center/Johnson Art Gallery reconstruction.
- G. Curriculum development in all areas within the Art Department as needed and as required due to the dynamic nature of education and keeping updated programs to benefit students studying Art.
- H. Further study by studio art faculty over the summer months into approaches for improvement designed to increase enrollment/numbers of majors in studio art areas. These approaches/ideas will be discussed in August at the first faculty meeting and this action plan updated at that time.
- I. Scholarship Development – The full-time faculty will investigate and implement several scholarship development ideas including: an increase in commissions levied on student artwork sold in the Johnson Art Gallery and acceptable donors as pursued under the Mesa State College Foundation guidance. Any sale of artwork will now incur a 30% sales commission to benefit

students in the Art Department by contributing these collected monies to the scholarship endowments or visiting artist programs; this is commensurate with other local exhibit venues.

- J. Increase Visibility of Student Artists through Exhibition Spaces – The faculty want to increase exhibition opportunities by exploring the possibilities of satellite galleries operated by the Art Department faculty and students in the community to create a gateway for community access to the Art Department and its activities/resources.
- K. Host more National Juried Shows/Visiting Artist programs within the Johnson Art Gallery.
- L. Planning a long-term strategy for international cultural excursions with accompanying coursework, exposing students to arts of the world.

Program Review

Department of Art

Mesa State College
Grand Junction, Colorado

Visiting Evaluator's Report

Date of Visit: October 5 – 6, 2009

Evaluator: Eric A. Brown, Chair, Department of Art and Design, Southern Utah University

Program Description

Bachelor of Fine Arts in Art (K-12 Teaching)
Bachelor of Fine Arts in Art (Studio Art)
Bachelor of Fine Arts in Art (Art History)
Bachelor of Fine Arts in Art (Arts Administration)
Bachelor of Fine Arts in Graphic Design (Print)
Bachelor of Fine Arts in Graphic Design (Animation)

Minor in Studio Art

Preface

As a visitor to Mesa State College I wish to express appreciation to Cathy Barkley – Assistant Vice President of Academic Affairs, Suzie Garner – Art Department Head, the Art Department faculty, staff, students (Tim Ball for his tour of facilities), alumni, President Tim Foster, Carolyn Futhey – Vice President of Academic Affairs, Institutional Research representative, Library representatives, and IT Director for their helpful courtesy and kindness toward me, the efficiency of the visitation schedule (in spite of last minute changes necessitated by a delayed airplane and subsequent missed connecting flight), and the thoroughness of the contributing reports. The views in this report are my considered opinion only and do not represent any other individual or entity.

Introduction

The mission and goals of Mesa State College and its Department of Art appear to be compatible, mutually supportive and beneficial. Mesa State's Philosophy & Goals of a Baccalaureate Education are embraced and advanced by the Department of Art. The philosophy that, "students are expected to embrace some of the great ideas and expressions of creative energy which characterize the human condition" achieves a good measure of its fulfillment in the course offerings of the Department of Art. Likewise, the philosophies that "a baccalaureate education emphasizes . . . the enduring ideas which have inspired humanity through the ages," and emphasizes ". . . the expression of the creative spirit in literature and the arts," are brought to fruition in art classes. Three of Mesa State's Goals of a Baccalaureate Education are addressed directly through the Art Department; to ". . . have an understanding of the multicultural nature of our world;" to, ". . . be able to think critically and creatively; and to, ". . . appreciate the aesthetic spirit of humanity through the arts." Teaching is a primary responsibility of a faculty member and focus in their evaluation in both the College and the Department.

In the Department's programmatic offerings there has been a recent shift from liberal arts to professional degrees. This switch to Bachelor of Fine Arts programs should be viewed as an ongoing process that aims to integrate the issues of standards of curriculum, resources, facilities and faculty that have been established for a BFA degree. It should be understood that such issues are generally more exacting and rigorous in the specific discipline for professional degrees than they are for liberal arts degrees.

For example, one such standard that applies to a professional degree, but is not considered necessary for a liberal arts degree, is that institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success. The Department of Art has a requirement that Graphic Design and Studio Art majors complete a formal portfolio review at the end of the sophomore year. This requirement appears to satisfy this national standard for these degrees. It is not clear if this same requirement applies to the K-12 Teaching, Art History, and Arts Administration degrees. But, since they are structured and titled as professional degrees they should likely require a formal portfolio review as well.

In light of the department's expressed desire to seek accreditation with the National Association of Schools of Art and Design, the comments in this report have been made with an eye toward changes that would facilitate such an application. In any event, since NASAD is the only accrediting entity in art and design recognized by the United States Secretary of Education in the area of art and design, NASAD standards are, ipso facto, national standards. Also, the United States Department of Labor refers those interested in pursuing an occupation in art or graphic design to NASAD. Consequently, in some instances in the Program Review language from the *National Association of Schools of Art and Design Handbook 2009-2010* is referenced (a pdf of the handbook can be downloaded at <http://nasad.arts-accredit.org/index.jsp?page=Books>).

A. The Perceived Quality of the Curriculum

It appears that the institution meets national standards for program length. All degrees are planned for four years and 120 credits or, in the case of the K-12 Teaching concentration, 124 credits.

In light of the restructuring in the last five years, administrative support for curricular change appears to be substantial. The Art Department at Mesa State College offers two degrees. Both are BFA degrees. One degree has four Concentrations and the second degree has two Concentrations. The curricular structure has been planned in a logical way that reflects national norms in its content, desired outcomes, and intended competencies. An examination of student work supports the conclusion that the curriculum includes the training that is considered necessary according to national standards and that students are internalizing principles of art and design and incorporating these principles in their work.

The department's programmatic offerings have undergone deep curricular changes in recent years. Liberal arts degrees were converted to professional degrees (BA to BFA) in 2005. Additional concentrations were added in 2008. The changeover to BFA programs is an ongoing process that should integrate the issues of standards established for BFA degrees whether or not Mesa State College chooses to seek specialized accreditation.

Program Title/Content Consistency

The two types of undergraduate degrees in art and design that are recognized nationally are liberal arts degrees and professional degrees. The BA or BS is generally considered to be a liberal arts degree while the BFA is always considered to be a professional degree. All of the degrees in art at Mesa State College are designated as BFA degrees. The overall purposes of the BFA are distinctly different from liberal arts degrees and these differences are reflected structurally in the time accorded to art, art history, general studies and other curricular components.

The liberal arts degree focuses on art and design in the context of a broad program of general studies while the professional degree focuses on intensive work in art and design supported by a program in general studies. The intent of the professional degree is to prepare for professional practice. The liberal arts degree is typically titled Bachelor of Arts or Bachelor of Science and requires that 30-45% of the coursework be in the creation and study of art and design. The professional degree is typically titled Bachelor of Fine Arts and requires that at least 65% of the coursework be in the creation and study of art and design. The Department of Art's Program Review states that the conversion from the BA/BS to BFA allowed ". . . the department to choose coursework that exceeds the 60 credit hour rule on campus . . ." The restructuring of degrees into professional programs and consequent addition of credit hours should not be considered fully complete at this point. Each degree program is considered individually in its relation to minimum national standards in the succeeding statements.

Bachelor of Fine Arts in Art with a Concentration in Studio Art

The title of Mesa State College's Bachelor of Fine Arts in Art with a concentration in Studio Art is consistent with its curricular content and conforms to national standards with the exception that it falls six credits short of coursework requirements in studio courses. The term "concentration" is somewhat ambiguous nationally. Some schools use it to mean a Major and others to mean an Emphasis, consequently the word itself is less important than its consistent use. A Major requires 30 to 42 credits in the Major area (such as Printmaking) whereas an Emphasis, somewhat less

clearly defined, is generally 15 to 24 credit hours in that Emphasis. I believe that Mesa State College's use of the word "concentration" is analogous to NASAD's "Emphasis". In the case of this degree, the "Concentration" title is somewhat superfluous as the Major (Art) and the Emphasis, or Concentration (Studio Art), are both used nationally to designate a Major title of similarly constructed degrees.

For this particular degree Mesa State College should consider designating specific Emphases, that is Concentrations, since there seems to be more than enough available courses to constitute an Emphasis by selecting 15 to 24 credits in Ceramics or Sculpture or Painting or some other designated area. The title then could be Bachelor of Fine Arts in Art (Ceramics) or Bachelor of Fine Arts in Art (Sculpture), etc., depending on the Emphasis/Concentration. This is, in fact, a common difference between a liberal arts degree and a professional degree. A liberal arts degree may have no Emphasis whereas a BFA in Art should provide opportunities for Emphasis in one or more specific fine arts areas.

The 18-credit art history requirement fully satisfies the national standard, which is a range of 12 to 18 credits. There should be 30 to 42 credits in the Major area and 24 to 36 in other supportive classes in art and design. In the case of a BFA in Art, such as at Mesa State College, there may not be a clear boundary between these last two areas, but nevertheless together they should not be less than 60, plus the 18 credits in art history, and the total of those should be a minimum of 78 credits overall (this is equivalent to the minimum 65%). It appears that Mesa State College could achieve the threshold of the national standard by simply adding 6 credits in studio course work and designating Emphases.

Bachelor of Fine Arts in Art with a Concentration in K-12 Art Education (or Teaching)

Nationally there are both BA/BS degrees in Art Education and BFA degrees in Art Education. The curricular norms are different in each type (similar to the description given earlier regarding liberal arts and professional degrees). The title of the degree at Mesa State College conforms to the national norm for the BFA degree. The curricular structure, however, is more of the BA/BS type.

Studies in art and design in a BA/BS degree should range from 36 to 54 credits including 12 to 15 credits in art history. Mesa State College requires 54 credits in art and design if the 8 credits in art methods courses are included with the studies in art and design (as they could be). Nationally a BFA ranges from 66 to 72 credits in art and design. Mesa State College should add 12 or more studio credits in order to conform to this standard, or, re-title the degree as a BA or BS. However, the BFA is preferable in this case as it gives the aspiring teacher more of the content specific expertise that will be required of them as both a teacher and a professional in art. There is a NASAD statement that supports this point of view: "NASAD believes that primary and secondary school art teachers who exhibit a high level of skills as artists and designers are generally more effective. Therefore, NASAD member institutions should focus their undergraduate teacher education efforts on BFA-type programs that provide the structure and sequence for a primary emphasis in studio work."¹ The title of the degree could be simplified to Bachelor of Fine Arts in K-12 Art Education.

The number of art history credits for the degree meets the national standard for either the BA/BS or the BFA. The number of credits in professional education courses should be 15 to 24, including student teaching. At Mesa State College the professional education courses total 33 credits, but if

¹ *NASAD Handbook 2009-2010*, 104.

one removes the 8 art methods credits and places them in the category of studies in art and design, then the total of 25 credits is only 1 credit over the standard. Another issue is that art education methods courses should be taught by faculty who have had successful experience teaching art in elementary and secondary schools and who maintain close contact with such schools. Mesa State College may be aware that at some institutions methods courses are taught by generalists with no experience teaching art, which fact is a hindrance to their alignment with national standards. In contradistinction to this, Mesa State College appears to meet this standard in an exemplary fashion.

Bachelor of Fine Arts in Art with a Concentration in Art History

The National Association of Schools of Art and Design recognizes a BA or BS degree in art history, which is a liberal arts degree with 36 to 54 credits in art and art history course work. The primary requisite competencies for degrees of this type are a general knowledge of the history of art, world history, twentieth century art, non-Western art, and adequate mastery of at least one foreign language to support research through the reading of primary source materials. "This knowledge should be augmented by study in greater depth and precision of several cultures and periods in the history of art and concentration in at least one area to the advanced seminar level."² How one achieves these competencies may vary widely from institution to institution.

NASAD also recognizes a Professional Combination Degree in Studio and Art History with an accepted title of Bachelor of Fine Arts with an Emphasis in Art History. The title "BFA," as always, implies intense studies in studio practice. The national standard for this type of degree is a minimum of 60 credits in the studio and 30 semester hours in art history. The NASAD handbook goes on to say, "Programs with at least 25% of course work in art history but less than 50% in studio should use the title Bachelor of Arts when total requirements in art are at least 30%."³ This closely describes the art history requirement at Mesa State College, which is 33 credits or 27.5% in art history. However the 39 credits or 32.5% in studio course work at Mesa State College should be bolstered by an additional 21 credits in studio course work in order to conform to the NASAD standard for a professional combination degree in studio and art history. Alternatively, the degree could be a BA with the foreign language requirement being increased to give the student increased competency in the reading of primary source materials.

Bachelor of Fine Arts in Art with a Concentration in Arts Administration

When a professional degree in art such as designated by the BFA title of this degree also has intensive studies in other specific fields, such as Arts Administration, the second field should be treated as a specific Emphasis and should constitute at least 18 credits. Such is the case here where the business core is precisely 18 credits. The threshold of art and design credits should be 55%, that is to say 66 credits. At Mesa State College the art and design credits for this degree total 51 leaving it 15 credits shy of meeting the national standard. The National Association of Schools of Art and Design and the accrediting body for schools of Business (The Association to Advance Collegiate Schools of Business) have collaborated on a "Guideline Statement Concerning Studies in Visual Arts/Design/Business/Arts Administration Prepared by NASAD and AACSB". This document is included in the *NASAD Handbook 2009-2010* as Appendix I.B.

² *NASAD Handbook 2009-2010*, 78.

³ *NASAD Handbook 2009-2010*, 104.

The Art Department's stated target group for the Arts Administration and the Art History concentrations is "students with an interest in art, but with little interest in producing art or making a living as a studio artist or as a graphic designer." This descriptor of the group for which the degree is intended suggests that perhaps the liberal arts degree, rather than a professional degree might be the more appropriate match.

Bachelor of Fine Arts in Graphic Design with a Concentration in Print

The national standard of 30-42 credit hours for a Major appears to be satisfied with the 30 credit hours that is required in graphic design classes for this degree. The 66 credits total in the study of art and design and its history is 12 credit hours short of the national threshold of 78 credit hours for a professional degree. The 12-credit Art History requirement is satisfied but the department may wish to consider an offering in design history to facilitate the following national competency: "An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects."⁴

Bachelor of Fine Arts in Graphic Design with a Concentration in Animation

The national standard of 30-42 credit hours for a Major appears to be satisfied with the 36 credit hours required in various graphic design and animation classes. The degree includes 66 credits total in the study of art and design and its history and thus is 12 credit hours short of the national threshold of 78 credit hours. The 12-credit Art History requirement satisfies the national standard. As noted in the discussion of the previous degree the department may wish to consider an offering in design history.

All Degrees

Syllabi

The syllabi for the requisite courses in the various degrees reveal a strong sense of logical planning and appear to teach foundational skills and then build upon that preparation in subsequent coursework. The student work presented on-line and at Mesa State College appears to demonstrate a level of skill and understanding of principles of art and design that validates the efficacy of the individual courses and their logical progression.

Exhibition

Mesa State College is to be commended for providing exhibition opportunities for each BFA student. Exhibition opportunities are a curricular necessity. The new exhibition space under construction will facilitate this need to an even greater extent. The current arrangement with the Western Colorado Center for the Arts has proven to be an excellent interim solution while construction is taking place on the W.W. Campbell College Center and its Johnson Art Gallery. Exhibitions at the Western Colorado Center for the Arts have been received well by the public as indicated by strong attendance numbers. The Art Department is wisely considering ways to continue this collaboration even after the completion of the W.W. Campbell College Center and the return of the Johnson Art Gallery.

Class Size

⁴ *NASAD Handbook*, 92.

In regard to class size, the national standard is that studio classes not exceed 25 students, that a class limit of approximately 20 students is educationally more effective and in some cases 15 is more appropriate.⁵ Mesa State College caps enrollment in studio classes at 20 and thus is exemplary in this regard.

Class Time

National standards make clear differentiations between studio and lecture courses. Some attention to certain aspects of this standard is warranted. The first aspect of this standard involves student access to studio facilities in order to complete their work. The national standard for studio courses is 9 hours of allotted studio time per week for a 3 credit course.⁶ At MSC student access to studios is facilitated by the use of a card provided to studio art BFA candidates for use on evenings and weekends. This practice appears to allow for the fulfillment of this standard. Alumni noted the importance of studio access while they were students.

A second aspect of the time standard in studio classes is that faculty normally should meet with students for a minimum of two out of every three of the allotted hours.⁷ In other words, a 3 credit studio class would normally have 6 contact hours with the teacher and an additional 3 hours of studio access. MSU's courses do have differentiated model of studio and lecture courses but not yet to the extent of the standard. Some courses have as much as 4.5 contact hours for a 3 credit course. The increased contact with the instructor is most critical at the introductory or foundational level. Conversations with the Assistant Vice President of Academic Affairs at Mesa State College indicate that there are areas in science and music where additional contact hours in labs or other teaching situations count toward faculty load at a 2:1 ratio. Biology was given as an example where a 2-hour lab counts as 1-hour of faculty load. The comparison with science is a useful one because both require increased laboratory time in order to master important concepts and skills. George Wald, professor of biology at Harvard wrote, "Successful experimentation in science is permeated with qualities of intuition and imagination that make it a creative experience. It involves the same interplay of head and hand that goes into the production of a work of art."⁸ The precedents in science and music at MSU might be used as a model to pilot a class, or classes, with increased contact hours in studio courses. For example the Foundation Drawing class could be listed as two hours of lecture and four hours of lab per week. The two hours of lecture would give the instructor 2 credit hours of load and the four hours of lab could be converted using the 2:1 ratio yielding 2 hours of faculty load. The instructional load would then be 4 for that class. If a faculty member had three such classes then he or she would have a full 12-credit load for that semester. Many institutions have instituted this format in order to give the students the instruction and supervised practice that is required in order for them to achieve the competences necessary in art and design — and, at the same time, to give the faculty member the load credit that corresponds to the increased contact hours.

The national standard for contact hours is that if a teacher is teaching only studio classes the maximum teaching load is 18 contact hours, which would be three studio classes when structured

⁵ *NASAD Handbook*, Appendix II.C Section 3.

⁶ *NASAD Handbook*, II.E.4.b.(3).

⁷ *NASAD Handbook*, Appendix II.C Section 4.

⁸ quoted in Howard Singerman. *Art Subjects: Making Artist's in the American University*. 72.

as in the aforementioned model.⁹ This assumes that the 3 credit studio classes meet with the instructor for 6 hours per week each, including both the lecture and its lab together.

Internships

The Internships offered at MSC seem well structured. Students noted that the internships were of especial value to them. 135 hours for 3 credits is appropriate for graphic design and arts administration. Perhaps an internship in art history could be added to the internships in Graphic Design, Art Education, and Visual Arts Administration. The Petition/Program Sheet for the Art History concentration lists professional employment opportunities as being “. . . in art museums and galleries, art publishing houses, and other areas of art services.” With these employment targets in mind it seems possible for the student or institution to arrange internships with appropriate kinds of businesses.

The Campus Design Studio also provides students with valuable real life experience in working with clients, working with deadlines, and interfacing with professionals to bring projects to fruition.

Field Study

The ongoing study abroad and field study experiences that the Department of Art has and is providing are to be commended and constitute an important component of a student's total education.

Feedback from Students Regarding Curriculum

Current students and alumni indicated that more offerings in web design would be useful, both in terms of frequency and number. The department is aware of this need and is in the process of adding an additional class in web design. Students and alumni also requested more content, perhaps an entire course, in practical issues such as billing, client relationships, marketing, safety, material suppliers, framing, constructing and designing sculpture bases, fundraising, gallery relations, hanging an exhibition, graduate schools, applications for graduate study, and academic painting techniques. It should be noted that the department already addresses many of these issues in a number of ways. They offer internships, portfolio classes and many classes incorporate various business and other practical components of art making. On the day of the visit there was a guest presenter in the department speaking with students on such issues as copyright, fair use, and other legal issues relating to art.

B. The Perceived Quality of the Facilities (Laboratories, Library Collection, Computers, etc.)

Studios

The building in which the Art Department is housed became operational in the spring of 2002 with room for 5% growth. It was well planned and fit the requirements of the department. Studios are designed to fit the curricular necessities of the existing programs, and perhaps the programs have evolved somewhat to harmonize with the existing facility. New faculty have adapted to the existing facility and even increased its functionality. This seems to be particularly the case in sculpture and ceramics where kilns and casting equipment have been made more functional and improved. The

⁹ *NASAD Handbook*, Appendix II.C Section 1.

sculpture area is unusually well developed and allows for investigations into some media that are simply unavailable at many institutions, especially not in one of comparable size.

The spaces have been designed with an understanding of ventilation and safety issues. Such issues appear to have been reviewed and addressed through ongoing maintenance.

Alumni commented on the facilities saying that they had excellent space and equipment. The bronze foundry was mentioned as being a particular strength of the program.

The greatest demand on facilities appears to be in the area of graphic design where 107 majors multiplied by an increased number of courses required by the switch to professional degree programs has required very tight scheduling of the room and a consequent minimal availability for student use. An additional lab seems necessary to meet the increasing student demand.

Library Resources

The library personnel work well with the department. The department is given a budget with which it may direct some of the library's collections. With the change from BA to BFA degrees the standard for library resources also changed. A minimum of 5,000 titles in art and design is required to support a liberal arts degree. This standard increases to 10,000 titles to support a professional degree. The library currently has holdings of 6243 books relevant to art and design. With the addition of some reference books and some electronic holdings the total reaches around 7,000 titles. Consequently, some work in library collection remains to be done.¹⁰

The library has access to 100 periodicals in art and design when including its electronic access. This is double the minimum requirement for periodicals in art and design.

The department has built an image database of 13,500 art and design images to support its art history and other course offerings. These images are available to the entire campus through a server. The national standard to support professional degrees is 30,000 images. Library personnel indicated that the library carries some electronic offerings from the provider Wilson Web.

Discussions with library personnel indicated that this fact may facilitate the acquisition of Wilson Web's *Art Museum Image Gallery*. This image database provides 160,000 art and design images. This fact may present a relatively inexpensive way to meet this standard. The database *Artstor* is another option that provides over a million images, but the cost may prove prohibitive.

Computers

Computers are on a replacement schedule of six years. This replacement schedule pushes the limits of the older computers because the software for graphic design and animation is constantly being made more powerful. The areas of graphic design and animation would benefit from a more rapid replacement rate because of the large amounts of memory and storage space they require. Mesa State College may wish to consider instigating a tiered replacement schedule where programs that require the most current equipment are upgraded more often.

Licenses for *Maya* software will need to be increased because student interest in this area will surely grow in the immediate future.

C. The Perceived Quality of the Program Faculty

¹⁰ *NASAD Handbook*, Appendix II.C Section 5.

The academic credentials of the full time faculty are outstanding. All have terminal degrees. The Masters of Fine Arts is recognized nationally as the appropriate terminal degree for practicing artists. Mesa State College recognizes this standard. Adjunct and part-time faculty seem to be somewhat more mixed in their qualifications. Many have terminal degrees in the field and others have experience that qualifies them.

The faculty's engagement in scholarly and creative work is commendable and this engagement supports and enhances their teaching. They have received recognitions, awards, and additional opportunities that are laudable.

The number of students majoring in the BFA's this year underscores the need for additional faculty in graphic design, art history, and painting and/or printmaking. The numbers seem to place the need in that approximate order – demand being greatest in graphic design and therefore the need clearest. The number of 1st Majors jumped from 209 to 226 in 2009. The two Graphic Design faculty members also advise 59 students each. This is another indicator of the need in that area.

In a meeting with current students, their strongest support was reserved for the faculty. Their comments were noteworthy, meaningful, and useful. They indicated that; instruction is individualized, formally structured, the instructors had high expectations of them, the small number of faculty gave continuity to the student, color theory, they said, is a strength with applications given from various angles. They described faculty as complimentary in their strengths, brilliant, passionate, tireless, organized, creative, and willing to help. Alumni concurred adding that the faculty were highly motivated, motivating, inspirational, willing to give time even when a student did not have a class from them, and supportive. They developed personal relationships, mentored, knew students by name, taught skills, opened student's eyes to materials, techniques, and new things that are being done. The faculty modeled what they taught. Their tendency to stay at Mesa State College has given continuity to the program.

D. The Importance of the Program to General Education

Works of art and design are among the most significant human achievements. Therefore they merit experiential and reflective study. Works of art convey the achievements and thought of humanity. History, culture, language, and other such liberal subjects are incomplete without an understanding of their visual expressions. In many cases the most direct way to experience a culture and its history is through the objects that it created, that is, through its art.

The purposes of education in art/design and the purposes of general education are mutually enhancing. Education in art/design produces cultural and aesthetic understanding, skills, attitudes, and aptitudes that are a fundamental ingredient in a liberal education.

Courses with these objectives must, of necessity, originate from art units, as that is where the expertise in those fields is located. At Mesa State College, General Education is strengthened by the inclusion of five important courses in the creation and/or study of art. Each of these courses has a logical and valid purpose in General Education.

These courses take into account some of the variety of art/design experiences and developmental needs of entering students. In general, ARTE 101 Two-Dimensional Design and ARTE 102 Three-Dimensional Design provide problem-solving experiences in a context that will enhance student's artistic perception. Likewise generally, ARTE 115 Art Appreciation and ARTE 118 and ARTE 119

History of Art survey courses expose students to a wide range of styles, cultures, and modes of thought in the visual arts. These experiences are crucial to a student's general education.

E. The Importance of the Program as a Support for, or as an Integral Part of, Other Programs Offered by MSC

The mission and goals of the Art Department are harmonious with the mission and goals of Mesa State College. Both have an obligation to promote and develop cultural values.

The Studio Art Minor offers an important elective enhancement to many fields of learning such as mass communication, architecture, history, archaeology, business, computer science, humanities, international studies, philosophy, psychology, social science, theatre, and music. Such combinations, as chosen by the student, allow the student to plan for their own individualized future.

The collaboration with the business department for the benefit of students in the Bachelor of Fine Arts in Art with a Concentration in Arts Administration strengthens both departments. Current students indicated that more coordination with the business department would be beneficial – perhaps an advisor in business. They noted one business professor as an exception who made connections that bridged between business and art. They felt that a marketing class would be useful for all art majors.

F. The Importance of the Program to the Region, the State, or the Western Slope

The art program meets an important need in the region. The thoughtful construction of the current degrees allows students a selection of specializations, each of which have importance and provide the student with opportunity. Animation is the fastest growing field in all the performing and visual arts. Graphic design is the area of greatest employment in all the performing and visual arts. The sculpture studio offers a facility that is unmatched in the region. The other areas are not only supportive of the aforementioned but provide students opportunity for specializations in other important areas.

A movement toward accreditation would make Mesa State College the only state institution of higher education with specialized accreditation in the area of art and design.

G. The Future Potential of the Program

Images have become the lingua franca of our time. Images have become so commonplace that the best ideas must be supported and conveyed by striking design if they are not to be lost in the barrage of images that are encountered at any given moment. The most savvy and successful businesses realize their dependence on good design in the marketplace. The shrinking (or flattening, depending on which metaphor is preferred) of the world causes an increased reliance on images to convey message, opportunity, and meaning. Students of art are the beneficiaries of this development because they are the producers and designers of those images.

According to the Bureau of Labor Statistics' Occupational Outlook Handbook, 2008-2009 edition, the greatest area of employment in all the visual and performing arts is graphic design. The fastest growing area is multi-media artists and animators. Mesa State College is well poised to benefit from these national trends, particularly if they can allocate the space and faculty resources to support

their growth. These applied arts areas are strengthened and refined by their inclusion in a department with the fine arts areas.

The direction that the Art Department has taken in the past five years toward professional degrees seems to assure their relevance in the future. The continued development and refinement of these programs will enhance that potential. Mesa State College, through their own internal processes, has identified the BFA as a "program of promise" and a "program of achievement."